

**CP VISUAL & PERFORMING ARTS COURSE DESCRIPTION TEMPLATE**

NEW DOORWAYS TEMPLATES  
DECEMBER 28, 2007

1. SCHOOL INFORMATION

School Information

School:

District: Santa Maria Joint Union High School District

City: Santa Maria, CA 93455

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

School Course List Contact

Name: John Davis

Title/Position: Assistant Superintendent, Curriculum & Instruction

Phone: 805-922-4573 Ext.: 4211

E-mail: [jdavis@smjuhsd.org](mailto:jdavis@smjuhsd.org)

Teacher Contact:

Name: Eric G. Farnsworth

Title/Position: Visual & Performing Arts Instructor

Phone: 805-922-2567 Ext.: 3222

E-mail: [efarnsworth@smjuhsd.org](mailto:efarnsworth@smjuhsd.org)

2. PREVIOUSLY APPROVED COURSES

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

If yes, indicate category which applies.

A course reinstated after removal within 3 years.

Year removed from list? \_\_\_\_\_

Same course title?  Yes  No

If no, previous course title? \_\_\_\_\_

\_\_\_\_ An identical course approved at another school in same district.

Which school? \_\_\_\_\_

Same course title?  Yes  No

If no, course title at other school? \_\_\_\_\_

\_\_\_\_ Approved International Baccalaureate (IB) course

\_\_\_\_ Approved CDE Agricultural Education course

\_\_\_\_ Approved P.A.S.S./Cyber High course

\_\_\_\_ Approved ROP/C course. Name of ROP/C? \_\_\_\_\_

\_\_\_\_ Approved A.V.I.D. course

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Approved C.A.R.T. course  
 Approved Project Lead the Way course  
 CSU Expository Reading and Writing course  
 Other. Explain: \_\_\_\_\_

Advanced Placement Course  
If Advanced Placement, has it been authorized by the College Board through the AP Audit process?  
 Yes  No If not, please explain why. \_\_\_\_\_

Is this course a resubmission?  
 Yes  No  
If yes, date(s) of previous submission? \_\_\_\_\_  
Title of previous submission? \_\_\_\_\_

Is this an Internet-based course?  
 Yes  No  
If "Yes", who is the provider?  
 PASS/Cyber High  Other \_\_\_\_\_

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

Course title at other school \_\_\_\_\_

Is this course classified as a Career Technical Education? Yes  No   
If Yes:  
Name of Industry Sector \_\_\_\_\_  
Name of Career Pathway \_\_\_\_\_

**3. COURSE DESCRIPTION**

Course Title: Digital Arts 1AB

Transcript Title(s) / Abbreviation(s): Digital Arts 1A & Digital Arts 1B

Transcript Course Code(s) / Number(s): VP6006 & VP6007

Grade Level(s) for which this course is designed  
 9  10  11  12

Unit Value  
 0.5 (half year or semester equivalent)  
 1.0 (one year equivalent)  
 Other: \_\_\_\_\_

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**4. CATALOG DESCRIPTION**

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

**Digital Art (10-12)** For students who have shown interest in the field of fine arts and the use of digital imaging technology. Learn a variety of methods of expression by means of electronic (digital) equipment.

This course is designed for all students interested in fine arts and in exploring and/or developing their experience, knowledge, and skills in this area by means of digital equipment and media. Students will use a variety of current digital technology to create individual expressive artwork. Students will employ universal elements and principals of art in their creation of original work utilizing a wide variety of digital hardware and software.

**Pre-Requisites**

Art 1AB	<input type="checkbox"/> Required <input checked="" type="checkbox"/> Recommended
	<input type="checkbox"/> Required <input type="checkbox"/> Recommended

**Co-Requisites**

	<input type="checkbox"/> Required <input type="checkbox"/> Recommended
	<input type="checkbox"/> Required <input type="checkbox"/> Recommended

**5. OPTIONAL BACKGROUND INFORMATION**

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

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

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

Textbook(s)

TEXTBOOK 1.

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Title \_\_\_\_\_  
Edition \_\_\_\_\_  
Publication Date \_\_\_\_\_  
Publisher \_\_\_\_\_  
Author(s) \_\_\_\_\_

Usage:  
 Primary Text       Supplementary or Secondary Text

Read in entirety or near entirety       Excerpts (approximate number of pages \_\_\_\_\_)

TEXTBOOK 2 (etc)

Supplemental Instructional Materials (please describe)

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

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

Seeking "Honors" Distinction?  
 Yes       No

8. If Not Seeking Honors Distinction:

- a-History/Social Science
- b-English
- c-Mathematics
- d-Laboratory Science
- e-Language Other Than English
- f-Visual and Performing Arts
- g-College Prep Elective – History/Social Science
- g-College Prep Elective – English
- g-College Prep Elective – Mathematics
- g-College Prep Elective – Science
- g-College Prep Elective – Visual and Performing Arts
- g-College Prep Elective – Interdisciplinary
- g-College Prep Elective – Other

