

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: **Design Fashion**

GRADES: **9 - 12**

ADOPTED DATE: **JUNE 2015**

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Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement Visual & Performing Arts

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

Design is a way of thinking and creating. It centers on two very important questions, “Why are things the way they are?” and “How can they be made better?” This course addresses those questions and challenges the students to do real thinking, the kind that professional designers are engaged in when they make design choices. Because of the studio nature of the course, students will also illustrate and create models for their ideas.

The course entails involvement in aesthetic issues related to the visual aspects of the built environment, the apparel we wear, the products we use and the communications we relay. Students will discover the ideals and design ideas expressed by philosophers of all ages and various cultures.

Students will create designs that address the aesthetic, the cultural, and the functional aspects of product making. Design solutions will be executed in a variety of art media including digital imagery. Students will also learn approaches to illustrating design ideas and have opportunities to develop rendering skills.

An extended exploration of the elements and principles of design will be inherent in each design challenge. Students will be able to analyze the components of good design and employ them in their own work.

Design criticism is at the forefront of popular media and will be referenced not only as a motivational methodology, but to emphasize the very real desire for more choices and better design in our world. Students will examine closely the products, places, and spaces that make up our every day life and ask why they are made the way they are and how they can be made better; and not just better for themselves, but for those of another culture, another gender, or another set of abilities.

Design history offers a wealth of inspiration and students will be heavily exposed to styles and periods in architecture, decorative arts, and fashion. Contemporary social issues are deeply intertwined with very important community design issues. Students will be asked to engage in restoration, urban renewal and city planning thinking and apply knowledge of contemporary design ideas to their own designs.

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

CRP1. Act as a responsible and contributing citizen and employee.

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being.

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4. Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the

pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11, Use technology to enhance productivity.

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12. Work productively in teams while using cultural global competence.

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Course Proficiencies

Students will be able to...

Understand that design is about organizational thinking

Develop skills in drawing forms representational and abstracted, cropping, enlarging, transferring, tonal rendering, colored pencil rendering, and water color illustrations

Identify the elements and principles of design as the dominant feature in design work

Employ knowledge of: expanding variation of individual art elements, abstraction and stylization of elements, and patterns of organization in nature and art

Examine the economic, cultural, and aesthetic values of society that may factor into the design of a particular object/space

Develop skills while creating: sculptural forms, 3D paper engineering, foam core construction, and other model making

Understand how there can be unity among variant elements in 3 dimensional designs from all points of view

Compare and contrast the various sensory aspects of materials and speculate how the developments of new materials may affect designs

Discover the relationship between the principles of design and the properties of product construction materials

Discover the relationship between the elements of design and the textures, patterns, and colors of fabrics and garments

Consider and employ unity, emphasis, movement, and harmony in fashion designs

Understand the work of designers/ stylists whose careers are dedicated to making critical choices based on knowledge of aesthetics and fashion trends

Curriculum Units

Unit 1: Introduction to Design

Unit 2: Recognizing Design in Nature

Unit 3: Understanding Function and Aesthetics

Unit 4: Architecture

Unit 5: Packaging Design

Unit 6: Fashion Figure

Unit 7: Designing Clothing

Unit 8: Identity in Design

Unit 9: Shoes as Art

Unit 10: Handbags Making a Statement

Pacing Guide- Course

<u>Content</u>	Number of Days
<u>Unit 1:</u> Introduction to Design	3 Weeks
<u>Unit 2:</u> Recognizing Design in Nature	3 Weeks
<u>Unit 3:</u> Understanding Function and Aesthetics	4 Weeks
<u>Unit 4:</u> Architecture	4 Weeks
<u>Unit 5:</u> Packaging Design	4 Weeks
<u>Unit 6:</u> Fashion Figure	4 Weeks
<u>Unit 7:</u> Fashion Art	4 Weeks
<u>Unit 8:</u> Identity by Design	3 Weeks
<u>Unit9:</u> Shoes as Art	4 Weeks
<u>Unit 10:</u> Handbags Making a Statement	3 Weeks

