

# junior designers

Elementary Design Education Curriculum

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School of Communications Design,  
University of Baltimore

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requirements for the degree of Master of  
Fine Arts (MFA)

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# abstract

Design thinking is recognized as an essential skill in the current job market, regardless of the employment role. Industries desire individuals who can make timely decisions and generate innovative ideas to resolve existing and new issues in the workplace. Nevertheless, there needs to be more attention regarding K-5 design education. Students are commonly exposed to design education later in their educational careers. There are numerous design resources for high school and higher education students. Typically at that point in a student's academic journey, they have been given formulas for solutions rather than the opportunity to think outside the box.

As part of the design education process, students learn to apply practical methods, prior knowledge, and natural talent to solve new problems. Exposing elementary students to design education can give students the academic and professional advantages needed to succeed. The Junior Designers curriculum will teach students how to find solutions using critical thinking, communication, time management, and teamwork.

## introduction

After years of professional graphic design, I decided teaching was my true calling. As much as I loved design briefs and thumbnail sketches, being an educator felt more fulfilling. I believed my time would be spent more effectively encouraging the upcoming generation of designers and artists. So in 2016, I became a certified elementary art educator. During my years as an art educator, design concepts stayed with me. I am a designer by nature, and this is manifested in my teaching pedagogy.

During a recent professional development session, a school administrator asked everyone to stand up if they still mail in their bills with a paper check. One person, out of a gym full of educators, stood up. Then the administrator stated, "Everyone with mobile banking on their device, please stand." 90% of the room stood on their feet. The administrator followed up with a thought-provoking question: "Are you still writing checks in your classroom? Is your pedagogy preparing your students for the future, or are you stuck in the outdated way of doing things?"

In today's job market, "design thinking is an essential skill irrespective of the job role" (Sameer, 2019). Industries desire individuals who can make timely decisions and generate innovative ideas to resolve existing and new issues in the workplace (Sameer, 2019). However, there is a lack of concentration on K-5 design education. Students are commonly exposed to design education later in their educational careers. There are numerous design resources for high school and higher education students. Typically at that point in a student's academic journey, they have been given formulas for solutions rather than the opportunity to think outside the box. Vladimir T. Kudryavtsev writes, "Teaching children methods for problem-solving runs the risk of depriving them of the opportunity for creative thinking" (Kudryavtsev, 2011). The educational system still writes checks in the classrooms by delaying exposure to design thinking. Humans are the most creative in their early years of development. They are not limited to pre-existing knowledge. In the primary years, educators can assist in channeling their creativity to develop unique solutions.

It is my goal to introduce design principles to students at the elementary school level. Exposing students to design education can prepare these students for their future. Developing a curriculum that inspires creativity, design thinking, and problem-based learning can give students the advantages needed to succeed.

## research and rationale

To grasp the concept of elementary design education, we must first answer the question, “Why design education?” Through research, the significance of design education will be discussed alongside the reasons why it should be implemented at the elementary level. The next step is to give a brief overview of the history of design education. After gaining knowledge of what has been done, I will share some existing programs and their limitations. My final focus will be on the project-based design Unit Plan I developed and tested at the elementary level.

### Why Design Education?

Before creating a design curriculum, it is essential to discuss design education and its significance in K-12 education. Traditionally, “Design education is learning to apply practical methods, prior knowledge, and natural talent to solve new problems” (Salama, 2007). Generally, design students find solutions to everyday life problems using a variety of interpersonal skills. Design students develop critical thinking, communication, time management, and teamwork skills using problem-solving. Through creative problem-solving, students foster psychomotor skills (Wong Kin & Wai, 2018). Skills where students demonstrate hands-on dexterity to support cognitive learning. Assembling prototypes and drawing sketches strengthen these skills.

Additionally, design education can maximize core subject areas’ understanding and build cognitive and social skills (Carroll, 2010). Through the design process, students are constantly researching, creating, testing, and revising. This process loop teaches a growth mindset that encourages students to think through complex problems and take risks. Learning and practicing the design process encourages students to use design thinking to solve problems in math, science, social studies, and language arts. When these skills are mastered, it can help prepare students for a career in the design field—as well as organizations such as governments, non-Government Organizations (NGOs), businesses, healthcare, etc. (Meyer, 2020).

Educators can take advantage of the design process and utilize these creative design principles in K-5 education. Creativity plays a vital part in child development. Lev Semyonovich Vygotsky, a psychologist, known for his work on psychological development in children, wrote that “creativity is essential to the existence of humanity and society.” Exposing students to structures of creativity is beneficial to their growth. Educational researchers interested in integrating the arts into early childhood education argue that exposure to creative arts can contribute to developmental benefits. Skills such as higher-level thinking, analytic ability, problem-solving, reflective thinking, and self-regulation are related to creativity. However, students opportunities for creative expression decline as students journey through the education system. Some people have argued that “we do not grow into creativity; we grow out of it. Alternatively, rather, we get educated out of

it. (Robinson, 2006)" Students are being taught solutions rather than being allowed to devise solutions independently. Kudryavtsev once said, "Teaching children methods for problem-solving runs the risk of depriving them of the opportunity for creative thinking. (Kudryavtsev 2011)" Conversely, employers look for creative thinkers when students have finished their education and entered the job market.

Developing creativity in young children can be fostered through intentional programs, like those based on design education. By creating a curriculum that encourages creativity, design thinking, and problem-based learning, students are better equipped to achieve academic and professional success (Vanscoder, 2012).

### **The History of Design Education**

Elementary design education has a limited history. Historically, design education has been more focused on adult education. Nevertheless, today's design education pedagogies must consider how history informs them. The design field began as a trade rather than a profession, where artisans would receive on-the-job training through apprenticeships (Davis, 2017). Compared to other professions at the time, other professions had established histories, codes of ethics, and education strategies for new professionals (Davis, 2017). As the design profession evolved worldwide, the need for design education grew.

The Royal College of Art, now the world's oldest institution of art and design education, was founded in 1837 in London as the Government School of Design. In its early days, the RCA focused on training tradespeople in art and design to improve British industrial design. Recently, the RCA was ranked the world's best art school across all concentrations. The Glasgow Government School of Design was founded in 1845 and became the Glasgow School of Art in 1853. The Glasgow School of Art began with courses in fine arts, such as drawing and painting. Design courses were first offered under Charles Heath Wilson's guidance in 1849. Several of the most prominent artists in Scotland have graduated from the school in recent years. In 1877, the Rhode Island School of Design (RISD) was founded in the United States. The school was established in response to the design needs of the textile and jewelry industries. Freehand Drawing and Painting and Mechanical Drawing and Design were the first courses offered. RISD has earned a reputation over the past few years for its diverse community and cross-disciplinary approach to art and design education. In many ways, these schools still serve as models for design programs today (Meyer, 2020).

The Bauhaus School is considered one of the most influential schools in design education. The Bauhaus School operated in Germany between 1919-1933. Its purpose was to integrate fine arts education with applied art practice. During this time, this new concept of design was considered avant-garde. Bauhaus schools progressively aimed to elevate fine art and craft to equal status

compared to other programs (Ince, C., Yee, L., Desorgues, J., 2012). The school included practical and hands-on experimentation and a return to simple and functional design. As explained in Walter Gropius' manifesto, the school's pedagogy was based on the following:

The art schools [...] must return to the workshop. This world of mere drawing and painting of draughtsmen and applied artists must at long last become a world that builds. When a young person who senses within himself a love for creative endeavor begins his career, as in the past, by learning a trade, the unproductive 'artist' will no longer be condemned to the imperfect practice of art because his skill is now preserved in craftsmanship, where he may achieve excellence. Architects, sculptors, painters—we all must return to craftsmanship!" (Gropius 1919)

The pedagogical foundation of The Bauhaus School was a process-driven curriculum. Concepts from these practices, such as research, learning by doing, and issue-oriented attitudes, influence today's design processes. Itten and Moholy-Nagy developed the theoretical rationale for design in their Bauhaus Vorkurs course. In this course, the pedagogical basis is Froebelian principles. Friedrich Froebel, the creator of the kindergarten, encouraged freedom with guidance: [The] child is free to determine his actions according to the laws and demands of the play he is involved in. Through and in his play, he can feel independent and autonomous. (Froebel in Liebschner, 1992:69). Similarly, Bauhaus students could experiment in foundation courses before being allowed to specialize in core subjects. This course begins to legitimize the shift from artisan trade to the professionalization of design.

Gropius and Moholy-Nagy introduced the Vorkurs art and design education style for American K-12 education (Lerner, 2005). Gropius suggested creating an experimental school with an art curriculum. Similarly, Gropius called for a return to creative ideas that had been lost due to industrialization. Gropius stated, "My intention is not to introduce a, so to speak, cut and dried 'Modern Style' from Europe, but rather to introduce a method of approach which allows one to tackle a problem according to its peculiar conditions." In essence, this is problem-based learning. He continued with, "I want a young architect to be able to find his way in whatever circumstances; I want him independently to create true, genuine forms out of the technical, economic and social conditions in which he finds himself instead of imposing a learned formula on to surroundings which may call for an entirely different solution" (Lerner, 2005). Gropius argued that young students should be exposed to "all the essential components of design right at the beginning, to give the pupil immediate insight into the whole field of his future activities" (Lerner, 2005). Gropius

suggested creating a few beacon schools based on Bauhaus concepts taught by leaders in the art and design industry. He suggested those schools would develop a curriculum to be implemented nationwide. Despite their influence on American design pedagogy today, these ideals were not implemented in K-12 education at the time.

In the United States, early design programs were generally offered at the secondary school level in the 1960s to ensure a greater cohesion between education and industry changes. They encouraged the development of technical skills necessary for work in design (Davis, 1997). Since the 1990s, design-based pedagogy has been gaining popularity in the United States. The National Endowment of the Arts authorized a study of design in American classrooms. "To conduct this research, the Endowment engaged The OMG Center for Collaborative Learning, a public policy research and consulting group based in Philadelphia and Los Angeles. A national advisory panel of K-12 educators, administrators, and design educators guided OMG in its work between 1993 and 1994" (Davis, 1997). Over nine hundred K-12 classroom teachers used some form of design-based practices. Typically, teachers use more open-ended, active learning activities in these schools to foster creativity and incorporate design into both objects of inquiry and methods of inquiry. The teachers who taught these practices did so without the assistance of design professionals. *Design as a Catalyst for Learning* was published in 1993 to summarize the study's findings. The study concluded that design activities had the following benefits:

- Enhanced students flexibility in thinking skills;
- Strengthened approaches to creative problem-solving;
- Promoted self-directed learning;
- Applied classroom experiences to everyday life;
- Increased student comfort with uncertainty;
- Built relationships across school subjects;
- Developed communication skills and teamwork; and
- Cultivated responsible citizens (Davis et al., 1997).

According to the study, only two out of 169 classroom applications were from art teachers. Art and design are inextricably linked; therefore, one might think they would easily adapt. The assumption that design is a subdiscipline of the visual arts further supports this notion (Davis, 1998). However, the study shows that there is a disconnect between art education and design education.

Until recently, the National Visual Arts Standards, the national core arts standards process that guides educators in providing a unified quality arts education for students in Pre-K through high school, viewed design more as a medium than a discipline in the early stages. As with classroom teachers, art teachers were not exposed much to design pedagogy during their preservice training. During preservice teaching training, when teachers are enrolled in teaching courses to become certified,

design is absent in college art education courses (Davis, 2017). Art education faculty presumed that two-dimensional and three-dimensional design classes covered design thinking. There was limited exposure to design literature and formal principles. Today, most art education programs are committed to incorporating design into education curricula. However, there is more emphasis on art than design (Davis, 2017). Art educators miss the opportunity to use design as a “bridge between fine arts and other curriculum areas, such as science, mathematics, social studies, and language arts” (Davis, 1998).

## **existing k-12 design programs**

Today, there are several existing design programs for elementary students. It is important to note that most of these programs combine secondary with high school education. Few programs are specifically a part of the elementary art curriculum. Additionally, most of these programs provide resources to educate teachers on design thinking through professional development workshops and off-site training. After receiving these resources, teachers can incorporate them into their existing curriculum. Traditionally, teachers would demonstrate these strategies through a one-time design challenge. Due to time and funding constraints, design education is not typically taught throughout the school year. Here are a few programs that support educators throughout the school year:

### **iDesign**

In 1989, Dr. Charles Burnette initiated a design-based education K-12 program at the University of the Arts in Philadelphia, PA. The program began with a course called Design With Kids. The program placed design students in classrooms. The design students would help classroom teachers conduct design projects related to the teacher’s teaching goals. In 1990, the program was offered as a summer institute called “With Design You Can Teach Anything.” Eight school teachers participated through a grant from the National Endowment for the Arts. The program’s mission was to “establish a strategy for educational outreach to build interest in and understanding of the design model.” The program included a Saturday School course for children, publications, workshops, and a website and became a featured presentation at state and national conferences on arts education. Two books, twelve teaching guides, a slide presentation, and a video were produced. The program extended to design thinking courses across 500 different schools. Today, [idesignthinking.com](http://idesignthinking.com) is a resource for teaching design thinking to children over the internet (Burnette, 2005).

### **Design for Change**

Founded in 2009, Design for Change is a national organization that empowers children to be agents of change. Children engage in a design challenge involving social action. The organization

provides educational tools for teachers and parents to introduce design thinking to students so they can solve the world's biggest problems.

### **Design Learning Network**

In 2010, Doris Wells-Papanek founded the Design Learning Network to engage learners of all ages in creative problem-solving. DLN has created a network of educators, learners, and community members. As a result of these stakeholders, high-quality learning strategies and best practices are provided. Professional development, strategic curriculum development, design of learning challenges, and interactive learning gatherings are some of the services provided by DLN. DLN became a featured presentation at state and national conferences on arts education. Two books, twelve teaching guides, a slide presentation, and a video were produced. The program extended to design thinking courses across 500 different schools. Today, [idesignthinking.com](http://idesignthinking.com) is a resource for teaching design thinking to children over the internet (Burnette, 2005).

### **designExplorr (Cherry, 2022)**

designExplorr is a Cleveland, Ohio-based social impact organization. Its purpose is to fill the diversity void within the design profession. Founded by designer and design researcher Dr. Jacinda Walker, this organization seeks to expand access to design education for you. This program allows students to have conversations about designers, day-to-day tasks, salaries, and skills needed designExplorr partners with parents, professional designers, and teachers to provide in-school programming, workshops for high school students, and community events. The organization provides additional resources to classroom teachers—to incorporate design learning in students' everyday learning environment.

## **junior design curriculum**

"Children can engage with design at any age. With so much emphasis on STEM right now, I think it's important to show that art and design-making are also rooted in process-based thinking—it is just a matter of identifying the steps and developing a plan for a particular project (similar to a science experiment)."

— MAREN CARPENTER FEARING, AN ASSISTANT VISUAL COMMUNICATION DESIGN PROFESSOR AT NORTHERN KENTUCKY UNIVERSITY SCHOOL OF THE ARTS

We are seeing more and more evidence of the importance of design education in K-12 schools. With the increasing importance of design education, primary schools should develop a curriculum that incorporates it appropriately. My research found that design education is usually provided by outside

organizations in elementary schools (Davis, 2017). Programs like iDesign offer resources to K-12 educators. Designers and organizations have funded professional learning opportunities through grants to educate general education teachers on design practices. However, many of the programs are short-lived due to the developers moving on to different projects and budgetary reasons.

Junior Designers is an 8-week-long design unit plan to be implemented in K-5 art classrooms. The emphasis is on primary grades because that is where the most significant gap exists. This project-based unit plan primarily uses the design process to create solutions to everyday problems. The traditional concept of a unit plan involves sequential grouping lessons by theme, topic, step in a process, skill, or essential question. The Junior Designer unit plan is envisioned as part of a design curriculum for students in K-6. There are accommodations, vocabulary, rubrics, essential questions included in the unit plan, and resources like worksheets and slides. The purpose of these resources is to engage students in the unit assignments. These resources will be housed on a convenient website for teachers to reference.

A timeline of what needed to be accomplished was developed as a first step. Time was needed to develop the curriculum, test it with the first cohort, make revisions, and start the second cohort. Since I am an elementary art teacher, I needed to design appropriate projects for our current grade bands (i.e., 1st-2nd and 3rd-5th.) Hence, I could align the National Visual Arts Standards with the student's learning objectives. Art educators use the national core arts standards approach to provide Pre-K to 12 students with a unified quality arts education. While the unit's structure is project-based, the activities are integrated rather than separate. Through this curriculum, students learn a new skill that lays the foundation for the next lesson.

Deciding what students should know was the most challenging part of creating this curriculum. Students are expected to gain comprehensive knowledge about design as a result of this project. When I spoke with middle school design teachers, I became overwhelmed with the number of concepts students was expected to know before beginning their classes. Design content is abundant. There was pressure to fit all of the said content into one unit. Considering this was a noble but unrealistic goal, I built a solid foundation with the first unit. Later, additional units will be developed to cover the remaining design topics. A particular consideration is that most art teachers meet with their students once a week. Therefore, I had to teach eight lessons in 8 weeks. In addition, there were inconsistencies in attendance and events at the school, resulting in each lesson having to be taught and concluded on the same day.

For a complete understanding of the unit, I prefer to present the final curriculum, followed by an explanation of the testing that led me to this conclusion. The following is a brief overview of the final unit and its assessments, and website:

### **Lesson 1: What is Design?**

To gain a foundation in design, I wanted to inform students of what graphic design is and what a designer's duties are. This topic is directly related to the art lessons taught in primary schools, where students learn what art is and what artists do.

### **Lesson 2: Elements of Art**

The elements of art are line, shape, form, value, color, texture, and space. The seven elements of art are already taught to students as the basic building blocks for all artwork. This unit aims to provide students with an understanding of the elements of art through the lens of design. Students must understand how those elements can be used to solve design problems.

### **Lesson 3: Principles of Design**

A basic understanding of design principles will be provided to students. There are some discrepancies when it comes to the number of principles of design. This unit introduces students to the most commonly recognized principles: Balance, Unity, Variety, Emphasis, Movement, Pattern, and Proportion. Students acquire the essential tools necessary to communicate visually effectively through an understanding of design principles and art elements (Chattin, 2010). Marjorie Bevin, in *Design Through Discovery*, states that the elements of art are the ingredients and the principles of design as the recipe (Chattin, 2010). Design principles not only give students guidelines for creating but also give them the freedom to break the rules.

