



# Graphic Art and Design 110

(August 2019)

## Acknowledgments

The Department of Education and Early Childhood Development of New Brunswick gratefully acknowledges the contributions of the following groups and individuals toward the development of the New Brunswick Graphic Art and Design 110 Curriculum Document:

### **Writing Team**

Paul Diamond	Fredericton High School, ASD-W
Eric Fallon	James M. Hill Memorial School, ASD-N
Rosemary Kelly	Woodstock High School, ASD-W
Theresa MacKnight	St. Stephen High School, ASD- S
Lisa McVeigh	Bathurst High School, ASD-N
Janet Mlodecki	Moncton High School, ASD-E
Derrick Sleep	Simonds High School, ASD-S
Mariecke Leavitt	EECD Visual Art Learning Specialist

### **Pilot Team**

Susan Galbraith	Carleton North High School, ASD-W
Melinda Sheehan	St. Malachy's High School, ASD-S
Derrick Sleep	Simonds High School, ASD-S
Gregory Travis	Harrison Trimble High School, ASD-E

### **Academic Advisors (NB College of Craft and Design)**

Charles Gaffney	Dept. Head
Katherine Bosnitch	Instructor
Greg Charleton	Instructor
Drew Gilbert	Instructor
Lorraine Hodgins	Instructor
Denis Richard	Instructor

### **Dept. of Education and Early Childhood Development**

Andrea Penney	Fine Arts Learning Specialist
Alex Nowicki	Graphic Design Team
Shirley O'Neill	Graphic Design Team
Lori Thomas	Graphic Design Team
Ruth Wilson	Graphic Design Team

# Table of Contents

## **Acknowledgements**

### **1. Introduction**

- 1.1 Mission and Vision of Educational System
- 1.2 New Brunswick Global Competencies

### **2. Pedagogical Components**

- 2.1 Pedagogical Guidelines
  - Diverse Cultural Perspectives
  - Universal Design for Learning
  - English as an Additional Language-Curriculum
  - Assessment Practices
  - Formative Assessment
  - Summative Assessment
  - Cross-Curricular Literacy

### **3. Subject Specific Guidelines**

- 3.1 Rationale
- 3.2 Course Description
- 3.3 Guidelines for Implementation
- 3.4 Delivery of the Curriculum
- 3.5 Learning Organizers and Outcomes
  - Learning Organizers
  - Outcomes
  - Learning Outcomes Summary Chart

### **4. Learning Outcomes**

### **5. Bibliography**

- 5.1 Common Content
- 5.2 Subject Specific

**6. Appendices**

6.1 New Brunswick Global Competencies

6.2 Universal Design for Learning (UDL)

# 1. Introduction

## 1.1 Mission and Vision of Educational System

The New Brunswick Department of Education and Early Childhood Development is dedicated to providing the best public education system possible, where all students have a chance to achieve their academic best. The mission statement for New Brunswick schools is:

*“To have each student develop the attributes needed to be a lifelong learner, to achieve personal fulfillment and to contribute to a productive, just and democratic society.”*

## 1.2 New Brunswick Global Competencies (February 2018)

New Brunswick Global Competencies provide a consistent vision for the development of a coherent and relevant curriculum. The statements offer students clear goals and a powerful rationale for school work. They help ensure that provincial education systems’ missions are met by design and intention. The New Brunswick Global Competencies statements are supported by curriculum outcomes.

New Brunswick Global Competencies are statements describing the knowledge, skills and attitudes expected of all students who graduate high school. Achievement of the New Brunswick Global Competencies prepares students to continue to learn throughout their lives. These Competencies describe expectations not in terms of individual school subjects but in terms of knowledge, skills and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work and study today and in the future.

*See Appendix 6.1 for full details.*

# 2. Pedagogical Components

## 2.1 Pedagogical Guidelines

### Diverse Cultural Perspectives

It is important for teachers to recognize and honour the variety of cultures and experiences from which students are approaching their education and the world. It is also important for teachers to recognize their own biases and be careful not to assume levels of physical, social or academic competencies based on gender, culture, or socio-economic status.

