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CREATIVE CONCENTRATIONS: A SECONDARY DESIGN CURRICULUM

by

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A thesis submitted to the Graduate College
in partial fulfillment of the requirements
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CREATIVE CONCENTRATIONS: A SECONDARY DESIGN CURRICULUM

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Western Michigan University, 2015

Design education, as distinct from art education, has been overlooked as an area of student learning, creative expression, and career potential. This thesis explores the benefits of design education for students at the secondary level, when identities are being formed and areas of future study and work are considered. Guided by the newly published National Core Arts Standards, this paper provides a model design curriculum that introduces secondary students to a design-oriented view of the world, explores design principles through real-world applications, and calls attention to professional career options.

All lessons in the curriculum encourage creative approaches to solving design problems. Topics include traditional and contemporary applications of architecture/environmental design, fashion design, furniture design, graphic design and product design.

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Linnea R. Gustafson

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
RESEARCH PROBLEM.....	1
LITERATURE REVIEW	2
The Importance of Design Education	2
Design Thinking in Today’s Economy	2
Design Thinking in Today’s Schools.....	5
Design Across the Curriculum.....	7
Art Concentrations/Careers.....	8
National Core Arts Standards	12
Meaning Making and Visual Culture.....	16
My Philosophy of Art Education	19
METHODOLOGY	21
CREATIVE CONCENTRATIONS CURRICULUM.....	22
Lesson 1 - Careers In Art Group Presentation	22
Lesson 2 - Cottage Design	25
Lesson 3 - Product Design	36
Lesson 4 - Skateboard/Snowboard Design	40
Lesson 5 - Doodle 4 Google	43
Lesson 6 - Advertising Design - Posters.....	46
Lesson 7 - Furniture Design.....	50
Lesson 8 - Group Cardboard Chair.....	55
Lesson 9 - Vans Custom Culture Contest.....	59
Lesson 10 - Shoe Design.....	62
Lesson 11 - Digital Portfolio.....	67
CONCLUSION.....	71
REFERENCES	71
APPENDIX.....	73

RESEARCH PROBLEM

The purpose of this master's thesis is to propose a high school-level, semester-long, standards based design curriculum that features a variety of creative concentrations in design with a focus on different creative career paths. All lessons will rely on the newly published National Core Arts Standards (National Core Arts Standards, 2014), and will refer to either the Visual Arts portion or the Media Arts portion, or both.

The primary reason for creating this curriculum is to help make high school students aware of the major areas of employment in design fields. Design is a passion of mine, as I have a Bachelors of Fine Arts Degree (BFA) in Environmental Design, and work as an interior designer. I consider my personal art to be my professional design work. The goal of this curriculum is to make students aware of design-related career possibilities that are out there. It is important to educate students about design for life, and encourage students to explore and create in different concentrations and in multiple dimensions. In addition, it's important for students to perceive things in their everyday world from an artistic, design-oriented view.

All lessons focus on design and encourage creativity and high order thinking skills.

Drawing from historical and contemporary applications of design, students study career paths and the importance of design in everyday life. Through lessons that focus on architecture/environmental design, interior design, product design, furniture design, graphic design, and fashion design, students are challenged to engage in design-thinking, and the creation of products representing each career area.

LITERATURE REVIEW

The Importance of Design Education

Design Thinking in Today's Economy. In Daniel Pink's 2005 book *A Whole New Mind: Why Right-Brainers Will Rule The Future*, he explains that times are changing, and we need to change with them. He states that "The future belongs to a very different kind of person with a very different kind of mind -creators and empathizers, pattern recognizers, and meaning makers. These people - artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers - will now reap society's richest rewards and share its greatest joys" (Pink, 2005, p. 1).

In his book Pink goes into extensive detail about the right and left hemispheres of the brain. With three decades worth of research Pink compiles the findings into four key differences:

1. "The left hemisphere controls the right side of the body; the right hemisphere controls the left side of the body" (Pink, 2005, p. 17-18).
2. "The left hemisphere is sequential; the right hemisphere is simultaneous. [He makes an excellent comparison,] the right hemisphere is the picture; the left hemisphere is the thousand words" (Pink, 2005, p. 18-19).
3. "The left hemisphere specializes in text; the right hemisphere specializes in context... The left hemisphere handles what is said; the right hemisphere focuses on how it's said - the nonverbal, often emotional cues delivered through gaze, facial expression, and intonation" (Pink, 2005, p. 20-22).

4. “The left hemisphere analyzes the details; the right hemisphere synthesizes the big picture” (Pink, 2005, p. 22).

Now that we know more about the brain, it may dominate how we “look” at things in more than one way. The idea of things being high tech is no longer enough, we need to have artistic, creative, high concept thinkers to be able to invent and problem solve in the future. Throughout Pink’s book he stresses the importance of several of the 21st Century Skills. The 21st Century Skills helped shape the National Core Arts Standards (Partnership for 21st Century Skills, 2010). These include:

1. Critical Thinking and Problem Solving
2. Communication
3. Collaboration
4. Creativity
5. Innovation
6. Information Literacy
7. Media Literacy
8. Information, Communication, and Technology Literacy
9. Flexibility and Adaptability
10. Initiative and Self-direction
11. Social and Cross-cultural Skills
12. Productivity and Accountability
13. Leadership and Responsibility

In the article *A 21st-Century Art Room: The Remix of Creativity and Technology*, Courtney Bryant (2010), closely addresses five creative problem-solving strategies to include in one’s teaching:

1. Open-Ended Assignments
2. Pre-Production: Mind-Mapping, Brainstorming, Storyboarding
3. Inclusion of Symbolism or Metaphor
4. Peer Conversations
5. Critique

I've incorporated these strategies in the lesson plans that follow. As art educators, many of us already teach in this manner. These strategies relate to the 21st Century skills listed above, and they also relate to the new National Core Arts Standards. In many of the lessons students are challenged to think creatively, problem solve, and use critical thinking skills. They communicate with their teacher and peers throughout their creative process. Students regularly present their work and participate in critiques. Students learn responsibility and accountability through the lesson structure. They need to take initiative to maximize their productivity.

“Because of Abundance, businesses are realizing that the only way to differentiate their goods and services in today's overstocked marketplace is to make their offerings physically beautiful and emotionally compelling” (Pink, 2005, p. 55). There are more and more people working in creative career fields. (Pink, 2005).

We live in the age of abundance; our lives are filled with multiple choices: from restaurants, to stores, to departments in these stores which consist of a wide variety of products and merchandise. For example, if we dine out we have numerous choices of restaurants to choose from. If one decides to shop, then a particular store must be chosen from among all options. Finally, in the store, a quick scan of the shelves offers yet another level of multiple choices. Because there is an abundance of products of different designs to choose from, designers need to consider ones that are aesthetically appealing, affordable, and functional. People tend to select things that are meaningful or appeal the most to them when they make their purchasing decision. “Everything in your midst has been designed... The clothes that cover your body. The piece of furniture on which

you're sitting. The building that surrounds you. These things are part of your life because someone else imagined them and brought them into being" (Pink, 2005, p.70).

Design Thinking in Today's Schools. "Design education is the study of the aesthetics and utility of items in our daily lives" (Vande Zande, 2010, p. 249). The importance of design education has become more prevalent in education. "A program in design studies would greatly enhance the unity of art course offerings. Such a program could stimulate a deeper understanding of design-based arts education and its relevance to the overall curriculum" (Haider, 1990, p. 41). In the article *Design Knowledge: Broadening the Content Domain of Art Education*, Meredith Davis (1999) states that teachers of other subjects incorporate design to teach concepts in their curriculum. If these teachers worked collaboratively with design educators, art education programs could gain relevance in the public's eyes. Art educators must learn the special methods of practicing and teaching design. Davis states that:

Design education is generally studio based and involves students in hands-on, creative problem solving that the teaching strategies of design are the same as those of the fine arts. If K-12 art teachers are to become primary experts in design-based teaching and learning strategies, a deliberate effort must be made by art educators to understand the pedagogy of design and the methods of design professionals (Davis, 1999, p. 29).

Jawaid Hadier (1990), states that "In order to teach [design] effectively, the teacher must guide students' explorations into the various dimensions of design: its history, its structure, its theoretical underpinnings and underlying principles, the discourse among its practitioners, its relevance, its poetry, and its creative potential for the individuals" (p. 46). Art educators who teach a curriculum that combines skills and techniques with art history and theory have the potential to expand their lessons into the realm of design

education. “Design education is, admittedly, in a unique position to successfully involve the disciplines of art history, art criticism, and aesthetics, about which it is now so fashionable to talk, and also to involve ideas derived from the psychology, sociology, and anthropology of the arts” (Haider, 1990, p. 42).

Many art educators have not been trained in how to teach design. Universities such as Kent State University have an alliance called DESIGN-ED where they help get design education into the PreK-12 schools. It is a step in the right direction for design education, which is now included in the National Core Arts Standards. Design is currently a hot topic in art education; however, there is not extensive information on design education. Dr. Robin Vande Zande is a big advocate for design education and has published many articles related to design. In a recent NAEA Webinar she mentioned that she is currently working on a design-based textbook that she hopes to have out in the near future. Vande Zande states that there are three main reasons to teach design: enhancement of life, social responsibility, and contribution to the creative economy. Things that are well thought out and have good design help better our lives, whether it is a product or a space. Design that has a social responsibility needs to appeal and work for all sorts of people, from the youth to the elderly, and even the disabled. Design to better the creative economy encourages consumerism; people find meaning in the design and purchase it.

“Teaching design, today, pedagogically requires skill building and content knowledge about and application of the compositional elements” (Vande Zande, 2010, p. 253).

Vande Zande goes on to further explain that “the pedagogical aim would be realized through:

- a. enhancing visual acuity, by using the elements of art and principles of design to assist in developing visual memory and manipulating form creatively,
- b. advancing cognitive development through the use of the design process of problem solving and the study of design as it interconnects with the environment, manufacturing, consumerism, and purveyors of design objects, and
- c. interdisciplinary studies by examining design products that represent values of a particular time and place, scale and proportion, and the planning and forethought that is an essential aspect of creating popular culture.” (Vande Zande, 2010, p. 258).

Design Across the Curriculum. There is a growing demand for STEM education in schools. The acronym STEM stands for science, engineering, technology, and math. “High-quality STEM education at the secondary and postsecondary levels that develops a pipeline of highly skilled workers is seen by corporate America as crucial in driving the nation’s innovative competitiveness and economic prosperity” (Emeagwali, 2015, p.26). The U.S. House of Representatives recently passed a bipartisan STEM Education Act of 2015. The bill’s intent is to strengthen ongoing STEM education efforts and promote innovation and opportunity for all to prepare for the jobs of the 21st century (H.R. 1020, 2015).