Unit 1: Introduction to Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities (suggested)	Assessments
<p>Why are things made the way they are?</p> <p>How can they be made better?</p> <p>How can the principles of design arranged to create interesting and unique designs?</p>	<p>NJSLs# 1.1, 1.3, 1.4</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Develop understanding of elements of art and the principles of Design 2. Discover how designing a way of both thinking and creating is. 3. Discover the many ways in which designers organize and build. 4. Consider what is the test of “art”? And what is the test of “good design”? 5. Acquire knowledge and understanding of the following related terms: art, design, aesthetic, functional, relevance, composition, 	<p>The Big Question: Explain to students that the most important questions to designers are, “Why are things the way they are?” and “How can they be made better?” Ask students how this may relate to their role as students. Remind students of the importance of good attendance in a studio class and how their presence and engagement in design problems is critical to their success. Students will design a cover for a folder/ portfolio for use in class.</p> <p>Analyze Designs: Students will bring two objects to class. One is determined to be “good” design and another “bad” design. Display the objects as if they were artifacts in a museum. In discussion students will determine criteria for good design. The following factors: aesthetics, function, sustainability, quality of material, craftsmanship, and culturally value, should</p>	<p>A folder/portfolio, creatively personalized is presented for critical review.</p> <p>Principles of design and systems of organization are perceived and described by the learner using appropriate terminology.</p> <p>Terms and concepts are recorded in student sketchbook/journal with illustrations.</p> <p>Teacher rubric created to assess the proficiencies for the unit.</p> <p>Materials: Drawing pencils, plate finish paper, triangles, T square, compass, rulers, lettering samples, lined paper, pencils, pens, Prismacolor markers, glue,</p>

	<p>conservation, sustainability.</p> <p>6. Critique 2D fine art, 3D fine art, decorative arts, architecture and design products, and identify ways in which the works are compositionally organized.</p>	<p>emerge. Make a check list for individual assessment of each object. Tally results.</p> <p>Art Criticism: Students will describe, analyze, interpret, and judge a work of art using the vocabulary associated with the Elements of Art and Principles of Design. They will complete an essay fully critiquing the art work.</p>	<p>and scissors.</p>
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Unit 2: Recognizing Design in Nature

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities (suggested)	Assessments
<p>How can patterns that are found in nature influence artistic designs?</p>	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP4, CRP6</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Identify the elements and principles of design observed in natural forms. 2. Distinguish and select one of the elements of art or principles of design as the dominant feature in design work. 3. Determine the influence of “renaissance man” and understand how it relates to contemporary designers who are often part artist, part engineer, part marketer, and part visionary. 4. Create design drawings and sculptural forms inspired by nature. 5. Design and illustrate coordinated decorative objects inspired by a natural form. 6. Develop skills in: 	<p>Art History Research: Do on line or book research and find reproductions of Leonardo da Vinci’s notebook. Observe and explain how patterns in nature influenced the design of mechanical devices.</p> <p>Visual Research: Collect examples of nature objects and art objects that depict nature subjects. Identify anatomical structure such as branching, vertebraic, radial, spiral, clustering and interlocking. Compare these to recognized principles of design: asymmetry vs. symmetry, static pattern vs. rhythmic movement, unity vs. emphasis, found in art and nature.</p> <p>Cultural Motifs: Study decorative artifacts of all kinds. Compare leaf (or any other natural design source) motifs, from various cultures and stylistic periods. Make notations that identify the artisans, the period, the culture</p>	<p>Skill development drawings and studio projects will be assembled into a portfolio format for critical review.</p> <p>A rubric created from student developed criteria will be applied to the assessment of proficiencies for the unit.</p> <p>Principles of design and systems of organizations are perceived in art and nature and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Variety in the elements of design, accurate representation, and abstraction are evident in the artworks of the learner.</p>