Each student's culture will be unique, influenced by their community and family values, beliefs, and ways of viewing the world. Traditional aboriginal culture views the world in a much more holistic way than the dominant culture. Disciplines are taught as connected to one another in a practical context, and learning takes place through active participation, oral communication and experiences. Immigrant students may also be a source of alternate world views and cultural understandings. Cultural variation may arise from the differences between urban, rural and isolated communities. It may also arise from the different value that families may place on academics or athletics, books or media, theoretical or practical skills, or on community and church. Providing a variety of teaching and assessment strategies to build on this diversity will provide an opportunity to enrich learning experiences for all students.

### Universal Design for Learning

Universal Design for Learning is a "framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also "...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient." (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula are created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at the CAST website, download the UDL reference handout, or refer to the appendices section of this document.

UDL is neither curriculum nor a checklist. If it were either one of those things, it would oversimplify the act and professionalism of teaching. As an educator, you have taken courses in pedagogy, classroom management, and theory. You have a collection of tools, resources, and strategies you have learned recently or over the years. The structure of UDL guides you to actively, attentively, and purposely pull from that collection. It also asks you to possibly think differently. The Difference: Because UDL is a framework versus a curriculum, teachers are in full control in designing the learning environment and lessons (p. 4, *Design and Deliver*).

Loui Lord Nelson (2014) suggests the following reflective questions to support planning (p. 134):

*When I plan my lessons do I:*

- Have a clear goal?
- Know how I am going to measure whether students have met the goal?
- Create activities and assignments that guide students toward the lesson goal?
- Create lessons and activities designed with options mentioned under the three principles of Engagement, Representation and Action and Expression?
- Create assessments directly related to the lesson's goal?
- Create assessments designed with the options listed under Action and Expression?
- Use a variety of tools and resources to create my lesson plans?

Nelson makes the following recommendation:

*Start small. Choose one focus within the framework. Choose one focus within your practice. Enlist the involvement of other teachers, and talk with each other about your experiences. Trade suggestions. Share experiences. Share successes. Watch for change. (p. 136)*

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. Specific examples to support Universal Design for Learning for this curriculum can be found in the appendices. The **Planning for All Learners Framework** will guide and inspire daily planning.

### **English as an Additional Language-Curriculum**

Being the only official bilingual province, New Brunswick offers the opportunity for students to be educated in English and/or French through our public education system. The NB Department of Education and Early Childhood Development (EECD) provides leadership from K-12 to assist educators and many stakeholders in supporting newcomers to New Brunswick. English language learners have opportunities to receive a range of instructional support to improve their English language proficiency through an inclusive learning environment. NB EECD, in partnership with the educational and wider communities offer a solid, quality education to families with school-aged children.

### **Assessment Practices**

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected throughout the learning cycle. Teachers use their professional skills, insight, knowledge, and specific criteria to determine student performance in relation to learning outcomes. Assessment is more effective if it is ongoing, participatory (formative assessment), rather than reserved for the end of a period of learning to determine a mark (summative evaluation). Each type of assessment has a different purpose, but all should be used to inform decisions regarding teaching and learning. Classroom assessment practices should be “balanced” (i.e., include both types), but the emphasis needs to be placed on ongoing formative assessment.

Evidence of learning needs to be collected from a variety of sources throughout the year. Some examples of assessment practices include:

Questioning	Projects and Investigations
Observation	Checklists/Rubrics
Conferences	Responses to texts/activities
Demonstrations	Reflective Journals
Presentations	Self and peer assessment
Role Plays	Career Portfolios
Technology Application	Projects and Investigations

### **Formative Assessment**

Research indicates that students benefit most when assessment is ongoing and is used in the promotion of learning (Stiggins, 2008). Formative assessment is a teaching and learning process that is frequent and interactive. A key component of formative assessment is providing ongoing feedback to learners on their understanding and progress. Throughout the process adjustments are made to teaching and learning.

Students should be encouraged to monitor their own progress through goal setting, co-constructing criteria and other self-and peer-assessment strategies. As students become more involved in the assessment process, they are more engaged and motivated in their learning.

Additional details can be found in the [Formative Assessment](#) document.

### **Summative Assessment**

Summative evaluation is used to inform the overall achievement for a reporting period for a course of study. Rubrics are recommended to assist in this process. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.