“The acronym STEM-the teaching of science, technology, engineering, and math-now a familiar term in education, is evolving into STEAM-STEM plus “A” for art” (Harris & Wynn, 2012, p. 42). Art educators should strive to collaborate with STEM teachers to help better prepare students for their futures and for the workplace. “When visual arts

teachers also approach functional design as part of the curriculum, the aesthetic nature of the design process is revealed in the products, environments, graphic design, information architecture, and interactive situations contemporary designers create” (Bequette & Bequette, 2012, p. 40).

STEAM is important in education because “art students become better technicians and conceptual thinkers through STEAM, while science students become more imaginative and innovative” (Harris & Wynn, 2012, p.47). Educators can model working collaboratively to help better the integration of STEAM, which will better their students.

Art Concentrations/Careers. Art concentrations and careers are a growing field of interest for many (Brommer & Gatto, 1999). In the following design curriculum, students will work collaboratively to research and present different art and design-related concentrations and careers. There is a variety of different art and design-related careers and concentrations that students may not be aware of. As an art educator, I feel that it is my responsibility to introduce my students to a variety of art and design concentrations and art and design related career possibilities.

The curriculum relies on the textbook *Careers in Art: An Illustrated Guide* (Brommer & Gatto, 1999) as a basis for students’ research and presentations on different creative concentrations and art careers. In *Design, Form, and Function in Art Education*, Vande Zande, (2007), takes a more up to date look at design categories of design as environments, objects, communication, and interactive design.

- Environments - architecture, landscape design, urban planning, interior design, and recreational spaces.
- Objects - industrial or product design, furniture, transportation, household objects, and clothing, among other things.
- Communication - graphic design, information-related images such as magazines, websites, computer graphics, video, film, packaging, and advertising.
- Experience - interaction or event design, to include occasions in which the user interacts with or experiences an event, as in festivals, theme parks, computer and videogames, strategic planning, and interactive websites. (Vande Zande, 2007, p.47).

There is a need for teachers to design lessons to introduce different art related career possibilities. Ulbricht's 2001 article *Helping Students Contemplate a Career in Art* relates to my opinion of teaching students about the different art and design related careers. Ulbricht states, "With many art and art-related vocations from which to choose, teachers should provide art students with enough knowledge so they can make intelligent choices" (Ulbricht, 2001, p. 41). Ulbricht points out that teachers should help students look closely at jobs where you grow within that career. You do not instantly end up being the head designer, you may have to work your way up from the bottom and that often takes time and a lot of hard work.

In the second lesson of this design curriculum, students will explore environmental design, architecture, and interior design. Students will design a cottage (or camp, as we call them in Michigan's Upper Peninsula). Students will design a floor plan, exterior

elevation, and make a three-dimensional model out of foam core in a $\frac{1}{4}''=1'$ scale.

Students will also create a material board, write a statement of intent, photograph their work for their digital portfolio, and lastly present their work. This lesson relates to real life experiences; if they buy or build their own home someday, they will have a better understanding for space planning, layout, and design. This lesson relates to both the Visual Arts and Media Arts portions of the National Core Arts Standards. This lesson is also cross-curricular with mathematics, and language arts.

Haider's *Design Education: An Interdisciplinary Perspective* (Haider, 1990) closely focuses on the role of architecture in design. "In the context of creating architectural awareness, it is possible to formulate a unique method to discover the similarities and differences in the arts, science, and the humanities; to relate people to their culture; to inculcate a sense of civic responsibility; and to become involved with the search for meaning and values" (Haider, 1990, p. 43). The design curriculum that I propose, Creative Concentrations, includes a lesson where students learn about architecture and design a cottage complete with floor plan, exterior elevations, 3-dimensional model, and material boards. The lesson is also interdisciplinary, relating to mathematics and language arts, as students write design statements of intent, as they do for most lessons throughout the Creative Concentrations curriculum. Students need to be able to mathematically calculate square-footage and also be able to read a ruler in order to make their design to $\frac{1}{4}''=1'$ scale.

"The importance of interior design concepts of sustainability in art education can really help a student understand the scale and proportion of space and mass, and how

sustainability is related to elements within the composition and functionality of the form” (Hasio & Crane, 2014, p. 36). By designing a cottage or camp, the students are also learning life skills. At some point in their life they may find themselves buying or building a home and may need to be able to read an architectural scale or floor plan. The element of “dream” is also something that the students may find enjoyable in this lesson. Perhaps they want to dream of a cottage on a remote island in the tropics if we are working on their project in the bitter cold winter days in the U.P. The students are the ones that are making the design decisions, and enjoying dreaming, all while learning and creating art in the visual and media arts.

When teaching art careers, Ulbricht (2001) recommends looking within your community for artists, designers, architects, and asking them to come in for a presentation to inspire the students; Ulbricht also recommends recording the presentation to use in the future. More advanced students could interview community members. Ulbricht also recommends field trips. I previously took my L’Anse High School design class on a field trip to Marquette where we visited an interior designer’s shop, and kitchen and bath showroom, where I work as a designer. On the same field trip we also visited Northern Michigan University’s (NMU) Art Department. My students were able to explore the art and design campus, meet professors and current students, and view a variety of art in different concentrations and mediums produced by college seniors that were on display in their Senior Exhibit at the DeVos Art Museum.

I have since run into former students that have continued to pursue their education in the arts beyond high school. It is quite rewarding to have former students tell you that you

helped introduce them to the possibility of art and design as a career choice, and to see them succeeding in their endeavor of making art a lifelong passion and a career. It is interesting to have students recall that field trip we took as a key turning point in their life, because it helped them realize that it was their calling. The goal of the Creative Concentrations curriculum is to help students find something they love to do, and then to find a way to make it a living.

National Core Arts Standards. National standards for arts education were first published in 1994. Considered a living document, the National Coalition for Core Arts Standards has revamped and updated the standards to meet the needs of 21st century students, and reflect current values in education, and the evolving world of art and design. The original standards were voluntary and had achievement expectations for what students should be able to know and to be able to do in each arts discipline, including dance, music, theatre, and the visual arts. The purpose for the 1994 *National Standards for Arts Education* were as follows:

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts discipline - including the intellectual tools to make qualitative judgements about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, “An education in the arts means that students should know what is spelled out here, reach specific levels of attainment, and do both at defined points in their education” (National Coalition for Core Arts Standards [NCCAS], Conceptual Framework, 2014, p. 5).

The National Core Arts Standards have evolved to improve teaching and learning. There is increased attention to accountability for instruction and achievement. A standards-

based art education will help to support student achievement in school, career, and life. 21st Century skills such as creativity and innovation, critical thinking and problem solving, knowledge of technology, communication, and collaboration are all significantly apparent in the new National Core Arts Standards.

The National Coalition for Core Arts Standards has been working on developing standards for the arts that embody the key concepts, processes and traditions of study in each subject area. They have also expanded beyond dance, music, theatre, and the visual arts. They added media arts and additional music specific categories. The Creative Concentrations design curriculum falls into both the visual arts standards and the media arts disciplines.

In the National Core Arts Standards for the Visual Arts are defined as follows:

Visual Arts include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts include film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (National Art Education Association [NAEA], 2012).

The addition of the media arts standards help to reinforce the artistic use and availability of emerging technologies. “Art teachers must not only master and teach computer technology, but also sustain a focus on creative problem solving” (Bryant, 2010, p. 45). With the development of the media arts standards, teachers will now have a new way to incorporate design and technology into their teaching.

As stated in the National Core Arts Standards: A Conceptual Framework for Arts Learning, the current set of arts standards emerge from the artistic processes of Creating, Performing/Presenting/Producing, Responding, and Connecting. Each artistic process branches into two or three anchor standards. The performance standards, which describe student learning in each of the specific arts disciplines, align with anchor standards.

There are also descriptors for high school performance standards that range from proficient, to accomplished, to advanced. Because high schools across the country offer different art and design courses, and have different graduation requirements, the basic categories of proficient, accomplished and advanced are designed to fit any art or design curriculum. We will take a look more closely at Connecting, Creating, Presenting, and Responding in both the Visual Arts and Media Arts.

Connecting. It is important for students to be able to make connections in the visual arts. The two primary process components for connecting are interpretation and synthesis. According to the National Core Arts Standards for Visual Arts and Media Arts students will be able to:

“Synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. Media artworks synthesize meaning and form cultural experience. [Students will] relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.”
(National Coalition for Core Arts Standards [NCCAS], 2014).

Creating. The process components for creating are investigate, plan, make; and reflect, refine, continue. When combining the standards for both Visual Arts and Media Arts students will be able to:

“Generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. [Students will] organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. [Students will] refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.” (NCCAS, 2014).

Presenting. The two process components for presenting are relate and select. The anchor standard is for students to select analyze and interpret artistic work for presentation.

Standards are stated for presenting in the Visual Arts and Media Arts:

“Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. Media artists integrate various forms and contents to develop complex, unified artworks. [Students will] develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. Students will convey meaning through the presentation of artistic work. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. Media artists purposefully present, share, and distribute media artworks for various contexts.” (NCCAS, 2014).

Responding. The process components for responding are share, perceive, and analyze.

Students will learn how to perceive and analyze artistic work.

“[Students will] interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. [Students will] apply criteria to evaluate artistic work. People evaluate art based on various criteria. Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.” (NCCAS, 2014).

Meaning Making and Visual Culture. It is important for students to be able to relate their artwork to their world; hence making it have meaning to them. The whole idea of this curriculum is to help introduce students to different art related career paths and concentrations and to enable them to explore and create in different concentrations with different mediums. If a student finds a concentration they are passionate about, they may choose to further their knowledge in that area of interest and possibly even pursue it as a career choice. Either way, students will be learning essential design and problem-solving skills.

In the product design unit, students find meaning in making artwork that relates to their interests and visual culture. “The many definitions of visual culture include images from mass media such as television, movies, music videos, and so on to material culture, the objects of everyday life. The teaching of design is similar to the study of visual culture” (Vande Zande, 2007, p. 40). The lesson on skateboard and snowboard design is one that resonates deeply with many high schoolers, especially those that are skaters or snowboarders. Students will learn how skateboards and snowboards are made, and will work on creating an original design of their own for either a skateboard or a snowboard.

Visual culture is also apparent in the Vans Custom Culture Design Contest where students will design Vans shoes to relate to four themes: Art, Music, Action Sports (boards & bikes) and Local Flavor. In this lesson, students are required to create a minimum of two designs in two different themes. All art classes will vote on their favorite shoe design for each theme. The winners in each theme category will re-create their design on the actual Vans shoes that will be entered in the national contest.

