

Unit Title: Ways of Seeing: The Power of Visual Literacy (Advertising Focus)

INSTRUCTIONAL UNIT AUTHORS

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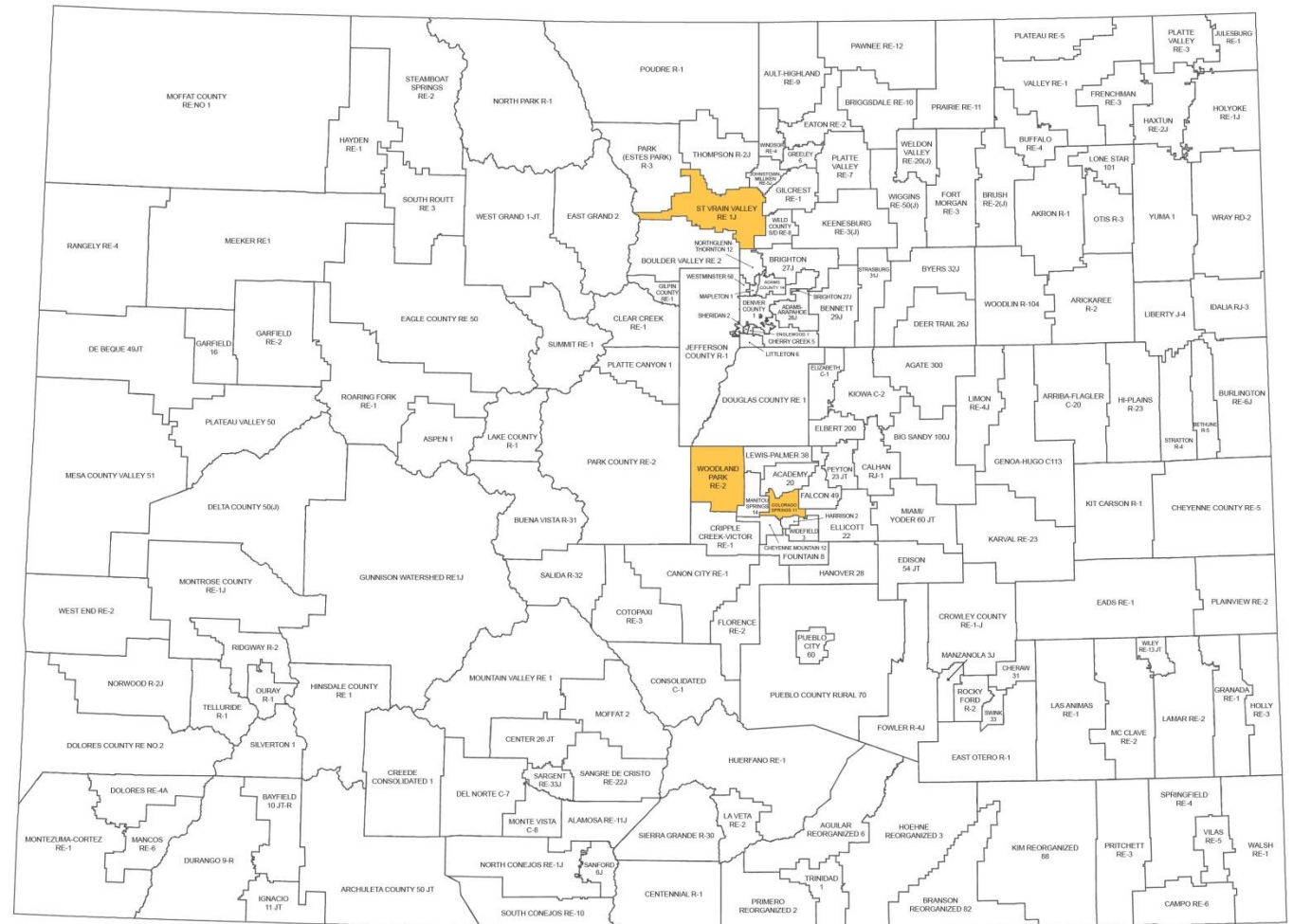
BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Visual Arts	Grade Level	7 th Grade
Course Name/Course Code	Seventh Grade Visual Arts		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Observe and Learn to Comprehend	1. The characteristics and expressive features of art and design are used in analyzing and synthesizing the meaning in works of art	VA09-GR.7-S.1-GLE.1	
	2. Understanding works of art involves knowledge of historical and cultural styles, genre, and artists over time	VA09-GR.7-S.1-GLE.2	
	3. Knowledge of art vocabulary is important when critically analyzing works of arts	VA09-GR.7-S.1-GLE.3	
2. Envision and Critique to Reflect	1. Visual literacy skills are used to create meaning from a variety of information	VA09-GR.7-S.2-GLE.1	
	2. Concepts, issues, and themes in the visual arts can be used to communicate ideas in various other disciplines	VA09-GR.7-S.2-GLE.1	
3. Invent and Discover to Create	1. Achieve the ability to plan, anticipate outcomes, and demonstrate craftsmanship in creating a work of art	VA09-GR.7-S.3-GLE.1	
	2. Restructure and apply the technical skills and processes required to achieve desired results in producing works of art	VA09-GR.7-S.3-GLE.2	
	3. Use of various media, materials, and tools to express specific meaning in works of art	VA09-GR.7-S.3-GLE.3	
	4. Utilize current, available technology as a primary medium to create original works of art	VA09-GR.7-S.3-GLE.4	
4. Relate and Connect to Transfer	1. Critical thinking in the arts transfers to multiple uses in life	VA09-GR.7-S.4-GLE.1	
	2. The visual arts community messages its cultural traditions and events	VA09-GR.7-S.4-GLE.2	
	3. Art and design strategies can solve environmental problems	VA09-GR.7-S.4-GLE.3	