For further reading in the area of assessment and evaluation, visit the Department of Education and Early Childhood Development's Assessment and Evaluation site [here](#).

### **Cross-Curricular Literacy**

Literacy occurs across learning contexts and within all subject areas. Opportunities to speak and listen, read and view, and write and represent are present every day -in and out of school. All New Brunswick curricula include references to literacy practices and materials are available to embed explicit strategies for strengthening comprehension and to help teachers strengthen their students' reading skills.

Key documents that highlight specific cross- curricular strategies include: [K-2 Literacy Look Fors](#), [3-5 Literacy Look Fors](#), [Cross-Curricular Look Fors](#) (Grades 6-12) and [Cross-Curricular Reading Tools](#). These documents describe learning environments and key strategies that support cross-curricular literacy practices.

## **3. Subject Specific Guidelines**

### **3.1 Rationale**

Today's learners are immersed in a culture of visual images that are communicating various intents.

Learners must de-code this communication and ultimately create their own images as they build visual literacy skills. We are a problem-solving society, where the skills learned in graphic arts can be valuable to all life-long learners. Graphic artists and designers carry a responsibility to society.

This course is designed to investigate how the power of persuasion can be harnessed in visual imagery. Students are asked to consider how what they see and read can influence perception and how they can be the source of influence.

### **3.2 Course Description**

Graphic Art and Design 110 will provide the opportunity for learners to explore the skills, processes and knowledge involved in graphic art and design. This includes developing foundational skills such as drawing, understanding various media, working with principles and elements of art and design, and image manipulation. Students will produce and will be assessed on many projects that may include an original layout for a newsletter, catalogue, logos and brochures as well as designing and crafting effective promotional pieces, publications and digital art. Students will be introduced to creative problem solving and design processes to create art and design products. Learning expectations include a special emphasis on critical visual literacy in the industry of graphic art and design.

### **3.3 Guidelines for implementation**

Graphic Art and Design is an elective course for learners with a special interest in the arts, specifically graphic art and design. It is also a complement to Visual Arts. Therefore, it is suggested the course be offered with the following conditions:

- Students should have successfully completed Grade 9/10 Visual Art block and/or have a special interest in graphic art and design.
- The content of this course requires a teacher who is knowledgeable in both the areas of graphic art and design and visual art.
- This course is intended to be experiential and visual product based. It is recommended that final assessment be a portfolio review, conference, or other final project demonstrating a full understanding of the design process and the skills and knowledge needed to create a completed graphic art and design project.

### **3.4 Delivery of the Curriculum**

Lesson starters and ideas, lesson and assessment exemplars, a vocabulary list, and resources can be accessed through the links provided on the specific curriculum outcomes pages.

Projects are designed in a way that students can be actively engaged as graphic designers whenever possible. In this way they can experience being responsible to a client (which could be the teacher, or a guest client) from the beginning of a job through to the final product.

Given the diversity of, and access to, technology from school to school, this curriculum has been designed to be flexible in its approach. Where one teacher may approach it from an art studio, another might approach it from a computer lab, or may let the students choose. It is important to note that regardless of approach, students must have access to both general art supplies as well as graphic software.

### **3.5 Learning Organizers and Outcomes**

#### **Learning Organizers**

The Graphic Art and Design curriculum has been divided into three strands. A strand consists of prescribed learning outcomes that share a common focus. The three strands are:

1. Critical Visual Literacy
2. Foundational Skills and Knowledge
3. Processes, Production and Application

## **Outcomes**

The New Brunswick Curriculum is stated in terms of general learning outcomes, specific learning outcomes and achievement indicators.

**General Curriculum Outcomes (GCOs)** are overarching statements about what students are expected to learn in each strand/sub-strand.

1. Students will demonstrate competency in critical visual literacy.
2. Students will demonstrate the foundational core skills, professional practices and skills fundamental to the field of graphic art and design.
3. Students will apply the knowledge, skills, and processes specific to graphic art and design to communicate visually in the manner of a graphic artist and designer.

**Specific Curriculum Outcomes (SCOs)** are statements that identify specific concepts and related skills underpinned by the understanding and knowledge attained by students.

