



Graphic Art and Design 110

(November 2021)

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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 schoolwork. 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. Click [here](#) 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).

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.

2.2 Pedagogical Guidelines

Assessment Practices

Assessment is the systematic gathering of information about what students know and can 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	

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.

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 assessment and evaluation, visit the Department of Education and Early Childhood Development’s Assessment and Evaluation site.

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 their visual literacy. We are part of 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 aims 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.

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.

Delivery of the Curriculum

Lesson starters and ideas, lesson and assessment exemplars, a vocabulary list, and resources can be accessed through [MS Teams site](#).

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 end 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.

3.3 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:

- Critical Visual Literacy
- Foundational Skills and Knowledge
- 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 life 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

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

Foundational Skills and Knowledge

GCO 2	Students will demonstrate the foundational skills, professional practices and life skills fundamental to the field of graphic art and design.
2.1	Students will demonstrate the necessary visual skills and knowledge related to graphic art and design.
2.2	Students will demonstrate professional practices and life skills necessary to succeed in the field of graphic art and design.

Processes, Production and Application

GCO 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.
3.1	Students will use the design process for the purposes of graphic design production.
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	<p>Investigate and identify visual cultural norms throughout time and within a variety of cultures including Canadian Indigenous cultures.</p> <p>Demonstrate an understanding of how visual cultural norms change depending on place, context, and time.</p> <p>Examine graphic designs from a variety of sources and time periods.</p> <p>Analyze and deconstruct cultural bias through graphic works.</p> <p>Critically analyze cultural bias and representation of indigenous culture and symbols in graphic design.</p>	
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:
Sample Assessment strategies	<p>Graphic Design training curriculum for High School Teachers</p> <p>CBC Radio show: <i>The Age of Persuasion</i> and <i>Under the Influence</i></p> <p>PBS: Off book</p>	<p>Lesson starters and ideas</p> <p>Text Based resources</p> <p>Web Based resources</p>

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 and 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 Canada’s First Peoples 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 to societal change Identify graphic work that has done so and explain and defend their choice		
Resources:			
Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books.			
Williams, R. (2014). <i>The non-designers design book</i> (4 th Ed.). San Francisco: Peachpit Press.			
Rubrics:	Websites:	Documents:	
Sample Assessment strategies	<u>Idle No More Artists</u>	Lesson starters and ideas	
	<u>Remember, Resist, Redraw: Whitehorse artist's poster counters Canada 150 celebrations</u>	Elements and Principals of Art and Design	
	<u>The Native Graphic Design Project. Promoting and showcasing North American Indigenous graphic</u>	Glossary	
		Text resources	

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<p><u>designers.</u></p> <p><u>Graphic Design training curriculum for High School Teachers</u></p>	<p>Web Based resources</p>
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Foundational Skills and Knowledge

GCO 2	Students will demonstrate the foundational skills, professional practices and life skills fundamental to the field of graphic art and design.	
SCO 2.1	Students will demonstrate necessary visual skills and knowledge related to graphic art and design.	
Concepts and Content	Achievement Indicators	
Drawing skills	Create readable images and communicate concepts	
Media exploration	<p>Explore a variety of visual arts media and studio techniques for an understanding of their unique expressive qualities.</p> <p>Create images using a variety of media.</p> <p>Determine task appropriate media when constructing a visual message.</p>	
Composition, elements and principles of art and design	Explore through exercises and major projects the application of the elements and principals of art and design	
Symbolic communication	<p>Explore and use pictograms, logograms, ideograms, hieroglyphs, cuneiform, emojis, and alphabet</p> <p>Apply the elements and principles of art & design when creating visual communication.</p> <p>Differentiate between different symbolic communications systems.</p> <p>Create an original message using a visual communication system other than the alphabet.</p> <p>Analyze Mi'Kmaq ideograms.</p>	
Typography	<p>Identify parts of typeface and font categories.</p> <p>Design original typographic art.</p> <p>Compare typeface relationships.</p> <p>Design effective visual communication using appropriate typeface relationships.</p>	
Digital media and technology.	<p>Determine task appropriate digital media and technology.</p> <p>Utilize digital media and technology for the purposes of designing visual communication</p>	

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

SCO 2.2	Demonstrate necessary professional practices and life skills necessary to succeed in the field of graphic art and design.	
Concepts and Content	Achievement Indicators	
Personal habits of successful Graphic Designers (Organization, time management, planning, media management, etc.)	Formulate a work plan for a project. Determine and maintain timelines. Organize information and files (media management) when working on a project.	
Problem solving	Identify and recall problem solving strategies. Utilize these strategies to solve project problems as they arise.	
Communication and collaboration skills	Explain the importance of interpersonal and collaborative skills. Identify personal 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 of giving and receiving constructive feedback. Demonstrate a willingness to accept and learn from constructive feedback regarding project work. 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. Work on projects that other designers may have started, or within specific guidelines designated by others. Learn new technology and media to perform graphic art and design tasks. Identify and use strategies to work quickly and efficiently while maintaining standards.	
<p>Resources:</p> <p>Krause, J. (2004). <i>Design basics index</i>. Cincinnati, OH: How Design Books.</p> <p>Resnick, E. (2003). <i>Design for communication: conceptual graphic design basics</i>. Hoboken, NJ: Wiley.</p>		

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Rubrics:

Sample Assessment strategies

Websites:

[Employability Skills](#)

[Interpersonal Skills/Skills you need](#)

Documents:

Lesson starters and ideas

Glossary

Text Based resources

Web Based resources

Processes, Production and Application

GCO 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.	
SCO 3.1	Students will use the design process for the purposes of graphic design production.	
Concepts and Content	Achievement Indicators	
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 successfully 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 graphic outputs using a variety of platforms and media such as a print, photography, screen printing, and animation Modify text using graphic principles Apply the principles and elements of art and design to create and/or manipulate images for a defined purpose Defend my own work as it relates to the specific message being communicated Engage in and utilize constructive critique of individual work and work of peers to foster growth and learning	

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Resources:

Landa, R. (2013). *Graphic design colutions* (5th Ed.). Cengage Learning.

Williams, R. (2014). *The non-designers design book* (4th Ed.). San Franciso: Peachpit Press.

Rubrics:

Sample Assessment strategies

Websites:

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

Documents:

Lesson starters and ideas

Glossary

Text Based resources

Web Based resources

SCO 3.2	Students will demonstrate the skills needed 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	
Resources: Krause, J. (2004). <i>Design basics index</i> . Cincinnati, OH: How Design Books. Landa, R. (2013). <i>Graphic design colutions</i> (5 th Ed.). Cengage Learning.		
Rubrics: Sample Assessment strategies	Websites: <u>Graphic Design training curriculum for High School Teachers</u>	Documents: Lesson Starters and Ideas Text Based resources Web Based resources

5. Bibliography

Common Content

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Subject Specific

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

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