Colorado 21st Century Skills

Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*

The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Ways of Seeing: The Power of Visual Literacy	Instructor Choice	Instructor Choice

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Unit Title	Ways of Seeing: The Power of Visual Literacy		Length of Unit	Instructor Choice
Focusing Lens(es)	Intention	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.7-S.1-GLE.1, VA09-GR.7-S.1-GLE.2, VA09-GR.7-S.1-GLE.3 VA09-GR.7-S.2-GLE.1, VA09-GR.7-S.2-GLE.2 VA09-GR.7-S.3-GLE.1, VA09-GR.7-S.3-GLE.2, VA09-GR.7-S.3-GLE.3, VA09-GR.7-S.3-GLE.4 VA09-GR.7-S.4-GLE.1, VA09-GR.7-S.4-GLE.2, VA09-GR.7-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Should one consider the origins of a particular image as well as the intended audience? Why? (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.2) Why can some works of art be considered dangerous? Does art always tell the truth? Explain. Why does one need to learn about visual literacy? 			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Symbols, Culture, Metaphor, Style, Influence, Expression, Design Systems, Truth, Perception, Image, Ideas			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Artists frequently employ symbols to create metaphor and influence perception. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	How are symbols effectively used in propaganda? How has the artist used symbol and metaphor to portray an idea in works of art such as <i>Miner's Wives</i> by Ben Shahn, <i>Echo of a Scream</i> by David Alfaro Siqueiros, <i>Untitled Film Still #14</i> by Cindy Sherman, <i>For the City</i> by Jenny Holzer, <i>I Shop Therefore I Am</i> by Barbara Kruger among other works?	Are symbols universal? Explain. How is point of view conveyed in works of art? How does a viewer read an image?
Graphic design systems (for example: typography, image and text) convey artistic intent and expression. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	How is typography effectively used in propaganda posters? What are the main elements that graphic designers use to get attention such as design, message, audience, and purpose? Are newer technologies more effective than traditional art media in influencing perception?	Where does an artist get inspiration for ideas? What is the relationship between image and text?
The interpretation of truth is intentionally manipulated by cultural image-makers. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	What devices are used to get a message across to a viewer? What are examples are there of an event or idea being interpreted differently in works of art across time and culture?	Is the information contained in an image always factual? Can works of art influence a person's actions?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Different graphic design systems (art media and technology) that are used to communicate an idea. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Examples of cultural influences in design (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,.3) • Examples of persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Examples of the effects of time and culture on interpretation of print and electronic images (VA09-GR.7-S.1-GLE.1,2, 3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3-EO.c) • Examples of artists that use symbol and metaphor to convey an idea in a work of art such as Ben Shahn, David Alfaro Siqueiros, Cindy Sherman, Jenny Holzer, and Barbara Kruger among others. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) 	<ul style="list-style-type: none"> • Use graphic design systems (art media and technology) to create a graphic image that persuades. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Compare and contrast how graphic images/works of art are perceived by an audience within historical context. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3) • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>An artist can create an image to intentionally communicate an idea that can be read and interpreted by a viewer or an audience.</i></p>
<p>Academic Vocabulary:</p>	<p>Symbols, Culture, Metaphor, Style, Influence, Expression, Truth, historical context, persuade, subject matter, propaganda</p>
<p>Technical Vocabulary:</p>	<p>Design Systems, critique, typography, hierarchy, scale, proportion, expressive color, interpretation, visual communication, graphic image, composition, production technique</p>