## Learning Outcomes Summary Chart

### Critical Visual Literacy

<b>GCO 1</b>	<b>Students will demonstrate competency in critical visual literacy.</b>
SCO 1.1	Students will examine published graphic works.
SCO 1.2	Students will explain roles of context, culture, design, visual artists and graphic designers.

### Foundational Skills and Knowledge

<b>GCO 2</b>	<b>Students will demonstrate the foundational skills and professional practices fundamental to the field of graphic art and design.</b>
SCO 2.1	Students will demonstrate the necessary foundational skills and knowledge related to graphic art and design.
SCO 2.2	Students will demonstrate professional practices necessary to succeed in the field of graphic art and design.

### **Processes, Production and Application**

<b>GCO 3</b>	<b>Students will apply the knowledge, skills, and processes specific to Graphic Art and Design to communicate visually in the manner of a graphic artist and designer.</b>
SCO 3.1	Students will use the design process for the purposes of graphic design production.
SCO 3.2	Students will demonstrate the skills needed to advance in the graphic design profession.

## 4. Learning Outcomes

### *Critical Visual Literacy*

GCO 1	Students will demonstrate competency in critical visual literacy.	
SCO 1.1	Students will examine published graphic works.	
Concepts and Content		Achievement indicators
Critical awareness of seminal published graphic art and design across a variety of publication methods		Identify seminal works of graphic design across a variety of publication methods, and offer an analysis of the merits and faults of these works to explain their importance.
Knowledge of changing media and visual trends defining graphic art and design		Relate an understanding of changing media, and visual trends and explain their influence on Graphic Art and Design.
Understanding cultural bias in graphic art and design		Investigate and identify visual cultural norms throughout time and within a variety of cultures, including Canadian Indigenous cultures.  Critically analyze and deconstruct cultural bias and representation of indigenous culture and symbols in graphic design.
Resources:		
Meggs, P. B., & Purvis, A. W. (2016). <i>Meggs history of graphic design</i> . Hoboken, NJ: Wiley.		
Raimes, J., & Renow-Clarke, B. (2007). <i>Retro graphics: a visual sourcebook to 100 years of graphic design</i> . San Francisco, CA: Chronicle Books.		
Rubrics:	Websites:	Documents:
<a href="#">Sample Assessment strategies</a>	<a href="#">Graphic Design training curriculum for High School Teachers</a>	<a href="#">Lesson starters and ideas</a>
	CBC Radio show: <a href="#">The Age of Persuasion and Under the Influence</a>	<a href="#">Chart of Text Based resources</a>
	PBS: <a href="#">Off book</a>	<a href="#">Chart of Web Based resources</a>

SCO 1.2	Students will explain the roles of context, culture, design, visual artists and graphic designers.	
Concepts and Content	Achievement Indicators	
Elements and principles of art and design	Deconstruct graphic arts to the primary principles and elements of graphic arts and design.	
Terminology specific to graphic art and design	Consistently and correctly make use of terminology specific to graphic art and design in written and oral discussions surrounding graphic art and design work.	
Intent and purpose inform creative decisions	Explain how intent and purpose inform creative decisions.  Demonstrate understanding through constructing an original image.	
Differences and similarities between the fine arts and graphic art and design	Analyze the differences and similarities between the fine arts and graphic art and design.	
Copyright, public domain and other intellectual property	Explain copyright and intellectual property and consistently apply this understanding when constructing images throughout the course.	
Cultural appropriation	Identify and discuss historical depictions and portrayals of within a variety of cultures including Canadian Indigenous cultures through graphic design.  Identify First Nations artwork in mainstream graphic art and design.	
Graphic arts as a contributing factor to societal change	Explain how graphic arts can be a contributing factor for societal change.  Identify and critically examine graphic work that has contributed to societal change.	
<b>Resources:</b>  Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books.  Williams, R. (2014). <i>The non-designers design book</i> (4 <sup>th</sup> Ed.). San Francisco: Peachpit Press.		
<b>Rubrics:</b>  <a href="#">Sample Assessment strategies</a>	<b>Websites:</b>  <a href="#">Idle No More Artists</a>	<b>Documents:</b>  <a href="#">Lesson starters and ideas</a>