In the article *Art Education for a Change: Contemporary Issues and the Visual Arts* (Darts, 2006), Darts addresses the importance of students finding meaning in their work. It is important for art teachers to relate visual culture and social issues into their curriculums. I easily related it to my lessons on skate board design, pop/visual culture, and others. The common theme being finding meaning and relating visual culture.

Logos are part of our visual culture today. Students will look closely at logo design, specifically the Google logo with the design contest Doodle 4 Google. I relate this lesson to graphic design and logo design. Each year there is a different theme, or big idea, for the contest, and students create their own Doodle 4 Google. The doodles must relate to the theme, which often are broad enough to encourage students to make them personally meaningful.

Students may not be passionate about all of the concentrations we explore in the Creative Concentrations curriculum; however, the lessons are broad and varied enough to be

tailored to individual preferences, for students to be able to make them personal and meaningful. It is important for students to be able to relate learning to their lives.

From my experience teaching high school students, students are huge fans of visual culture; they find meaning in it so easily and it is often present in their artwork. Visual culture plays a role in adolescents' lives, and it influences them in so many ways that they may not be aware of. Their visual culture may include popular songs, musicians, celebrities, professional athletes, team logos, and even logos of consumer brands.

I feel that the new National Core Arts Standards are a great fit to support the following statement "Focusing the curriculum around the visual cultures of students' everyday lives, engaging them directly in the planning, teaching and evaluation process, and connecting visual culture and artists to larger social and cultural issues [are] all critical components of producing a meaningful art education for our students." (Darts, 2006).

Of course consumerism helps drive our popular, or visual culture. In the article *Teaching (Popular) Visual Culture: Deconstructing Disney in the Elementary Art Classroom* Tavin and Anderson (Tavin & Anderson, 2003) look at Disney as a corporate oligopoly. "The organizations that produce, distribute, and regulate much of the popular visual imagery in contemporary society are commercial institutions that have access to resources (money, cultural capital, and media) and operate in the interest of profit-maximization" (Tavin & Anderson, 2003, p. 22). They also look closely at how Disney films portray dominance, race, gender, ethnicity, and history. Elementary children are greatly taken in by such films, which is their visual or popular culture.

Consumerism is closely tied in with design and discussed in the product design lesson. Students will randomly draw an everyday product from a hat and then research five designs of that product. Then they will have to create a new innovative re-design of that product. Students will present their re-designed product in the form of a pitch for why we should “buy” their redesigned product.

My Philosophy of Art Education. I want to help encourage and foster my students’ interest and appreciation in the arts, so they will carry it with them beyond high school. If students are passionate about art and design, then their arts involvement may continue in college, a career, or for a lifetime.

A creative mind is something to be valued, and if it is not challenged it cannot reach its full creative potential. Design is art; it surrounds us in our everyday life. Artists are inspired by life experiences, other artists, and designers. I feel it is my responsibility to educate students broadly in art and design, to help them understand and create in multiple areas of concentration, and to develop a sense of design for life, which I define as follows: Art and design shapes the way we see and perceive things. It brings meaning to our lives in every environment we encounter. I want to introduce my students to a new way of perceiving their everyday world from an artistic, design-oriented view. It is important for students to explore the different aspects and mediums in art and design and possible creative career paths.

Daniel Pink's book *A Whole New Mind: Why Right-Brainers Will Rule the Future* (Pink, 2005) discusses several art and design related facts, such as the proposition that the values inherent in an MBA degree are being replaced by the values of the MFA degree. Today more Americans are working in arts, entertainment, and design than working as accountants, auditors, and lawyers. Creativity is key, and is a different way of thinking. To succeed in today's world, students need to be taught how to think "outside of the box," and use their imaginations. Art and design is the way to challenge student's critical thinking, problem solving, and creativity skills.

I feel that it is important for students to feel comfortable with their classmates and I hope to encourage positive critiques for students to share their work with each other. The positive reinforcement from other students and the teacher will help students take greater pride in their work.

I believe that it is extremely important for classroom assignments to be made personal and have meaning. Students take greater pride in their work if it is something they care about. All lessons can be modified to be personal to the students. Art is making things special or extra-ordinary and allows for personal expression of feelings and ideas through work. At the middle school level students are very aware of their environments and surroundings. They are developing a more complete sense of self. A primary focus for educators is to make sure that all students are successful. Art is a great way to prepare students for success. Art encourages discussion and enhances communication skills. A descriptive language needs to be learned and used to be able to communicate about art. Reading, writing, and arithmetic can all be applied to art. Students that may not excel in

other subjects may excel in art. Visual skills reinforce verbal skills. I believe that all students are capable of being successful.

Art and design continually surrounds us. Students educated in the aspects of design for life will gain a greater appreciation for art and design. They will begin to view the world from an artistic design standpoint. The Creative Concentrations curriculum is designed to teach them how to do so. There are so many creative concentrations in art and design to explore from environmental, architectural, display, product, furniture, graphics, advertisements, and fashion designs that determine the aesthetic choices we make every day. These choices help define who we are as creative individuals.

METHODOLOGY

This research project relies on three areas of knowledge: secondary sources, my experience as a professional designer, and my experience as a secondary art educator. Secondary sources include appropriate scholarly journals, articles, books, websites, and other publications that deal with the topics of art and design education, student learning, and career preparation. Seven years of teaching (two years at the secondary level, and five years at the elementary level) have granted me the ability to better understand the teaching/learning dynamic in an art classroom, and design each lesson accordingly. Likewise, my experience as a professional designer allows me access to discipline-specific career knowledge that informs each lesson in the curriculum.

CREATIVE CONCENTRATIONS CURRICULUM

Lesson 1 - Careers In Art Group Presentations

LESSON TITLE: Careers In Art Group Presentations

AGE GROUP: High School

TIME REQUIRED: 4 Days (55 minute class period)

Rationale/Objective(s):

Students will work together in small groups to research and create a presentation on different design related art careers and concentrations to present to their classmates. Students will divide into four groups to work and select design areas to research for a class presentation at the end of the week.

Design concentrations and Areas of research:

- Environmental Design (Architecture, Interior and Display Design)
- Product and Fashion Design (Industrial Design, Fashion Design); Designing for Communication (Graphic Design, Publication Design and Illustration, Photograph)
- Entertainment Design (Film, TV, and Multimedia, Theater and Stage Design)
- Cultural Growth and Enrichment and Services (Fine Art, Crafts, Art Education, Art Museums, Galleries, Art Publications, A Variety of Services).

Students will use the textbook Careers in Art: An Illustrated Guide as the primary basis for their presentation. Ideally each group will have access to an iPad to use for additional for research and the creation of their presentation. The format and means of their presentation is entirely up to them.

Key Concepts and Essential Questions:

What are the most important concepts my students should learn from this lesson/unit?

- The vast art number of art related careers and concentrations
- Is there a specific concentration or careers that interest you more than others?

Key Skills and Strategies:

- Research
- Presentation Preparation
- Presentation (speaking skills)

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and

developing awareness of perceptions, knowledge, and experiences.
#VA:Cn10.1

- Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1
- Creating
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1
- Presenting
 - Students will develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. #VA:Pr5.1

Books and Links for Instruction:

Careers In Art: An Illustrated Guide

Brommer, G. F., & Gatto, J. A. (1999) *Careers in Art: An Illustrated Guide* (2nd Ed.). Worcester, MA: Davis Publications, Inc.

DAY 1 - Instructional Procedures:

Teaching Procedures

- Introduction to design concentrations and art careers group presentation assignment.
- Divide class into four small groups.
 - Environmental Design (Architecture, Interior and Display Design)
 - Product and Fashion Design (Industrial Design, Fashion Design); Designing for Communication (Graphic Design, Publication Design and Illustration, Photograph)
 - Entertainment Design (Film, TV, and Multimedia, Theater and Stage Design)
 - Cultural Growth and Enrichment and Services (Fine Art, Crafts, Art Education, Art Museums, Galleries, Art Publications, A Variety of Services).
- Students will begin reading and researching their assigned concentration.

DAY 2 - Instructional Procedures:

Teaching Procedures

- Students will continue to work collaboratively in their small group on researching their assigned concentrations and begin working on creating their presentation.
- Teacher will monitor each group's progress.
- Students should be making noticeable progress on their presentations.

DAY 3 - Instructional Procedures:

Teaching Procedures

- Students will continue to work collaboratively in their small group on researching their assigned concentrations and begin working on creating their presentation.
- Teacher will monitor each group's progress.
- Students should be able to complete their presentations by the end of the class period. Tomorrow students will be presenting their concentration to the class.

DAY 4 - Instructional Procedures:

Teaching Procedures

- Students will present their design related art careers and concentrations to the class.
- Students will write a reflection in their journal/sketchbook of the design related art careers and concentrations that they find the most interesting and why.

Assessment Strategies: Evidence that students understand and are able to perform.

Formative Assessment: (During creative process)

- Teacher/Student discussion or critique

Summative Assessment: (After creative process)

- Group presentation
- Reflective writing in journal/sketchbook.

Lesson 2 - Cottage Design

LESSON TITLE: Cottage Design, Environmental Design

AGE GROUP: High School

TIME REQUIRED: 20 Days (55 minute class periods)

Unit: Environmental Design

Rationale/Objective(s):

Students will design a cottage or camp as we call them in Michigan's Upper Peninsula (U.P.). Students will design a floor plan, exterior elevation, make a three-dimensional model out of foam core in a $\frac{1}{4}''=1'$ scale. Students will also create a material board, write a statement of intent, photograph their work for their digital portfolio, and lastly present their work. It related to math and real life experiences if they are to ever buy or build their own home they would have a better understanding for space planning, layout and design.