	<p>drawing forms representational and abstracted, cropping, enlarging, transferring, tonal rendering, stippling, hatching, colored pencil rendering and water color illustration.</p> <ol style="list-style-type: none"> 7. Increase awareness of the underlying order of nature and its relationship to design. 8. Discern particular design aesthetics that may be dictated by culture. 9. Develop criteria for evaluating design work in the decorative arts and use the criteria for evaluating one's own design work as well as the work of peers. 	<p>and the stylistic characteristics. Make research drawings in sketchbooks.</p> <p>Objet d' Art: Create a series of drawings of an organic form abstracting, stylizing and restructuring the form in new ways. Render in various media. Design a group of related objects inspired by the organic form. Illustrate using water color and black fine point marker.</p> <p>“Whole Movement” Sculpture: Using multiple, joined, standard-size paper plates, and various systems of folds, create reconfigurations and movements that can be observed everywhere throughout nature. Employ formal geometric and experimental approaches to form decorative polyhedron.</p>	<p>Materials: Drawing pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, rulers, black marker drawing pens, watercolor paint , palettes, brushes, watercolor paper, drawing boards, white paper plates. Art reproductions</p>
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Unit 3: Architecture: A Dominant Presence in Visual Culture

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities (suggested)	Assessments
<p>How do cultural ideas and society affect architecture?</p> <p>How can the spaces provided by nature affect design aspects in architecture?</p>	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP5</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Abstract, stylize and repeat shapes and forms to create pattern and unity. 2. Produce a wide range of paint color variation to select by applying knowledge of hue, value, and intensity. 3. Research architecture and acquire knowledge of the history and development of classical structural forms. 4. Examine the economic, cultural and aesthetic values of society that may factor into the design of a particular place. 5. Create a design for a mural that is inspired by architecture and relates to the spatial surroundings in terms 	<p>Visual Culture Showcase Board: Make an architecture showcase board for mural design inspiration. Select a showcase building from any part of the world and get photos from internet or other sources such as travel magazines, post card pictures, and brochures. Also, gather imagery depicting other aspects of the visual culture of the site. Include pictures of native dress, paint samples of significant colors, indigenous environmental forms, statuary, fabric patterns and motifs. It should be a cohesive collection of imagery identifying the visual culture of the place of the architectural site. Collage these materials on illustration board keeping the presentation clean, simple and neat.</p> <p>Historical Research: Relate the history of how America leads the way in architecture and industrial design starting in the early 20th century to the dramatic appearance of new visual forms such as Streamlining, Art Deco, and 20th Century Modern Movement. Research the public murals created in public places all</p>	<p>Skill development drawings and studio projects will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Positive and negative spaces are perceived and form a harmonious two dimensional compositional arrangement of architectural structures. The learner describes the composition using appropriate terminology.</p> <p>Related motifs, values, colors and textures are recognized in designs and are described by the learner using appropriate terminology.</p> <p>Terms and concepts</p>

	<p>of cultural style, theme, and color.</p> <ol style="list-style-type: none"> 6. Develop skills while creating: drawing scaled elevation views of buildings, structuring a balanced composition of shapes and colors, developing a related border design with stylized motif, stencil cutting, stencil application, rendering trompe l'oeil, and faux surfaces. 7. Acquire knowledge of architectural styles that increase perception and aesthetic awareness of architecture as in an art form. 8. Acquire knowledge and understanding of the architectural terms. 9. Critique contemporary architectural design such as the work of Frank O. Gehry, Ieoh Ming Pei and Michael Graves. 	<p>across the country as part of the Federal Art Project of the Works Progress Administration during the 1930's.</p> <p>Sketchbook Drawing: Observe meticulously all details of architectural structures. Study examples from all periods noting the various functional and aesthetic features. Practice drawing unique features such as entranceways and portals. Select a building in your community that has a unique style and make extensive detailed drawings in your sketchbook. Identify classic and other period significant features.</p> <p>Clay Reliefs: Research historic architectural feats of ancient Rome. Make notations that identify the structure, the period, the culture and the stylistic characteristics. Create detailed sketches of a chosen structure. Use the additive process of sculpture by creating an architectural clay relief on tile.</p>	<p>recorded in student notebook with illustrations.</p> <p>Materials: Collage supplies: adhesive spray, glue sticks, scissors, stencil knife. Drawing supplies; pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, layout paper, illustration board, triangles, T square, compass, rulers. Painting supplies: tempera or gouache paint, various size brushes, sponges and other applicators for faux effects. Clay supplies: clay, modeling tools, slab roller, and masonite boards.</p>
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Unit 4: Understanding Function and Aesthetics