### **Lesson 4: The Design Process**

As part of this unit, students will learn the design process steps as a framework for identifying and solving complex problems (Vande Zande, 2014). At its core, the design process can be described as a cyclical process that begins with identifying a problem. It involves research and ranking priorities that often appear to compete with each other. Then tests the viability of multiple solutions through prototypes. Finally, objects are evaluated according to a set of performance criteria mediated by social media (Vande Zande, 2014). Like design principles, the design process can be interpreted in many different ways. For this lesson, students will learn the five most commonly used steps in the design process:

- Define the problem
- Empathize: Research to understand the problem
- Visualize: Brainstorm ideas
- Create a prototype
- Test and Refine

### **Lesson 5: The Creative Brief**

In order to reinforce the knowledge learned in previous lessons, students will engage in a project-

based learning activity. This assignment was designed to generate a real-life problem so students could find a solution. In order to accomplish this, I used a Creative Brief Generator. It was necessary to adjust the project briefs to make them grade-appropriate. The project brief outlines the project's parameters and deliverables. Students will be placed in the position of designers taking on clients for the first time.

## **Assessments**

A pre-assessment will be conducted with students to determine their prior design knowledge. Approximately midway through the unit, students will receive an informal assessment to determine how much knowledge they have gained. During this phase of the unit, instructors have the opportunity to provide individualized assistance to their students. In this manner, it is possible to determine which areas require reteaching and which do not require a significant amount of time. In order to evaluate the student's knowledge and understanding of each unit, they will be given a final assessment after the unit. The curriculum and its resources will be revised based on the data collected from students and instructor feedback.

To administer the assessments, I decided to use Kahoot!, an online game-based learning platform widely used for educational purposes. Often used in primary school classrooms, Kahoot! has proven to be an effective tool for engaging students in my class. For this unit's assessment, students are required to identify what design is, what a designer's duties are, and what the design principles are. An image is included with each question in the assessment that utilizes a multiple-choice format. In order to increase student engagement, I also included a few logo identification questions. These are logos that they will be able to identify and will inspire confidence while taking the assessment.

## **website**

Juniordesigners.org was designed as a way for viewers to learn about this innovative initiative in elementary design education, as well as house the unit and the resources associated with it. On the website, viewers can access the research I conducted for the project, a sample lesson, and videos from the cohorts who participated in the project. Furthermore, the website includes a contact us page, which allows viewers to reach out to me for more information.

Due to the volume of text that needs to be included on this website, the overall design is clean and crisp. There were a number of images and videos that were not included. More than anything, the goal was to emphasize the research. For consistency with the rest of the resources, the website design utilizes the junior designer's brand colors and visual elements. It is imperative that the design is both inviting to educators and yet communicates the youthful nature of the students they are teaching.

Viewers can view a sample lesson on the website to get an idea of the lesson. It is anticipated that the complete unit will be available on the site for a fee in the future. Additionally, the website will eventually include a blog component to share more information about elementary design education innovations. In addition to becoming a resource for art and general education teachers, the aim is to make design education available to a broader audience.

## **cohort 1**

Continuing, let us examine the results of the cohorts in which the unit was tested. Former students and their networks were invited to participate virtually in the first cohort of testing the unit. Initially, I thought five weeks would be enough time to teach the lessons above to this cohort, but that was not the case. Because of this, Lessons 2, 3, and 4 were taught simultaneously with Lesson 6. The participants were instructed in the fundamentals of design while undergoing the design process to develop Lesson 6.

On Oct 25th, 2021, a newsletter was sent to my former art students and their parents using mail-chimp. The email contained a flyer for a free virtual design class for 3rd-5th graders. The class was held every Wednesday from November 10th- December 15th, 5:30-6:30 pm via google meet. Participants had to have access to a computer or device. I decided to limit the class to 10 participants to keep the cohort small. The same advertisement was shared on Instagram and Facebook. All 10 spots were filled within 24 hours.

Parents had to register their students through a link to my website. Once there, they filled out a form to collect basic information. Such as names, addresses, emails, and phone numbers. I also required parents to sign off on a Photo and Artwork Consent statement—which permitted use of the photography of the student and the student’s artwork for academic and promotional purposes. Parents were also required to agree to the Graduate Research Disclaimer. The purpose of this statement was to inform parents that their students would participate in knowledge-based assessments. Additionally, the data from these assessments would be used in a graduate research study.

A welcome email was sent to all of the participants. The email contained a short introduction, log-on instructions for the virtual meeting (including a google meet link), an outline of this week’s lesson, and what supplies would be needed. This email was sent every week for families to prepare properly. The slides for the week also contained this information.

The first week of the cohort went great. Participants eagerly logged in on time and were ready to learn. 7 out of 10 participants logged on to the first class. Participants were excited about the interactive portions of the workshop, such as the Kahoot! assessments, a closer look at popular

game logos, and learning new software. The pre-assessment showed that only 29% of the participants knew what graphic design was. It also revealed which principles of design I needed to focus on—like emphasis and rhythm. Participants came up with amazing video game ideas. Their ideas were unique and meaningful to them. We were able to do a brief introduction to photopea.com as a tool to digitalize their paper sketches. Photopea is a free online photo editing software. The structure mimics Adobe Photoshop. Unfortunately, attendance started to dwindle every week. The cohort ended on week 4. I wasn't able to do a final evaluation of the participants.

**Class Outline:**

- W1. What is Graphic Design ? :: Introduction to the creative brief (Pre-test)
- W2. Elements of Art :: Define the problem: Idea finalized
- W3. Balance/ Unity :: Empathize and Visualize: Look at examples and begin sketches
- W4. Emphasis/ Movement :: Create a prototype: Work on a digital logo and cover
- W6. Contrast/Proportion :: Test and Refine: Students show their solutions to classmates

**DESIGN BRIEF:**

**Company Description:** We are a company that makes and distributes video games. They stand out because they are high-quality and available in stores worldwide. Our target audience is students. Propose an idea for our next video game.

**Job Description:** You must create the total branding package. This includes creating an appropriate brand name, a consistent visual system, and of course a great logo. We will also design a video game cover.

**Video Game Design Ideas**

Student	Idea
Student A	Fix the World: simulation game where you fix the world
Student B	Whale Trap: Action-adventure
Student C	Unicorn: Role-Play
Student D	Sports World: 3D simulations
Student E	Lost: Collecting items
Student F	Disappearing Games
Student G	The Little Unicorn Game

## Pre-assessment Data- November 10, 2021

Question	% answered correctly
1. The purpose of graphic design is...	29%
2. What logo is this?	43%
3. What logo is this?	86%
4. What logo is this?	86%
6. Which letter shows an example of negative space?	57%
6. What is balance?	71%
7. What is emphasis?	29%
8. What does unity mean?	57%
9. Which is a pattern?	86%
10. In art, what is rhythm?	14%
11. What is a contrast?	86%
12. What is movement	57%

## cohort 2

The second cohort started on January 20, 2022. The virtual classroom limitations led me to conduct this cohort in person during the school day. As a result, I could control the learning environment and track the participants' progress. Additionally, the course was extended to approximately eight weeks, allowing more time to teach the foundations of design. Eight first-graders were enrolled in this cohort. We meet weekly from 9:05 to 9:45 a.m. Another advantage of having an in-person cohort is that each student has a computer in class, allowing me to troubleshoot problems and give demonstrations. As with cohort 1, participants enjoyed the interactive elements of the unit, such as the Kahoot1 assessments and a closer look at famous toy design logos. Even though students in this cohort had access to electronic devices, they continued to use paper-based solutions. Our time was better spent working on solutions rather than learning new software.

Although the structure of this cohort remained the same, the content was modified to meet the needs of this particular grade level. In lessons 2 and 3, more emphasis was placed on the elements of art as opposed to design principles. For this age group, it is essential to introduce them to design principles; however, it is difficult for them to comprehend the nuances and concepts behind such principles. These foundations cannot be overstated in terms of their importance for students. With experience, they are also able to become experts at using them. Also, I decided to modify the assessments; I reduced the number of questions and added more questions regarding logo identification. Rather than confusing students with unnecessary questions, the unit's objective is to provide students with an understanding of what design entails.

During the brainstorming stage, some students replicated existing toys, while others created original toys. During our lesson, we discussed how to express the functionality of the chosen toy on the package design. Several students used drawing videos to help them create their designs, while our examples of toy packaging inspired others. The students mainly drew on the elements of art to create their pieces; however, a few included the principles of design as well.

Similarly to the first cohort, I was impressed by the student's enthusiasm and willingness to learn. The final curriculum, however, was more heavily influenced by this cohort. The opportunity to oversee a cohort from pre-assessment through post-assessment was both a pleasure and a benefit. In this study, I was able to test this cohort in a typical environment that art teachers might encounter when implementing it. This provided me with the opportunity to make adjustments to things such as technology access and the duration of the projects.

#### Class Outline:

- W1. What is Graphic Design? (Pre-test)
- W2. Elements of Art
- W3. Principles of Design
- W4. The Design Process: Introduction to the creative brief
- W6. Create a prototype: Work on a toy logo and package
- W6. Peer Critiques and Revision
- W8. Project Presentation (Post-test)

#### **DESIGN BRIEF:**

**Company Description:** We are a company that makes and distributes toys. They stand out because they are high-quality and available in stores worldwide. Our target audience is students. Propose an idea for our next toy.

**Job Description:** Design toy packaging for a new toy, which will grab the attention of a child when purchasing. Design a logo for them as well.

### Toy Package Design Ideas

Student	Idea
Student A	Firetruck
Student B	Valentines Day Toy
Student C	Fairy Doll
Student D	Pop-it Fidget Toy
Student E	Pop-it Fidget Toy
Student F	Fidget spinner
Student G	Doll

### Pre-Assessment Data- January 20, 2022

Question	% answered correctly
1. The purpose of graphic design is...	38%
2. What does a graphic designer do?	50%
3. What logo is this?	50%
4. What logo is this?	100%
6. What logo is this?	100%
6. What logo is this?	25%

### Post-Assessment Data- March 11, 2022

Question	% answered correctly
1. The purpose of graphic design is...	88%
2. What does a graphic designer do?	75%
3. What logo is this?	100%
4. What logo is this?	88%
6. What logo is this?	100%
6. What logo is this?	100%

## next steps

I want to begin by acknowledging some of the disadvantages I encountered when considering the next steps. When implementing a curriculum, time is one of the educators' most significant challenges. As previously stated, art teachers usually meet with their students every week. In some cases, they will meet once every two weeks. Most often, this can be attributed to the fact that art teachers teach the entire school throughout the year rather than the same group of 12-28 students.

Moreover, numerous activities occur during the school day, causing confusion and delaying learning. The most common factors include student and staff absences, technical difficulties, and a lack of materials. These factors make it difficult for art teachers to teach and monitor growth accurately. It is common for lessons to be rushed in order to complete all curriculum requirements. A new curriculum can be challenging when you combine all of those factors with the pressures of teaching through a pandemic.

However, after completing this research, testing, and designing the curriculum, I am convinced that elementary design education can still be successfully implemented in many classrooms. Despite the disadvantages, teachers are trained to adapt to sudden changes and interruptions in their instructional plans. The schedule can also be used to the teachers' advantage when delays occur by extending the unit. Since this unit encompasses fine arts and design concepts, art teachers benefit from two lessons in one. As a result, it will be easier to determine which standards should be covered throughout the year. Furthermore, this unit was designed to be inclusive. No materials are required beyond what is typically found in the art classroom, nor are electronic devices required for the unit. Flexible lesson plans allow teachers to enhance or modify a lesson according to their students' needs.

As a next step, a sample lesson will be available on [juniordesigners.org](http://juniordesigners.org). A full version of the unit will be sold on this site and teacher's resource sites such as [teacherspayteachers.com](http://teacherspayteachers.com) in the future. Following that exposure, I look forward to receiving feedback from teachers regarding how the unit was incorporated so that the unit can be improved. Furthermore, I intend to add more units to the curriculum as soon as the unit and its resources are completed. There is a great deal of expertise in the design field, which is why I would like to write additional units and develop creative resources to accompany them. In the long run, the curriculum is intended to serve as a catalyst for design education in elementary schools. Ideally, I want to see art teachers expand upon the concepts and resources provided in the units.

## acknowledgements

This work would not have been possible without the assistance of academic leaders here at UB. Particularly The foundation for this work was laid by Amy Pointer. She conducted numerous meetings with me to flush out this idea and bring it to fruition. Throughout this process, Megan Rhee provided me with the support and encouragement I needed to remain focused and prevented me from giving up. I have asked both of them a number of questions and complained to both of them. You have been a very helpful help to me.

I would like to extend my sincere gratitude to my classmates for supporting me along the way and for collaborating with me.

Lastly, I would like to thank my family and friends for their support throughout this project. It is especially my pleasure to acknowledge my own junior designer and daughter, Raegan, whom I have promised a vacation after this project.

appendix a

Johannes Itten Bauhaus Vorkurs Curriculum diagram (redrawn by F. McLachlan)

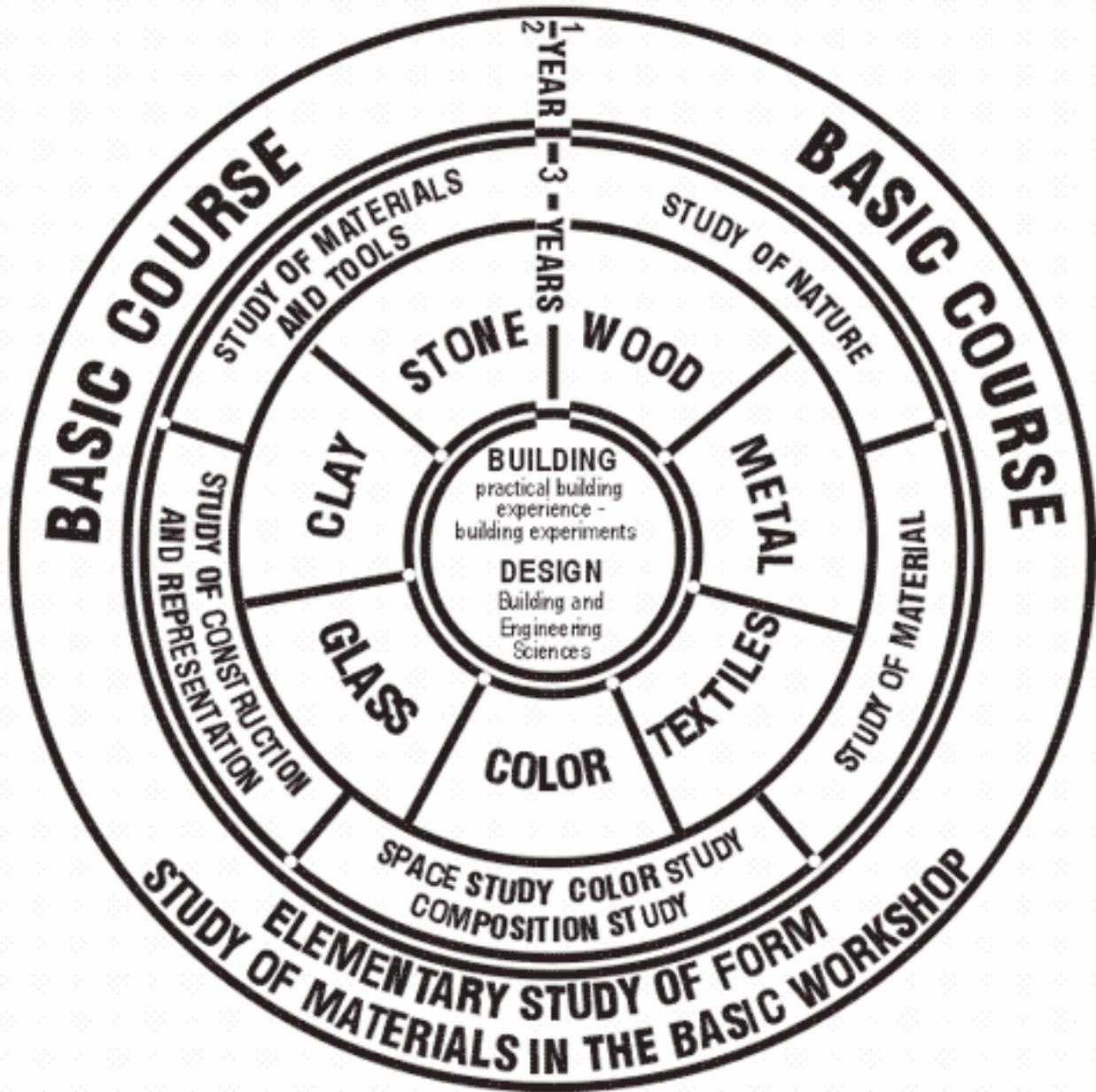


figure 1.1

## appendix b

I attended a Chip Kidd lecture on *A Kidd's Guide to Graphic Design* on October 28, 2013 at MICA. In the course of reading this book, I began to wonder how these concepts might be implemented at the school where I was volunteering at the time.



figure 2.1

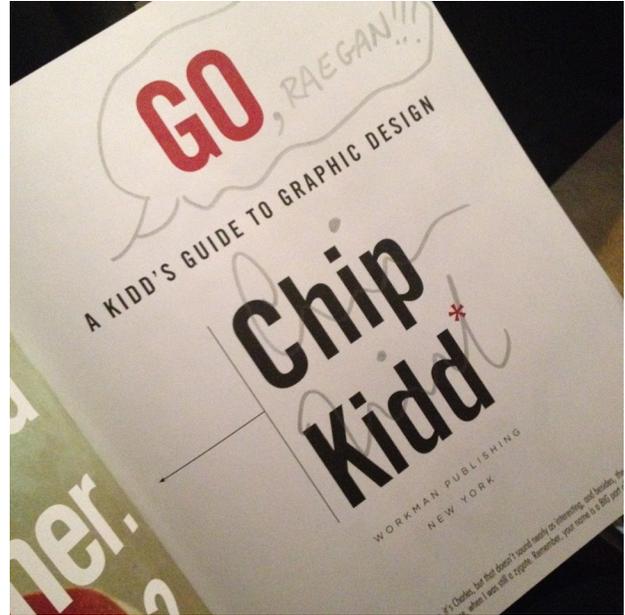


figure 2.2

## appendix b

In order to collect feedback, I contacted several educators and design professionals who have shown interest in the topic.

