

Trinity Area School District

Course: Design 1 Grade: 9-12	Overview of Course This course teaches the use of elements and principles of Design in works of art. Students will come to see composition, placement and variation of elements as a way to communicate visually as well as to create within a balanced space. Media includes, but is not limited to, Photoshop CS6.
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Overarching Big Ideas, Enduring Understandings, and Essential Questions
(These “spiral” throughout the entire curriculum.)

Big Idea	Standard(s) Addressed	Enduring Understanding(s)	Essential Question(s)
Identification	9.1.12.C 9.2.12.C 9.2.12.D 9.3.12.A 9.3.12.C	<ul style="list-style-type: none"> • Content will be supported by all choices made in the composition. • Subject is the visual representation. • Form represents the visual choices made within the composition. • Unity is achieved when the choices support the larger goal of integration in idea, compositional strengths and subject presentation. 	<ul style="list-style-type: none"> • How does your understanding of the terms “Subject”, “Content” and “Form” help you in recognizing the parts of a composition? • How does the idea of “unity” bind them together in good composition? • Can I identify each component within a good composition?
Production	9.1.12.A 9.1.12.B 9.1.12.E 9.4.12.A	<ul style="list-style-type: none"> • A good composition will be bound together by these three components. • If one of the three is absent the composition will suffer. • Good craftsmanship is necessary to convey the idea of the artist clearly. 	<ul style="list-style-type: none"> • Does my work show a strong understanding of the three components of Subject, Content and Form? • Are any of the components weak, and thus causing my composition to falter?

Materials and Media	9.1.12.B 9.1.12.C 9.1.12.G 9.1.12.H 9.1.12.J	<ul style="list-style-type: none"> • All visual mediums have certain rules to be followed for maximum productivity. • All visual mediums have techniques to be honed to skills for best presentation. • These techniques, when mastered, open doors for 	<input type="checkbox"/> What techniques and skills are necessary for me to portray the image and message that I am wishing to impart to my viewer?
		creative problem solving that evolves to individual styles.	<input type="checkbox"/> Do I understand the medium well enough to get my message across? <input type="checkbox"/> Do I need more practice? <input type="checkbox"/> Am I comfortable in the medium? <input type="checkbox"/> Am I finding an individual style emerging from my work?
Connections	9.1.12.A 9.1.12.B 9.1.12.C 9.1.12.G 9.1.12.J 9.3.12.A 9.4.12.B 9.4.12.C	<input type="checkbox"/> The variations of the elements trigger different ideas depending on their combinations and use. <input type="checkbox"/> The element variations can be used in combination to create a stronger appeal to a certain content. <input type="checkbox"/> The ideas connected to variations are felt in a similar manner in most viewers and can be used to influence the viewer's attraction to a certain content over another.	<input type="checkbox"/> How can elements be used differently for different meaning? <input type="checkbox"/> How can I support a meaning or content in my composition by using these variations to my advantage? <input type="checkbox"/> Am I leading my viewer to feel a certain meaning by the presentation of my subjects?
Balance	9.1.12.A 9.1.12.B 9.1.12.C 9.3.12.A 9.4.12.C	<input type="checkbox"/> The placement of the positive space within the negative space matters in achieving visual balance. <input type="checkbox"/> One area or point in the composition will often carry a larger part of the visual weight yet be balanced by the use of other elements in the composition.	<input type="checkbox"/> How did my use of elements give my Center of Interest visual weight? <input type="checkbox"/> Did I use the positive space within the negative space in an appealing and visually balanced manner? <input type="checkbox"/> Did I use my placement of elements and their variations to my best advantage within the composition?

Movement	9.1.12.A 9.1.12.B 9.1.12.C 9.3.12.A 9.4.12.C	<input type="checkbox"/> A good composition will have one strong Center of Interest catching the eye of the viewer. <input type="checkbox"/> The contrasts surrounding that particular area give a starting area for the viewer’s interest and will direct the viewer’s eye from one area to another. <input type="checkbox"/> The placement throughout the consigned space and the harmony and balance achieved through that placement aids in a natural movement throughout the work.	<input type="checkbox"/> What contrasts did I use to raise one area to the status of Center of Interest? <input type="checkbox"/> Does my use of the elements help my viewer’s eye to move comfortably and naturally around my composition and include my entire composition? <input type="checkbox"/> Did I achieve a sense of balance and harmony (unity) to hold my composition together and aid in their visual movement?
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Big Ideas, Enduring Understandings, and Essential Questions Per Unit of Study
(These do NOT “spiral” throughout the entire curriculum, but are specific to each unit.)