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities (suggested)	Assessments
<p>How does knowledge of the principles of design affect the product construction?</p> <p>How does the relationship between function and form have an affect on the design of a product?</p> <p>Design Process:</p> <ol style="list-style-type: none"> 1. Identifying and defining a problem. 2. Gathering and analyzing information. 3. Determining criteria for successful solutions. 4. Generating alternative solutions and building prototypes. 5. Evaluating and selecting appropriate solutions. 6. Implementing 	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP6, CRP8</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of design and the properties of product construction materials. 2. Consider the difference in visual effect between a symmetrical form or structure and an asymmetrical form or structure. 3. Understand the use of perspective in drafting and design by developing skills in perspective drawing. 4. Understand how there can be unity among variant elements in a 3 dimensional design and from all points of view. 5. Discover how market demand impacts on the design of household, industrial, and transportation products. 6. Identify strategies for marketing a design based 	<p>Design and Marketing Analysis: Do market research. Survey preferences for automobile designs, including color. Include other social and cultural factors in the inquiry. Analyze and determine any inferences that can be made regarding group preference. Create a marketing strategy plan with a compelling visual aesthetic.</p> <p>Design History Research: Observe architecture, furniture and industrial products of the 20th century using internet sources. Search for examples featured in international design shows over the past forty years. Compare the various forms of the Anti-Design Movement, Post Modern Movement, eclecticism, and frivolity, to the early mid century idealization of functionalism. Focus particular attention on the design competition, "Documenta 8" of</p>	<p>Drawings and photos of 3D studio projects will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for each lesson.</p> <p>Functional and aesthetic aspects are perceived in product designs and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Functional and aesthetic attributes are evident in the product designs of the learner.</p>

choices.
7. Evaluating outcomes.

- on the cultural preferences of the consumer.
7. Create a design for a new, improved, product or a preferred product.
 8. Create a 3D scale model of a new design.
 9. Employ the basic design process steps ion the design of a new product.
 10. Develop skills while creating: drawing, clay forming, 3D paper engineering, foam core construction, and other model making methods.
 11. Increase perception and awareness of the relationship of function to form in product design.
 12. Comprehend that designers must also consider quality and aesthetic appeal in addition to the function of objects they are designing.
 13. Appreciate the distinctions and the qualities of both handcrafted and mass produced products.
 14. Compare and contrast examples of ergonomic design and frivolity in design.
 15. Compare and contrast the various sensory aspects of materials and speculate how the development of

1987. Specifically compare a chair designed by the Studio Alchimia or Memphis group, to an early mid century modern, chair by Charles Eames. Reflect upon the differences and how they might represent changes in economic development.

Room Collage: Study the elements of design within school and home. Draw a specific space from life using 1 and 2 pt. perspective. While using observational skills, consider function and purpose of the chosen room. Discuss Picasso's use of paper collage to represent planes and textures in Cubist works. Redesign your chosen space, in perspective, using the process of collage.

Designing Fine and Frivolous Furniture or Preferred Products: Select a product that can be improved or aesthetically varied and reconstruct a new design. Consider the ultimate consumer of the product as well as the economic restraints that may impact on its production. Collect various

Materials: Drawing pencils, white drawing paper, eraser, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, fadeless design paper, glue sticks, scissors, magazines, black marker drawing pens, soft pastels, tinted charcoal paper, ceramic or plasticine clay, boards, modeling tools, foam core, assorted material samples.