[Remember, Resist, Redraw: Whitehorse artist's poster counters Canada 150 celebrations](#)

[The Native Graphic Design Project. Promoting and showcasing North American Indigenous graphic designers.](#)

[Graphic Design training curriculum for High School Teachers](#)

[Elements and Principals of Art and Design](#)

[Glossary](#)

[Chart of Text Based resources](#)

[Chart of Web Based resources](#)



***Foundational Skills and Knowledge***

<b>GCO 2</b>	<b>Students will demonstrate the foundational skills and professional practices fundamental to the field of graphic art and design.</b>
--------------	---

<b>SCO 2.1</b>	<b>Students will demonstrate the necessary foundational skills and knowledge related to graphic art and design.</b>	
<b>Concepts and Content</b>		<b>Achievement Indicators</b>
Drawing skills		Create readable images and communicate concepts.
Media exploration		Create images using a variety of media and determine task appropriate media when constructing visual messages.  Explore a variety of visual arts media and studio techniques for an understanding of their unique expressive qualities.
Composition, elements and principles of art and design		Apply the elements and principals of art and design to all design work.
Symbolic communication		Differentiate between different symbolic communications systems and explore pictograms, logograms, ideograms, hieroglyphs, cuneiform, emojis, and alphabet.  Analyze ideograms from various cultures including Canadian Indigenous cultures.
Typography		Identify parts of typeface and font categories and compare relationships.  Design original typographic art.  Design effective visual communication using appropriate typeface relationships.
Digital media and technology		Determine task appropriate digital media and technology.  Utilize digital media and technology for the purposes of designing visual communication.

Commercial image development: marks, symbols, logos, gestalt, package design	Evaluate commercial image development such as branding, logo development, and label design.  Create effective original branding, logo and label design.	
<b>Resources</b>  Colston, V. (2008). <i>200 projects to strengthen your art skills</i> . London: New Burlington.  Desmet, A., & Anderson J. (2012). <i>Handmade prints: an introduction to creative printmaking without a press</i> . London: A.C. Black.  Kaupelis, R. (1992). <i>Experimental drawing</i> . New York: Watson-Guptill.  Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books.  Landa, R. (2013) <i>Graphic design colutions</i> (5 <sup>th</sup> Ed.). Cengage Learning.  Sherwin, D. (2010). <i>Creative workshop: 80 challenges to sharpen your design skills</i> . Cincinnati, OH: HOW Books.  Vieth, K. (1999). <i>From ordinary to extraordinary: art and design problem solving</i> . Worcester, MA: Davis Publications.  Williams, R. (2014). <i>The non-designers design book</i> (4 <sup>th</sup> Ed.). San Franciso: Peachpit Press.		
<b>Rubrics:</b>  <a href="#">Sample Assessment strategies</a>	<b>Websites:</b>  <a href="#">Graphic Design training curriculum for High School Teachers</a>  <a href="#">Mi’kmaw ideograms</a>  <a href="#">History of Visual Communication</a>	<b>Documents:</b>  <a href="#">Lesson starters and ideas</a>  <a href="#">Introduction to Hand-Lettering (Sample Lesson)</a>  <a href="#">Notan (Sample Lesson)</a>  <a href="#">Elements and Principals of Art and Design</a>  <a href="#">Glossary</a>  <a href="#">Chart of Text Based resources</a>  <a href="#">Chart of Web Based resources</a>

SCO 2.2	Demonstrate necessary professional practices and skills necessary to succeed in the field of graphic art and design.	
Concepts and Content	Achievement Indicators	
Professional skills of successful Graphic Designers (organization, time management, planning, media management, and others)	Formulate a work plan for a project, including timelines.  Organize information and files (media management) when working on a project.	
Creative problem solving	Identify and utilize creative problem-solving strategies to solve project problems as they arise.	
Communication and collaboration skills	Explain the importance of interpersonal and collaborative skills and identify strengths and weaknesses in their own interpersonal skills.  Work on a team project to develop and demonstrate an understanding of interpersonal and communication skills.	
Giving and receiving constructive criticism/feedback: Self-reflection, editing and revision	Model professional behaviour in giving and receiving constructive feedback.  Utilize feedback to edit, reflect and revise work towards a higher standard.	
Adaptability and ability to work in a fast-paced environment	Distinguish skills that aid in adaptability.  Respond effectively to unexpected experiences.  Learn new technology and materials to perform graphic art and design tasks.  Identify and use strategies to work quickly and efficiently while maintaining standards.	
<b>Resources:</b>  Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books.  Resnick, E. (2003). <i>Design for communication: conceptual graphic design basics</i> . Hoboken, NJ: Wiley.		
<b>Rubrics:</b>  <a href="#">Sample Assessment strategies</a>	<b>Websites:</b>  <a href="#">Employability Skills</a>	<b>Documents:</b>  <a href="#">Lesson starters and ideas</a>