### Re: University of Baltimore thesis project

Sharmia Crawford <sharmia.bush@gmail.com>  
To: "Harris, Meghann V." <MVHarris01@bcps.k12.md.us>

Mon, Jun 20, 2016 at 1:11 PM

Hi Meghann,

Here are a few questions:

Are graphic design courses required for all students?

Are students taught how to use Adobe software?

Does your students use a design textbook and/or workbook for the graphic design curriculum? If so, please list some of the titles.

Which textbook or educational material do you find most effective?

Are there any educational materials that you would like to try?

Are students introduced to professional designers in the area?

What type of field trips do you all go on?

figure 3.1 Interview questions to Meghann Harris, Middle School Design Educator at Baltimore School of Design



Sharmia Crawford

To: carpenterm3@nku.edu; jamesonl@nku.edu



Wed 6/30/2021 10:06 AM

Hi, my name is Sharmia Crawford. I'm an elementary art educator in Atlanta. I attended your session at NAEA earlier this year. It definitely was one of my favorite sessions! Thank you for your work. I'm writing to ask a few questions about your research. Here's a little bit about me. I earned a bachelors degree in graphic design. After graduating, I worked as a professional print designer for 6 years before becoming an art educator. I am also an MFA student at the University of Baltimore. My thesis work involves writing a graphic design unit for elementary art students. I've been working on my thesis for a few years now and your session was a breath of fresh air. I love how you all organized the design brief and supporting materials. The lesson outcomes were clear and attainable.

If you have time to answer these questions, I would be very appreciative:

- Why do you believe graphic design should be included in K-12 education?
- What challenges did you encounter while creating this lesson?
- Have you created any other graphic design lessons or collaborations?

Thank you for your time,

**Sharmia Crawford**

MFA Candidate || University of Baltimore  
Teaching Assistant || University of Baltimore  
Visual Arts Educator || Beecher Hills and West Manor Elementary

*figure 3.2*



Lisa Jameson <JAMESONL@nku.edu>

To: Sharmia Crawford; Maren Carpenter Fearing <carpenterm3@nku.edu>



Wed 6/30/2021 11:52 AM

**EXTERNAL EMAIL**

**Hi Sharmia:**

**Thanks for writing! So glad you enjoyed our session. I will try to answer your questions. Maren might have other answers, so I am copying her here.**

**Why do you believe graphic design should be included in K-12 education?**

**Graphic design is everywhere in our visual environment and students need to be able to analyze and appreciate its role in our daily lives. Besides, it could lead to a career choice!**

**What challenges did you encounter while creating this lesson?**

**It took a lot of time at the school, but we enjoyed it a lot. The lesson itself was pretty simple and we tried to keep it relatable to the students.**

**Have you created any other graphic design lessons or collaborations?**

**Not to this extent-Maren might have, though!**

**Best of luck to you, Sharmia! Sounds like an exciting journey you are on and kudos for integrating graphic design into the elementary curriculum!**

*figure 3.3*

Re: [EXT] Graphic Design Education in K-12

Maren Carpenter Fearing <carpenterm3@nku.edu> [in](#)  
To: Lisa Jameson <JAMESONL@nku.edu>; Sharmia Crawford

Thu 7/1/2021 1:54 PM

EXTERNAL EMAIL

Hello Sharmia, wonderful to hear from you—thanks for reaching out! I'm also really glad to hear you enjoyed our session as well!

In addition to Lisa responses, below are some of my thinking to your questions:

*Why do you believe graphic design should be included in K-12 education?*

Although I believe the scope/depth different at every educational level, children can engage with design at any age (not sure how my own children could escape it with a designer and an engineer for parents). With so much emphasis on STEM right now, I think it important to show that art and design making are also rooted in process-based thinking—it is just a matter of identifying the steps and developing a plan for a particular project (similar to a science experiment). And as you mentioned in your email, it is important to develop appropriate approaches and attainable outcomes.

*What challenges did you encounter while creating this lesson?*

One of the biggest challenges was anticipating the students' attention spans and the need to adapt/modify the content and actives in real-time when working with the students—mostly with the depth of principles and amount of time spent on each phase of the process. We actually found asking questions of the students along the way helpful in keeping them engaged. Also, the peer critiques were great too—they provided opportunities for the students to connect and share ideas, especially when they were stuck or didn't know where to start.

*Have you created any other graphic design lessons or collaborations?*

I have collaborated on the development of college-level design projects with colleagues, but not for K-12 education. I would create mini, one-off projects for my kids when they were younger (preschool age). They were mostly focused on color, mixing/matching patterns, or building block towers with objectives/rational—with emphasis on scale, contrast (differences), rhythm (similarities), etc. My daughter is 8 years old now and has an interest in sewing—I have been playing with the idea of quilting with her and using design in principle and methodology. We'll see if I can get that off the ground, I'm still trying to recharge after this past year.

I echo Lisa's best wishes and please feel free to contact us anytime! Thanks!  
Maren

figure 3.4

appendix c

At this point, I began brainstorming and planning the project's course.

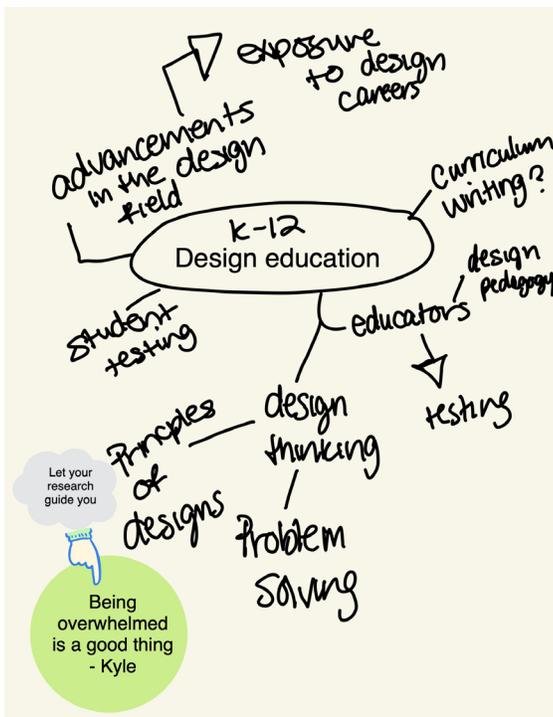


figure 4.1

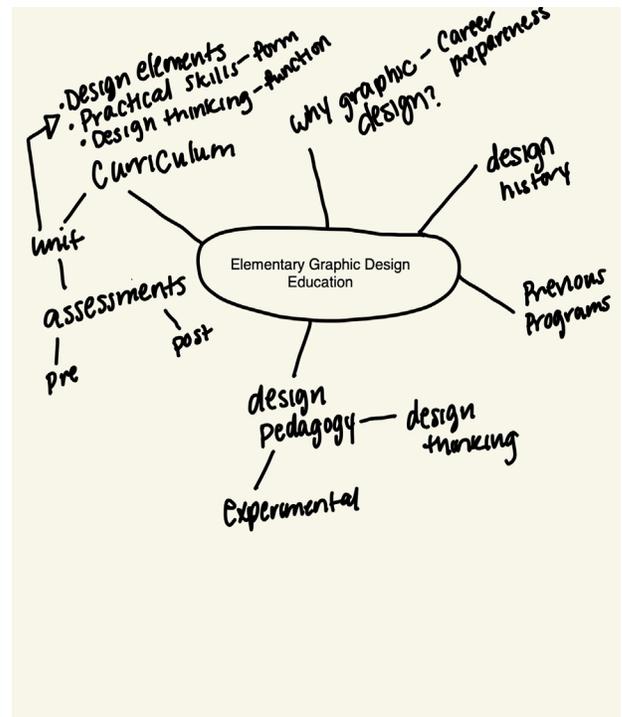


figure 4.2

# appendix d

## an overview of the National Art Education Standards

VISUAL ARTS - Creating												
Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed. Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr1.1.PKa	VA:Cr1.1.Ka	VA:Cr1.1.1a	VA:Cr1.1.2a	VA:Cr1.1.3a	VA:Cr1.1.4a	VA:Cr1.1.5a	VA:Cr1.1.6a	VA:Cr1.1.7a	VA:Cr1.1.8a	VA:Cr1.1.1a	VA:Cr1.1.1a	VA:Cr1.1.1a
Engage in self-directed play with materials.	Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm collaboratively multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.	Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or new media.	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student's existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr1.2.PKa	VA:Cr1.2.Ka	VA:Cr1.2.1a	VA:Cr1.2.2a	VA:Cr1.2.3a	VA:Cr1.2.4a	VA:Cr1.2.5a	VA:Cr1.2.6a	VA:Cr1.2.7a	VA:Cr1.2.8a	VA:Cr1.2.1a	VA:Cr1.2.1a	VA:Cr1.2.1a
Engage in self-directed, creative making.	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

### NATIONAL CORE ARTS STANDARDS

figure 5.1

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Anchor Standard 2: Organize and develop artistic ideas and work.												
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches Essential Question(s): How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.1.PKa	VA:Cr2.1.Ka	VA:Cr2.1.1a	VA:Cr2.1.2a	VA:Cr2.1.3a	VA:Cr2.1.4a	VA:Cr2.1.5a	VA:Cr2.1.6a	VA:Cr2.1.7a	VA:Cr2.1.8a	VA:Cr2.1.1a	VA:Cr2.1.1a	VA:Cr2.1.1a
Use a variety of art-making tools	Through experimentation, build skills in various media and approaches to art-making.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.	Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.	Engage in making a work of art or design without having a preconceived plan.	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.2.PKa	VA:Cr2.2.Ka	VA:Cr2.2.1a	VA:Cr2.2.2a	VA:Cr2.2.3a	VA:Cr2.2.4a	VA:Cr2.2.5a	VA:Cr2.2.6a	VA:Cr2.2.7a	VA:Cr2.2.8a	VA:Cr2.2.1a	VA:Cr2.2.1a	VA:Cr2.2.1a
a. Share materials with others.	a. Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA:Cr2.3.PKa	VA:Cr2.3.Ka	VA:Cr2.3.1a	VA:Cr2.3.2a	VA:Cr2.3.3a	VA:Cr2.3.4a	VA:Cr2.3.5a	VA:Cr2.3.6a	VA:Cr2.3.7a	VA:Cr2.3.8a	VA:Cr2.3.1a	VA:Cr2.3.1a	VA:Cr2.3.1a
Create and tell about art that communicates a story about a familiar place or object.	Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.	Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign an object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

### NATIONAL CORE ARTS STANDARDS

figure 5.2

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Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?													
	Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
	VA-Cr3.1.PKa	VA-Cr3.1.Ka	VA-Cr3.1.1a	VA-Cr3.1.2a	VA-Cr3.1.3a	VA-Cr3.1.4a	VA-Cr3.1.5a	VA-Cr3.1.6a	VA-Cr3.1.7a	VA-Cr3.1.8a	VA-Cr3.1.1a	VA-Cr3.1.1a	VA-Cr3.1.11a
Reflect-Refine-Continue	Share and talk about personal artwork.	Explain the process of making art while creating.	Use art vocabulary to describe choices while creating art.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork to enhance emerging meaning.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create artist statements using art vocabulary to describe personal choices in art-making.	Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## NATIONAL CORE ARTS STANDARDS

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figure 5.3

VISUAL ARTS - Presenting													
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation. Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for presentation or preservation? Why do people value objects, artifacts, and artworks, and select them for presentation?													
	Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
	VA-Pr4.1.PKa	VA-Pr4.1.Ka	VA-Pr4.1.1a	VA-Pr4.1.2a	VA-Pr4.1.3a	VA-Pr4.1.4a	VA-Pr4.1.5a	VA-Pr4.1.6a	VA-Pr4.1.7a	VA-Pr4.1.8a	VA-Pr4.1.1a	VA-Pr4.1.1a	VA-Pr4.1.11a
Select	Identify reasons for saving and displaying objects, artifacts, and artwork.	Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.	Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.	Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?													
	Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
	VA-Pr5.1.PKa	VA-Pr5.1.Ka	VA-Pr5.1.1a	VA-Pr5.1.2a	VA-Pr5.1.3a	VA-Pr5.1.4a	VA-Pr5.1.5a	VA-Pr5.1.6a	VA-Pr5.1.7a	VA-Pr5.1.8a	VA-Pr5.1.1a	VA-Pr5.1.1a	VA-Pr5.1.11a
Analyze	Identify places where art may be displayed or saved.	Explain the purpose of a portfolio or collection.	Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.	Distinguish between different materials or artistic techniques for preparing artwork for presentation.	Identify exhibit space and prepare works of art including artists' statements, for presentation.	Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.	Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	Based on criteria, analyze and evaluate methods for preparing and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.	Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods for preserving and protecting art.

## NATIONAL CORE ARTS STANDARDS

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figure 5.4

Anchor Standard 6: Convey meaning through the presentation of artistic work.													
Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.													
Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?													
	Pre K VA:Pr6.1.Pka	Kindergarten VA:Pr6.1.Ka	1st VA:Pr6.1.1a	2nd VA:Pr6.1.2a	3rd VA:Pr6.1.3a	4th VA:Pr6.1.4a	5th VA:Pr6.1.5a	6th VA:Pr6.1.6a	7th VA:Pr6.1.7a	8th VA:Pr6.1.8a	HS Proficient VA:Pr6.1.1a	HS Accomplished VA:Pr6.1.1a	HS Advanced VA:Pr6.1.11a
Share	Identify where art is displayed both inside and outside of school.	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.	Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## NATIONAL CORE ARTS STANDARDS

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figure 5.5

VISUAL ARTS - Responding													
Anchor Standard 7: Perceive and analyze artistic work													
Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.													
Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?													
	Pre K VA:Re.7.1.Pka	Kindergarten VA:Re.7.1.Ka	1st VA:Re.7.1.1a	2nd VA:Re.7.1.2a	3rd VA:Re.7.1.3a	4th VA:Re.7.1.4a	5th VA:Re.7.1.5a	6th VA:Re.7.1.6a	7th VA:Re.7.1.7a	8th VA:Re.7.1.8a	HS Proficient VA:Re.7.1.1a	HS Accomplished VA:Re.7.1.1a	HS Advanced VA:Re.7.1.11a
Perceive	Recognize art in one's environment.	Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others.	Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
Enduring Understanding: Visual imagery influences understanding of and responses to the world.													
Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?													
	Pre K VA:Re.7.2.Pka	Kindergarten VA:Re.7.2.Ka	1st VA:Re.7.2.1a	2nd VA:Re.7.2.2a	3rd VA:Re.7.2.3a	4th VA:Re.7.2.4a	5th VA:Re.7.2.5a	6th VA:Re.7.2.6a	7th VA:Re.7.2.7a	8th VA:Re.7.2.8a	HS Proficient VA:Re.7.2.1a	HS Accomplished VA:Re.7.2.1a	HS Advanced VA:Re.7.2.11a
	Distinguish between images and real objects.	Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.	Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

## NATIONAL CORE ARTS STANDARDS

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figure 5.6

Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism. Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA-Re8.1.Pka	VA-Re8.1.Ka	VA-Re8.1.1a	VA-Re8.1.2a	VA-Re8.1.3a	VA-Re8.1.4a	VA-Re8.1.5a	VA-Re8.1.6a	VA-Re8.1.7a	VA-Re8.1.8a	VA-Re8.1.1a	VA-Re8.1.1a	VA-Re8.1.11a
Interpret art by identifying and describing subject matter.	Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the characteristics of form.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.	Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.	Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.	Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: People evaluate art based on various criteria. Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA-Re9.1.Pka	VA-Re9.1.Ka	VA-Re9.1.1a	VA-Re9.1.2a	VA-Re9.1.3a	VA-Re9.1.4a	VA-Re9.1.5a	VA-Re9.1.6a	VA-Re9.1.7a	VA-Re9.1.8a	VA-Re9.1.1a	VA-Re9.1.1a	VA-Re9.1.11a
Select a preferred artwork.	Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	Develop and apply relevant criteria to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	Create a convincing and logical argument to support an evaluation of art.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

NATIONALCOREARTSSTANDARDS

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figure 5.7

VISUAL ARTS - Connecting												
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA-Cn10.1.Pka	VA-Cn10.1.Ka	VA-Cn10.1.1a	VA-Cn10.1.2a	VA-Cn10.1.3a	VA-Cn10.1.4a	VA-Cn10.1.5a	VA-Cn10.1.6a	VA-Cn10.1.7a	VA-Cn10.1.8a	VA-Cn10.1.1a	VA-Cn10.1.1a	VA-Cn10.1.11a
Explore the world using descriptive and expressive words and art-making.	Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.	Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?												
Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
VA-Cn11.1.Pka	VA-Cn11.1.Ka	VA-Cn11.1.1a	VA-Cn11.1.2a	VA-Cn11.1.3a	VA-Cn11.1.4a	VA-Cn11.1.5a	VA-Cn11.1.6a	VA-Cn11.1.7a	VA-Cn11.1.8a	VA-Cn11.1.1a	VA-Cn11.1.1a	VA-Cn11.1.11a
Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

NATIONALCOREARTSSTANDARDS

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figure 5.8

## appendix e

The Junior Designer curriculum and resources.



# junior designers



figure 6.1

## ABOUT

In today's job market, employers seek candidates who can generate creative ideas to resolve existing and new issues in the workplace. This curriculum's goal is to introduce design to students at the **ELEMENTARY SCHOOL LEVEL**. Exposing students to design education can prepare them for their future.

**JUNIOR DESIGNERS** is a curriculum that intends to inspire creativity, design thinking, and problem-based learning—giving students the advantages needed to succeed.

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5	Lesson Plan
8	Vocabulary
10	Lesson Overview
19	Rubrics
26	Worksheets
37	Slides



figure 6.3

# junior designers

## Unit Summary

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Design education is learning to apply practical methods, prior knowledge, and natural talent to solve new problems. Exposing elementary students to design instruction can give students the academic and professional advantages needed to succeed. The **JUNIOR DESIGNERS** curriculum will teach students how to find solutions using critical thinking, communication, time management, and teamwork.