	new materials may affect designs.	product material samples and consider the attributes of each in the product design. Be sure to unify the design through repetition of contour, texture, and form. Draw the design, from at least 2 views, rendering a simulation of the surface materials. Then create a 3D model prototype made to scale.	
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Unit 5: Packaging Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities (suggested)	Assessments
<p>Does the target consumer have an effect on the overall design of a products packaging?</p>	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP6, CRP8</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Employ emphasis and balance in the placement of graphic elements and overall unity in the design of package. 2. Recognize that the use of design elements and principles may enhance or detract from the communicative aspects as well as the form and function of the design object. 3. Examine the history of paper packaging products and determine the influence on visual culture world wide. 4. Design and construct a package design for a particular product with appeal for a particular market. 5. Develop skills while creating: drawing, 3D paper engineering, cutting, scoring, folding 	<p>Find and Collect: Collect samples of paper packages for all types of products. Then select a single product type and swap with peers to form specialized collecting among the group members. Observe and compare graphics, shapes, and styles of shopping bags and boxes. Speculate who might be the target consumer.</p> <p>Origami Workshop: Experiment with paper folding techniques including box and bag forms. Also experiment with various papers. Dye paper and fabrics and test their fold ability or create handmade papers from recycled fibers.</p> <p>Post Modern Packages: Select a product such as perfume, soap, jewelry, or candy and examine the existing design of its packaging. Deconstruct by finding seams and carefully take apart. Use the patterns as</p>	<p>Skill development drawings and photos of 3D studio projects will be assembled into a portfolio format for critical review.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design and systems of organization are perceived in art and nature and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Variety in the elements of design, accurate representation, and abstraction are evident in the artworks of the learner.</p>

	<p>and lettering.</p> <ol style="list-style-type: none"> 6. Employ the basic design process steps in the design of the new package. 7. Appreciate the evocative nature of package design and its ability to reveal aspects of the culture from which it originates. 8. Acquire knowledge of packaging design aesthetics. 9. Increase perception and awareness of the relationship of function to form in packaging design. 10. Discern information about products and consumers by perceiving characteristic forms and graphics of package designs. 11. Acquire knowledge and understanding of the following related design terms: functional relevance, consumer acceptability, marketing strategy. 12. Compare and contrast styles in contemporary packaging design. 13. Make judgments and discern the effectiveness of package designs based on graphic communications, the craftsmanship and the cultural context of the 	<p>a starting point to engineer a new design. Also re-design graphics so that it evolves and keeps product identity in tact.</p>	<p>Materials: Drawing pencils, white drawing paper, double sided origami paper, eraser, masking tape, drawing board, newsprint, triangles, t-squares, compass, rulers, lettering samples, inks, pens brushed, Prismacolor markers, fabric dyes, paper making supplies, deckle frames, pulp, stencil knife, cutting boards, scissors.</p>
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market.

Unit 6: Fashion Figure: Body, Hands, And Feet

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities (suggested)	Assessments
How does society's view of the perfect body have an affect on the fashion world?	<p>NJSLS# 1.1, 1.3,1.4</p> <p>Objective:</p> <ol style="list-style-type: none">1. Develop skills in drawing the fashion figure using correct proportional methods.2. Discover the natural rhythm of creating a pattern using something from the world as inspiration.3. Consider emphasis on particular aspects of the human figure that are exaggerated for the fashion industry.4. Draw a series of figures that show understanding of how the fashion world sees the body.5. Develop skills in generating ideas by using a systematic, triggering, approach emanating from perception of visual sources.6. Develop skills in: drawing the human form with	<p>Drawing the Fashion Croquis: Apply one of the standard proportional methods used in the fashion industry and construct the fashion figure. Discuss differences in human figure proportion and the figure in art and the Golden Ratio, 3:5.</p> <p>Render form and clothing: Observe examples of the Classical ideals expressed by the Romans and Greeks. Compare the contra posta position of classical sculpture to the graceful movement of the "fashion stance." Draw from a posed model and employ exaggeration, emphasizing leg length. Apply the correct</p>	<p>Figure drawings and print work will be assembled into portfolio format for critical review</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Fashion proportions and imaginative approaches are evident in the artwork of the learner.</p> <p>Materials: Drawing pencils,</p>