9. If Seeking Honors Distinction:

- a-History/Social Science Honors
- b-English Honors
- c-Mathematics Honors

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- d-Laboratory Science Honors
- e-Language Other Than English Honors
- f-Visual and Performing Arts Honors

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

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

#### **GENERAL COLLEGE PREP ELECTIVE GUIDANCE**

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

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

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

#### **COLLEGE PREP ELECTIVE: VISUAL AND PERFORMING ARTS GUIDANCE**

- Advanced courses in the Visual & Performing Arts can be considered to meet the "g" elective requirement but must still address the five component strands of the state VPA standards.
- Advanced courses should enable students to understand and appreciate artistic expression and, where appropriate, to talk and write with discrimination about the artistic material studied.
- Courses devoted to artistic performance and developing creative artistic ability should have prerequisites (either one year of introductory coursework or experience approved by the instructor) and should assume proficiency beyond the introductory level.
- Courses must require on the average the equivalent of a five-period class per week.
- Work outside of the class must be required (e.g., portfolio/performance preparation, reading, writing, research projects, and critical listening/viewing).
- Advanced VPA courses that are a semester in length, will only be considered for the "g" elective area, not the "f" VPA area, which must be satisfied by completing an appropriate, sequential, year-long course.

#### **GENERAL VISUAL AND PERFORMING ARTS GUIDANCE**

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

- The intention is to provide a meaningful experience and breadth of knowledge of the arts so that students may apply their knowledge and experience to the creation of art and are better able to understand and appreciate artistic expression on the basis of that experience and knowledge.
- The intent of approved VPA courses must be directed at acquiring concepts, knowledge, and skills in the arts disciplines, rather than to utilize artistic activities to fulfill non-artistic course objectives.

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- Acceptable Introductory courses need NOT have any prerequisite courses.
- Co-Curricular Work outside of class must be required, for example, portfolio/performance preparation, reading, writing, research projects, and/or critical listening/viewing.
- Courses should provide students with an experience in the arts that implements the intent of the California State Board of Education approved Visual and Performing Arts (VPA) Content Standards. Curriculum must be designed to include the VPA Content Standards at, at least, the proficiency level in each of the five component strands. Each VPA course shall sufficiently address the state content standards under all five component strands, listed below.

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

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

For a more detailed description of the VPA Standards, go to [www.cde.ca.gov/shsd/arts/standards.htm](http://www.cde.ca.gov/shsd/arts/standards.htm).

- Courses which are primarily recreational, athletic or body conditioning, or for social entertainment, are NOT acceptable visual or performing arts courses. Commercial courses or courses specifically designed for training for a profession in these areas are not acceptable. See specific examples below.
- **Dance.** *Examples of acceptable courses include* ballet, modern dance, jazz, and ethnic dance, choreography and improvisation, dance history, dance production/performance. *Examples of unacceptable courses include* aerobics, drill team, cheerleading, recreational dance, and ballroom dance.
- **Drama / Theater.** *Examples of acceptable courses include* acting, directing, oral interpretation, dramatic production, dramaturgy/history/theory, and stage/lighting/costume design. *Examples of unacceptable courses include* speech, debate, or courses in other disciplines that require students to perform occasional skits.
- **Music.** *Examples of acceptable courses include* band (concert, symphonic, jazz), orchestra, choir (e.g., concert, jazz, soul, madrigal), music history/appreciation, and music theory/composition. *Examples of unacceptable courses include* a musical group, which performs primarily for sporting events, parades, competitive field events, and/or community/civic activities.
- **Visual Art.** *Examples of acceptable courses include* painting, drawing, sculpture, art photography, printmaking, video/film production as an art form, contemporary media, ceramics, and art history. *Examples of unacceptable courses include* craft courses, mechanical drafting, web page development, yearbook, and photography offered as photojournalism (i.e., as a component of yearbook or school newspaper publication).
- **Performance, Production, and Studio Courses.** Courses emphasizing performance and/or production (e.g., drama, dance, music, visual arts, and video production) must include appropriate critical/theoretical and historical/cultural content, as referenced in the state VPA Content Standards. Such courses should emphasize creative expression, not rote memorization and/or technical skills.
- **Appreciation, History, and Theory Courses.** Appreciation, history, and theory courses should focus on the ability to make aesthetic judgments about art works and performances and must include all component strands of the state VPA content standards, including creative expression.