This 8-week-long design unit is designed to be implemented in K-5 visual art classrooms. This project-based unit will primarily focus on using the design process to create solutions to everyday problems. Students will gain an understanding of what design is, the elements and principles of design, and the design process. Students will use this understanding to make rough sketches and mockups. Additionally, the curriculum includes resources such as worksheets and lesson slides. The purpose of these resources is to engage students in the unit assignments. These resources are housed on a convenient website for teachers to reference.

## Learning Outcomes

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- Demonstrate an understanding of what design is
- Identify and apply the elements and principles of design to creative problems
- Demonstrate an understanding of the design process
- Demonstrate critical thinking and creative problem-solving skills
- Demonstrate the ability to create and develop solutions to creative problems
- Demonstrate the ability to present work as well as discuss and constructively critique the work of others

## Essential Questions

---

- What is design?
- What does a designer do?
- What are the elements and principles of design?
- Why is design important in our life?
- Where do we see design in real life?
- How do designers find inspiration?
- What is the design process?
- What are some types of design?
- How can art and design work together?
- How can I apply the elements of art and principles of design to give a critique of a work of art?
- Who are some of the greatest designers past and present?

5

**Suggested Accommodations**

STUDENTS WITH DISABILITIES	<ul style="list-style-type: none"> <li>• Allow extra time for the student to complete their work</li> <li>• Small group instruction</li> <li>• Assign peer helper in class</li> <li>• Restate directions and questions</li> <li>• Visual prompts for new vocabulary</li> </ul>	ENGLISH LANGUAGE LEARNERS	<ul style="list-style-type: none"> <li>• Extended time for all assessments</li> <li>• Internet text translators</li> <li>• Simplifying language for presentation</li> <li>• Assign peer helper in class</li> <li>• Restate directions</li> <li>• Visual prompts for new vocabulary</li> </ul>	GIFTED AND TALENTED	<ul style="list-style-type: none"> <li>• Incorporate challenging assessments</li> <li>• Competitive and collaborative projects</li> <li>• Require research skills for assessing information</li> <li>• Utilize advanced materials and resources to meet the needs of student</li> </ul>
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**Instructional Timeline**

**LESSON 1:**

What is Design?

*Students will define and identify design, designers and examples of graphics in the real world*

**NATIONAL STANDARDS:**

- Creativity and innovative thinking are essential life skills that can be developed. VA:Cr1.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1

**ASSIGNMENT:**

1.1 I am a designer

*Students will create a poster inspired by a Design Hero*

**ASSESSMENT:**

Unit Pre-assessment and Poster Rubric

**LESSON 2:**

What are the Elements of Art and Design?

*Students will define and identify the Elements of Art and Design*

**NATIONAL STANDARDS:**

- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. VA:Cr2.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1

## LESSON 2: *(continued)*

### ASSIGNMENT:

2.1 Elements of Art and Design Collage

*Students will use ipads to photograph examples of the Elements of Art and Design and create a collage*

### ASSESSMENT:

Collage Rubric

## LESSON 3:

What are the Principles of Design? *Students will define and identify the Principles of Design*

### NATIONAL STANDARDS:

- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. **VA:Cr2.1**
- Visual imagery influences understanding of and responses to the world. **VA:Re.7.1**

### ASSIGNMENT:

3.1 Principles of Design Name Design

*Students will create a design with their name using examples of all of the Principles of Design*

### ASSESSMENT:

Name Design Rubric

## LESSON 4:

What is the Design Process? *Students will define and identify the steps of the creative design process*

### NATIONAL STANDARDS:

- Creativity and innovative thinking are essential life skills that can be developed. **VA:Cr1.1**
- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. **VA:Cr1.1**
- Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. **VA:Cr3.1**
- Visual imagery influences understanding of and responses to the world. **VA:Re.7.1**

### ASSIGNMENT:

4.1 Project Planning Worksheet

*Students will work together to brainstorm ideas for their design projects*

### ASSESSMENT:

Complete Worksheet

figure 6.6

**1st-2nd grade**

**LESSON 5:**

Toy Package Design  
*Students will plan, create, and present a toy package design*

**NATIONAL STANDARDS:**

- VA:Cr1.1
- VA:Re.7.1
- VA:Re9.1
- VA:Pr5.1

**ASSIGNMENT:**

5.1 Elements of a Toy Package/Idea Proposal  
*Students will examine the graphic elements of a Toy Package. Students will present their Toy Package idea.*

5.2 Toy Logo  
*Students will examine a variety of toy logos. Students will draw their toy name*

5.3 Toy Package  
*Students will design and assemble their Toy Package.*

5.4 Toy Package Presentation  
*Students will refine their Toy Package and Present.*

**ASSESSMENT:**

Toy Package Rubric and Post Unit Assessment

**3rd-5th grade**

**LESSON 5:**

Video Game Design  
*Students will plan, create, and present a video game design*

**NATIONAL STANDARDS:**

- VA:Cr1.1
- VA:Re.7.1
- VA:Re9.1
- VA:Pr5.1

**ASSIGNMENT:**

5.1 Elements of a Video Game Cover/Idea Proposal  
*Students will examine the graphic elements of a video game cover. Students will present their video game idea.*

5.2 Video Game Logo  
*Students will examine a variety of video game logos. Students will design their own logo.*

5.3 Video Game Cover  
*Students will design their Video Game Cover.*

5.4 Video Game Cover Presentation  
*Students will refine their Video Game Cover and present.*

**ASSESSMENT:**

Video Game Cover Rubric and Post Unit Assessment

**Unit Vocabulary** [source: AIGA Minnesota]

**Design:** also known as communication design, it is the art and practice of planning and projecting ideas and experiences with visual and textual content. The form of the communication can be physical or virtual, and may include images, words, or graphic forms. The experience can take place

in an instant or over a long period of time. The work can happen at any scale, from the design of a single postage stamp to a national postal signage system, or from a company's digital avatar to the sprawling and interlinked digital and physical content of an international newspaper.

figure 6.7

Unit Vocabulary continued

It can also be for any purpose, whether commercial, educational, cultural, or political.

**Design process:** a defined system of steps presented to aid a designer in the planning and execution of a plan in order to solve a presented problem.

**Composition:** a complete work of art or design, seen in total, not as individual visual elements.

**Idea:** a thought or suggestion as to a possible course of action; a concept or mental impression; the aim or purpose.

**Solution:** something used or done to deal with and end a problem—solving the problem.

**Rough sketch:** a mid-stage development of a graphic idea, often shown to a client for approval.

**Thumbnail sketch:** a small sketched idea, a fast way to generate multiple ideas.

**Logo:** a symbol or other design adopted by an organization to identify its products, uniform, vehicles, etc.

**Symbol:** a thing that represents or stands for something else, especially a material object representing something abstract.

**Line:** An element of art defined by a point moving in space. Line may be two- or three-dimensional, descriptive, implied, or abstract.

**Shape:** An element of art that is two-dimensional, flat, or limited to height and width.

**Form:** An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.

**Value:** The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

**Space:** An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.

**Color:** An element of art made up of three properties: hue, value, and intensity.

**Texture:** An element of art that refers to the way things feel, or look as if they might feel if touched.

**Rhythm:** A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.

**Balance:** A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.

**Emphasis:** A way of combining elements to stress the differences between those elements.

**Proportion:** A principle of design that refers to the relationship of certain elements to the whole and to each other.

**Gradation:** A way of combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue, etc)

**Harmony:** A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes)

**Variety:** A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.

**Movement:** A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

**Package Design:** Package design is a design done on wrappers that protect some products. It is a paper or polyethylene container or other material beautifully patterned, and specifically design to package a particular product or goods.

**junior**  
 **designers**  
lesson overview

figure 6.9

1st-2nd grade

# toy package design

## National Standards

---

- Creativity and innovative thinking are essential life skills that can be developed. VA:Cr1.1
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. VA:Re.7.1
- People evaluate art based on various criteria. VA:Re9.1
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation. VA:Pr5.1

## Objective

---

- Students will examine the graphic elements of a Toy Package.
- Students will present their Toy Package idea.
- Students will examine a variety of toy logos. Students will draw their toy name
- Students will design and assemble their Toy Package.
- Students will refine and present their final Toy Package

## Essential Questions

---

- What is the design process?
- What is a logo?
- How do designers apply the elements and principles of design
- What are the elements of package design?
- How do designers find inspiration?
- How can I apply the elements of art and principles of design to give a formal critique of a work of art?

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**Vocabulary**

- Design Process
- Logo
- Package Design
- Symbol
- Thumbnail Sketch

**Supplies/Resources**

- Pencil
- Colored Pencils
- Sharpie
- Toy Package Design Packet
- Package Die-line

**Lesson Instructions****5.1 Elements of a Toy Package/Idea Proposal**

*Students will examine the graphic elements of a Toy Package. Students will present their Toy Package idea*

**Discuss:** Prepare an example of popular toy packaging. Allow students 1-2 minutes to examine the package before discussing it. Next, students should take 5 mins to share their initial thoughts about the package with a partner. Encourage students to use the elements and principles of design when sharing. When students return to whole group instruction, have them identify the different elements of the Toy Package.

**Present:** In week 4's lesson, students were able to brainstorm a few ideas for their Toy Package. Allow students to work independently on finalizing their concepts. Then give each student a chance to present their idea in front of the class. Students should provide their toy's name and type.

**5.2 Toy Logo**

*Students will examine a variety of toy logos. Students will draw their toy name*

**Motivation:** Play logo Kahoot. During the game, students will define a logo and identify logos we see in everyday life.

**Discuss:** Prepare examples of popular toy logos. Allow students 1-2 minutes to examine the package before discussing it. Next, students should take 5 mins to share their initial thoughts about the package with a partner. Encourage students to use the elements and principles of design when sharing.

**Demo:** Show students how to add the elements and principles of design and symbols to a name to create a logo.

**Create:** Using the Toy Package Design Packet and pencils, students will begin to sketch their logo.

**Lesson Instructions** continued

---

**5.3 Toy Package**

*Students will design and assemble their Toy Package*

**Share:** Students will share their logo sketch from the previous class. Using the art sandwich critique method, have students say one thing they liked about their classmates' sketch, two things they would improve, and one more thing they liked.

**Create:** Students will begin to add the elements of a Toy Package Design to their die-line.

**5.4 Toy Package Presentation**

*Students will refine their Toy Package and present.*

**Create:** Students will be given time to revise and refine their package design idea and assemble their package.

**Present:** Students will present their final idea.

**Assessments**

---

Toy Package Rubric and Post Unit Assessment

**STUDENT EXAMPLES**

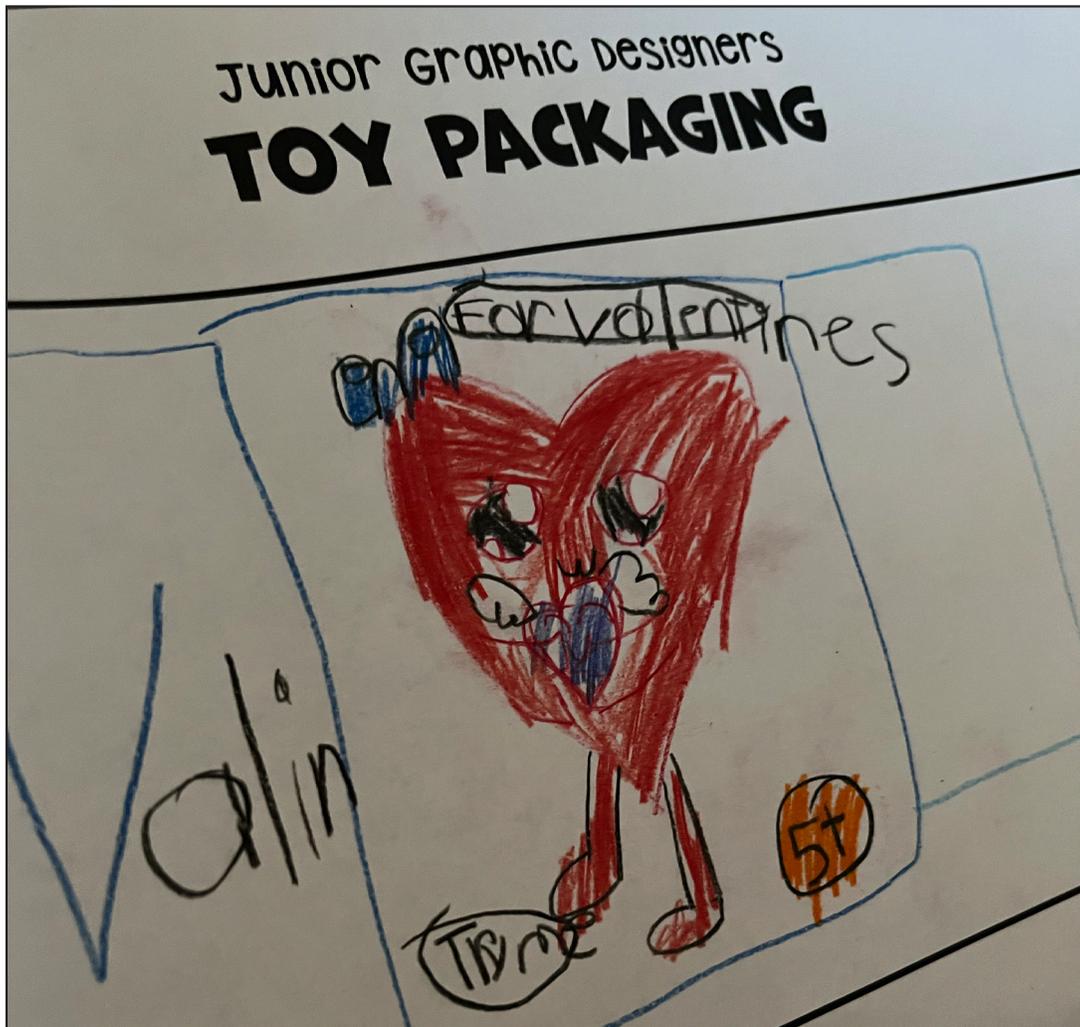


figure 6.13

3rd-5th grade

# video game design

## National Standards

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- Creativity and innovative thinking are essential life skills that can be developed. VA:Cr1.1
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. VA:Re.7.1
- People evaluate art based on various criteria. VA:Re9.1
- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation. VA:Pr5.1

## Objective

---

- Students will define and identify the steps of the creative design process
- Students will examine the graphic elements of a video game cover. Students will present their video game idea.
- Students will examine a variety of video game logos. Students will design their own logo.
- Students will design their video game cover.
- Students will refine their video game cover and present.

## Essential Questions

---

- What is the design process?
- What is a logo?
- How do designers apply the elements and principles of design
- What are the elements of video cover design?
- How do designers find inspiration?
- How can I apply the elements of art and principles of design to give a formal critique of a work of art?

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**Vocabulary**

- Design Process
- Composition
- Logo
- Symbol
- Thumbnail Sketch

**Supplies/Resources**

- Pencil
- Colored Pencils
- Sharpie

**Lesson instructions****5.1 Elements of a Toy Package/Idea Proposal**

*Students will examine the graphic elements of a video game cover. Students will present their video game idea.*

**Discuss:** Prepare an example of popular video game covers. Allow students 1-2 minutes to examine the game before discussing it. Next, students should take 5 mins to share their initial thoughts about the design with a partner. Encourage students to use the elements and principles of design when sharing. Have students identify the video game cover design elements when they return to whole group instruction.

**Present:** In week 4's lesson, students were able to brainstorm a few ideas for their video game cover design. Allow students to work independently on finalizing their idea. Then give each student a chance to present their idea in front of the class. Students should provide their video game's name and the concept behind the game.

**5.2 Video Game Logo**

*Students will examine a variety of video game logos. Students will design their logo.*

**Motivation:** Play logo Kahoot. During the game, students will define a logo and identify logos we see in everyday life.

**Discuss:** Prepare examples of popular video game logos and covers. Allow students 1-2 minutes to examine the design before discussing it. Next, students should take 5 mins to share their initial thoughts about the design with a partner. Encourage students to use the elements and principles of design when sharing.

**Demo:** Show students how to add the elements and principles of design and symbols to a name to create a logo.

**Lesson instructions** continued

---

**Create:** Using pencil and paper, students will begin to sketch their logo.

#### 5.3 Toy Package

*Students will design their Video Game Cover.*

**Share:** Students will share their logo sketch from the previous class. Using the art sandwich critique method, have students say one thing they liked about their classmates' sketch, two things they would improve, and one more thing they liked.