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Unit Description:	In this unit the students will explore advertising in popular culture and how “truth” can be manipulated by cultural image-makers. The students will begin by learning the history of Pop Art and moving to the study and analysis of advertisements and cultural icons. Students will become familiar with various stages of putting an Ad or package design, label together (graphic design systems). Students will be naming a product, creating logos, slogans/jingles, graphic mascots and studying the art of typography. Understanding and planning how all the pieces create a whole and how the process of art making can be applied to commercial art. Expressive features and characteristics of art and metaphor are key elements throughout this unit. The unit culminates in a final project in which students design a 2-D advertisement.
Considerations:	Advertisements may be subjective to the viewer. Advertisements change with the times: politically, economically, culturally and socially. Symbols for pop art can be taken from movies, advertisements, albums, television, computer, status, sports and products that are part of the current cultural time period.
Unit Generalizations	
Key Generalization:	Artists frequently employ symbols to create metaphor and influence perception
Supporting Generalizations:	Graphic design systems (for example: typography, image and text) convey artistic intent and expression
	The interpretation of truth is intentionally manipulated by cultural image-makers

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Artists frequently employ symbols to create metaphor and influence perception
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a newly contracted graphic designer at Gotham Advertisement Agency. You have been given the job assignment of creating a 2D advertisement for an original product (food, snacks, drinks, clothing apparel, accessories, skateboard, pet accessories, music, computer application etc.) that seeks to influence buyer’s perceptions. Your product design must include a unique product name, product description, company name, and logo. The following design components must be applied to help sell the product: use of symbol/metaphor, color, shape, craftsmanship, space, lettering, slogan and character graphic. You must create a rough draft of your product before completing the final copy. Your design must stand out and sell the product to your current culture and answer the question: “What makes the consumer want to purchase your product over others?”
Product/Evidence: (Expected product from students)	Students will create a product design must include a unique product name, product description, company name, and logo. The following design components must be applied to help sell the product: use of symbol/metaphor, color, shape, craftsmanship, space, lettering, slogan and character graphic. Students will be asked to produce the following by assigned deadlines: <ul style="list-style-type: none"> • A rough draft of your product approved by the teacher • A final copy of the advertising campaign
Differentiation: (Multiple modes for student expression)	Students may utilize a variety of learning styles by: <ul style="list-style-type: none"> • Changing the media used in the final products i.e., 3D product application of any of the student assessments • Using a computer to arrange or execute the final product.

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Texts for independent reading or class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>The Fine Art of Advertising</i>-Barry Hoffman <i>Art and Advertising</i>-Joan Gibbons <i>The Art of Advertising: George Lois on Mass Communication</i>-George Lois <i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i>- L. Hetland, E. Winner, S. Veenema, & K. Sheridan</p>	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think like an artist: The characteristics and expressive features in works of art and design and an understanding of media, processes and tools that are needed to express ideas in the visual arts and help to determine artistic intent	Teacher Resources:	<p><i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i>- L. Hetland, E. Winner, S. Veenema, & K. Sheridan</p>
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critiques
	Skills:	Create, analyze, interpret and make meaning of art and design	Assessment:	<p>Students will research and document their ideas and primary source information in sketchbooks/journals to inform their decisions in making art Students will give reasons for their artistic decisions and the artistic decisions of other artists http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>
2.	Description:	Create like an artist: Artistic/studio habits such as develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, persistence, and understand art worlds are essential elements of artistic development and successful art making	Teacher Resources:	<i>Studio thinking 2: The real benefits of visual arts education</i> -Lois Hetland
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critiques
	Skills:	Develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, persistence, and understand art worlds	Assessment:	<p>Students will create art works using multiple media, techniques and process to express original Ideas http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