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- **Design Courses.** Visual and performing arts courses in design are expected to provide substantial time for students to understand, learn, and experience the elements of art and principles of design that underlie the medium/media addressed. Design courses must also include standards from all five component strands of the VPA content standards. (Refer to the [Design Course Resources](#) available on the a-g Guide web site.)
- **Technology Courses.** Visual and performing arts courses that utilize technology must focus primarily on arts content. If the technology (i.e., software, equipment) is used as a tool of artistic expression, as a paintbrush would be used in a painting course, and all other component strands are adequately met, then such courses are acceptable. If the technology/software is so complex that the primary concern becomes learning the technology, then the course will not be approved to meet the VPA requirement.

**COURSE CONTENT**

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

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

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

B. Course Outline. Detailed description of topics covered.

**COURSE OUTLINE**

**Course Title**

Digital Art 1A/B

**Department**

Visual and Performing Arts

**Description of Target Group**

This year long course is designed for 10<sup>th</sup> through 12<sup>th</sup> grade students who have shown an interest in the field of fine arts and the use of digital imaging technology.

**Purpose**

The purpose of this class is to provide students interested in two-dimensional fine art an opportunity to learn a variety of methods of expression by means of electronic (digital) equipment and media. The course will introduce students to, or allow for expansive experience in, fine arts.

**Prerequisites**

Students in 10<sup>th</sup>, 11<sup>th</sup>, or 12<sup>th</sup> grade qualify for this class, or may be admitted with pre-approval of instructor.

**Standards of Expected Student Achievement**

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

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1. Demonstrate knowledge of the elements and principles of art.
2. Employ elements and principles of art in the creation of individual works.
3. Utilize a variety of digital equipment and media to create expressive, individual, original works of art.
4. Demonstrate appreciation for and ability to understand and critique current and historical artwork, as well as peer (student) work.
5. Demonstrate knowledge and application of appropriate art vocabulary.
6. Demonstrate appropriate use and care of equipment/resources and respect for the work environment.

### **Speaking Skills**

- Give oral reports to the class in the form of explanatory dissertations of student's individual work as well as of peers' work (critique)
- Participate in class discussions, critiques, and interactive lectures

### **Listening Skills**

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

### **Reading Skills**

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

### **Writing Skills**

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

### **Methods of Student Assessment**

- Teacher assessment through rubric
- Participation in class critiques
- Portfolio of work produced in class
- School-wide writing rubric will be used to assess writing

### **Instructional Materials**

Text: None

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

### **Activities**

Brainstorming, developing, and execution of individual interpretations of assigned conceptual tasks.

The aforementioned goals to be accomplished by use of:

- Personal computers
- Digital cameras and related hardware and software
- Scanners and related hardware and software
- Specialized art and design software
- Book, magazine, and internet sources

Investigation of historical and current works as they relate to specific class assignments

Refinement of individual student's work

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Presentation of individual student's work to instructor and class  
Critique (oral exercise investigating the validity of individual work and the work of peers)  
Writing projects related to in-class work and current and historical work outside of class  
Reading of related publications (magazines, periodicals, and news articles)  
Vocabulary development activities related to the subject of fine art

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

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

**Vocabulary-** Subject-specific vocabulary tests on weekly basis.

(see also F – J)

**Digital Signature** - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork (*basic drawing & painting software*). Students create the effect of traditional art materials using line, shape, & texture. Students exercise principles of proportion and emphasis to mimic hand lettering and compose individual signatures. Proportion & emphasis are examined. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Signatures of well-known artists and other famous persons are examined. Visual and emotional impact of handwriting is discussed. The finished signature serves as a consistent representation of the student. Students utilize creative process by developing from several designs through brainstorming and revision. Students select from a variety of options, eventually refining work into a final product. Digital signature appears on all subsequent artwork that is viewed, discussed, and critiqued by class. Signature serves as a unique artistic and graphic label representing student's self and identifying a creative object.

**Brain Map** - Students create an original composition as a representational image (map) of their brain (*basic drawing & painting software*). Students create a composition revealing individual thoughts, concerns, and interests. Composition relies on proportions revealing significance of issues by size, color, etc. Diagram of brain is designed using line, shape, color, texture, and attention to balance and emphasis. Freehand drawing with stylus and/or mouse. Students learn/improve digital drawing skills. Historical & contemporary cartooning styles are examined. Encouragement is given to emphasizing humor. Students' individual social and personal issues are expressed. Proportion, size, color, etc. express importance and create emphasis. Students prewrite personal issues, interests, preoccupations, and concerns to influence design of map.

**Sequencing** - Students create a visual interpretation of a written story (*photographs, slideshow software*). Students create a story within parameters of numbered events, first by writing, then by illustrating with photographic imagery. Slideshow method is used for visual expression. Students create, appropriate, edit, and apply imagery in slideshow program. Emphasis on composition within picture plane. Sufficient information must occur within each frame. Comparisons are made between written literature, illustration, comics, and video methods of storytelling. Students personally interpret from ambiguous prompts. Story develops through selection of particular elements. Photographic proximity & angles are considered. Students pre-write story with set (given) number of elements to be illustrated. Graphic novels, comic strips, & editorial cartoons are examined.