Key Concepts and Essential Questions:

- $\frac{1}{4}''=1'$ Scale
- Proper Sizes for Functional Design
- How to read and create a Floor Plan

Key Skills and Strategies:

- Writing
- Math
- $\frac{1}{4}'' = 1'$ Scale
- Oral Language Skills
- Drawing/Designing

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better

understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1

- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will generate and conceptualize artistic ideas and work. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. #VA:Cr1.2
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
 - Students will organize and develop artistic ideas and work. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. #VA:Cr2.2
 - Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. #VA:Cr2.3
 - Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will select, analyze and interpret artistic work for presentation. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. #VA:Pr4.1 Media artists integrate various forms and contents to develop complex, unified artworks. #MA:Pr4.1
 - Students will develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. #VA:Pr5.1 Media artists require a range of skills and abilities to

creatively solve problems within and through media arts productions.
#MA:Pr5.1

- Students will convey meaning through the presentation of artistic work. Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
- Responding
 - Students will perceive and analyze artistic work. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. #VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. #MA:Re7.1
 - Students will perceive and analyze artistic work. Visual imagery influences understanding of and responses to the world. #VA:Re7.2
 - Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1
 - Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Artists/Artworks/Images/Books/Links for Instruction:

- Pinterest - architectural board, cottage board, interior board, material boards
- Google Images
- The Essential Frank O. Gehry, Laurence B. Chollet (2001)
- Sketches of Frank Gehry (Documentary), Sydney Pollack (2006)
- Portraits of the New Architecture, Paul Goldberg & Richard Schulman (2004)
- American Shelters, Lester Walker (1997)
- Commercial Drafting & Design, Alan Jefferis & David A. Madsen (1991)
- Commercial Drafting & Detailing, Alan Jefferis & Kenneth D. Smith, AIA (2002)
- Alvar Aalto, by teNeues (2002)
- A Century of Design, Design Pioneers of the 20th Century, by Penny Sparks (1998)
- Careers in Art, by Gerald F. Brommer & Joseph A. Gatto (1999)

Vocabulary/Key Words: floor plan, elevation, scale, material board, foam core, T-square, architectural scale, straight edge

DAY 1 - Instructional Procedures:

Focusing Event

Art Journal/Sketchbook: Where would you like to escape to? What makes you want to retreat there? What amenities would you like included in this place?

Teaching Procedures

- Class Discussion – based on art journal writing
 - List made on board
- Students will view a slideshow of many different architectural structures with a wide variety of styles in different geographical locations.
- Students are encouraged to DREAM and let their creativity flow openly with the sky as the limit type approach to designing their dream escape.
- Exploration, sketches, ideations completed in art journal/sketchbook.

Closure

Review of day's lesson, and scaffolding to next session or lesson

DAY 2 - Instructional Procedures:

Focusing Event

Small group floor plan exercise: Students will be given a different floor plan to view and discuss in their table groups. They will identify something they all agree they like about the floor plan and something that they dislike about it and explain why. The teacher will pull up the different floor plans on the projector. A spokesperson from each group will state the groups like and dislikes with explanations when their floor plan is displayed.

Teaching Procedures

- Introduction of the Cottage Design Floor Plan
- Overview of what complete lesson will entail: floor plan, exterior elevation, material board(s), 3D foam core model, statement of intent, and presentation.
- Students will learn how to read a floor plan, and how to use a $\frac{1}{4}'' = 1'$ scale.
- Explain Requirements:
 - Design a residential retreat (cottage/camp) that is one story that fits on a single piece of 9x12" graph paper.
 - Must include one bathroom with tub or shower.
 - Must have two entrances.
 - Must include a small kitchen with 30" wide range, 30" wide refrigerator, and 24" or 36" wide sink.
 - Must be able to sleep up to 6 people; with a minimum of one bedroom.
 - Each room must consist of a window.
 - Must have adequate walkways and room to move about freely, ie: 3' wide hallways.
- Teach $\frac{1}{4}'' = 1'$ scale and review the "general size guide" handouts
- Exploration, students will work on creating ideations to scale on $\frac{1}{4}''$ graph paper

Closure

Review of day's lesson, and scaffolding to next session or lesson

DAY 3 - Instructional Procedures:

Focusing Event

Art Journal: What makes for good/bad environment? Explain a place in detail that is good/bad design in your opinion.

Teaching Procedures

- Some students may choose to share their journal entries on good/bad environment.
- Review requirements for the Cottage Design Floor Plan.
- Students will learn how to read a floor plan, and how to use a $\frac{1}{4}'' = 1'$ scale.
- Exploration, students will work on creating ideations to scale on $\frac{1}{4}''$ graph paper.
- Two rough ideations, to scale, meeting all requirements are due by the end of class Friday (Day 5).
- Once students complete both of their ideation they are to have a conference with the teacher and the student will select which design they are going to proceed with. The teacher will help the student reflect, re-define, and continue so they can make any needed changes before progressing onto their final floor plan.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 4 - Instructional Procedures:

Focusing Event

Students will view a slideshow of one or two finished works completed by former students including floor plan, exterior elevation, and 3d model, along with their statement of intent.

Teaching Procedures

- Review requirements for the Cottage Design Floor Plan.
- Introduce expectations and give directions for final floor plans.
- Exploration, students will work on creating ideations to scale on $\frac{1}{4}''$ graph paper.
- Two rough ideations, to scale, meeting all requirements are due by the end of class Friday (Day 5).
- Once students complete both of their ideation they are to have a conference with the teacher and the student will select which design they are going to proceed with. The teacher will help the student reflect, re-define, and continue so they can make any needed changes before progressing onto their final floor plan.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 5 - Instructional Procedures:

Focusing Event

Students will view a slideshow of one or two finished works completed by former students including floor plan, exterior elevation, and 3d model, along with their statement of intent.

Teaching Procedures

- Review requirements for the Cottage Design Floor Plan.
- Review expectations and give directions for final floor plans.
- Exploration, students will work on creating ideations to scale on $\frac{1}{4}$ " graph paper.
- Two rough ideations, to scale, meeting all requirements are due by the end of class Friday (Day 5).
- Once students complete both of their ideation they are to have a conference with the teacher and the student will select which design they are going to proceed with. The teacher will help the student reflect, re-define, and continue so they can make any needed changes before progressing onto their final floor plan.
- Students should make sure to get final approval to any changes made after conference in their ideations before moving onto their final floor plans.

Closure

Review of day's lesson, and scaffolding to next session or lesson. Students should all have completed their two ideations and have already had a conference with the teacher regarding their designs.

DAY 6 - Instructional Procedures:

Focusing Event

Students will view a slideshow of one or two finished works completed by former students including floor plan, exterior elevation, and 3d model, along with their statement of intent.

Teaching Procedures

- Review requirements and expectations for the final Cottage Design Floor Plan.
- Students will recreate their final floor plan to $\frac{1}{4}$ "=1' scale on $\frac{1}{4}$ " graph paper.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 7 - Instructional Procedures:

Focusing Event

Students will view a slideshow of exterior elevations.

Teaching Procedures

- Students will learn how to create an exterior elevation for the front of their cottage on $\frac{1}{4}$ " graph paper, to a $\frac{1}{4}$ "=1' scale.
- Review requirements and expectations for the final Cottage Design Floor Plan.
- Students will recreate their final floor plan to $\frac{1}{4}$ "=1' scale on $\frac{1}{4}$ " graph paper.

- Once students have completed their final cottage floorplan they will begin their exterior elevation. It is highly encouraged students create ideations for exploration in their art journals/sketchbooks before making their final exterior elevation.
- Final floor plan and exterior elevation are due Friday, (day 10).

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 8 - Instructional Procedures:

Focusing Event

Students will view a slideshow of exterior elevations.

Teaching Procedures

- Students will learn how to create an exterior elevation for the front of their cottage on $\frac{1}{4}$ " graph paper, to a $\frac{1}{4}$ "=1' scale.
- Review requirements and expectations for the final Cottage Design Floor Plan.
- Students will recreate their final floor plan to $\frac{1}{4}$ "=1' scale on $\frac{1}{4}$ " graph paper.
- Once students have completed their final cottage floorplan they will begin their exterior elevation. It is highly encouraged students create ideations for exploration in their art journals/sketchbooks before making their final exterior elevation.
- Final floor plan and exterior elevation are due Friday, (day 10).

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 9 - Instructional Procedures:

Focusing Event

Students will view a slideshow of material boards. This will promote students to begin thinking of what types of finishes they would like in their cottages. Everything from flooring, wall colors, furniture, and other decor.

Teaching Procedures

- Students will learn about material boards and how to create them. Once students have completed their floor plan, and exterior elevation they may begin "shopping" for materials from the numerous architectural magazines and catalogs provided.
- Students will learn how to create an exterior elevation for the front of their cottage on $\frac{1}{4}$ " graph paper, to a $\frac{1}{4}$ "=1' scale.
- Review requirements and expectations for the final Cottage Design Floor Plan.
- Students will recreate their final floor plan to $\frac{1}{4}$ "=1' scale on $\frac{1}{4}$ " graph paper.
- Once students have completed their final cottage floorplan they will begin their exterior elevation.
- Final floor plan and exterior elevation are due Friday, (day 10).

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 10 - Instructional Procedures:

Focusing Event

Students will view a slideshow of material boards. This will promote students to begin thinking of what types of finishes they would like in their cottages. Everything from flooring, wall colors, furniture, and other decor.

Teaching Procedures

- Students will learn about material boards and how to create them. Once students have completed their floor plan, and exterior elevation they may begin “shopping” for materials from the numerous architectural magazines and catalogs provided. This portion of the assignment is a bit of a filler for students that may work at a faster pace than others. We will revisit materials boards after their 3D models are created.
- Students will learn how to create an exterior elevation for the front of their cottage on $\frac{1}{4}$ ” graph paper, to a $\frac{1}{4}$ ”=1’ scale.
- Review requirements and expectations for the final Cottage Design Floor Plan.
- Students will recreate their final floor plan to $\frac{1}{4}$ ”=1’ scale on $\frac{1}{4}$ ” graph paper.
- Once students have completed their final cottage floorplan they will begin their exterior elevation.
- Final floor plan and exterior elevation are due Friday, (day 10).

Closure

Review of day’s lesson, and scaffolding to next session or lesson.

DAY 11 - Instructional Procedures:

Focusing Event

Students will view different foam core models before instruction.

Teaching Procedures

- Instruction and Demonstration on how to begin to create a 3D foam core model to $\frac{1}{4}$ ” = 1’ scale. Demonstration will show how to use a straight edge, T-square, exacto knife or utility knife to create their model. (20 minutes)
- Students will begin working on their 3D foam core models of their cottage. Students will begin by re-creating their floor plan to scale onto a piece of foam core using T-squares and straight edges.

Closure

Review of day’s lesson, and scaffolding to next session or lesson.

DAY 12 - Instructional Procedures:

Teaching Procedures

- Instruction and demonstration on how to create interior walls for their foam core models using poster board. (10-15 minutes).
- Students will continue working on their 3D foam core models of their cottage.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 13 - Instructional Procedure

Teaching Procedures

- Students will continue working on their 3D foam core models of their cottage. Students will begin by re-creating their floor plan to scale onto a piece of foam core using T-square and straight edges.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 14 - Instructional Procedures:

Teaching Procedures

- Instruction and demonstration on how to create the exterior walls for their foam core models using foam core while referencing exterior elevation. (10-15 minutes)
- Students will continue working on their 3D foam core models of their cottage.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 15 - Instructional Procedures:

Teaching Procedures

- Students will continue working on their 3D foam core models of their cottage.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 16 - Instructional Procedures:

Teaching Procedures

- Review project requirements: floor plan, exterior elevation, 3D model, and material board(s)
- Students will continue working on their 3D foam core models of their cottage.
- Students will continue or begin working on their material board(s) once they have completed their 3D model.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 17 - Instructional Procedures:

Teaching Procedures

- Review project requirements: floor plan, exterior elevation, 3D model, and material board(s)
- Students will continue working on their 3D foam core models of their cottage.