	<p>exaggerated proportion, ink and watercolor wash, pencil and pastel rendering.</p> <p>7. Acquire knowledge and understanding of the following related design terms: proportion, croquis.</p> <p>8. Compare and contrast changes that can be made in patterns that can make an impact on the overall design of the pattern.</p>	<p>proportional methods and value change techniques to render fabric folds.</p> <p>Fashion Hands and Feet: Create collages of hands and feet that showcase the use of standard proportional methods in drawing hands and feet for the fashion industry. Concentrate on creating long fingers and smooth curving ankles. Incorporation of imagery to create artistic designs using the hand and foot as work space.</p>	<p>9 x 12 drawing paper, 12 x 18 drawing paper, worksheets on proportions, black marker drawing pens, newsprint, rulers, watercolor paint, magazines and other imagery for collages.</p>
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Unit 7: Clothing as an Art Form

Essential Questions	Instructional Objectives/ Skills and Benchmarks (<i>NJSLS</i>)	Activities (suggested)	Assessments
<p>How do particular fashion rules, or what society deems acceptable have an effect on the clothing design of today?</p>	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP5, CRP6</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of design and the textures, patterns, and color of fabrics and garment trims. 2. Consider and employ unity, emphasis, movement, and harmony in fashion designs. 3. Examine political, economic and social events of various periods in history and relate to changes in fashion. 4. Discover how market demands impacts on the ever changing nature of fashion especially in Western markets. 5. Understand the difference between fashion and clothing. 6. Recognize several distinct historical or regional 	<p>Art History and Fashion: View the theater posters of Henri d'Toulous Le Trec and the paintings of the fashionable women of Paris by Henri Matisse. Compare these images with contemporary urban fashion artist, Thierry Perez. Discuss how the women and men are portrayed, what setting are they placed, and what about the quality and expressiveness of the lines, shapes and colors that are used. Express an opinion about your preference in regard to the kind of clothing that is depicted, and what about the style of portrayal.</p> <p>Fashion Inspiration Mood Board: Make a mood board for fashion design inspiration. Collect various materials and pictures based on some sensory appeal. These can be color swatches, post cards,</p>	<p>Fashion drawings and photos of wearable are will be assembled into a portfolio format for critical review.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Fashion proportions and imaginative approaches are evident in the artwork of the learner.</p> <p>Materials: Drawing pencils,</p>

	<p>design periods and styles in clothing and fashion design.</p> <ol style="list-style-type: none"> 7. Understand that garments may also be wearable art and designed for a specific social purpose or cultural event. 8. Design a series of individual garments that have a discernible source of inspiration and a cohesive look. 9. Create drawings and other types of illustrations of apparel based on fantasy and function. 10. Create a wearable object influenced by historical and/or regional cultural artifacts. 11. Become aware that fashion and design may be influenced by canons of beauty and cultural preference and taste. 12. Determine how historical designs are often reinvented into contemporary design. 13. Consider collections of fashion designs as works of art and critique using the five step process that is more routinely applied to paintings. 14. Compare and contrast the various sensory aspects of materials and fabrics, and speculate 	<p>fabric, ribbon, braiding, and magazine pictures that are not fashion images on their own. Cars and architecture designs for instance can offer inspiration because of their structural shapes or reflective color. Fashion blogs, magazines, catalogs and other internet sources may be used. Create a collage using these materials. Make certain your composition is neatly, visually organized, cohesive and overall compelling.</p> <p>Costume Design: Design costumes for theater, dance, parades and other cultural events. Do research to discover traditional approaches such as the various classical clown types. But in addition, experiment with other more abstract approaches by creating wearable pieces from found objects and responding to metaphorical themes.</p> <p>School Uniform: Research how school uniforms came about in history. Become more acquainted with the school dress code at the time. Design a untraditional school uniform that obeys all dress code rule,</p>	<p>12 x 18 white drawing paper, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, scissors, glue sticks, illustration board, black marker drawing pens, soft pastels, tinted charcoal paper, paint, magazine pictures and other imagery for collages.</p>
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	how the development of new materials may affect a design.	but still maintains a sense of modern style.	
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Unit 8: Identity by Design