**Vector Practice** - Overlay tracing of appropriated photo (*vector drawing software*). Students

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draw over a photo with vector lines & shapes to isolate shape & color to improve or modify composition. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Historical illustrative styles are examined. Students completed works are compared to original underlay for effect. Post-work discussion of comparison between original image and vector style illustration. Illustration-related occupations are examined and discussed.

**Vector Illustration** - Original freehand using vector program (*vector drawing software*). Idiosyncrasies of vector illustration are discussed and observed. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Illustrative styles are examined. Students completed works are compared to original underlay for effect. Post-work discussion of comparison between original image and vector style illustration. How does symmetry and lack of such affect self-perception? Illustration-related occupations are examined and discussed.

**Self Symmetry** - A self portrait of left sides and right sides (*photography, photo editing software*). Using original photography, students create self-study in symmetry by assembling 2 left and 2 right side faces of themselves. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Contemporary software and tools allow for accurate investigation of symmetry. Students display and share their finished work with class for discussion and criticism. Students write post-work description of creation process.

**Layer Illusion** - Students place themselves in unusual places and/or in unusual scale (*photography, photo editing software*). Using original photography, students create illusions that subvert normal scale and placement of people and objects. Focus is given to compositional issues of dominance and subordination. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Contemporary software and tools allow for extreme range of possible illusions. Discussion of traditional methods of photo retouching. Surrealist painters are examined. Students express meaning through placement, scale gesture, & setting. Factors of lighting & angle are examined, as are techniques of layering & blending so as to affect successful illusion. Students pre-write 2 descriptions of their proposed illusions and write post-work description of creation process. Evolution of student's design is affected by imaginative use of available imagery.

**Chimera** - Students create an creature made from a combination of 3 different animals (*photography, photo editing software*). Students research images of mythical creatures (paintings, sculpture, pottery) and create individual creature from photography, using at least 4 separate images (3 animals and environment). Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Traditional creature myths are examined (i.e. chimera, griffin, minotaur) . Contemporary imagery is compared and contrasted with ancient. Discussion of the reason & purpose of mythical creatures in past and present culture. Emphasis on imaginative invention. Focus on texture, color, lighting, & form to create successful illusion (blending of animals). Students pre-write description of their creature and write post-work description of creation process.

**Morph** - illustrating relation of concepts through multiple images (*photography, morphing software*). Examples of traditionally illustrated works are examined. Students plan multiple images that morph through eight stages into each other. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Contemporary software is used to create student-controlled effect. Existing examples of morphing are examined. Morph examples may include real-to-fantasy, human-to-animal, young-to-old. Designs are developed from storyboard "sketches" to final imagery. Students pre-write description of their morph elements and write post-work description of creation process. Class discussion: contrasting changes incurred between images.

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**The Ring** - Students design jewelry (a ring) (*3-D modeling software*). Students research historical ring designs. Student designs use materials to express meaning/concepts through (virtual) 3-dimensional symbolism (sculpture). Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Contemporary software is used to create a "virtual" three-dimensional ring. Ring must express meaning through use of form (without text) as "finger sculpture". Issues of symbolism, fashion, and precious value are related to students' designs. Students pre-write description of their ring and its symbolic significance, and write post-work description of creation process. Connections are made to jewelry design as occupation.

**Action Figures** - (stop action animation) Toys move and interact as if alive (*photography, video software*). Students create a script and storyboard. Camera composition and shot technique examples are examined. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Traditional methods of animation are examined and contemporary methods are employed. Designs are developed from individual storyboard "sketches" to final imagery. Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of stop action animation are examined.

**2-D Animation** - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion (*2-D animating software*). Students are given a script and use a simple object (ball, stick) to express particular emotional concepts using only visuals (no sound). Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Traditional methods of animation are examined and contemporary methods are employed. Students express imagination through given, abstract concepts (moods, etc.) by creating virtual physical movement of object. Attention is given to sequencing, POV, camera angles, and effective animation speed. Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of 2-D animation are examined.

**3-D Animation** - A scene is built where object and camera move throughout (*3-D animating software*). Students create a script and storyboard. Camera composition and shot technique examples are examined. Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Traditional methods of animation are viewed and contemporary methods are employed to create an original video. Designs are developed from individual written description to final imagery. Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of stop action animation are examined.