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Prior Knowledge and Experiences

These learning experiences build upon a presumed (student) understanding and safe use of tools and materials in a studio environment. Students will employ the use of descriptive vocabulary and demonstrate knowledge of and ability to use the expressive features and characteristics of art at grade level. Students should have some background understanding of the Pop Art genre. (See 6th grade –Pop Culture and Art Focus Unit Sample <http://www.cde.state.co.us/standardsandinstruction/instructionalunits-visualarts#six>)

Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may provide examples of various Pop Art advertisements so students can identify key artistic characteristics of the genre.

Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers	
Teacher Resources:	Some suggested advertisements that have changed over time such as: Tootsie Pops, Campbell Soups, Brillo Pads, Marilyn Monroe and repeated production of an image, Coke-a-cola, Wheaties etc. Teacher may use the resources provided and create copies of the advertisements. The teacher may introduce pop art history and how it became an art movement by defining the art movement called Pop Culture http://www.theartofthealbumcover.com/Templates.html (Templates for album covers, CD's and Lp's) http://youtu.be/ITDVv9C1QM (Icon Pop Quiz trailer) http://mseffie.com/justfor/ad_analysis.html (A look at ads and what they are really saying)	
Student Resources:	Various products and advertisements found in media and stores	
Assessment:	Students will choose two different advertisements (e.g., print/video) and describe the Pop Art elements within each of the advertisements. http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may use visuals handout with key points to interpret the slogans used in advertisements Students may use videos, auditory recordings and other electronic devices	Students may create an oral list of pop culture characteristics Students may draw thumbnail sketches of pop culture characteristics Students may use technology to show characteristics of pop culture
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://video.about.com/arthistory/What-is-Pop-Art-.htm (What is Pop Art?)	Students may compare and contrast two different decades of pop culture or pop culture between cultures/countries

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Critical Content:	<ul style="list-style-type: none"> • Examples of cultural influences in design: the contributions of various artists to the pop art movement and the relevance of pop art to cross-curricular and cultural connection • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques • Persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color
Key Skills:	<ul style="list-style-type: none"> • Describe historical impact of pop art on our culture • Compare and contrast how graphic images/works of art are perceived by an audience within historical context • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description

Learning Experience # 2		
The teacher may introduce various advertisements so that students can begin to identify how popular culture is reflected in advertisements of different countries.		
Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers	
Teacher Resources:	http://blog.boondoggle.eu/2006/11/how_advertising.html (The site compares Japanese advertising to American) http://adsoftheworld.com/media/print (Ads of the world)	
Student Resources:	Various products and advertisements found in media and stores	
Assessment:	Students will create a collage depicting common advertising themes that reflect popular cultural interest and values. http://www.fotor.com/features/collage.html (online collage maker)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be given images and the advertisements/products referenced for their development to make visual connections	Students may orally describe themes rather than create a collage
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://adsoftheworld.com/media/print (Ads of the World)	After researching a product of students' choice, students may create a new product for a chosen culture/community of people
Critical Content:	<ul style="list-style-type: none"> • Examples of cultural influences in design: the contributions of various artists to the pop art movement and the relevance of pop art to cross-curricular and cultural connection • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques 	

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	<ul style="list-style-type: none"> Persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color
Key Skills:	<ul style="list-style-type: none"> Describe historical impact of pop art on our culture Compare and contrast how graphic images/works of art are perceived by an audience within historical context Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description