[Interpersonal Skills/Skills you need](#)

[Glossary](#)

[Chart of Text Based resources](#)

[Chart of Web Based resources](#)

## ***Processes, Production and Application***

<b>GCO 3</b>	<b>Students will apply the knowledge, skills, and processes specific to Graphic Art and Design to communicate visually in the manner of a graphic artist and designer.</b>	
<b>SCO 3.1</b>	<b>Students will use the design process for the purposes of graphic design production.</b>	
<b>Concepts and Content</b>		<b>Achievement Indicators</b>
Problem/goal identification		Clearly identify the graphic design problem that needs to be solved and the target audience in each task. Analyze how the target audience affects the creation of the message.
Idea generation, brainstorming, divergent thinking, art and design synectics, and other creative devices		Identify, explain and utilize several different techniques to mindfully generate creative ideas for the purposes of solving design problems.
Selection of the best possible ideas/solutions, convergent thinking		Analyse and assess ideas, select the best solutions, and defend choices.
Sketching, thumbnails and visual planning of the chosen design solution		Draft and/or create thumbnail sketches and determine the best solutions to the design problem from the drafts.
Use effective visual communication		Explain how communication can be non-verbal, and how images carry a message. Create visual communication with a client/audience in mind.
Design and produce finished graphic products that meet client standards		Create and modify graphic products using a variety of platforms and media such as a print, photography, screen printing, and animation for a defined purpose.  Engage in and utilize constructive critique of individual and peer work to foster growth and learning.
<b>Resources:</b>  Landa, R. (2013). <i>Graphic design colutions</i> (5 <sup>th</sup> Ed.). Cengage Learning.  Williams, R. (2014). <i>The non-designers design book</i> (4 <sup>th</sup> Ed.). San Franciso: Peachpit Press.		

<b>Rubrics:</b> <a href="#">Sample Assessment strategies</a>	<b>Websites:</b> <a href="#">Graphic Design training curriculum for High School Teachers</a>	<b>Documents:</b> <a href="#">Lesson starters and ideas</a> <a href="#">Glossary</a> <a href="#">Chart of Text Based resources</a> <a href="#">Chart of Web Based resources</a>
---	---	---

SCO 3.2	Students will demonstrate the skills to advance in the graphic design profession.	
Concepts and Content	Achievement Indicators	
Synthesis of work	Compile an edited portfolio of works demonstrating understanding of skills and concepts learned throughout the course.	
<b>Resources:</b>  Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books.  Landa, R. (2013). <i>Graphic design colutions</i> (5 <sup>th</sup> Ed.). Cengage Learning.		
<b>Rubrics:</b>  <a href="#">Sample Assessment strategies</a>	<b>Websites:</b>  <a href="#">Graphic Design training curriculum for High School Teachers</a>	<b>Documents:</b>  <a href="#">Lesson Starters and Ideas</a>  <a href="#">Chart of Text Based resources</a>  <a href="#">Chart of Web Based resources</a>

## 5. Bibliography

### 5.1 Common Content

CAST <http://www.cast.org/>

Nelson, L. (2014). *Design and deliver: planning and teaching using universal design for learning* (1<sup>st</sup> Ed). Baltimore, MD: Paul H. Brooks Publishing Co.

### 5.2 Subject Specific

Colston, V. (2008). *200 projects to strengthen your art skills*. London: New Burlington.

Desmet, A., & Anderson J. (2012). *Handmade prints: an introduction to creative printmaking without a press*. London: A.C. Black.