**Fictional Building** - Create illusion of imaginary structure located within school site (*3-D modeling & photo editing software, photography*). Students write descriptions of proposed building prior to visual/physical work. Architectural styles and architects are studied and site-specific issues are addressed. Building site is given to students. Structure is conceptualized to suit particular purpose and location (what kind of building does this school need?). Students use original photography and software to digitally manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. The advantages of creating a "virtual building" are acknowledged. 3-D modeling is used to create a building "armature" to which photos are applied. Form follows function; emphasis is given to appropriate architecture for application. Students present their work by LCD projection for class critique. Class votes for one building that could become part of campus. Winner's imagery is distributed electronically campus-wide. Students pre-write description of their building and write post-work description of creation process. Architectural career options are examined & discussed.

**Portfolio** - Collection of all finished work from class is assembled and presented to class (*slideshow software*). Comparisons are made between traditional and electronic portfolios. What is an art portfolio? What does it tell us? Students create and present electronic portfolio of

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classwork. Students use software to digitally manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools. Practical purposes and applications for portfolios are discussed. Issues of choosing appropriate selections for portfolios are discussed. Examples of portfolios are examined. Students present their work by LCD projection for class critique. Students complete peer-evaluations focusing on strengths & weaknesses of portfolios. The importance of portfolio's role in promotion and employment are discussed.

### D. Instructional Methods and/or Strategies

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

- Direct instruction - Examples of student and professional artists, methods, processes, and demonstrations shown by instructor.
- Assignment outlines – Students are provided with written instructions containing adequate instructional information allowing for independent progress through assignments. Instructor “checks” are required to allow students’ progress through stages of each assignment.
- Guided practice – Students work with cameras and computer software with instructor’s guidance.
- Computer-Assisted – Specific tutorials for software use.
- Posted progress – Whiteboard notes and instruction, information on progress, and reminders regarding current assignments.
- Brainstorming – (sketching) Students work through several possible solutions to realize completed concept.
- Abstracting – students create artwork from original concepts and from teacher prompts.
- Effort is made for active learning assignments (culture-related, age-related or personally-related)
- Competition – Finished work is submitted for adjudicated response.
- Group critiques – Both verbal and written responses.
- Group discussions – Involving introductions to concepts, development stages, and evaluation of completed projects

### E. Assessment Methods and/or Tools

- Grading by assignment-specific rubrics
- Students are required to create:
  - Pre-written concepts and desired outcomes
  - Written narratives (pre or post),
  - Post-completion summaries
  - Written critique responses
- Students are required to participate in:
  - Class discussions
  - Verbal critique responses

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

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<b>Project Sequence:</b>	<b>Visual Standard 1: Artistic Perception</b>
<b>Digital Signature</b> - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork. <i>(basic drawing &amp; painting software)</i>	1.4, 1.6 - Students create the effect of traditional art materials using line, shape, & texture. Students exercise principles of proportion and emphasis to mimic hand lettering and compose individual signatures. Proportion & emphasis are examined.
<b>Brain Map</b> - Students create an original image as a representational image (map) of their brain. <i>(basic drawing &amp; painting software)</i>	2.1 - Students create a composition revealing individual thoughts, concerns, and interests. Composition relies on proportions revealing significance of issues by size, color, etc.
<b>Sequencing</b> - Students create a visual interpretation of a written story. <i>(photographs, slideshow software)</i>	1.5 - Students create a story within parameters of numbered events, first by writing, then by illustrating with photographic imagery
<b>Vector Practice</b> - overlay tracing of appropriated photo. <i>(vector drawing software)</i>	1.1, 1.2, 1.4, 1.6 - Students draw over a photo with vector lines & shapes to isolate shape & color to improve or modify composition.
<b>Vector Illustration</b> - original freehand using vector program. <i>(vector drawing software)</i>	1.1, 1.2, 1.4, 1.6 - Idiosyncrasies of vector illustration are discussed and observed.
<b>Self Symmetry</b> - A self portrait of left sides and right sides. <i>(photography, photo editing software)</i>	1.4 - Using original photography, students create self study in symmetry by assembling 2 left and 2 right side faces of themselves.
<b>Layer Illusion</b> - Students place themselves in unusual places and/or in unusual scale. <i>(photography, photo editing software)</i>	1.1, 1.2, 1.4, 1.6 - Using original photography, students create illusions that subvert normal scale and placement of people and objects. Focus is given to compositional issues of dominance and subordination.
<b>Chimera</b> - Students create an creature made from a combination of 3 different animals. <i>(photography, photo editing software)</i>	1.6 - Students research images of mythical creatures (paintings, sculpture, pottery) and create individual creature from photography, using at least 4 separate images (3 animals and environment).
<b>Morph</b> - illustrating relation of concepts through multiple images. <i>(photography, morphing software)</i>	1.1, 1.2, 1.4, 1.6 - Examples of traditionally illustrated works are examined. Students plan multiple images that morph through eight stages into each other.