- Students will continue or begin working on their material board(s) once they have completed their 3D model.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 18 - Instructional Procedures:

Teaching Procedures

- Introduce statement of intent for this project.
- Review project requirements: floor plan, exterior elevation, 3D model, and material board(s), and statement of intent
- Students will continue working on their 3D foam core models of their cottage.
- Students will continue or begin working on their material board(s) once they have completed their 3D model.
- Students will write their statement of intent for their cottage design. In it they will explain in detail their thought process throughout the project. They will describe the setting in detail along with their design choices and intentions.

Closure

Review of day's lesson, and scaffolding to next session or lesson.

DAY 19 - Instructional Procedures:

Focusing Event

Students will watch two video presentations from former students to help them better prepare for their presentations tomorrow.

Teaching Procedures

- Introduce and demonstrate how to photograph work. (5-10 minutes)
- Review project requirements: floor plan, exterior elevation, 3D model, and material board(s), and statement of intent
- Students will write their statement of intent for their cottage design. In it they will explain in detail their thought process throughout the project. They will describe the setting in detail along with their design choices and intentions.
- Students will photograph their work and document to save also in their digital portfolios.
- Students will make final preparations for their presentations tomorrow.

DAY 20 - Instructional Procedures:

Teaching Procedures

- Students will present their cottage designs. Students will present their floor plan, exterior elevation, 3D model, material board(s), and read their statement of intent. Students will discuss their work with their peers and answer questions.

Closure

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- o Discussion

Formative Assessment: (During creative process)

- o Self-Critique
- o Teacher/Student discussion or critique

Summative Assessment: (After creative process)

- o Portfolio
- o Rubric review
- o Self-Critique
- o Presentation

Materials and Aids:

1/4" graph paper, rules, architectural scales, pencils, erasers, sharpies, color pencils, floor plan examples for group discussions, slideshow of architectural structures in different geographic locations, foam core, hot glue guns, poster board, exacto knives.

Lesson 3 - Product Design

LESSON TITLE: Product Design

AGE GROUP: High School

TIME REQUIRED: 5 Days (55 minute class periods)

Unit: Product Design

Rationale/Objective(s):

Students will learn about product design. Students will learn about designer Karim Rashid and view his work in product design. Students will randomly draw an everyday product from a hat. Students will research up to five designs of their product, from both past and present and redesign it in a new and original way. Students will present their redesigned product in the form of a pitch for why we should “buy” their redesigned product.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Students will find meaning in relating their personal experiences, interests, and visual culture. Students will document their developing ideas by creating ideations. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will look at products from the past and see how the design has evolved over time. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will create a redesign of their product that is creative and uses innovative thinking. They will be creating a new look for a staple product. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will create ideations to help them develop artistic ideas and work. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
 - Students will relate to the consumerism in our society and how we consume things that we find aesthetically pleasing. Students will creatively redesign an everyday product; one that would attract consumers. #VA:Cr2.3

- Students will reflect, refine, and continue working on their product redesigns. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will present their redesigned product in the form of a pitch for why we should “buy” this new design of their product. #VA:Pr6.1 Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
- Responding
 - Students will share their views and opinions in a discussion about products, consumerism, and aesthetic choices. #VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production. #MA:Re7.1

Project Requirements & Expectations (Handout for students):

My product is a _____.

You will need to research a minimum of five designs of your product from both past and present to better understand the evolution of that particular product’s design. You will redesign your product in a new and original way. Your design needs to be illustrated to show three-views, top, front, and side. You may choose to do three separate views or one 3-dimensional drawing showing all three sides. A minimum of two ideations are required. We will have an inclass critique of all product designs. You will present your redesigned product in the form of a pitch for why we should “buy” your redesigned product.

Assessment Requirements for Product Design:

- Two or more ideations (5 points)
- Creativity/Uniqueness (5 points)
- Neatness (5 points)
- Work Effort (5 points)
- Presentation/Pitch (5 points)

25 Total Project Points

Books and Links:

- http://www.momastore.org/museum/moma/StoreCatalogDisplay_1_10001_10451
- <http://www.karimrashid.com/product.html>
- <http://mocoloco.com/>
- <http://www.alessi.com/en>
- Karim Rashid: Compact Design Portfolio by Marisa Bartolucci and Raul Cabra (2004)

- A Century of Design, Design Pioneers of the 20th Century, by Penny Sparks (1998)

Materials and Aids:

iPads/tablets for researching product designs, visual boards of products, handouts, paper, pencils, color pencils, sharpies, rulers, etc.

Instructional Procedures - Day 1:

Lecture: Introduce product design. Mention that Target sells design for life. Target is very design cautious, and has many designers that work for them, some exclusively. Other stores also feature high design for less, such as Vera Wang at Kohl's. Explore the websites above. (10-20 minutes)

Class discussion: What makes/is good design? (5 minutes)

Go over project expectations and requirements, give students handouts.

Students will randomly draw an everyday product from a hat.

Students will research up to five designs of their product and re-design it in a new and original way using iPads and tablets (may need to work in small groups depending on the number of iPads/tablets available). Students may begin working on their ideations when they are ready.

Instructional Procedures - Days 2-4:

Review project requirements. Students will work on their projects. Projects must be complete for the start of class on day 5.

Instructional Procedures - Day 5:

We will have an in class critique and discussion of all product designs. If time permits we will continue our previous discussion on products, consumerism, and aesthetic choices.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion
- Other

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Self-Critique
- Presentation/Critique/Discussion
- Exhibition

- Other

Grading:

Assessment Requirements for Product Design:

____/5 Two or more ideations

____/5 Creativity/Uniqueness

____/5 Neatness

____/5 Work Effort

____/5 Presentation/Pitch

25 Total Project Points

Lesson 4 - Skateboard/Snowboard Design

LESSON TITLE: Skateboard/Snowboard Design

AGE GROUP: High School

TIME REQUIRED: 5 Days (55 minute class periods)

Unit: Product Design

Rationale/Objective(s):

Students will choose to create a skateboard or snowboard design. This lesson will relate the visual culture of snowboard and skateboard design. Students will create ideations and then a final design/prototype on 6x18" tagboard.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Students will find meaning in relating their personal experiences, interests, and visual culture. Students will document their developing ideas by creating ideations. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
- Creating
 - Students will create ideations to help them develop artistic ideas and work. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
 - Students will relate to the consumerism in our society and how we consume things that we find aesthetically pleasing. Students will create a skateboard or snowboard design that they find aesthetically pleasing, and one they hope others will also. #VA:Cr2.3
 - Students will reflect, refine, and continue working on their skateboard/snowboard design. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Completed skateboard/snowboard designs will be displayed in the school art showcase. #VA:Pr5.1 Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. #MA:Pr5.1
- Responding
 - Students will perceive and analyze artistic work, and understand that students made personal aesthetic decisions while creating their designs.

#VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. #MA:Re7.1

Project Requirements & Expectations (Handout for students):

You will create either a skateboard or snowboard design. This lesson is in the realm of product design. You will create a minimum of two well thought out and colored ideations in your sketchbook. You will choose your favorite ideation to re-create as your final design on 6x18" tagboard. You may choose the media of your choice for creating your final design (ie: tempera, acrylic, markers, color pencils, sharpies, etc.). Templates for both skateboard and snowboards will be provided. While working on your design make sure to use only original artwork, keeping it free of any brand logos. This is a five day project.

Assessment Requirements for Skateboard or Snowboard Design:

2 Colored Ideations (5 points)

Creativity/Uniqueness (5 points)

Neatness (5 points)

Work Effort (5 points)

20 Total Project Points

Artists/Artworks/Images/Books/Links for Instruction:

- Google Images - skateboard design & snowboard design
*Take caution when viewing/searching for designs as many are not school appropriate.
Always do a pre-search before showing to students!
- http://www.epson.com/cgi-bin/Store/Video-Library/video/Professional-Imaging/Creating-High-Impact-Snowboards-and-Skateboards-with-the-Epson-Surecolor-F-Series-Dye-Sublimation-Printers/2816683794001?BV_UseBVCookie=yes
- <https://www.youtube.com/watch?v=sxZ-zLUe4T4>
- <https://www.youtube.com/watch?v=zcah04WfCT8>
- <https://www.youtube.com/watch?v=QzDdbTmq61Y>

Materials and Aids:

6x18" tagboard, skateboard & snowboard templates, pencils, rulers, markers, sharpies, color pencils, tempera, acrylic, etc.

Instructional Procedures - Day 1:

Teaching Procedures

Introduce lesson. Hand out project requirements to each students so they have them to reference throughout their creative process. Show videos on how skateboards/snowboards are made (15-20 minutes worth of videos). Students may begin working on their ideations while watching the videos if desired.

Instructional Procedures - Days 2-5:

Teaching Procedures

Review lesson and requirements. Students will have the full class periods to work on their designs. Everything needs to be submitted for grading at the end of day 5.

Assessment Strategies: Evidence that students understand and are able to perform.

Formative Assessment: (During creative process)

- Ideations
- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Self-Critique
- Exhibition
- Other

Grading:

Assessment Requirements for Skateboard or Snowboard Design:

___/5 2 Colored Ideations

___/5 Creativity/Uniqueness

___/5 Neatness

___/5 Work Effort

20 Total Project Points

Lesson 5 - Doodle 4 Google

LESSON TITLE: Doodle 4 Google - Logo Design

AGE GROUP: High School

TIME REQUIRED: 5 Days (55 minute class periods)

Unit: Graphic Design

Rationale/Objective(s):

Students will participate in the national Doodle 4 Google logo design contest. Students will learn about Doodle 4 Google requirements along with the current years theme. Students will first create ideations before starting their final Doodle 4 Google using media of their choice. Students will write a statement to accompany their Doodle 4 Google. Students will document their work by photographing it or by scanning it.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1

- Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. #VA:Cr2.3
- Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. #VA:Pr5.1 Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. #MA:Pr5.1
- Responding
 - Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1

Artists/Artworks/Images/Books/Links for Instruction:

- Doodle 4 Google Images
- <http://www.google.com/doodle4google/>

Materials and Aids:

Doodle 4 Google templates and entry forms. Visuals of past Doodle 4 Google winners. Pencils, Color Pencils, Sharpies, Markers, Paint, Etc.