**Demo:** Show students basic tools in Photopea. Teach students how to digitize their sketches.

**Create:** Students will use digital elements to digitize their logo and create their video game cover.

#### 5.4 Video Game Cover Presentation

*Students will refine their Video Game Cover and present.*

**Create:** Students will be given time to revise and refine their video game cover as a whole.

**Present:** Students will present their final idea.

**Assessments**

---

Video Game Cover Rubric and Post Unit Assessment

Student Examples

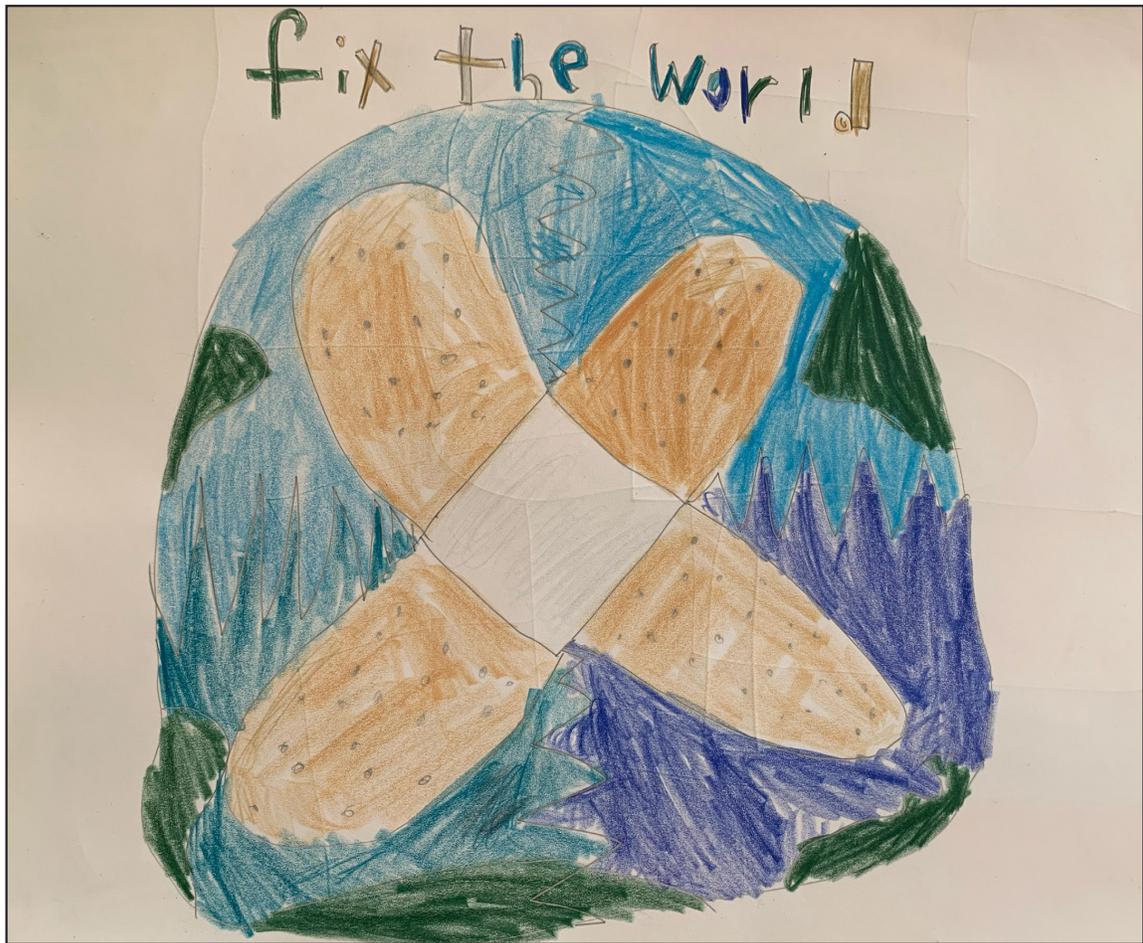


figure 6.17

**junior**  
 **designers**  
rubrics

figure 6.18

## LESSON 1 RUBRIC

### ASSIGNMENT:

What is Design?

*Students will define and identify design, designers and examples of graphics in the real world*

Category	4	3	2	1
<b>Creativity</b>	My design was original and unique. There's evidence of inspiration from a design hero.	My design was somewhat original and unique. There's some evidence of inspiration from a design hero.	My design was occasionally original and unique. There's minimal evidence of inspiration from a design hero.	I did not use my own ideas. There's no evidence of inspiration from a design hero.
<b>Craftsmanship</b>	My design shows attention to detail, neat, and carefully made.	My design somewhat shows attention to detail, neat, and carefully made.	My design shows minimal attention to detail.	My design doesn't show attention to detail and is not carefully made.
<b>Composition</b>	My design is balanced. I used the space effectively.	My design is somewhat balanced. I used the some of the space effectively.	My design displays minimal balance. I rarely used the space effectively.	My design doesn't display balance. I did not use the space effectively.
<b>Focus</b>	I was focused and on task.	I was somewhat focused and on task.	I was rarely focused and on task.	I was not focused and I did not stay on task.

figure 6.19

## LESSON 2 RUBRIC

### ASSIGNMENT:

What are the Elements of Art and Design?

*Students will define and identify the Elements of Art and Design*

Category	4	3	2	1
<b>Creativity</b>	My design was original and unique.	My design was somewhat original and unique.	My design was occasionally original and unique.	I did not use my own ideas.
<b>Craftsmanship</b>	My design shows attention to detail, neat, and carefully made.	My design somewhat shows attention to detail, neat, and carefully made.	My design shows minimal attention to detail.	My design doesn't show attention to detail and is not carefully made.
<b>Elements of Art &amp; Design</b>	I effectively used the elements of art and design in my composition.	I somewhat used the elements of art and design in my composition.	There's minimal evidence of the elements of art and design in my composition.	I did not use the elements of art and design in my composition.
<b>Composition</b>	My design is balanced. I used the space effectively.	My design is somewhat balanced. I used the some of the space effectively.	My design displays minimal balance. I rarely used the space effectively.	My design doesn't display balance. I did not use the space effectively.
<b>Focus</b>	I was focused and on task.	I was somewhat focused and on task.	I was rarely focused and on task.	I was not focused and I did not stay on task.

figure 6.20

## LESSON 3 RUBRIC

### ASSIGNMENT:

What are the Principles of Design?

*Students will define and identify the Principles of Design*

Category	4	3	2	1
<b>Creativity</b>	My design was original and unique.	My design was somewhat original and unique.	My design was occasionally original and unique.	I did not use my own ideas.
<b>Craftsmanship</b>	My design shows attention to detail, neat, and carefully made.	My design somewhat shows attention to detail, neat, and carefully made.	My design shows minimal attention to detail.	My design doesn't show attention to detail and is not carefully made.
<b>Principles of Design</b>	I effectively used the principles of design in my composition.	I somewhat used the principles of design in my composition.	There's minimal evidence of the principles of design in my composition.	I did not use the principles of design in my composition.
<b>Composition</b>	My design is balanced. I used the space effectively.	My design is somewhat balanced. I used the some of the space effectively.	My design displays minimal balance. I rarely used the space effectively.	My design doesn't display balance. I did not use the space effectively.
<b>Focus</b>	I was focused and on task.	I was somewhat focused and on task.	I was rarely focused and on task.	I was not focused and I did not stay on task.

figure 6.21

## LESSON 5 RUBRIC (1ST-2ND GRADE)

### ASSIGNMENT:

Toy Package Design

*Students will plan, create, and present a toy package design*

Category	4	3	2	1
<b>Creativity</b>	My design was original and unique.	My design was somewhat original and unique.	My design was occasionally original and unique.	I did not use my own ideas.
<b>Craftsmanship</b>	My design shows attention to detail, neat, and carefully made.	My design somewhat shows attention to detail, neat, and carefully made.	My design shows minimal attention to detail.	My design doesn't show attention to detail and is not carefully made.
<b>Logo</b>	My logo design communicates the concept of my toy. I effectively combine words and images.	My logo design somewhat communicates the concept of my toy. I somewhat combine words and images.	My logo design doesn't clearly communicate the concept of my toy. I rarely combine words and images.	My logo design doesn't communicate the concept of my toy. My design doesn't combine words and images.
<b>Toy Package Design</b>	My design includes all elements of a toy package. My design displays the elements and principles of art.	My design includes some elements of a toy package. My design somewhat displays the elements and principles of art.	My design includes minimal elements of a toy package. My design occasionally displays the elements and principles of art.	My design doesn't include elements of a toy package. My design doesn't display the elements and principles of art.
<b>Presentation</b>	I was able to effectively display my design and clearly speak about my concept.	I displayed my design and I spoke about my concept.	My design and speech about my concept was unclear.	I did not effectively display my design and I did not speak about my concept.
<b>Focus</b>	I was focused and on task.	I was somewhat focused and on task.	I was rarely focused and on task.	I was not focused and I did not stay on task.

figure 6.22

## LESSON 5 RUBRIC (3RD-5TH GRADE)

### ASSIGNMENT:

Video Game Design

*Students will plan, create, and present a video game design*

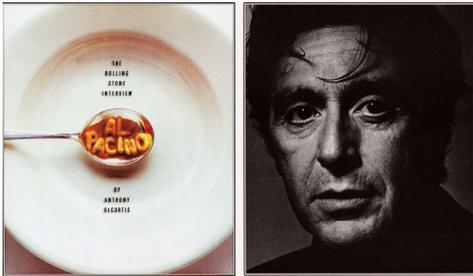
Category	4	3	2	1
<b>Creativity</b>	My design was original and unique.	My design was somewhat original and unique.	My design was occasionally original and unique.	I did not use my own ideas.
<b>Craftsmanship</b>	My design shows attention to detail, neat, and carefully made.	My design somewhat shows attention to detail, neat, and carefully made.	My design shows minimal attention to detail.	My design doesn't show attention to detail and is not carefully made.
<b>Logo</b>	My logo design communicates the concept of my toy. I effectively combine words and images.	My logo design somewhat communicates the concept of my toy. I somewhat combine words and images.	My logo design doesn't clearly communicate the concept of my toy. I rarely combine words and images.	My logo design doesn't communicate the concept of my toy. My design doesn't combine words and images.
<b>Toy Package Design</b>	My design includes all elements of a video game design. My design displays the elements and principles of art.	My design includes some elements of a video game design. My design somewhat displays the elements and principles of art.	My design includes minimal elements of video game design. My design occasionally displays the elements and principles of art.	My design doesn't include elements of video game design. My design doesn't display the elements and principles of art.
<b>Presentation</b>	I was able to effectively display my design and clearly speak about my concept.	I displayed my design and I spoke about my concept.	My design and speech about my concept was unclear.	I did not effectively display my design and I did not speak about my concept.
<b>Focus</b>	I was focused and on task.	I was somewhat focused and on task.	I was rarely focused and on task.	I was not focused and I did not stay on task.

figure 6.23

**junior**  
 **designers**  
worksheets

figure 6.24

# junior designers design heroes



gail anderson

jessica walsh



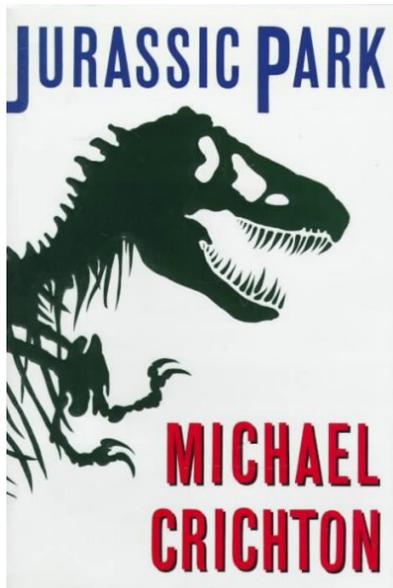
emory douglas



paula scher

figure 6.25

junior designers  
**design heroes**



chip kidd



charles dawson



kate moross



milton glaser

figure 6.26

# junior designers

## elements of art and design

### shape



ikko tapaka

A shape is a 2-D closed line. Shapes can be organic or geometric.

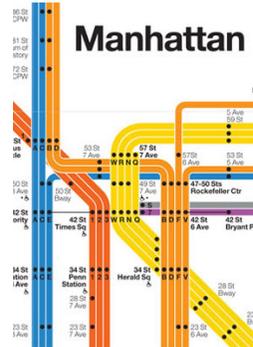
### color



jessica walsh

Color is created by light. The color wheel has several relationships like primary, secondary, and tertiary colors.

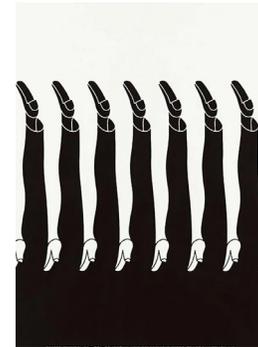
### line



massimo vignelli

Line is a mark moving through spaces. Lines can be horizontal, vertical, curvy, straight, wavy, etc.

### space



shigeo fukuda

space is the area around, between, and inside of an object. Space can be positive and negative.

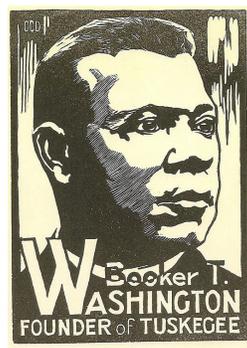
### form



zipeng zhu

Forms are three-dimensional, having length, height, and width.

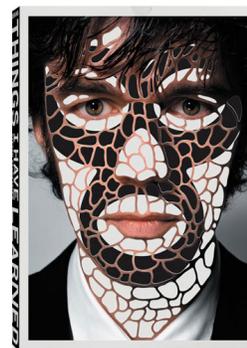
### value



charles dawson

Value is the degrees of lightness and darkness of a surface.

### texture



stefan sagmeister

texture is how something feels or looks like it feels

figure 6.27

# junior designers

## principles of design

### balance



terry heckler

Arrangement of elements to create the impression of equal weight or importance

### unity



paula scher

Arrangement of elements to create harmony. All elements work together to complete the design.

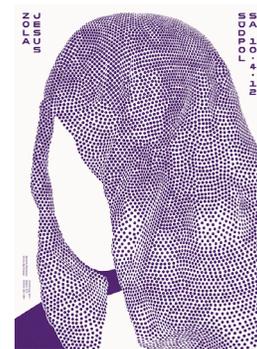
### variety



natasha jen

Adding a change to elements to disrupt sameness.

### emphasis



felix präffli

arrangement of elements to make one area stand out against the rest of the composition. Creates a focal point.

### movement



muriel cooper

Creates the illusion of action. Leads the viewer's eye around the composition.

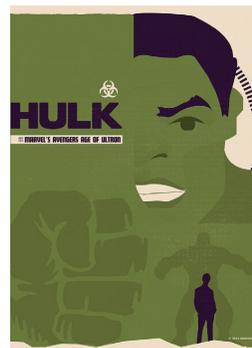
### pattern



peter saville

The repetition of visual elements (shape, color, line, etc.)

### proportion



matt needle

the size or dimension of an element as it relates to other elements in the composition. Also known as scale.