Learning Experience # 3		
The teacher may provide several products and the advertisements used to promote them so that students can begin analyzing potential audiences for and intentions/goals of product advertisement.		
Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers	
Teacher Resources:	Teachers may want to consider the following: ideal buyer, benefits and gimmick, sensory word choice, why the product is the best or most advanced, appeal to the consumer’s imagination, and social endorsement http://www.tennessee.gov/tsla/educationoutreach/worksheet_ad.pdf (Analyzing advertising template) http://faculty.fullerton.edu/cperry/Comm%20351/Projects/Ad%20Analysis%20Project/Ad%20analysis%20and%20promote%20a%20product.htm (Analysis of ads website) http://www.prospects.ac.uk/advertising_copywriter_job_description.htm (Copywriter job description for career purpose)	
Student Resources:	Various products and advertisements found in media and stores	
Assessment:	Students will choose a product and deduce: 1) product’s purpose, 2) advertisement’s attempt to persuade and motivate, 3) effectiveness of design and topography, and 4) potential target audience (See <i>Teacher Resources</i> above for analysis template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in pairs or small groups to improve a product’s advertisement Students may work from a list of advertisement design criteria provided to them	Students may orally describe advertisement important Students may create an improved advertisement using found images
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)

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	<p>http://faculty.fullerton.edu/cperry/Comm%20351/Projects/Ad%20Analysis%20Project/Ad%20analysis%20and%20promote%20a%20product.htm (Analysis of ads website)</p> <p>http://www.prospects.ac.uk/advertising_copywriter_job_description.htm (Copywriter job description for career purpose)</p>	<p>Students may take on the role of a copywriter for their company and assess other student submissions</p>
Critical Content:	<ul style="list-style-type: none"> • The contributions of various designers to advertising and product design • Ordinary objects that are transformed into works of art • Stylistic differences in works of art • The relevance of the re-interpreting of symbols and objects 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast different approaches to creating art • Plan artwork • Use visual expressive characteristics and features to create artwork • Analyze and describe intended meaning in the transformation of the description 	
Critical Language:	<p>Logo, slogan, metaphor, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, lettering, font, typography, jingle, advertisement, symbol, company name, product description</p>	

Learning Experience # 4	
<p>The teacher may engage students in looking at various company and product names so that students can identify and explain how words are used in advertising/branding (e.g., descriptive, compound words, with a “twist”, using a prefix/suffix, spelling changes, acronym, blended words).</p>	
Generalization Connection(s):	<p>Artists frequently employ symbols to create metaphor and influence perception</p> <p>Graphic design systems (for example: typography, image and text) convey artistic intent and expression</p> <p>The interpretation of truth is intentionally manipulated by cultural image-makers</p>
Teacher Resources:	<p>Ideas to cover may include: using descriptive words, real words with a twist, change the spelling of the words – ie- Trix, Liquid Plumr, made up names – Doritos, making a noun into a verb – i.e.- Skype, Swiffer, Wheaties, add a number – WD 40, 409.</p> <p>http://1adt.com/issue-2011/issue-2011-september/coca-colas-history-in-ads/ (Evolution of Ads through history)</p> <p>http://www.wheaties.com/?cat=4 and http://www.blog.generalmills.com/tag/wheaties/feed/ (The heritage of Wheaties)</p> <p>http://www.adflip.com/ (For members of AdFlip- many resources available)</p> <p>http://www.buzzfeed.com/hgrant/15-examples-of-how-cereal-boxes-have-changed-over (Examples of how cereal boxes have changed)</p> <p>http://aytm.com/blog/research-junction/how-to-name-a-product-10-tips-for-product-naming-success/ (How to name a product- “Real words with a twist”)</p>
Student Resources:	<p>Various products and advertisements found in media and stores</p>
Assessment:	<p>Students will choose a current product name and create six different variations using various naming/branding techniques.</p>

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	Students will begin keeping a reflection journal of their ideas with explanations of changes they made and why. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in small groups or pairs to generate ideas	Student may orally explain how to vary a product name/brand Student may present other logos/brands that could be appropriated for use
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may begin selecting/creating images for the new advertisements.
Critical Content:	<ul style="list-style-type: none"> • Relevance of the re-interpreting of symbols and objects • Examples of cultural influences in design • Elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast different approaches to creating art • Planning and creating name of a company or product • Analyze and describe intended meaning in the transformation of the description 	
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description	