Instructional Procedures - Day 1:

Introduce lesson. Students will learn about the Doodle 4 Google design competition and view the website: <http://www.google.com/doodle4google/> Show students the previous design winners at all age levels so they get an idea for the quality of winning work. Introduce this years theme for the Doodle 4 Google contest. Go over project requirements. Students will begin working on ideations before starting their final doodles.

Instructional Procedures - Days 2-5:

Students will work on their Doodle 4 Google. They need to complete their design and document it by scanning it or photographing it. Students must complete their doodle, entry form, and statement all by the end of day 5.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion
- Other

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Self-Critique
- Presentation/Critique/Discussion
- Other

Grading:

Assessment Requirements for Doodle 4 Google:

___/5 Design Creativity/Uniqueness

___/5 Design Neatness

___/5 Design Work Effort

___/5 Statement/Relevance to Theme

___/5 Entry Form Completed With Parent/Guardian Signature

___/25 **Total Project Points**

Lesson 6 - Advertising Design - Posters

LESSON TITLE: Advertising Designs - Posters

AGE GROUP: High School

TIME REQUIRED: 5 Days (55 minute class periods)

Unit: Graphic Design - Advertising Design

Rationale/Objective(s):

Students will learn about graphic design, advertising design; specifically poster design. Students will create a poster advertising an event of their choice. Students will create two posters for the same event, one will be created all by hand and the other will be created using technology of their choice. Students will present both of their posters in a positive class critique.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will generate and conceptualize artistic ideas and work. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. #VA:Cr1.2
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1 Media artists plan, organize, and

- develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
 - Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. #VA:Cr2.3
 - Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will convey meaning through the presentation of artistic work. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. #VA:Pr6.1 Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
- Responding
 - Students will perceive and analyze artistic work. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. #VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. #MA:Re7.1
 - Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1
 - Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Project Requirements & Expectations (Handout for students):

You will design two posters advertising an event of your choice (school appropriate of course). One poster you will create entirely by hand (9x12"), and the other you may use the technology of your choice. Use two different fonts/lettering styles on each poster. You will present both of your poster designs in a positive class critique.

Answer the following questions before beginning your design and reference them throughout your creative process:

Who is your target audience? How will you appeal to them?

What are you advertising for?

Where is it? Complete address/location.

When is it? Be sure to give details, is there a specific time? What are the hours it is open?
etc.

Why is this being advertised? Is there any additional information you need to include?

Assessment Requirements for Advertising Poster Design:

Poster Design - By Hand

Creativity (3 points)

Neatness (3 points)

Work Effort (3 points)

Informative - all required information (3 points)

Presentation (3 points)

Poster Design - Technology

Creativity (3 points)

Neatness (3 points)

Work Effort (3 points)

Informative - all required information (3 points)

Presentation (3 points)

30 Total Project Points

Artists/Artworks/Images/Books/Links for Instruction:

- Google Images
- Examples of Posters
- Careers in Art, by Gerald F. Brommer & Joseph A. Gatto (1999)

Materials and Aids:

Paper, pencils, color pencils, markers, sharpies, rulers, etc. Technology of choice.

Instructional Procedures - Day 1:

Lecture: Introduce graphic design lesson on advertising and poster design. Explain the importance of including all information necessary on a poster. Show several examples of posters. Students will begin by answering their event questions to use for reference while working on their designs. Students may begin designing their posters.

Instructional Procedures - Days 2-4:

Review project requirements. Students will work on their poster designs. Students may need to take turns using the technology devices available to them if they do not have their own (ie: art room computers, tablets, iPads).

Instructional Procedures - Day 5:

We will have an in class critique and discussion of poster designs.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion
- Other

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Self-Critique
- Presentation/Critique/Discussion
- Other

Grading:

Assessment Requirements for Poster Designs:

Poster Design - By Hand:

- ___/3 Creativity
- ___/3 Neatness
- ___/3 Work Effort
- ___/3 Informative - all required information
- ___/3 Presentation

Poster Design - Technology

- ___/3 Creativity
- ___/3 Neatness
- ___/3 Work Effort
- ___/3 Informative - all required information
- ___/3 Presentation

___/30 **Total Project Points**

Lesson 7 - Furniture Design

LESSON TITLE: Furniture Design

AGE GROUP: High School

TIME REQUIRED: 10 Days (55 minute class periods)

Unit: Furniture Design

Rationale/Objective(s):

Students will learn about the furniture design concentration. Students will learn about different famous furniture designers and designs from art history. Students will create their own unique furniture design complete with prototypes. Students will present their furniture designs to the class and display their completed designs and prototypes in the art display showcase.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. Students will recall various furniture from their life experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding of furniture design. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. Students will create a furniture design that is creative and uses innovative thinking. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will generate and conceptualize artistic ideas and work. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. Some students may design furniture that breaks with traditions. #VA:Cr1.2

- Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Students will create ideations to help them develop artistic ideas and work. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
- Students will organize and develop artistic ideas and work. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. #VA:Cr2.2
- Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Students will relate to the consumerism in our society and how we consume things that we find aesthetically pleasing. Students will creatively design a piece of furniture. #VA:Cr2.3
- Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Students will reflect, refine, and continue working on their furniture designs. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will select, analyze and interpret artistic work for presentation. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. Students will present their furniture designs and prototypes. #VA:Pr4.1 Media artists integrate various forms and contents to develop complex, unified artworks. #MA:Pr4.1
 - Students will develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. Students will display their furniture designs and prototypes in the art showcase. #VA:Pr5.1 Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. #MA:Pr5.1
- Responding
 - Students will perceive and analyze artistic work. Visual imagery influences understanding of and responses to the world. Students will

analyze many different types of furniture and designs before beginning their furniture designs. #VA:Re7.2

- Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. Students will interpret intent of furniture designers and their classmates furniture designs. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1
- Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. Students will make sure that they meet design criteria for their furniture design. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Project Requirements & Expectations (Handout for students):

Your furniture design needs to be illustrated to show three-views, top, front, and side. You may choose to do three separate views or one 3-dimensional drawing showing all three sides. A minimum of two ideations are required. You will make a prototype of your design using media of your choice. We will have an inclass critique of all furniture designs. You will share your statement of intent for your furniture design and prototype.

Assessment Requirements for Furniture Design & Prototype:

Two or more ideations (5 points)

Design Creativity/Uniqueness (5 points)

Design Neatness (5 points)

Design Work Effort (5 points)

Prototype Resembles Design (2 points)

Prototype Neatness (5 points)

Prototype Work Effort (5 points)

Statement of Intent (3 points)

Presentation (5 points)

40 Total Project Points

Artists/Artworks/Images/Books/Links for Instruction:

- Google Images
- Frank Lloyd Wright - Mission Style
- Charles Rennie Mackintosh - Early Modernism
- Eileen Gray - Conservative Modernism
- Alvar Aalto - Conservative Modernism
- Ludwig Mies van der Rohe - Progressive Modernism
- Le Corbusier - Progressive Modernism
- Gerrit Rietveld - Progressive Modernism

- Arne Jacobsen - New Modernism
- Charles & Ray Eames - New Modernism
- George Nelson - New Modernism
- Eero Saarinen - New Modernism
- Verner Panton
- Philippe Starck
- Ron Arad
- Karim Rashid
- Andy Gregg - Bike Furniture
- <http://www.risd.edu/academics/furniture-design/>
- http://www.momastore.org/museum/moma/StoreCatalogDisplay_1_10001_10451
- <http://www.karimrashid.com/product.html>
- <http://mocoloco.com/>
- <https://www.vitra.com/en-us/living>
- <http://nmufdl.tumblr.com/archive>
- A Century of Design, Design Pioneers of the 20th Century, by Penny Sparks (1998)
- Karim Rashid: Compact Design Portfolio by Marisa Bartolucci and Raul Cabra (2004)
- Alvar Aalto, by teNeues (2002)
- Careers in Art, by Gerald F. Brommer & Joseph A. Gatto (1999)

Materials and Aids:

iPads/tablets for researching furniture designs, visual boards of furniture, handouts, paper, pencils, color pencils, sharpies, rulers, foam core, wire, model magic, cardboard, etc.

Instructional Procedures - Day 1:

Lecture: Introduce furniture design. Powerpoint presentation on furniture design. Explore the Northern Michigan University (NMU) student run furniture blog, which showcases many furniture design visuals: <http://nmufdl.tumblr.com/archive>

Show RISD furniture design video: <http://www.risd.edu/academics/furniture-design/>

Explore the vitra website for many contemporary furniture examples

<https://www.vitra.com/en-us/living>

Go over project expectations and requirements, give students handouts. (25-30 minutes)

Students may begin working on their ideations when they are ready.

Instructional Procedures - Days 2-9:

Review project requirements. Students will work on their projects. Their design should be completed by day 5 so they can focus the remainder of their time working on their prototype.

Instructional Procedures - Day 10:

We will have an in class critique and discussion of all furniture designs and prototypes. Students will share their statement of intent while they present their work to their classmates.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion
- Other

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Self-Critique
- Presentation/Critique/Discussion
- Exhibition
- Other

Grading:

Assessment Requirements for Furniture Design & Prototype:

- ___/5 Two or more ideations
- ___/5 Design Creativity/Uniqueness
- ___/5 Design Neatness
- ___/5 Design Work Effort
- ___/2 Prototype Resembles Design
- ___/5 Prototype Neatness
- ___/5 Prototype Work Effort
- ___/3 Statement of Intent
- ___/5 Presentation
- ___/40 **Total Project Points**

Lesson 8 - Group Cardboard Chairs

LESSON TITLE: Group Cardboard Chairs

AGE GROUP: High School

TIME REQUIRED: 10 Days (55 minute class periods)

Unit: Furniture Design

Rationale/Objective(s):

Students will work collaboratively in small groups to create a cardboard chair. Students will use problem solving skills and creativity to design a chair that can hold their weight, and yet be aesthetically pleasing in design. Students will create and reference ideations and explore and experiment with different construction techniques using poster board and matboard to create a small prototype design. Each group will work on creating and agreeing on a prototype using poster board or matboard. Once the groups have created their prototype they will begin working on their large scale cardboard chair. Students will reflect on their group cardboard chair design.

National / State Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will generate and conceptualize artistic ideas and work. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. #VA:Cr1.2
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1

- Students will organize and develop artistic ideas and work. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. #VA:Cr2.2
- Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. #VA:Cr2.3
- Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Responding
 - Students will perceive and analyze artistic work. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. #VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production. #MA:Re7.1
 - Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Project Requirements & Expectations (Handout for students):

You will work collaboratively in small groups to create a cardboard chair.