figure 6.28

# junior designers design process

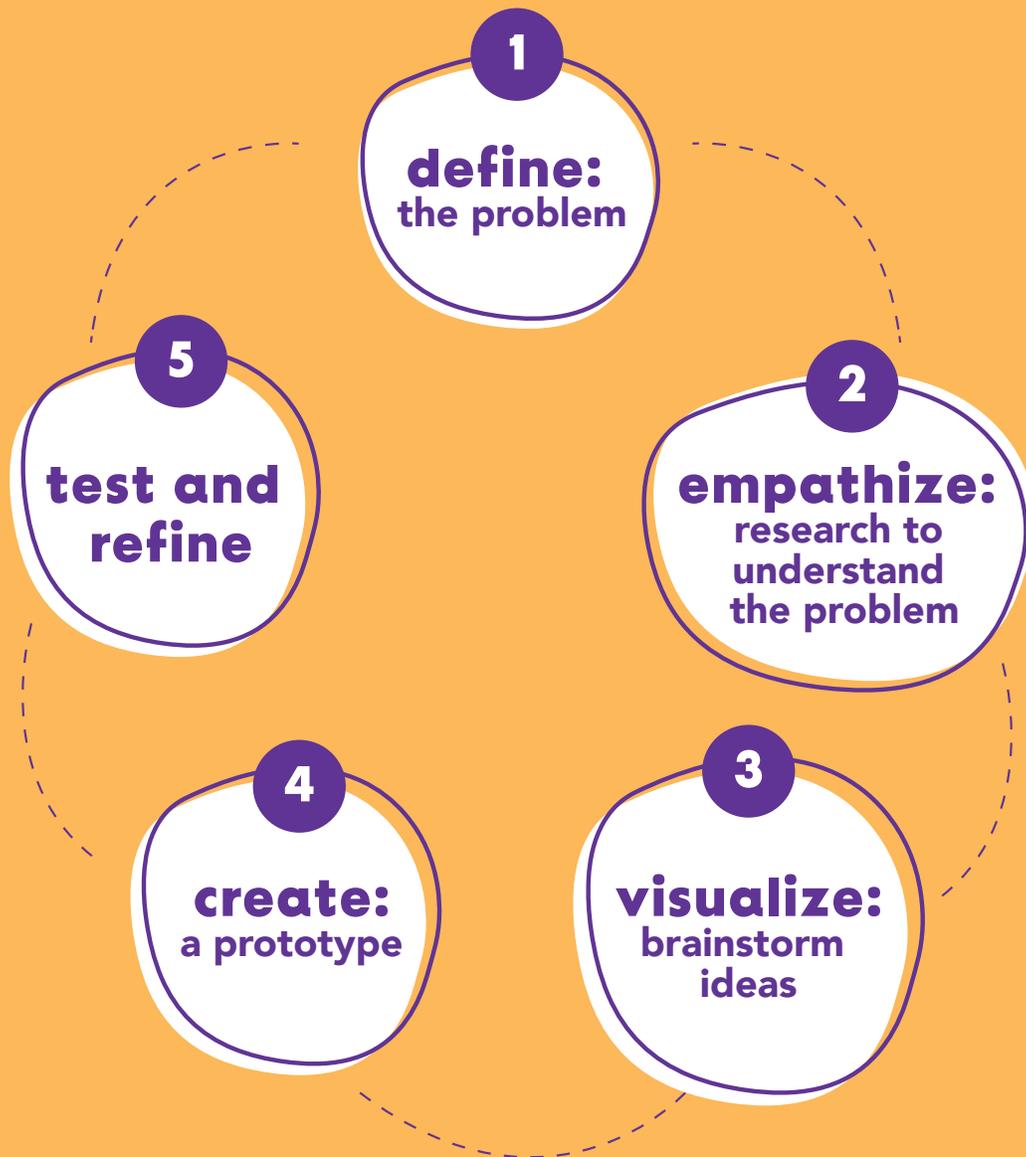


figure 6.29

Name \_\_\_\_\_

# junior designers project planner

Idea #1 Title

Idea #1 Sketch



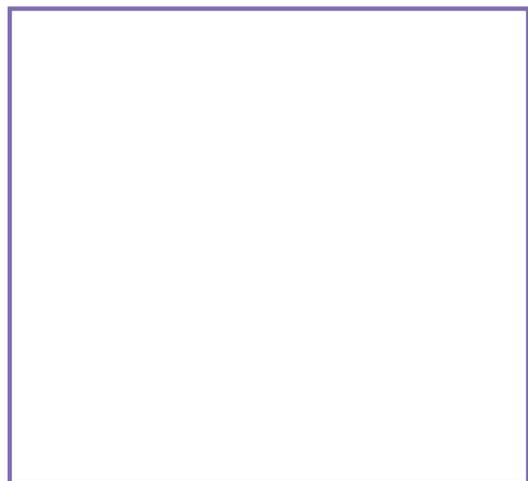
Idea #1 Description



---

Idea #2 Title

Idea #2 Sketch



Idea #2 Description



figure 6.30

Idea #3 Title

Idea #3 Sketch



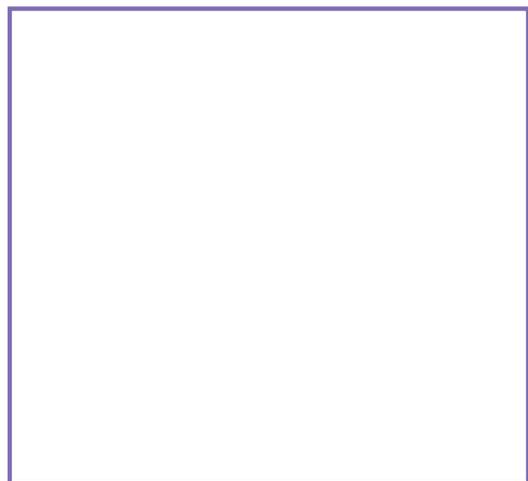
Idea #3 Description



---

Idea #4 Title

Idea #4 Sketch



Idea #4 Description

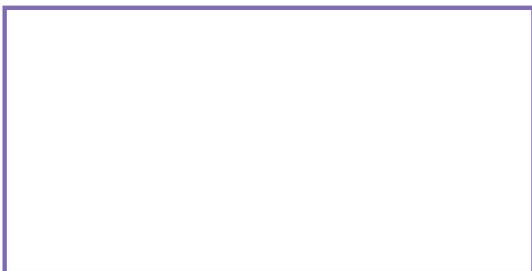


figure 6.31

Name \_\_\_\_\_

junior designers  
**toy packaging**

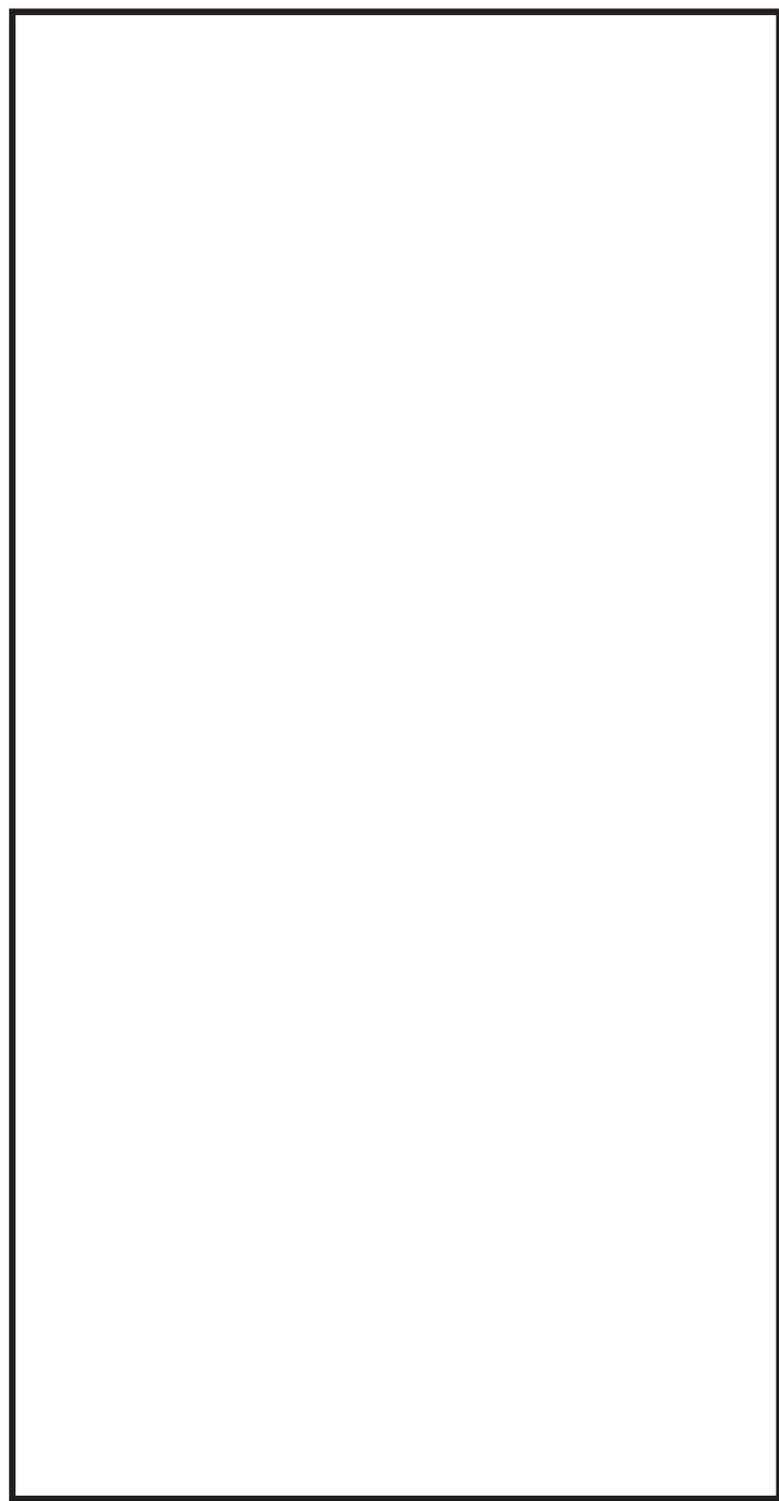


figure 6.32

# elements of toy package design

Age

Try me



Logo

Picture  
of the Toy

Title and  
Description

figure 6.33

Name \_\_\_\_\_

# junior designers **package**

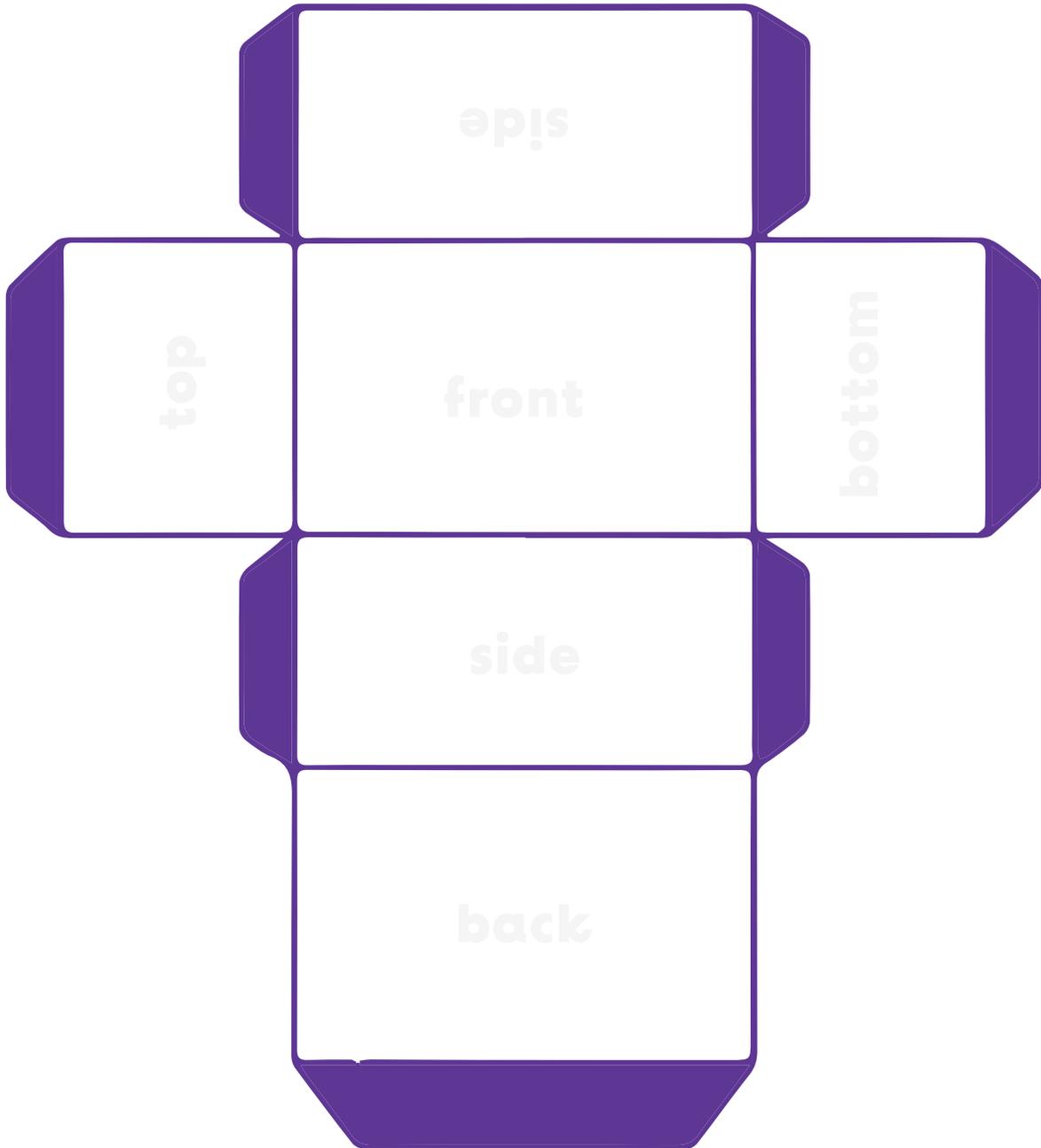
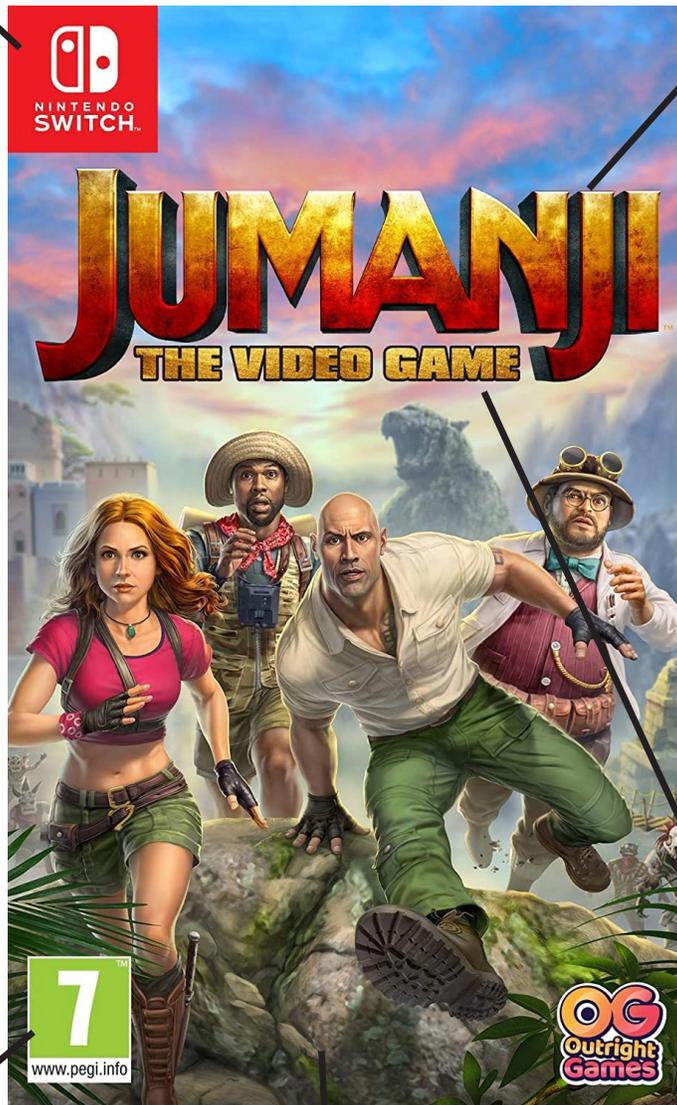


figure 6.34

# elements of a video game cover

System  
Logo

Game  
Logo



Rating

Picture of  
the game

Title and  
Description

figure 6.35

**junior**  
 **designers**  
slides

figure 6.36



# lesson 1

What is Design?  
*Students will define and identify design, designers, and examples of graphics in the real world.*

National Standards:

- Creativity and innovative thinking are essential life skills that can be developed. VA:Cr1.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1



figure 6.37

## what is design?

graphic design is visual communication with words and images



jessica walsh

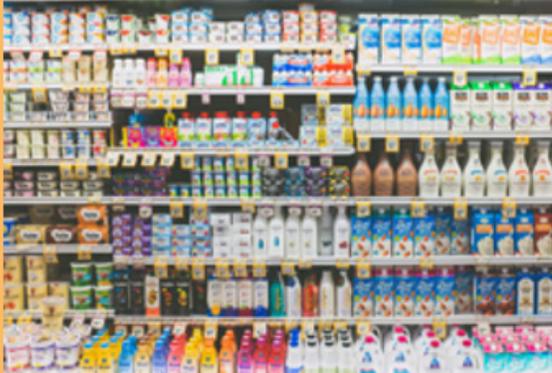


## what does a designer do?

research, plan, and communicate visual designs by combining words and images

39

figure 6.38



## design is everywhere

on packaging, magazines, books, app, websites, etc

Can you find design examples around the classroom?

## assignment

1.1 I am a designer  
*Students will create a poster inspired by a Design Hero.*



emory douglas

# instructions

1. **PICK:** a design hero
2. **DISCUSS:** 3 things you like about the designer's work
3. **CREATE A POSTER:** inspired by the designer's work with your own drawings and words

**MATERIALS:**

Pencils, paper, and colored pencils



figure 6.40



## lesson 2

What are the Elements of Art and Design?

Students will define and identify the Elements of Art and Design

National Standards:

- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. VA:Cr.2.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1



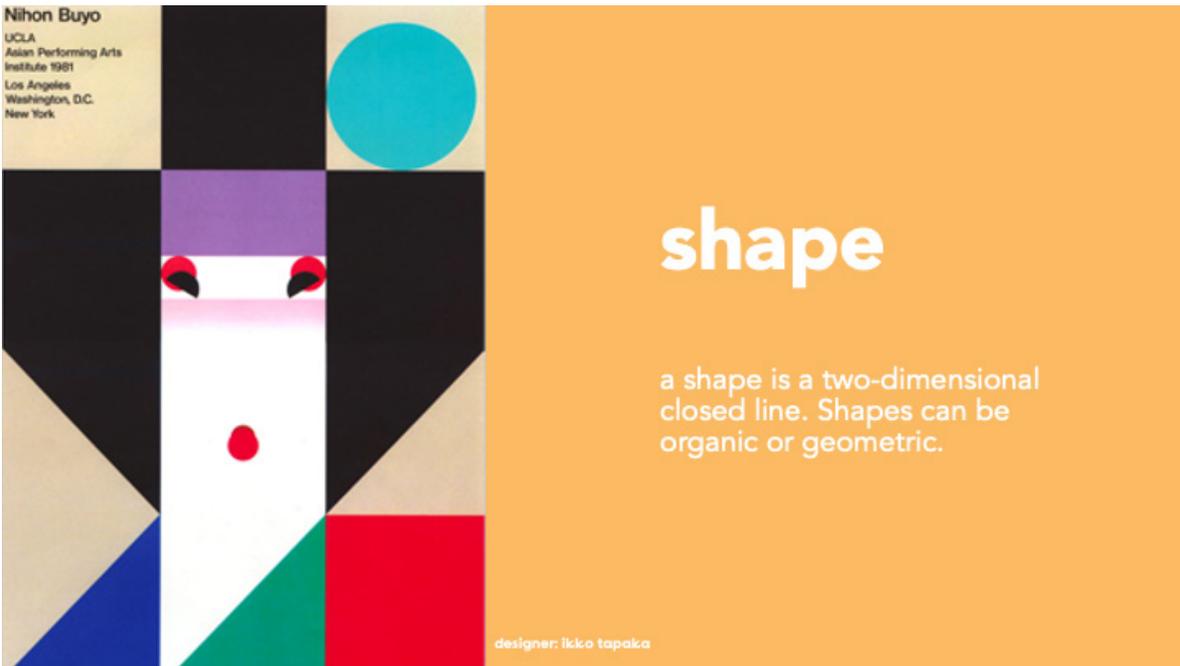
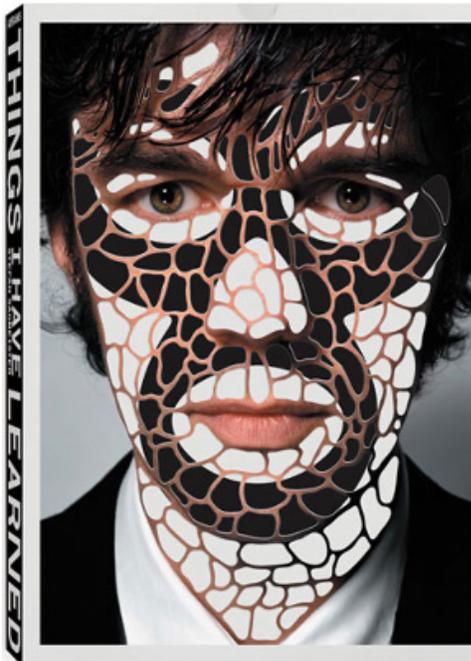


figure 6.42

# color

color is created by light. The color wheel has several relationships like primary, secondary, and tertiary colors.

designer: jessica walsh



# texture

texture is how something feels or looks like it feels

designer: stefan sagmeister

figure 6.43



**form**

forms are three-dimensional, having length, height, and width.

designer: zipeng zhu



**value**

Value is the degrees of lightness and darkness of a surface.

designer: charles dawson

figure 6.44



**space**

space is the area around, between, and inside of an object. Space can be positive and negative.

designer: shigeo fukuda

SHIGEO FUKUDA - Mar 23 to 24, 1975 @ NEW DEPARTMENT STORE-5F ART GALLERY TOKYO



**line**

line is a mark moving through spaces. Lines can be horizontal, vertical, curvy, straight, wavy, etc.

designer: massimo vignelli

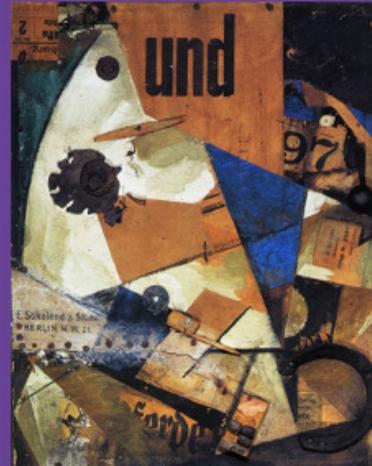
**Manhattan**

figure 6.45

# assignment

## 2.1 Elements of Art and Design Collage

Students will use ipads to photograph examples of the Elements of Art and Design and create a collage



kurt schwitters

# instructions

- FIND:** examples of the elements of art in the magazines
- CAPTURE:** each example with your ipad
- CREATE A COLLAGE:** using draw. Assemble your clippings together to make a composition.