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<p><b>Action Figures</b> - (stop action animation) Toys move and interact as if alive. (photography, video software)</p>	<p>1.1, 1.2, 1.4 - Students create a script and storyboard. Camera composition and shot technique examples are examined.</p>
<p><b>2-D Animation</b> - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion . (2-D animating software)</p>	<p>1.1, 1.2, 1.4 - Students are given a script and use a simple object (ball, stick) to express particular emotional concepts using only visuals (no sound).</p>
<p><b>3-D Animation</b> - A scene is built where object and camera move throughout. (3-D animating software)</p>	<p>1.1, 1.2, 1.4 - Students create a script and storyboard. Camera composition and shot technique examples are examined.</p>
<p><b>Fictional Building</b> - Create illusion of imaginary structure located within school site. (3-D modeling &amp; photo editing software, photography)</p>	<p>1.1, 1.3, 1.6 - Students write descriptions of proposed building prior to visual/physical work. Architectural styles and architects are studied and site-specific issues are addressed.</p>
<p><b>Portfolio</b> - Collection of all finished work from class is assembled and presented to class. (slideshow software)</p>	<p>1.6 - Comparisons are made between traditional and electronic portfolios. What is an art portfolio? What does it tell us?</p>

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

<b>Project Sequence:</b>	<b>Visual Standard 2: Creative Expression</b>
<b>Digital Signature</b> - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork. ( <i>basic drawing &amp; painting software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Brain Map</b> - Students create an original image as a representational image (map) of their brain. ( <i>basic drawing &amp; painting software</i> )	2.1, 2.3, 2.4, 2.5, 2.6 - Diagram of brain is designed using line, shape, color, texture, and attention to balance and emphasis. Freehand drawing with stylus and/or mouse.
<b>Sequencing</b> - Students create a visual interpretation of a written story. ( <i>photographs, slideshow software</i> )	2.1, 2.3 - Slideshow method is used for visual expression. Students create, appropriate, edit, and apply imagery in slideshow program. Emphasis on composition within picture plane. Sufficient information must occur within each frame.
<b>Vector Practice</b> - overlay tracing of appropriated photo. ( <i>vector drawing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Vector Illustration</b> - original freehand using vector program. ( <i>vector drawing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Self Symmetry</b> - A self portrait of left sides and right sides. ( <i>photography, photo editing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Layer Illusion</b> - Students place themselves in unusual places and/or in unusual scale. ( <i>photography, photo editing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Chimera</b> - Students create an creature made from a combination of 3 different animals. ( <i>photography, photo editing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Morph</b> - illustrating relation of concepts through multiple images. ( <i>photography, morphing software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>The Ring</b> - Students design jewelry (a ring). ( <i>3-D modeling software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>Action Figures</b> - (stop action animation) Toys move and interact as if alive. (photography, video software)	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.
<b>2-D Animation</b> - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion . ( <i>2-D animating software</i> )	2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.

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<p><b>3-D Animation</b> - A scene is built where object and camera move throughout. (3-D animating software)</p>	<p>2.3, 2.4 - Students use software to digitally create and manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.</p>
<p><b>Fictional Building</b> - Create illusion of imaginary structure located within school site. (3-D modeling &amp; photo editing software, photography)</p>	<p>2.1, 2.2, 2.3, 2.4, 2.6 - Building site is given to students. Structure is conceptualized to suit particular purpose and location (what kind of building does this school need?). Students use original photography and software to digitally manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.</p>
<p><b>Portfolio</b> - Collection of all finished work from class is assembled and presented to class. (slideshow software)</p>	<p>2.2, 2.3, 2.4 - Students create and present electronic portfolio of classwork. Students use software to digitally manipulate images working two-dimensionally with mouse/stylus-drawn and edited with tools.</p>

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

<p><b>Project Sequence:</b></p>	<p><b>Visual Standard 3: Historical &amp; Cultural Context</b></p>
<p><b>Digital Signature</b> - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork. (basic drawing &amp; painting software)</p>	<p>3.2 - Signatures of well-known artists and other famous persons are examined. Visual and emotional impact of handwriting is discussed. The finished signature serves as a consistent representation of the student.</p>
<p><b>Brain Map</b> - Students create an original image as a representational image (map) of their brain. (basic drawing &amp; painting software)</p>	<p>3.2 - Students learn/improve digital drawing skills. Historical &amp; contemporary cartooning styles are examined. Encouragement is given to emphasizing humor.</p>
<p><b>Sequencing</b> - Students create a visual interpretation of a written story. (photographs, slideshow software)</p>	<p>3.2 - Comparisons are made between written literature, illustration, comics, and video methods of storytelling.</p>
<p><b>Vector Practice</b> - overlay tracing of appropriated photo. (vector drawing software)</p>	<p>3.2, 3.3, 3.4 - Historical illustrative styles are examined. Students completed works are compared to original underlay for effect.</p>
<p><b>Vector Illustration</b> - original freehand using vector program. (vector drawing software)</p>	<p>3.2, 3.3, 3.4 - Illustrative styles are examined. Students completed works are compared to original underlay for effect.</p>
<p><b>Self Symmetry</b> - A self portrait of left sides and right sides. (photography, photo editing software)</p>	<p>3.2 - Contemporary software and tools allow for accurate investigation of symmetry.</p>
<p><b>Layer Illusion</b> - Students place themselves in unusual places and/or in unusual scale. (photography, photo editing software)</p>	<p>3.2 - Contemporary software and tools allow for extreme range of possible illusions. Discussion of traditional methods of photo retouching. Surrealist painters are examined.</p>
<p><b>Chimera</b> - Students create an creature made from a combination of 3 different animals. (photography, photo editing software)</p>	<p>3.2, 3.4 - Traditional creature myths are examined (chimera, griffin, minotaur) . Contemporary imagery is compared and contrasted with ancient.</p>