Kaupelis, R. (1992). *Experimental drawing*. New York: Watson-Guipill.

Krause, J. (2004). *Design basics index*. Cincinnati, OH: How Design Books.

Landa, R. (2013). *Graphic design solutions* (5<sup>th</sup> Ed.). Cengage Learning.

Meggs, P. B., & Purvis, A. W. (2016). *Meggs history of graphic design*. Hoboken, NJ: Wiley.

Raimes, J., & Renow-Clarke, B. (2007). *Retro graphics: a visual sourcebook to 100 years of graphic design*. San Francisco, CA: Chronicle Books.

Resnick, E. (2003). *Design for communication: conceptual graphic design basics*. Hoboken, NJ: Wiley.

Roukes, N. (1988). *Design synectics: stimulating creativity in design*. Worcester, MA: Davis Publishing.

Sherwin, D. (2010). *Creative workshop: 80 challenges to sharpen your design skills*. Cincinnati, OH: HOW Books.

Vieth, K. (1999). *From ordinary to extraordinary: art and design problem solving*. Worcester, MA: Davis Publications.

Williams, R. (2014). *The non-designers design book* (4<sup>th</sup> Ed.). San Francisco: Peachpit Press.



## 6. Appendices

### 6.1 New Brunswick Global Competencies

Critical Thinking and Problem-Solving	Innovation, Creativity, and Entrepreneurship	Self-Awareness and Self-Management
<ul style="list-style-type: none"> <li>Engages in an inquiry process to solve problems</li> <li>Acquires, processes, interprets, synthesizes, and critically analyzes information to make informed decisions (i.e., critical and digital literacy)</li> <li>Selects strategies, resources, and tools to support their learning, thinking, and problem-solving</li> <li>Evaluates the effectiveness of their choices</li> <li>Sees patterns, makes connections, and transfers their learning from one situation to another, including real-world applications</li> <li>Analyzes the functions and interconnections of social, ecological, and economic systems</li> <li>Constructs, relates and applies knowledge to all domains of life, such as school, home, work, friends, and community</li> <li>Solves meaningful, real-life, and complex problems by taking concrete steps to address issues and design and manage projects</li> <li>Formulates and expresses questions to further their understanding, thinking, and problem-solving</li> </ul>	<ul style="list-style-type: none"> <li>Displays curiosity, identifies opportunities for improvement and learning, and believes in their ability to improve</li> <li>Views errors as part of the improvement process</li> <li>Formulates and expresses insightful questions and opinions to generate novel ideas</li> <li>Turns ideas into value for others by enhancing ideas or products to provide new-to-the-world or improved solutions to complex social, ecological, and economic problems or to meet a need in a community</li> <li>Takes risks in their thinking and creating</li> <li>Discovers through inquiry research, hypothesizing, and experimenting with new strategies or techniques</li> <li>Seeks and makes use of feedback to clarify understanding, ideas, and products</li> <li>Enhances concepts, ideas, or products through a creative process</li> </ul>	<ul style="list-style-type: none"> <li>Has self-efficacy, sees themselves as learners, and believes that they can make life better for themselves and others</li> <li>Develops a positive identity, sense of self, and purpose from their personal and cultural qualities</li> <li>Develops and identifies personal, educational, and career goals, opportunities, and pathways</li> <li>Monitors their progress</li> <li>Perseveres to overcome challenges</li> <li>Adapts to change and is resilient in adverse situations</li> <li>Aware of, manages, and expresses their emotions, thoughts, and actions in order to understand themselves and others</li> <li>Manages their holistic well-being (e.g., mental, physical, and spiritual)</li> <li>Accurately self-assesses their current level of understanding or proficiency</li> <li>Advocates for support based on their strengths, needs, and how they learn best</li> <li>Manages their time, environment, and attention, including their focus, concentration, and engagement</li> </ul>