Month of Instruction	Title of Unit	Big Idea(s)	Standard(s) Addressed	Enduring Understanding(s)	Essential Question(s)	Common Assessment(s)*	Common Resource(s)* Used
Week 1	Overview of Subject/Form/content in Unity	Identification Adaption	9.1.12C 9.3.12AC	Unity involves a positive interaction between all the parts.	How can I portray the Content (meaning) through my use of Subject and Form? Do I recognize the overall unity in such a composition?		
Week 2	Digital imaging	Technology	9.1.12.CJK	Art media can encompass techniques beyond traditional expectations.	What aspects of the digital imagery are necessary to create in the field of art?		

Week 3	Basics of Photoshop as a medium	Technology Order	9.1.12.CJK	Artistic manipulation can happen on many levels.	Can I manipulate Photoshop on a basic level?		
Week 4	Principle of Emphasis and Center of Interest	Interactions Abundance or scarcity	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12.ABC	One idea will always surface as the main idea in a composition and all other components must work in harmony.	Am I certain of the one idea that I am working to portray?		
Week 5	Principle of Contrast	Interactions Large Differences	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12.ABC	The main idea will stand out for a reason.	How can I make it obvious that this visual idea is the main idea?		
Week 6	Production	Skill	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable of expressing myself through design.	Am I using these techniques and concepts with confidence in my own work?		

Week 7	Production	Skill	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable of expressing myself through design.	Am I using these techniques and concepts with confidence in my own work?		
Week 8	Balance (Formal)	Harmony Placement	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12.ABC	The eye loves balance and placement matters.	Am I placing my objects in my composition according to the rules of formal balance?		

Week 9	Balance (Informal)	Equilibrium Placement	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12ABC	The eye loves balance and placement matters.	Am I placing my objects in my composition according to the rules of informal balance? Can I tell the difference between formal and informal balance?		
Week 10	Color Theory	Preference in selection Correlation	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12ABC	Colors can provide harmony or discord in accordance with the artist's decisions.	How do I use my color choices for harmony and unity in my composition? Am I choosing these colors to support my main idea?		
Week 11	Production	Skill	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable and confident that I can express myself through design.	Am I seeing improvement in the ease of the medium and my ability to speak my thoughts visually?		
Week 12	Elements of Texture, Line and Shape	Interdependence Harmony	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12ABC	Choices in the elements that fit a certain meaning will give the foundation for unity.	How do I decide which variation of element will best suit my main idea and give unity to the work?		

Week 13	Principle of Movement	Direction	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12ABC	The eye follows a path through the composition that should be defined by the artist.	When I place my objects in my given space do they lead to each other and ultimately to the Center of Interest?		
Week 14	Production	Skill	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable and confident that I can express myself through design.	Am I using these techniques and concepts with confidence in my own work?		
Week 15	Principle of Pattern and Rhythm	Repetition	9.1.12.ABC 9.2.12.ABCDEFGIK 9.3.12ABC	Repetition of elements can support eye movement as well as unity.	How can I use repetition to liven up my work and increase the eye movement throughout my composition?		
Week 16	Unity within the composition	Wholeness Production	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable and confident that I can express myself through design.	Are these techniques and concepts becoming almost unconscious choices as I move through my work?		

Week 17	Unity within the composition	Wholeness Production	9.1.12.ABCDEGHJK 9.4.12.ABCD	I am capable and confident that I can express myself through design.	Are these techniques and concepts becoming almost unconscious choices as I move through my work?		
Week 18	Artists in the field	Exposure	9.1.12I 9.2.12HIJKL 9.4.12.ABCD	There are fields of study and occupation that use these skills in their daily life and they are open to me as well.	Do these people seem happy in their chosen field? Would this kind of work make me happy in my life?		

* Some teachers may need to think about the assessments and resources used in order to determine the Big Ideas, Enduring Understandings, and Essential Questions embedded in their courses. At this point in your curriculum mapping, you might want to ignore the “Common Assessments” and “Common Resources Used” columns. However, you may use them if you wish.