Learning Experience # 5		
The teacher may provide a variety of logos so that students can begin to analyze the decision making process behind logo designs (e.g., simple, memorable, timeless, versatile, relevant).		
Generalization Connection(s):	<p>Artists frequently employ symbols to create metaphor and influence perception</p> <p>Graphic design systems (for example: typography, image and text) convey artistic intent and expression</p> <p>The interpretation of truth is intentionally manipulated by cultural image-makers</p>	
Teacher Resources:	<p>Teacher may want to cover the evolution of logos throughout time. Some suggested products are: Shell Oil, Coke-a-cola, McDonalds, Pepsi, ABC, Peacock, Nike, various sports team logos etc.</p> <p>http://www.sharemylesson.com/ResourceDetail.aspx?storyCode=6001359 (PowerPoint on logos)</p> <p>http://www.csun.edu/~pid77408/DrD/356_354/354_Project_Logo_Design.pdf (Logo design principles)</p> <p>http://www.greatgroupgames.com/company-slogan-tagline-game.htm and http://quizible.com/quiz/famous-logo-quiz/3748 and http://hawerahighschoolibrary.weebly.com/quizzes.html (Good introduction to slogans and companies played though a game)</p> <p>http://us.levi.com/shop/index.jsp?categoryId=18816896 (Levis throughout the years)</p> <p>http://www.sportslogos.net/teams/list_by_league/6 (NBA)</p> <p>http://www.sportslogos.net/teams/list_by_league/7 (NFL)</p>	

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	http://goodlogo.com/top.250/n/250/interval/1 (Good source for all types of logos)	
Student Resources:	http://www.sporcle.com/games/g/corplogos (Students can play a game where they try to identify as many logos as they can in 5 minutes)	
Assessment:	Students will take a renaming/branding variation from previous learning experience and re-design the logo to reflect the new naming/branding. Students will add their reasoning to their reflection journal such as new target audience etc. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://goodlogo.com/top.250/n/250/interval/1 (Good source for all types of logos) Students may use existing logos and describe what they find successful or not about the design	Students may use a simple graphic design program to change an existing logo
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students create their own logo for a product on a topic of interest	Students may apply the new logo to products of various sizes such as letterhead, clothing, web design and business cards
Critical Content:	<ul style="list-style-type: none"> • Different graphic design systems (art media and technology) that are used to communicate an idea • Cultural influences in design • Effects of time and culture on interpretation of print and electronic images • Elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques 	
Key Skills:	<ul style="list-style-type: none"> • Use graphic design systems (art media and technology) to create a graphic image that persuades 	
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description, logo design principles: simple, memorable, timeless, versatile, relevant	

Learning Experience # 6	
The teacher may lead a discussion about various slogans and/or jingles in advertising so that students can explain how sound/music can heighten the meaning of text and design.	
Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers
Teacher Resources:	The teacher may pose the question, “What would products say if they could talk?” Some items that they teacher might want to consider are: companies change slogans over time, keep the phrases simple, use simple words the audience can easily understand it, slogans cannot go over one sentence, use humor, stay honest, and don’t “Trump up” your product. Some possibilities to consider: KFC, Apple, Nike, Geiko, Lichtenstein, etc.

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	http://www.thinkslogans.com/slogans/advertising-slogans/ (A list of various slogans used in advertisements) http://www.ad-mad.com/slogans (A list of various slogans used in advertisements) http://www.angelfire.com/oh/cocacolaantiques/slogans.html (Coke-a-cola over the years slogans) http://www.coca-colacompany.com/stories/coca-cola-holiday-ads-through-the-years (Coke through the holidays)	
Student Resources:	http://www.smartmarketingquiz.com/flash/SM_Quiz/smartmarketing.html (Interactive quiz on various slogans and jingles in advertisements)	
Assessment:	Students will use their rebranded and logoed product from previous learning experiences to create a new slogan and/or jingle to answer the question, “What would products say if they could talk?” Students will add their reasoning to their reflection journal such as new target audience etc. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Free Slogan generator http://www.thepcmanwebsite.com/media/free_slogan_generator/?kw=%22kids%22	Students may perform, rather than write, the slogan or jingle Students may perform an existing jingle or slogan; describing why they chose it
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Compare and contrast slogans and jingles from a variety of decades and countries	Using a variety of vocal performance techniques, students may record a slogan/jingle on a video camera
Critical Content:	<ul style="list-style-type: none"> • Cultural influences in design • Different graphic design systems • Elements involved in reading an image 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast how graphic images/works of art are perceived by an audience • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture 	
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description	

Learning Experience # 7	
The teacher may take product names and demonstrate various lettering styles so that students can determine how lettering changes the feeling and look of a product/advertisement design.	
Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers
Teacher Resources:	Show students a variety of Typography on Music albums, movie and commercial titles from the 60’s versus present time.