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities (suggested)	Assessments
Does the popularity of a designer have a direct effect on the recognition of their logo, or is it the overall aesthetic appeal of the logo that makes it so recognizable?	<p>NJSLS# 1.1, 1.2, 1.3, 1.4 CRP4</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Explore variety of line, shape, color and texture. 2. Select line, shape, color and texture qualities for their visual meaning in abstract form. 3. Examine the history of logos, monograms, and trademark designs and reflect upon the need they served for the society from which they originated. 4. Examine how changes in the economic, cultural, and aesthetic values of society may factor into re-design of corporate identity. 5. Create an identifying logo and trademark using handcrafted methods. 6. Develop skills in drawing graphic forms, using type, using mechanical drawing 	<p>Philosophical Forum: Conduct an inquiry regarding the fashion acceptability of “inside out labels”, designer signature products, and name brand consumer obsession.</p> <p>Historical Research: Form research groups and explore the history of design starting with the Industrial Revolution and examine early company markings like those designed by Peter Behrens and later, Raymond Loewy. Each group will find examples of logo design development such as the evolution of the Shell Oil Company logo. Identify changes in style and compare to prominent logos in use today.</p> <p>Design Used in Political Propaganda: Acquire knowledge of El Lissitzky, and</p>	<p>Preliminary drawings of motifs, prints of scanned designs, will be assembled into a portfolio format.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Graphic communication designs are observed and are described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Unity is evident in the merge of type and pictorial elements in design work produced by the learner.</p>

	<p>tools, pen and ink rendering, stippling, hatching, working with positive/negative shapes, counter change, transfer methods, marker rendering.</p> <ol style="list-style-type: none"> 7. Develop an awareness of the many types of information and communication designers. 8. Appreciate the communicative nature of the elements of design and the ability to develop visually understandable identity icons. 9. Acquire knowledge of graphic form as a design aesthetic. 10. Increase perception and awareness of graphic symbols. 11. Develop criteria for evaluating logo and other graphic design work and use the criteria for evaluating one's own design work as well as the work of peers. 	<p>early 20th century Soviet Constructivist who elevated typography to an artistic (and political) level of visual communication. Consider the power of graphic communication and discuss the changes in communications that have occurred since. Ask the question "Is American society any less susceptible to propaganda because of the explosion of communication media since that time?"</p> <p>Visual Research: Begin a collection of logo, trademarks, and icons. Identify characteristics that are common and categorize types. Pool collections of peers and collage groups by type. Discuss design effectiveness in terms of communication and aesthetic principles.</p> <p>Design A Logo: Address the problem of establishing product or corporate identity. Set up criteria for its solution. Discuss the psychological, emotional, and cultural meanings and associations of color. Consider color as a major element of the logo design. Create a design using computer-aided graphics</p>	<p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, black marker drawing pens, prismacolor markers, paint.</p>
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		to communicate company or product information.	
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Unit 9: Footwear as Fashion

<u>Essential Questions</u>	<u>Instructional Objectives/ Skills and Benchmarks (NJSL)</u>	<u>Activities</u>	<u>Assessments</u>
How has the evolution of footwear changed the perception of shoes from a basic need to an object of desire?	<p>NJSL# 1.1, 1.2, 1.3, 1.4 CRP5, CRP6</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of art: shapes, patterns, textures, and color of materials and shoe ornamentation. 2. Consider and employ unity, emphasis, movement, and harmony in shoe 	<p>Historical Research: Research the history of shoes. Why did people begin wearing shoes? What process did they use to make them? Look at the path shoes have taken to become today's standard. Create a mood board showing images that explain the evolution of shoe. Concentrating on shapes and materials.</p>	<p>Footwear drawings and photos of wearable art will be assembled into a portfolio format for critical review.</p> <p>Imaginative approaches are evident in the artwork of the learner.</p> <p>A teacher developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are described by the learner</p>