Your chair must hold the weight of each group member and yet be aesthetically pleasing in design. You will create and reference ideations and explore and experiment with different construction techniques using poster board and matboard to create a small prototype design. Each group will work on creating and agreeing on a prototype using poster board or matboard. Once your group has created your prototype you will begin working on your large scale cardboard chair. Upon completion you will reflect on their group cardboard chair design and the involvement of each group member thought the design and creative process.

Artists/Artworks/Images/Books/Links for Instruction:

- Google Images
- Frank Gehry - Cardboard Chair
- <https://www.youtube.com/watch?v=WoVnFVXFOQ4>
- <https://www.youtube.com/watch?v=DHEpnrWHfc>
- <https://www.youtube.com/watch?v=3vXYUmNAztl>

- <http://www.risd.edu/academics/furniture-design/>
- <http://mocoloco.com/>
- <https://www.vitra.com/en-us/living>
- <http://nmufdl.tumblr.com/archive>
- A Century of Design, Design Pioneers of the 20th Century, by Penny Sparks (1998)
- Karim Rashid: Compact Design Portfolio by Marisa Bartolucci and Raul Cabra (2004)
- Alvar Aalto, by teNeues (2002)
- Careers in Art, by Gerald F. Brommer & Joseph A. Gatto (1999)

Materials and Aids:

Handouts, paper, pencils, metal rulers & straight edges, poster board, matboard, lots of cardboard, several box cutters, various adhesives (if desired).

Instructional Procedures - Day 1:

Introduce lesson: Students will work collaboratively in small groups to create a cardboard chair. Students will use problem solving skills and creativity to design a chair that can hold their weight, and yet be aesthetically pleasing in design. Materials they may use include cardboard, glue/adhesive, and box cutters. Students have a general knowledge of furniture design from the previous lesson on furniture design where they designed their own piece of furniture and created prototypes of their design. Students will choose their small groups and get teacher approval.

Once groups are chosen teacher will show several examples of cardboard chairs from google images. Students will watch three short videos of cardboard chair construction:

- <https://www.youtube.com/watch?v=WoVnFVXFOQ4>
- https://www.youtube.com/watch?v=_DHEpnrWHfc
- <https://www.youtube.com/watch?v=3vXYUmNAztl>

Students will work independently, yet collaboratively on ideations for their group cardboard chair design for the remainder of the class period.

Instructional Procedures - Days 2-3:

Review project requirements. Students will reference their ideations and explore and experiment with different construction techniques using poster board and matboard to create a small prototype design. Each group will work on creating and agreeing on a prototype using poster board or matboard. Once the groups have created their prototype they will begin working on their large scale cardboard chair.

Instructional Procedures - Days 3-10:

Students will continue working collaboratively in their small groups on their large scale cardboard chair. Students will reference their prototype design while problem solving and creating their group cardboard chair.

Once students have completed their group chair design they will work independently and confidentially on a reflection, self assessment, and group assessment of their group cardboard chair design.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion
- Other

Formative Assessment: (During creative process)

- Teacher/Student discussion or critique
- Peer critique
- Other

Summative Assessment: (After creative process)

- Portfolio
- Presentation/Critique/Discussion
- Exhibition
- Other

Grading:

Upon completion students will reflect on their group cardboard chair design and the involvement of each group member through the design and creative process by completing a reflection worksheet.

Reflection Worksheet:

From your point of view, describe your group's creative process on your group cardboard chair design. How did you contribute to the design of your group cardboard chair?

Do you feel that all group members contributed to the design of your group cardboard chair? Explain.

Do you feel that all group members contributed to the construction of your group cardboard chair? Explain.

Were there any design problems or tensions between group members that I need to be made aware of?

Are you happy with the outcome of your group cardboard chair design? Explain. If not, what would you have liked to be done differently.

On a scale of 1-5, (1 being the lowest, and 5 the highest) please fairly rate each group member's contribution and work effort, including yourself.

Participation Points will be assessed by the teacher, with insight from group member's reflections.

Lesson 9 - Vans Custom Culture Contest

LESSON TITLE: Vans Custom Culture Contest - Shoe Design

AGE GROUP: High School

TIME REQUIRED: 5 Days (55 minute class periods)

Unit: Fashion Design

Rationale/Objective(s):

Students will learn about the Vans Custom Culture Shoe Design Contest. Four pairs of blank Vans will be sent to our school. Students will customize their designs for the shoes around 4 themes (1 shoe per theme): Art, Music, Action Sports (boards & bikes) and Local Flavor. The teacher will specify what theme goes with what shoe style. Students will select a minimum of two themes to create designs for (students may submit a design for all four themes if desired). Students will write a design statement to go along with each of their custom culture shoe designs. Student shoe designs will be submitted to the teacher by the end of class on Friday (day 5). As designs are completed they will be tacked up onto the bulletin board by theme. Each art student (in all art classes) will get to submit a vote for their favorite design in each category. The teacher (with input from students and other design professionals) will select a winning design in each theme. The students with the winning design will spend the following two weeks working on their actual Vans shoes that will be entered in the national Vans Custom Culture Competition.

National Common Core Art Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped

- by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
- Students will generate and conceptualize artistic ideas and work. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. #VA:Cr1.2
 - Students will organize and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
 - Students will organize and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. #VA:Cr2.3
 - Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will convey meaning through the presentation of artistic work. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. #VA:Pr6.1 Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
 - Responding
 - Students will perceive and analyze artistic work. Visual imagery influences understanding of and responses to the world. #VA:Re7.2
 - Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1
 - Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Artists/Artworks/Images/Books/Links for Instruction:

- <http://sites.vans.com/customculture#participate>

- Google Images
- Vans Design Templates

Instructional Procedures - Day 1:

Teaching Procedures

- **Video:** Show students the very short Vans Custom Culture Video to help introduce the lesson: <http://sites.vans.com/customculture#participate>
- Show students the Vans Custom Shoe website where they can design their own custom Vans: <http://www.vans.com/custom-shoes.html>
 - Create a class Vans shoe and post it to their gallery.
- Introduce the lesson and lesson requirements. Shoes must be customized around 4 themes (1 shoe per theme): Art, Music, Action Sports (boards & bikes) and Local Flavor. A different style of shoe will be designated for each theme. Students may enter a shoe design in each category. Students will select a minimum of two themes to create designs for. Students will write a design statement to go along with each of their custom culture shoe designs.
- Students will begin working on their designs.

Instructional Procedures - Days 2-5:

- Students will work on creating their custom culture design entries. All entries must be submitted by Friday. With each entry they must include their design statement to go along with each shoe/theme entry.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique

Assessment Requirements for Custom Culture :

Grading:

Participation Points - Work Effort/Neatness

Students will select a minimum of two themes to create designs for (students may submit a design for all four themes if desired). Students will write a design statement to go along with each of their custom culture shoe designs.

Shoe Design & 3d Model

____/10 points per shoe/ theme - work effort/neatness

____/10 points per shoe/theme - work effort/neatness

____/20 **Participation Points**

Potential for additional extra credit points for additional designs.

Lesson 10 - Shoe Design

LESSON TITLE: Shoe Design

AGE GROUP: High School

TIME REQUIRED: 10 Days (55 minute class periods)

Unit: Fashion Design

Rationale/Objective(s):

Students will learn about shoe design, in the realm of fashion design. Students will learn about world famous shoe designers through video clips of the *Exhibit Killer Heels*. Students will learn how to design shoes. Students will create ideations of different shoe designs. Students will reflect, refine, and create a final colored detail design of the side view of their shoe. Students will create a final prototype model using mixed media to resemble their design. Students will reflect, refine, create, analyze and evaluate their shoe design and prototype. Students will present their shoe design.

National Common Core Art Standards Covered:

- Connecting
 - Students will interpret, synthesize and relate knowledge and personal experiences to design and create an original shoe design. Students will develop awareness of perceptions, knowledge and experiences through the process of designing their shoe. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will get a brief history of the shoe and how it has evolved through watching videos related to the *Killer Heels Exhibition*. Students will gain knowledge of how culture, traditions, and society has impacted the design of footwear over the ages. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will use multiple approaches to begin their creative endeavor of creating a shoe design. Students will create multiple rough ideations in their sketchbook to help get their creative juices flowing. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students may break traditions in pursuit of art-making goals. Students will be able to choose from a variety of materials and methods to create their shoe design and prototype. #VA:Cr1.2

- Students will experiment with forms, structures, materials, concepts, media, and art-making approaches while creating their shoe design. Some students may choose to engage in making without having a preconceived plan. #VA:Cr2.1 Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. #MA:Cr2.1.1
- Students may choose to think outside of the box to create an outrageous design that may transform their perception or purpose of the object, and how visual or material culture may impact their design. #VA:Cr2.3
- Students will refine and complete artistic work. Students will practice constructive critique, reflect, revise, and refine work over their creative process. Students may engage with peers and/or teacher throughout their creative process. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will analyze and interpret artistic work for presentation and for their portfolio. #VA:Pr4.1 Media artists integrate various forms and contents to develop complex, unified artworks. #MA:Pr4.1
 - Students will convey meaning through the presentation of artistic work. Students will justify connections between artwork socially and culturally. #VA:Pr.6.1 Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
- Responding
 - Students will self evaluate their artwork and determine the relevance of criteria used to evaluate their shoe design and prototype. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Project Requirements & Expectations (Handout for students):

You will learn about shoe design, in the realm of fashion design. You will learn about world famous shoe designers through video clips of the *Exhibit Killer Heels*. You will create an original shoe design. You will create a minimum of five ideations of different shoe designs. Your creative process should be apparent in your ideation illustrations in your sketchbook. Throughout your creative process you will reflect, refine, and create a final colored detail design of the side view of your shoe design along with a final prototype model using mixed media to resemble your shoedesign. You will reflect, refine, create, analyze and evaluate your shoe design and prototype. You will present your final shoe design. This is a 10 day project, with day 10 consisting of presentations. Make sure you manage and use your time wisely to create quality artwork and meet your design deadline.

Assessment Requirements for Shoe Design & Prototype:

5 Ideations (10 points)

Shoe Design Creativity/Uniqueness (5 points)

Shoe Design Neatness (5 points)

Shoe Design Work Effort (5 point)

Prototype Resembles Design (5 points)

Prototype Neatness (10 points)

Prototype Work Effort (10 points)

Artist Statement of Intent (5 points)

Presentation of Shoe Design (5 points)

60 Total Project Points

Artists/Artworks/Images/Books/Links for Instruction:

- Pinterest - shoe design board
- Google Images
- <http://www.today.com/style/killer-heels-puts-high-heeled-shoes-fashion-spotlight-1D80135471>
- <http://www.brooklynmuseum.org/exhibitions/heels/>
- https://www.youtube.com/watch?v=SbTqUF_dSas

Vocabulary/Key Words: fashion design, shoe design, Prototype, 3D Model, Shoe designers featured in the Killer Heels Exhibition: Manolo Blahnik, Chanel, Salvatore Ferragamo, Zaha Hadid X United Nude, Iris van Herpen X United Nude, Christian Louboutin, Alexander McQueen, André Perugia, Prada, Elsa Schiaparelli, Noritaka Tatehana, Vivienne Westwood, and Pietro Yantorny.