**MATERIALS:**  
ipads



figure 6.46



## lesson 3

What are the Principles of Design? Students will define and identify the Principles of Design.

National Standards:

- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. VA:Cr2.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1



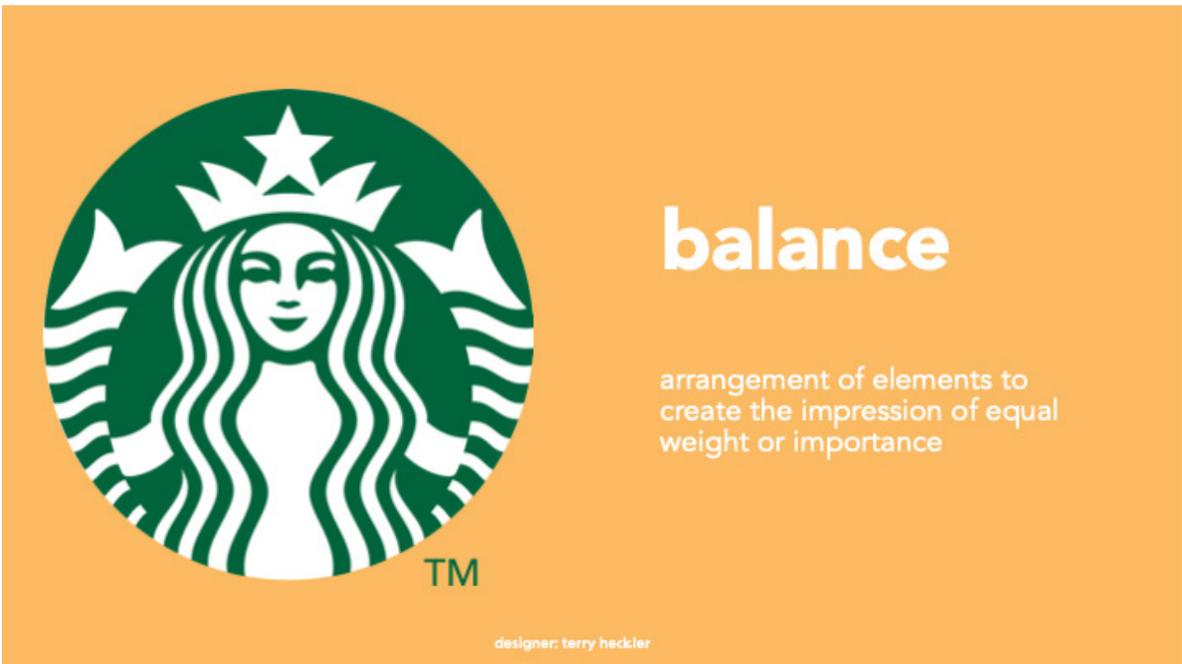
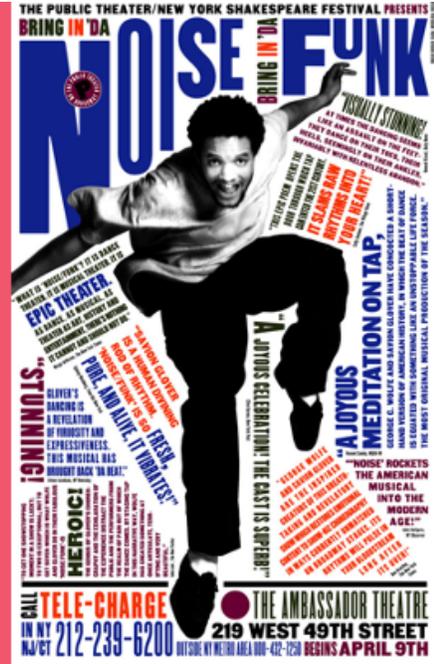


figure 6.48

**unity**

Arrangement of elements to create harmony. All elements work together to complete the design.

designer: paula scher



**variety**

Adding a change to elements to disrupt sameness

designer: natasha jen

figure 6.49

**movement**

creates the illusion of action. Leads the viewer's eye around the composition.

designer: murel cooper

noise red

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, AUGUST 12-16; AUGUST 19-23; SUMMER SESS

**pattern**

the repetition of visual elements (shape, color, line, etc.)

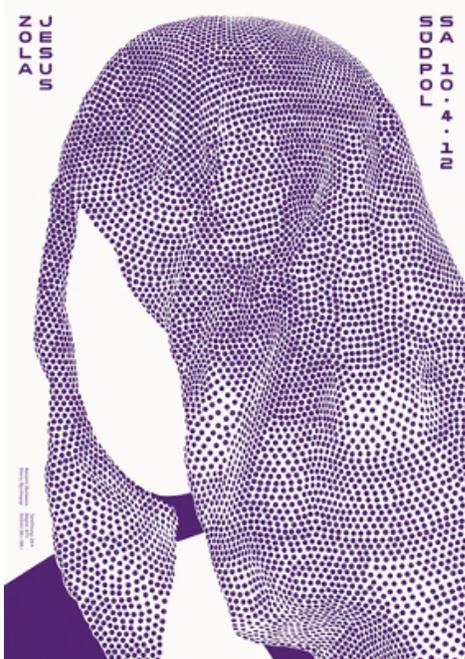
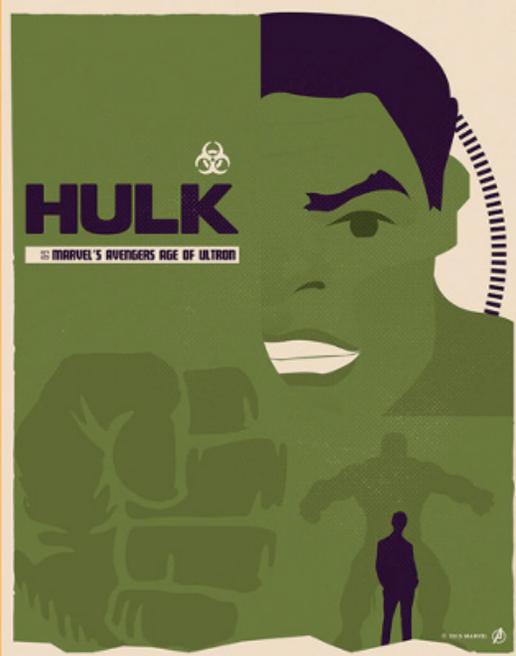
designer: peter saville

figure 6.50

# proportion

the size or dimension of an element as it relates to other elements in the composition. Also known as scale.

designer: matt needie



# emphasis

arrangement of elements to make one area stand out against the rest of the composition. Creates a focal point.

designer: felix pfäffli

figure 6.51

# assignment

## 3.1 Principles of Design Name Design

*Students will create a design with their name using examples of all of the Principles of Design.*



# instructions

- SKETCH:** your first and last name in bubble or box letters.
- DESIGN:** each letter to illustrate a principle of design.

**MATERIALS:**  
pencil, paper, and colored pencil

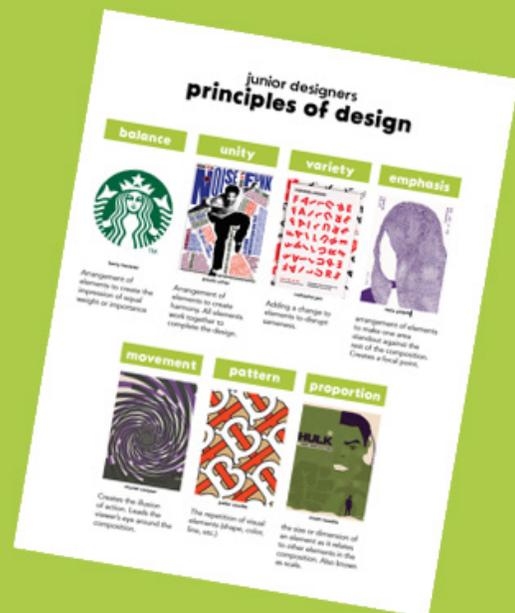


figure 6.52



## lesson 4

What is the Design Process?

*Students will define and identify the steps of the creative design process*

National Standards:

- Creativity and innovative thinking are essential life skills that can be developed. VA:Cr1.1
- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. VA:Cr1.1
- Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. VA:Cr3.1
- Visual imagery influences understanding of and responses to the world. VA:Re.7.1



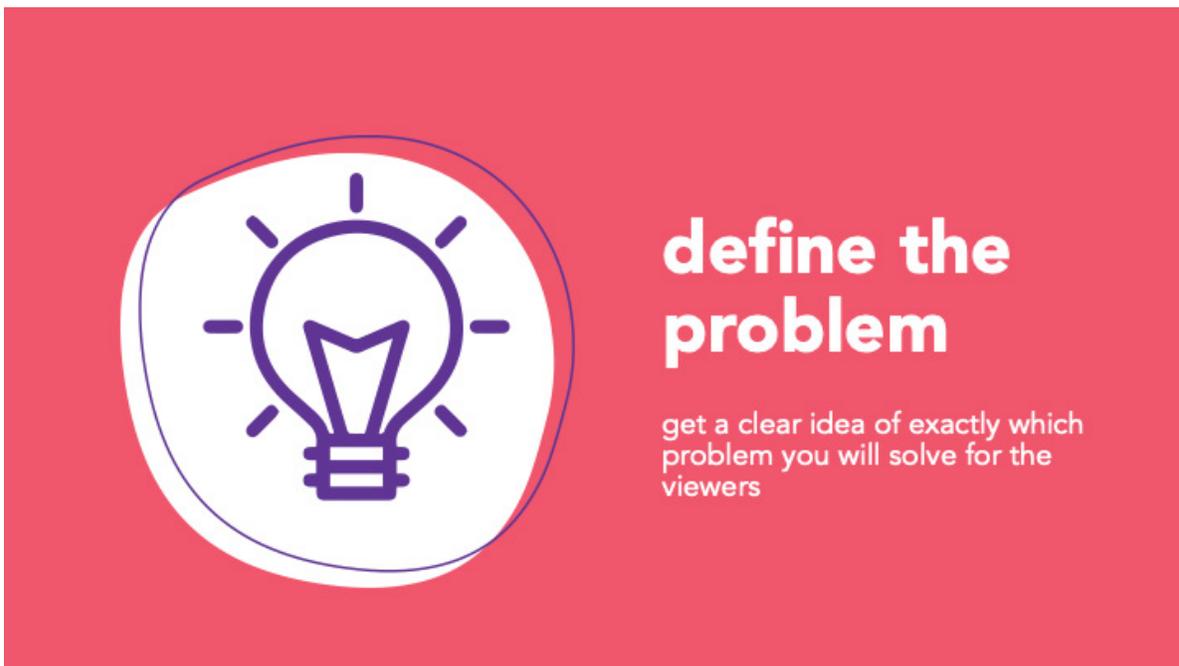
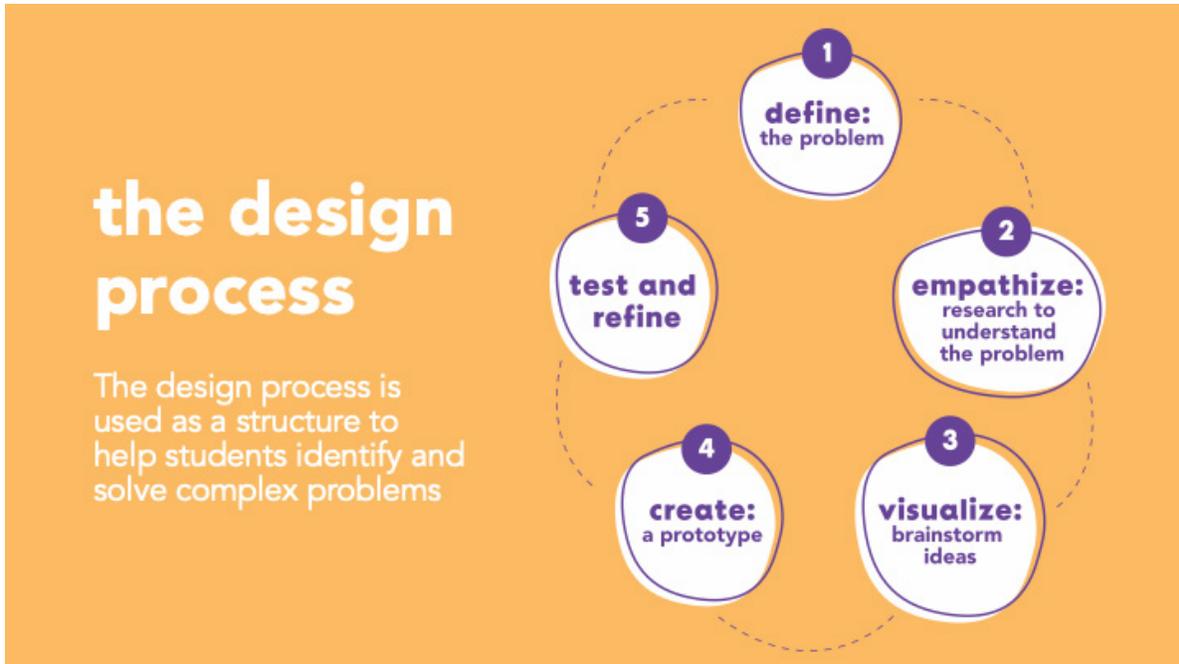


figure 6.54

## empathize

conduct research to understand the problem



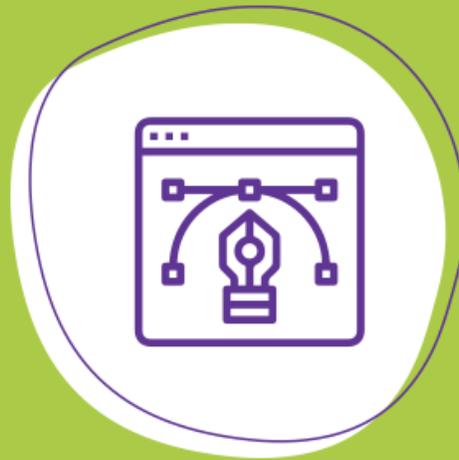
## visualize

brainstorm ideas by creating sketches of possible solutions

figure 6.55

## create a prototype

select your best ideas and  
create a prototype to test  
your solution



## test and refine

allow others to interact with  
your design and receive  
feedback

start the process again.

figure 6.56

# assignment

4.1 Project Planning Worksheet  
*Students will work together to brainstorm ideas for their design projects*



# instructions

1. **BRAINSTORM:** 4 different project ideas
2. **DISCUSS:** your designs with your neighbor

**MATERIALS:**  
 Pencils and Project Planner worksheet

 A worksheet titled "junior designers project planner" is shown at an angle. It features a "Name" field at the top. Below the title, there are two sets of fields for brainstorming ideas. The first set includes "Idea #1 Title" (a short horizontal box), "Idea #1 Description" (a larger rectangular box), and "Idea #1 Sketch" (a square box). The second set includes "Idea #2 Title", "Idea #2 Description", and "Idea #2 Sketch".



## lesson 5

### Toy Package Design

*Students will plan, create, and present a toy package design*

#### National Standards:

VA:Cr1.1, VA:Re.7.1, VA:Re9.1, VA:Pr5.1

#### 5.1 Elements of a Toy Package/Idea Proposal

*Students will examine the graphic elements of a Toy Package. Students will present their Toy Package idea.*



# lesson 5

## 5.2 Toy Logo

*Students will examine a variety of toy logos. Students will draw their toy name*

## 5.3 Toy Package

*Students will design and assemble their Toy Package.*

## 5.4 Toy Package Presentation

*Students will refine their Toy Package and Present.*



## ● ● ● design brief

**Company Description:** We are a company that makes and distributes toys. They stand out because they are high-quality and available in stores worldwide. Our target audience is students. Propose an idea for our next toy.

**Job Description:** Design toy packaging for a new toy, which will grab the attention of a child when purchasing. Design a logo for them as well.



## 5.1 elements of a toy package/idea proposal

students will examine the graphic elements of a toy package. Students will present their Toy Package idea

## elements of toy package design



figure 6.60

inspiration



inspiration



figure 6.61

# inspiration



# instructions

1. **DISCUSS:** 3 things you like about the toy package examples in front of you
2. **FINALIZE:** your toy idea
3. **PRESENT:** your idea to the class

**MATERIALS:**  
Pencil and worksheet

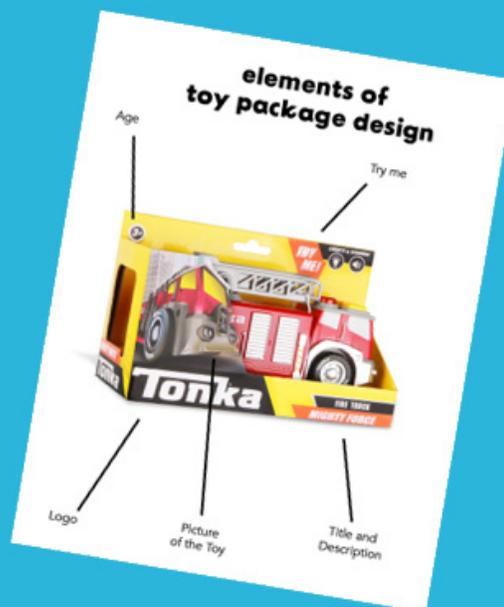


figure 6.62



## what is a logo?

A logo is a picture or drawing that is used by a person, group, or company to mark who they are.



figure 6.63



## instructions

1. **DISCUSS:** 3 things you like about the toy logos examples from Kahoot!
2. **DRAW:** a logo for your toy idea

**MATERIALS:**  
Pencil, colored pencils,  
and worksheet



figure 6.64



## 5.3 toy package

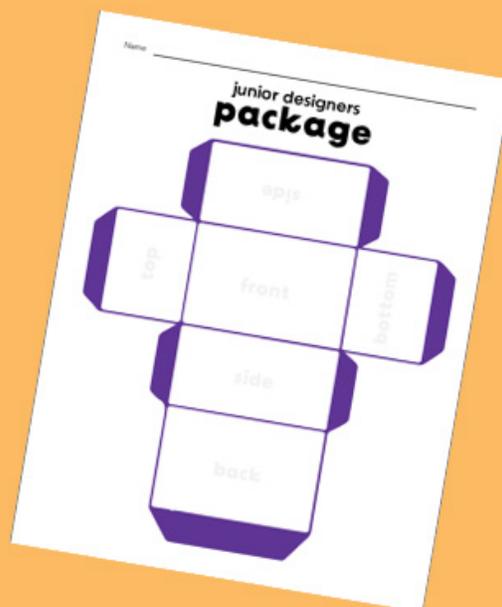
students will design and assemble their Toy Package

## instructions

1. **DISCUSS:** one thing you like about your classmates' sketch, two things they could improve, and one more thing you liked.
2. **CREATE:** Add the elements of a Toy Package Design to their die-line.