	<p>design.</p> <ol style="list-style-type: none"> 3. Examine political, economic, and social events of various periods in history and relate to changes in shoe fashion. 4. Recognize several distinct historical or regional design periods and styles in shoe design. 5. Understand that footwear may also be wearable art and designed for a specific purpose or cultural event. 6. Design a series of shoes that have an identifiable source of inspiration and an evolution of shape. 7. Create drawings of shoes based on fantasy and function. 8. Design an illustration of footwear influenced by historical and/or regional cultural artifacts. 9. Determine how historical designs are often reinvented into contemporary designs. 10. Consider collections of 	<p>Redesign: Using real shoes as a base, redesign the overall look of the shoe. Gather inspiration from outside sources. Use a wide array of found materials to cover the shoe creating a new design. Continue the theme into a display/ environment for the shoe using similar materials.</p> <p>Ever Changing Form: Observe and sketch the shapes of some of today's popular shoe styles. Paying close attention to details such as straps, heel, toe shape, and other adornments. Discuss/ hypothesize how these shapes came to be popular. Reflect back in history for similarities in design. Create a series of drawings that show the possible evolution of the style of shoes. Depict a shoe from the past, present, and create a new design for a futuristic shoe.</p>	<p>using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, black marker drawing pens, prismacolor markers, paint, and French curves.</p>
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	shoe designs as works of art and critique using the five step process that is more routinely applied to paintings.		
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Unit 10: Handbags Making a Statement

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLLS)	Activities	Assessments
Can the surface of the handbag serve as the canvas for getting a message or theme across to people?	<p>NJSLLS# 1.1, 1.2, 1.3, 1.4 CRP6</p> <p>Objective:</p> <ol style="list-style-type: none"> 1. Discover the relationship between the elements of art: shapes, patterns, textures, and color of materials and handbag design. 2. Consider and employ unity, emphasis, movement, and 	<p>Historical Research: Form groups to research a particular time period or decade, looking for fashion trends relating to handbags. Concentrate on popular shapes, patterns, and materials that were used. Information will then be arranged in collage form, including images of today's hand bags that have may have been inspired by designs from the past.</p>	<p>Handbag drawings and photos of wearable art will be assembled into a portfolio format for critical review.</p> <p>Imaginative approaches are evident in the artwork of the learner.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p> <p>Principles of design are</p>

	<p>harmony in handbag design.</p> <ol style="list-style-type: none"> 3. Examine political, economic, and social events of various periods in history and relate to changes in handbag fashion. 4. Recognize several distinct historical or regional design periods and styles in handbag design. 5. Understand that handbags may also be wearable art and designed for a specific purpose or cultural event. 6. Design a bag that has an identifiable source of inspiration/tells a story/relays a message. 7. Create a sculpture of a handbag based on fantasy and function. 8. Design an illustration of a handbag influenced by political or social issues. 9. Become aware that apparel and all forms of human adornment may be influenced by canons of beauty. 	<p>Handbags as Sculpture: Discuss popular shapes and forms that are seen in handbags today. Using shape and form as a base for inspiration, create sketches of a bag that tells a story or depicts a song. Sketches will be translated into 3D pieces of art work again concentrating on shape and form when working with 3D materials.</p> <p>Political Bag: Discuss the use of handbags as a canvas for sending a message. Group discussion to brainstorm different images that can be used to relay today's important political and world issues. Employ the use of shape and imagery along with texture and fabric pattern to design a bag that relays a strong message.</p>	<p>described by the learner using appropriate terminology.</p> <p>Terms and concepts recorded in student notebooks with illustrations.</p> <p>Materials: Drawing pencils, 9 x 12 white drawing paper, canvas paper, eraser, masking tape, drawing board, newsprint, triangles, T square, compass, rulers, black marker drawing pens, prisma color markers, paint, magazine images, illustration board, found materials, foam core, hot glue gun, colored paper, and fabric scraps.</p>
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New Jersey Student Learning Standards
Academic Area

1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of the Arts and Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

1.4 Aesthetic Responses & Critique Methodologies All students will demonstrate and apply

an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.