Instructional Procedures - Day 1:

Opening Activity

- Each students will cast their vote for the Vans Custom Culture shoe design competition. Students will vote for one design in each of the four themes. The winning designs will be announced tomorrow and the blank Vans will be handed out.

Teaching Procedures

- **Video:** Show students a segment clip from the Today Show where they explore the ‘Killer Heels’ Exhibit at the Brooklyn Museum of Art. After the video, show students a *slideshow* of some of the different shoes featured in the exhibit (same link). <http://www.today.com/style/killer-heels-puts-high-heeled-shoes-fashion-spotlight-1D80135471>
- **Video:** Show students a video clip featuring Lisa Small, the curator of the Killer Heels exhibit at the Brooklyn Museum of Art (video is only a couple minutes long). <http://www.brooklynmuseum.org/exhibitions/heels/>
- Introduce the lesson and lesson requirements.

- Students are encouraged to DREAM and let their creativity flow openly with the sky as the limit type approach to designing their shoe design.
- Exploration, sketches, ideations completed in art journal/sketchbook.

Instructional Procedures - Day 2:

Opening Activity

- Announce winning designs from the Vans Custom Culture design contest in each theme. The four winning students will be exempt from this shoe design lesson to devote the two weeks to creating their custom culture designs on their vans.

Teaching Procedures

- **Video:** Students will watch a video clip from the Wall Street Journal: 'Killer Heels' Get a Museum Exhibition (video is only a couple minutes)
https://www.youtube.com/watch?v=SbTqUF_dSas
- Students will work on their ideations and narrow down their final design by the end of class.
- Students will begin working on their shoe design.

Instructional Procedures - Days 3-9:

- Students will continue to work on creating their final shoe design, prototype, and artist statement of intent.

Instructional Procedures - Day 10:

- Students will present their shoe designs.

Closure

Reflection in journals/sketchbooks.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion

Formative Assessment: (During creative process)

- Self-Critique
- Teacher/Student discussion or critique

Summative Assessment: (After creative process)

- Portfolio
- Requirement review
- Self-Critique
- Presentation

Grading:

Shoe Design & 3d Model

___/10 Five Ideations

___/5 Shoe Design Creativity/Uniqueness

___/5 Shoe Design Neatness

___/5 Shoe Design Work Effort

___/5 Prototype Resembles Design

___/10 Prototype Neatness

___/10 Prototype Work Effort

___/5 Artist Statement of Intent

___/5 Presentation of Shoe Design

___/60 **Total Project Points**

Lesson 11 - Digital Portfolio

LESSON TITLE: Digital Portfolio

AGE GROUP: High School

TIME REQUIRED: 3-5 Days (depends on length of last week of semester)

Rationale/Objective(s):

Students will learn how to create a digital portfolio of their artwork from their semester course Creative Concentrations. Students have documented work throughout their creative process and will work on compiling it into a digital portfolio.

National Common Core Art Standards Covered:

- Connecting
 - Students will synthesize and relate knowledge and personal experiences to make art. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. #VA:Cn10.1 Media artworks synthesize meaning and form cultural experience. #MA:Cn10.1
 - Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. #VA:Cn11.1 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. #MA:Cn11.1
- Creating
 - Students will generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed. #VA:Cr1.1 Media arts ideas, works, and processes are shaped by the imagination, creative process, and by experiences, both within and outside of the arts. #MA:Cr1.1.1
 - Students will refine and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. #VA:Cr3.1 The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. #MA:Cr3.1
- Presenting
 - Students will select, analyze and interpret artistic work for presentation. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. #VA:Pr4.1 Media artists

integrate various forms and contents to develop complex, unified artworks. #MA:Pr4.1

- Students will develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. #VA:Pr5.1 Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. #MA:Pr5.1
- Students will convey meaning through the presentation of artistic work. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. #VA:Pr6.1 Media artists purposefully present, share, and distribute media artworks for various contexts. #MA:Pr6.1
- Responding
 - Students will perceive and analyze artistic work. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. #VA:Re7.1 Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. #MA:Re7.1
 - Students will perceive and analyze artistic work. Visual imagery influences understanding of and responses to the world. #VA:Re7.2
 - Students will interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. #VA:Re8.1 Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork #MA:Re8.1
 - Students will apply criteria to evaluate artistic work. People evaluate art based on various criteria. #VA:Re9.1 Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. #MA:Re9.1

Project Requirements & Expectations (Handout for students):

You will create a digital portfolio including all of your projects made throughout the semester. Below are the required works that need to be included in your digital portfolio. The layout and format you choose for your digital portfolio is entirely up to you. You can include images in a folder or make a presentation. Each part listed is worth 5 participation points.

Assessment Requirements for Digital Portfolio:

Cottage Design - Floor Plan, Exterior Elevations, 3D Model, Material Boards

Product Design

Skateboard/Snowboard Design

Doodle 4 Google

Graphic Design - Poster Design by Hand, Poster Design with Technology

Furniture Design & Prototype

Group Cardboard Chair

Vans Custom Culture Shoe Design

Shoe Design & Shoe Prototype

75 Total Participation Points

Instructional Procedures - Day 1:

Introduce digital portfolio requirements. Show students different examples of previous digital portfolios.

Instructional Procedures - Days 2-?:

Review digital portfolio requirements. This lesson can be extended to include presentations of portfolios depending on the length of the school year and how many days remain. Extended writing and reflection can also be included if time permits.

Assessment Strategies: Evidence that students understand and are able to perform.

Pre-assessment: (Prior to creating or discussions):

- Discussion

Formative Assessment: (During creative process)

- Self-Critique

Summative Assessment: (After creative process)

- Portfolio
- Requirement review
- Self-Critique
- Presentation

Grading:

Digital Portfolio:

___/5 Cottage Floor Plan

___/5 Cottage Exterior Elevations

___/5 Cottage 3D Model

___/5 Cottage Material Board(s)

___/5 Product Design

___/5 Skateboard/Snowboard Design

___/5 Doodle 4 Google

- ___/5 Graphic Design Poster by Hand
- ___/5 Graphic Design Poster using Technology
- ___/5 Furniture Design
- ___/5 Furniture Prototype
- ___/5 Group Cardboard Chair
- ___/5 Vans Custom Culture Shoe Design
- ___/5 Shoe Design
- ___/5 Shoe Prototype
- ___/75 **Total Participation Points**

CONCLUSION

The Creative Concentrations design curriculum contributes not only to student academic success, but also to students' informed decision-making in regard to further studies and career possibilities. Because the lessons are firmly aligned with the newly created National Core Arts Standards in Visual Arts and Media Arts, they reinforce not only the art-related values of creating, performing, responding, and connecting, but also incorporate current educational trends in cross-disciplinary curricula and real-world assignments that prepare students for engagement in the professional world.

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APPENDIX

Creative Concentrations

Semester Design Curriculum Map

Linnea R. Gustafson

Week 1 - Introduction to class/curriculum & Group Art Careers Presentations

Introduce curriculum through review of the syllabus along with art room rules and expectations.

Group research and presentations on different creative careers and concentrations.

Unit: Environmental Design

Week 2 - Cottage Design (week 1) - Floor Plan

Introduction to Cottage Design Floor Plan. Students will create two rough floor plan ideations

and begin final floor plan after teacher's approval.

Week 3 - Cottage Design (week 2) - Floor Plan/Exterior Elevations

Students will continue working on final floor plans.

Introduction to exterior elevations. Students will begin exterior elevations after completion of floor plan. Final floor plan and exterior elevations due on day 10.

Week 4 - Cottage Design (week 3) - 3D Models

Introduction and demonstration on creating a 3D Model.

Students begin creating their 3D model.

Week 5 - Cottage Design (week 4) - 3D Models/Material Boards

Introduction to material boards and statement of intent. Students will complete 3D models, material boards, statement of intent, photograph work, and present their work.

Unit: Product Design

Week 6 - Product Design

Introduction to product design. Students will select a product out of a hat to "re-design." Students will re-design their selected product and present their re-designed product in the form of a pitch to buy this product in a positive class critique.

Week 7 - Skateboard/Snowboard Design

Students will choose to create a skateboard or snowboard design. Students will create ideations and then create a smaller scale design/prototype on 6x18" paper.

Unit: Graphic Design

Week 8 - Doodle 4 Google Design Contest - Logo Design

Students will create Doodles 4 Google and enter them in the national design contest. Students will write artist statements and complete entry forms.

Week 9 - Advertising Design - Posters

Students will make up an event to create a poster for. Students will create two different posters, one by hand and the other with the technology of their choice. Students will present their poster designs.

Unit: Furniture Design

Week 10 - Furniture Design (week 1) - Furniture Designs

Students will learn about furniture design.

Students will create their own unique furniture designs, some may begin prototypes.

Week 11 - Furniture Design (week 2) - Furniture Prototypes

Students will make prototypes of their furniture design.

Students will write a statement of intent and present their furniture design and prototype.

Week 12 - Group Cardboard Chair (week 1)

Students will learn about cardboard chairs and construction of cardboard chairs.

Each group will make and agree on a prototype before beginning the construction of their cardboard chair.

Week 13 - Group Cardboard Chair (week 2)

Students will work collaboratively on the construction of their cardboard chair.

Students will reflect and self assess.

Unit: Fashion Design

Week 14- Shoe Design - Vans Custom Culture Contest

Students will work on creating Vans Custom Culture shoe designs to meet the four themes (1 shoe per theme): Art, Music, Action Sports (boards & bikes) and Local Flavor. Students will select a minimum of two themes to create designs for (students may submit a design for all four themes if desired). Designs must be completed by Friday. School wide art votes take place next Monday.

Week 15 - Shoe Design

Vote for Vans Custom Culture Shoes in each theme.

Students will learn about shoe design, in the realm of fashion design. Students will learn about world famous shoe designers through video clips of the *Exhibit Killer Heels*.

Students will create ideations of different shoe designs. Students will reflect, refine, and create a final colored detail design of the side view of their shoe.

Week 16 - Shoe Design - 3D Shoe

Students will create a final prototype model using mixed media to resemble their design.

Students will reflect, refine, create, analyze and evaluate their shoe design and prototype.

Students will present their shoe design.

Week 17 - Digital Portfolio

Students will create a digital portfolio of their work from the Creative Concentrations semester course. Depending on the length of this week students may present their portfolios and may further reflect on the course.