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<b>Morph</b> - illustrating relation of concepts through multiple images. ( <i>photography, morphing software</i> )	3.2, 3.3 - Contemporary software is used to create student-controlled effect. Existing examples of morphing are examined. Morph examples may include real-to-fantasy, human-to-animal, young-to-old.
<b>The Ring</b> - Students design jewelry (a ring). ( <i>3-D modeling software</i> )	3.2 - Contemporary software is used to create a "virtual" three-dimensional ring. Ring must express meaning through use of form (without text) as "finger sculpture".
<b>Action Figures</b> - (stop action animation) Toys move and interact as if alive. ( <i>photography, video software</i> )	3.2 - Traditional methods of animation are examined and contemporary methods are employed.
<b>2-D Animation</b> - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion. ( <i>2-D animating software</i> )	3.2 - Traditional methods of animation are examined and contemporary methods are employed.
<b>3-D Animation</b> - A scene is built where object and camera move throughout. ( <i>3-D animating software</i> )	3.2 - Traditional methods of animation are viewed and contemporary methods are employed to create an original video.
<b>Fictional Building</b> - Create illusion of imaginary structure located within school site. ( <i>3-D modeling &amp; photo editing software, photography</i> )	3.2 - The advantages of creating a "virtual building" are acknowledged. 3-D modeling is used to create a building "armature" to which photos are applied. Form follows function; emphasis is given to appropriate architecture for application.
<b>Portfolio</b> - Collection of all finished work from class is assembled and presented to class. ( <i>slideshow software</i> )	3.4 - Practical purposes and applications for portfolios are discussed. Issues of choosing appropriate selections for portfolios are discussed. Examples of portfolios are examined.

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

<b>Project Sequence:</b>	<b>Visual Standard 4: Aesthetic Valuing</b>
<b>Digital Signature</b> - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork. ( <i>basic drawing &amp; painting software</i> )	4.4 - Students utilize creative process by developing from several designs through brainstorming and revision. Students select from a variety of options, eventually refining work into a final product.
<b>Brain Map</b> - Students create an original image as a representational image (map) of their brain. ( <i>basic drawing &amp; painting software</i> )	4.1 - Students' individual social and personal issues are expressed. Proportion, size, color, etc. express importance and create emphasis.
<b>Sequencing</b> - Students create a visual interpretation of a written story. ( <i>photographs, slideshow software</i> )	4.1 - Students personally interpret from ambiguous prompts. Story develops through selection of particular elements. Photographic proximity & angles are considered.
<b>Vector Practice</b> - overlay tracing of appropriated photo. ( <i>vector drawing software</i> )	4.3, 4.5 - Post-work discussion of comparison between original image and vector style illustration.