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	<p>Lichtenstein, comic strips titles. Discuss different font styles and the emotions they might portray. http://psd.tutsplus.com/articles/inspiration/typography-album-covers/ (Typography as seen on Album covers) General Letter/Font style Sites: http://graffitidiplomacy.com/HowToDrawBubbleLetters2html www.incredibleart.org/files/names.htm www.teachkidsart.net/portfolio-project-for-middle-school-art/</p>	
Student Resources:	Teachers need to determine what resources they would like to use with their students after previewing the content in the teacher resource section	
Assessment:	Students will take a renaming/branding variation from previous learning experience and re-design the typography to reflect the new naming/branding. Students will add their reasoning to their reflection journal such as new target audience etc. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may trace an existing lettering template, use stencils or cut out examples from magazines	Students may create an image of their name in unique lettering
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may create their own font using the alphabet	Students may use the created alphabet on signage needed in the school such as sports, posters, banners, club activities etc.
Critical Content:	<ul style="list-style-type: none"> • Cultural influences in design • Different graphic design systems • Elements involved in creating and reading typography 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast how graphic images/works of art are perceived by an audience • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture • Use graphic design systems (art media and technology) to create typography that persuades 	
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description	

Learning Experience # 8	
The teacher may provide images of various product mascots and characters so that students can articulate principles for creating an effective spokesperson/character.	
Generalization Connection(s):	Artists frequently employ symbols to create metaphor and influence perception Graphic design systems (for example: typography, image and text) convey artistic intent and expression The interpretation of truth is intentionally manipulated by cultural image-makers

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Teacher Resources:	Suggested characters may include: Chester Cheetah, Tony the Tiger, Trix Rabbit, superheroes, Dum Dums, etc. http://www.tootsie.com/gal_commercial.php (Tootsie Roll through the years and countries) http://youtu.be/y6VHr1u5n_k (Tony the Tiger) http://coolrain44.wordpress.com/2009/08/01/most-popular-brand-advertising-mascots-of-all-time/ (Peter Max) http://www.youtube.com/watch?v=suPwCCuxZb4 (Peter Max)	
Student Resources:	Teachers need to determine what resources they would like to use with their students after previewing the content in the teacher resource section	
Assessment:	Students will take a renaming/branding variation from previous learning experience and re-design the mascot/character to reflect the new naming/branding. Students will add their reasoning to their reflection journal such as new target audience etc. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://voices.yahoo.com/top-30-product-mascots-all-time-4169777.html?cat=35 (Top 30 product mascots of all time in advertising) https://www.google.com/search?q=product+mascot+images&rls=com.microsoft:en-us:IEAddress&rlz=117GFRC_enUS363&tbm=isch&tbo=u&source=univ&sa=X&ei=1xPPUuKEDcTerAHjzIGQDg&ved=0CwQsAQ&biw=1920&bih=1056 (Product mascot images)	Students may create a three-dimensional model using modeling clay for the character Students may change an existing character by altering colors, patterns, etc.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may research characters across a variety of popular culture genres – i.e., sports, food, clothing, style, music, etc.	Students may create a prototype of the character out of sculpture materials such as cardboard, clay, wire, found objects, etc.
Critical Content:	<ul style="list-style-type: none"> • Cultural influences in design • Different graphic design systems • Elements involved in creating and reading graphic design 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast how graphic images/works of art are perceived by an audience • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture • Use graphic design systems (art media and technology) to create product mascot/trademark that persuades 	
Critical Language:	Logo, slogan, metaphor, composition, craftsmanship, graphic, product, pop art, commercial art, culture, design, subliminal, consumer, sensationalism, shape, space, color, lettering, font, typography, jingle, advertisement, symbol, company name, product description, three-dimensional, trademark	