Collaboration	Communication	Sustainability and Global Citizenship
<ul style="list-style-type: none"> <li>• Participates in teams by establishing positive and respectful relationships, developing trust, and acting interdependently and with integrity</li> <li>• Learns from and contributes to the learning of others by co-constructing knowledge, meaning, and content</li> <li>• Assumes various roles on the team and respects a diversity of perspectives</li> <li>• Addresses disagreements and manages conflict in a sensitive and constructive manner</li> <li>• Networks with a variety of communities/groups</li> <li>• Appropriately uses an array of technology to work with others</li> <li>• Fosters social well-being, inclusivity, and belonging for themselves and others by creating and maintaining positive relationships with diverse groups of people</li> <li>• Demonstrates empathy for others in a variety of contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Expresses themselves using the appropriate communication tools for the intended audience</li> <li>• Creates a positive digital identity</li> <li>• Communicates effectively in French and/or English and/or Mi'kmaq or Wolastoqey through a variety of media and in a variety of contexts</li> <li>• Gains knowledge about a variety of languages beyond their first and additional languages</li> <li>• Recognizes the strong connection between language and ways of knowing the world</li> <li>• Asks effective questions to create a shared communication culture, attend to understand all points of view, express their own opinions, and advocate for ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Understands the interconnectedness of social, ecological, and economic forces, and how they affect individuals, societies, and countries</li> <li>• Recognizes discrimination and promotes principles of equity, human rights, and democratic participation</li> <li>• Understands Indigenous worldviews, traditions, values, customs, and knowledge</li> <li>• Learns from and with diverse people, develop cross-cultural understanding</li> <li>• Understands the forces that affect individuals and societies</li> <li>• Takes action and makes responsible decisions that support social settings, natural environments, and quality of life for all, now and in the future</li> <li>• Contributes to society and to the culture of local, national, global, and virtual communities in a responsible, inclusive, accountable, sustainable, and ethical manner</li> <li>• Participates in networks in a safe and socially responsible manner.</li> </ul>
Foundation of Literacy and Numeracy		

## 6.2 Universal Design for Learning (UDL)

UDL helps meet the challenge of diversity by suggesting flexible instructional materials, techniques, and strategies that empower educators to meet these varied needs. UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. UDL provides guidelines to minimize barriers and maximize learning for all.

Is there a form of <b>assistive technology</b> that could be used to enhance/facilitate this lesson?	General Examples	Example in your subject area
Are there <b>materials which can appropriately challenge</b> readers to enhance this learning?	Audiobooks, EBSCO, Worldbook Online	
Are there students in this group who cannot <b>access this learning (PLP background)</b> and whose needs I must revisit before teaching?	PLP information/considerations	
Are there other <b>choices</b> that can be provided in this learning opportunity?	Differentiation models (RAFTs...)	
Is there another/a <b>variety of media</b> available? Only paper-based? Can it be listening? Can I add a visual component?		
Can <b>movement</b> be involved?	Quantum techniques	
<b>Grouping and regrouping?</b>	Cooperative learning; team games and tournaments	

## Graphic Art and Design 110

Teacher versus non- teacher centered? <b>Instructional design strategies –...</b>	web based lesson... project-based, student research based	
Contracts?		
Opportunities for students to <b>propose variations</b> to the assignments/projects?	Tic Tac Toe	
Use of <b>art /music / technology</b> ?	Songs, Videos, URL, YouTube	
Can I use <b>drama</b> ? Art....	Use of improvisation; Skits; reader's theater; Can we make something? Demonstrate understanding visually? Paint a painting?	
Is there a plan to support the student/s who might already know this subject matter? <b>Enrichment</b>	Triad Model	
Does the <b>language level</b> need to be adjusted for the student to access this learning?	Link to adjust language level of text; CEFR information... SIOP techniques for EL learners; use of alternate texts...	
Is there an <b>independent or collaborative activity-project</b> that would be better meet the needs of one or more students?		

## Graphic Art and Design 110

Are there any <b>experts</b> that I could bring into the classroom electronically or as a guest speaker?	Speakers list, Skype contacts, media links, television documentary, archived historical documents	
Have I linked the goal to as current event or a cultural event in the student's lives? Can I make the learning more <b>relevant</b> ?	Can this be applied in real life? TED talk, news item; societal trend, popular song? Can we start the unit and adjust or create it based on the students, interests or direction?	
Is there a <b>hands-on experience</b> that we could do to launch this lesson or this learning?		