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<p><b>Vector Illustration</b> - original freehand using vector program. (<i>vector drawing software</i>)</p>	<p>4.3, 4.5 - Post-work discussion of comparison between original image and vector style illustration. How does symmetry and lack of such affect self-perception?</p>
<p><b>Self Symmetry</b> - A self portrait of left sides and right sides. (<i>photography, photo editing software</i>)</p>	<p>4.3, 4.5 - Students display and share their finished work with class for discussion and criticism.</p>
<p><b>Layer Illusion</b> - Students place themselves in unusual places and/or in unusual scale. (<i>photography, photo editing software</i>)</p>	<p>4.1 - Students express meaning through placement, scale gesture, &amp; setting. Factors of lighting &amp; angle are examined as are techniques of layering &amp; blending so as to affect successful illusion.</p>
<p><b>Chimera</b> - Students create an creature made from a combination of 3 different animals. (<i>photography, photo editing software</i>)</p>	<p>4.1, 4.2 - Discussion of the reason &amp; purpose of mythical creatures in past and present culture. Emphasis on imaginative invention. Focus on texture, color, lighting, &amp; form to create successful illusion (blending of animals).</p>
<p><b>Morph</b> - illustrating relation of concepts through multiple images. (<i>photography, morphing software</i>)</p>	<p>4.4 - designs are developed from storyboard "sketches" to final imagery.</p>
<p><b>The Ring</b> - Students design jewelry (a ring). (<i>3-D modeling software</i>)</p>	<p>4.1, 4.2 - Issues of symbolism, fashion, and precious value are related to students' designs.</p>
<p><b>Action Figures</b> - (stop action animation) Toys move and interact as if alive. (<i>photography, video software</i>)</p>	<p>4.4 - designs are developed from individual storyboard "sketches" to final imagery.</p>
<p><b>2-D Animation</b> - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion . (<i>2-D animating software</i>)</p>	<p>4.1 - Students express imagination through given, abstract concepts (moods, etc.) by creating virtual physical movement of object. Attention is given to sequencing, POV, camera angles, and effective animation speed.</p>
<p><b>3-D Animation</b> - A scene is built where object and camera move throughout. (<i>3-D animating software</i>)</p>	<p>4.4 - designs are developed from individual written description to final imagery.</p>
<p><b>Fictional Building</b> - Create illusion of imaginary structure located within school site. (<i>3-D modeling &amp; photo editing software, photography</i>)</p>	<p>4.3, 4.5 - Students present their work by LCD projection for class critique. Class votes for one building that could become part of campus. Winner's imagery is distributed electronically campus-wide.</p>
<p><b>Portfolio</b> - Collection of all finished work from class is assembled and presented to class. (<i>slideshow software</i>)</p>	<p>4.3, 4.5 - Students present their work by LCD projection for class critique. Students complete peer-evaluations focusing on strengths &amp; weaknesses of portfolio.</p>

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

<b>Project Sequence:</b>	<b>Visual Standard 5: Connections, Relations, Applications</b>
<b>Digital Signature</b> - Students create a logo-like digital signature mimicking pencil, pen or brush to be placed on all of student's subsequent class artwork. ( <i>basic drawing &amp; painting software</i> )	Digital signature appears on all subsequent artwork which is viewed, discussed, and critiqued by class. Signature serves as a unique artistic and graphic label representing student's self and identifying a creative object.
<b>Brain Map</b> - Students create an original image as a representational image (map) of their brain. ( <i>basic drawing &amp; painting software</i> )	Students prewrite personal issues, interests, preoccupations, and concerns to influence design of map.
<b>Sequencing</b> - Students create a visual interpretation of a written story. ( <i>photographs, slideshow software</i> )	Students pre-write story with set (given) number of elements to be illustrated. Graphic novels, comic strips, & editorial cartoons are examined.
<b>Vector Practice</b> - overlay tracing of appropriated photo. ( <i>vector drawing software</i> )	Illustration-related occupations are examined and discussed.
<b>Vector Illustration</b> - original freehand using vector program. ( <i>vector drawing software</i> )	Illustration-related occupations are examined and discussed.
<b>Self Symmetry</b> - A self portrait of left sides and right sides. ( <i>photography, photo editing software</i> )	Students write post-work description of creation process.
<b>Layer Illusion</b> - Students place themselves in unusual places and/or in unusual scale. ( <i>photography, photo editing software</i> )	Students pre-write 2 descriptions of their proposed illusions and write post-work description of creation process. Evolution of student's design is affected by imaginative use of available imagery.
<b>Chimera</b> - Students create a creature made from a combination of 3 different animals. ( <i>photography, photo editing software</i> )	Students pre-write description of their creature and write post-work description of creation process.
<b>Morph</b> - illustrating relation of concepts through multiple images. ( <i>photography, morphing software</i> )	Students pre-write description of their morph elements and write post-work description of creation process. Class discussion: contrasting changes incurred between images.
<b>The Ring</b> - Students design jewelry (a ring). ( <i>3-D modeling software</i> )	Students pre-write description of their ring and it's symbolic significance, and write post-work description of creation process. Connections are made to jewelry design as occupation.
<b>Action Figures</b> - (stop action animation) Toys move and interact as if alive. ( <i>photography, video software</i> )	Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of stop action animation are examined.

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<b>2-D Animation</b> - A simple object (i.e. ball, stick) is animated in a scene to move and evoke emotion . (2-D animating software)	Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of 2-D animation are examined.
<b>3-D Animation</b> - A scene is built where object and camera move throughout. (3-D animating software)	Students pre-write script, create digital storyboard, and write post-work description of creation process. Professional examples of stop action animation are examined.
<b>Fictional Building</b> - Create illusion of imaginary structure located within school site. (3-D modeling & photo editing software, photography)	Students pre-write description of their building and write post-work description of creation process. Architectural career options are examined & discussed.
<b>Portfolio</b> - Collection of all finished work from class is assembled and presented to class. (slideshow software)	Importance of portfolio's role in promotion and employment are discussed.

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

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

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