### **MATERIALS:**

Pencil, colored pencils, and worksheet





## instructions

1. **REVISE:** and refine your toy package design
2. **ASSEMBLE:** your toy package design
3. **PRESENT:** your toy package design



figure 6.66



# lesson 5

video game cover design  
*Students will plan, create, and present a video game design*

National Standards:  
VA:Cr1.1, VA:Re.7.1, VA:Re9.1, VA:Pr5.1

5.1 Elements of a Video Game Cover/Idea Proposal  
*Students will examine the graphic elements of a video game cover. Students will present their video game idea.*



figure 6.67

# lesson 5

## 5.2 Video Game Logo

*Students will examine a variety of video game logos.  
Students will design their own logo.*

## 5.3 Video Game Cover

*Students will design their Video Game Cover.*

## 5.4 Video Game Cover Presentation

*Students will refine their Video Game Cover and present.*



## design brief

**Company Description:** We are a company that makes and distributes video games. They stand out because they are high-quality and available in stores worldwide. Our target audience is students. Propose an idea for our next video game.

**Job Description:** You must create the total branding package. This includes creating an appropriate brand name, a consistent visual system, and of course a great logo. We will also design a video game cover.

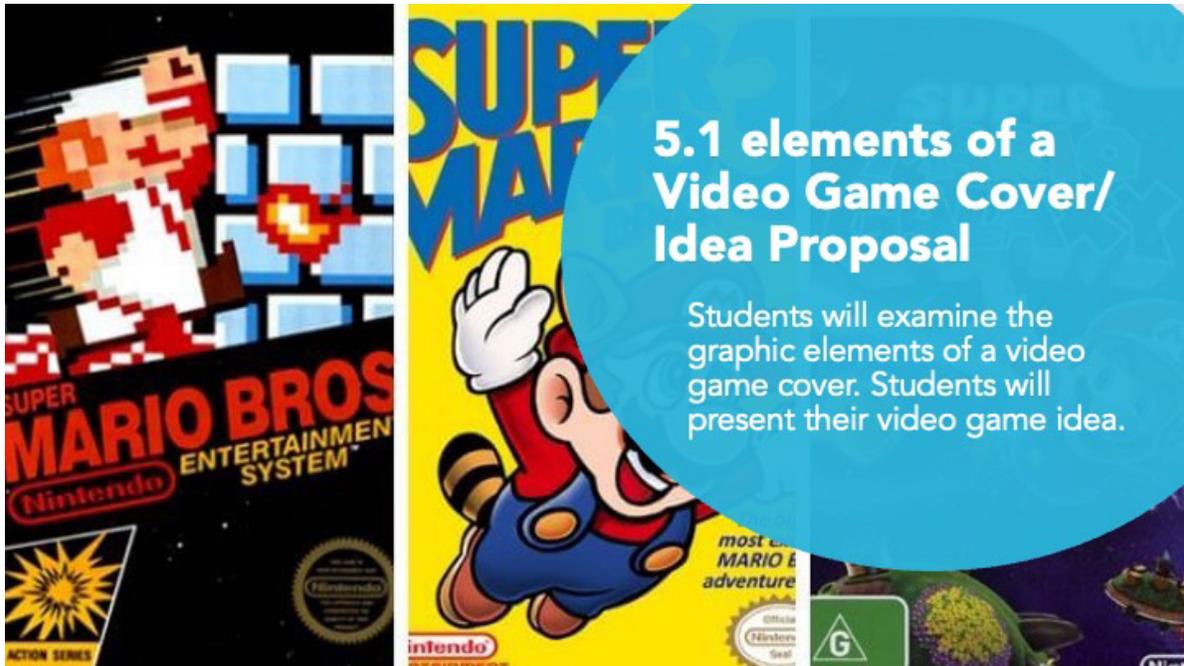
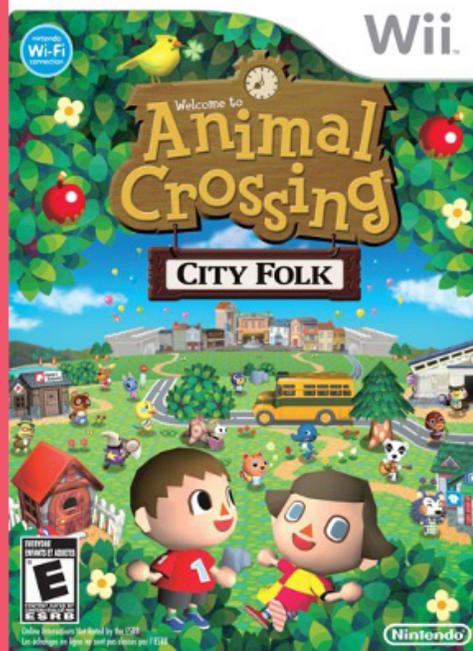


figure 6.69



figure 6.70

# inspiration



# instructions

1. **DISCUSS:** 3 things you like about the video game examples in front of you
2. **FINALIZE:** your video game ideas
3. **PRESENT:** your idea to the class

**MATERIALS:**  
Pencil and worksheet

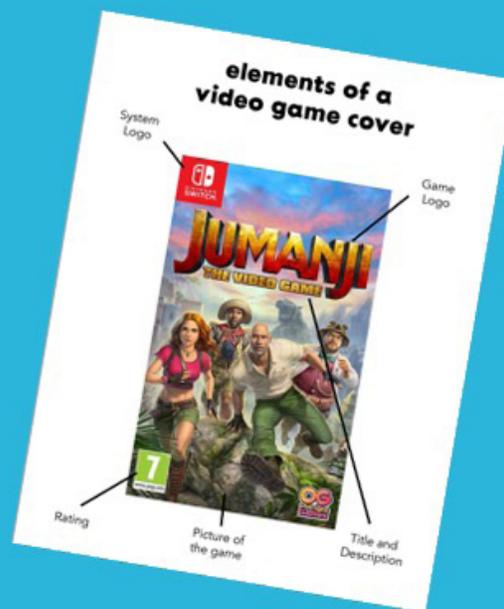


figure 6.71



## what is a logo?

A logo is a picture or drawing that is used by a person, group, or company to mark who they are.



figure 6.72



## instructions

1. **DISCUSS:** 3 things you like about the video game logos examples from Kahoot!
2. **DRAW:** a logo for your video game idea

**MATERIALS:**  
Pencil, colored pencils, and worksheet





# instructions

- 1. DISCUSS:** one thing you like about your classmates' sketch, two things they could improve, and one more thing you liked.
- 2. CREATE:** Add the elements of video game design to your sketch

**MATERIALS:**  
Pencil, colored pencils, and worksheet

The image shows a template for a PlayStation 4 game case. At the top, there is a blue header with the PS4 logo on the left and the PlayStation Network logo on the right. Below the header, it says 'Only On PlayStation.' The main body of the case is a large, solid orange rectangle, intended for a student's sketch of a video game cover.

figure 6.74



## instructions

1. **REVISE:** and refine your video game cover design
2. **PRESENT:** your video game cover design



appendix f

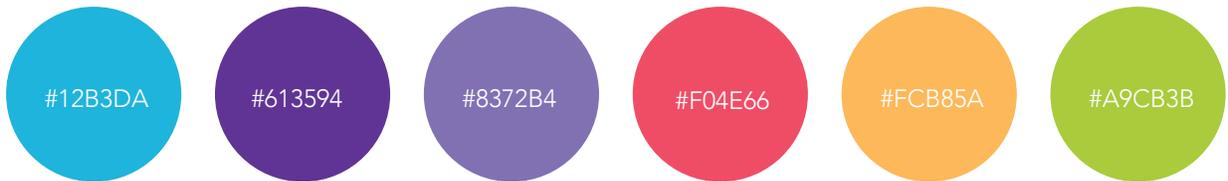
The Junior Designer Brand Guide

branding guide

LOGO



PRIMARY COLORS



LOGO FONTS

BD Supper

abcdefghijklm  
nopqrstuvwxyz

Avenir-Medium

abcdefghijklm  
nopqrstuvwxyz

Avenir-Light

abcdefghijklm  
nopqrstuvwxyz

figure 7.1

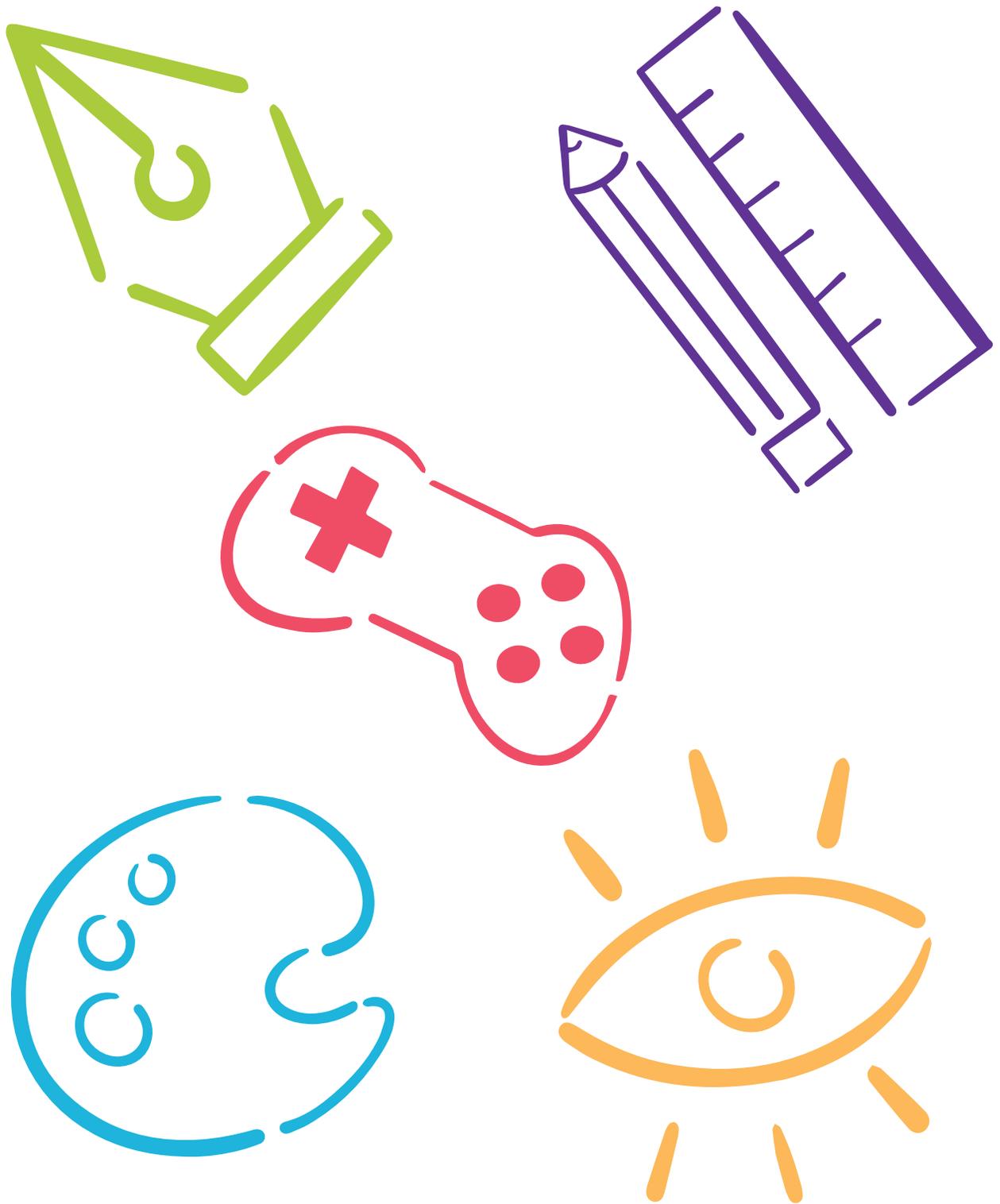


figure 7.2



## appendix h

### Creative Brief Generator

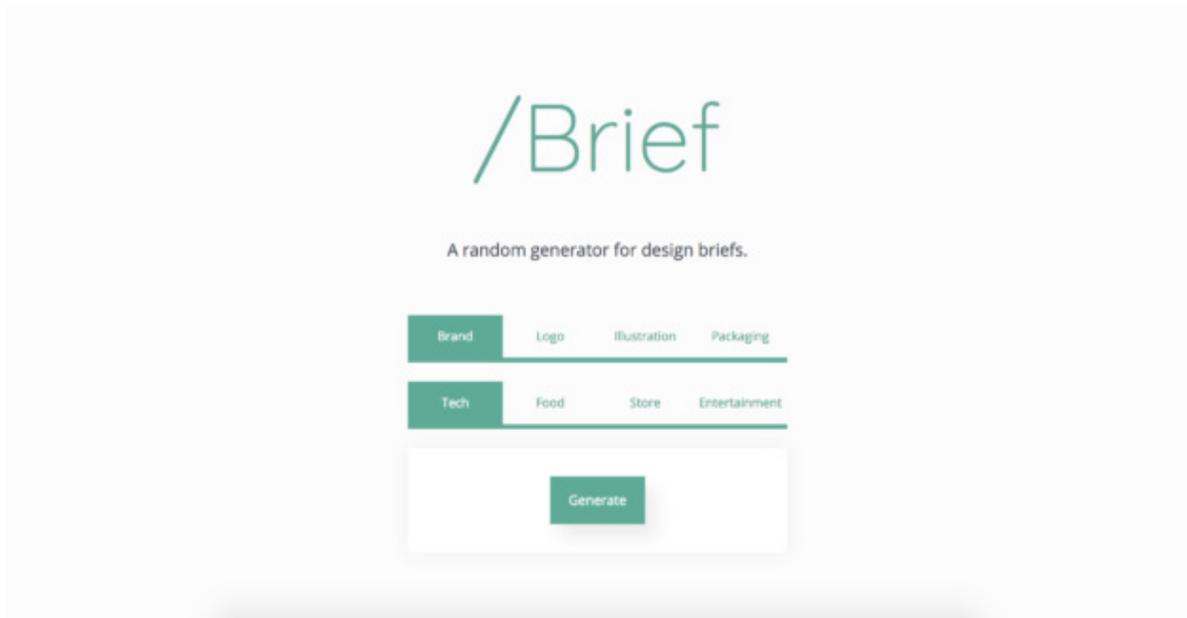


figure 9.1

## appendix i

### Kahoot Assessment

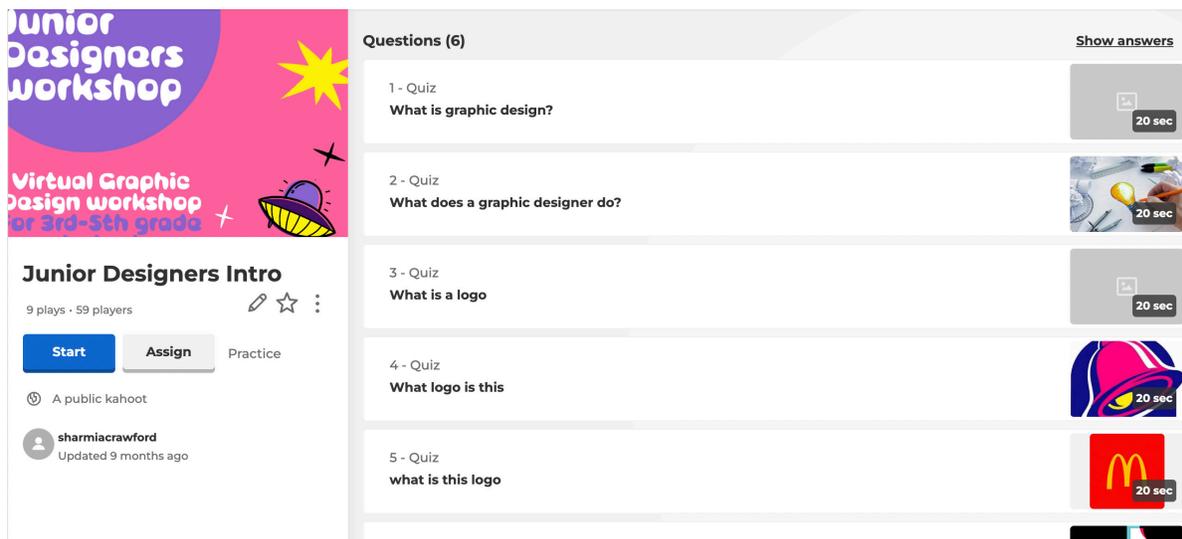


figure 10.1

11-Quiz **What is a movement?**

11 of 11 < > X



90s time limit

<input type="checkbox"/>	Having a symmetrical	✗	0
<input checked="" type="checkbox"/>	Certain pace	✗	1
<input type="checkbox"/>	The arrangement of objects, the position of figures	✓	0
<input type="checkbox"/>	Wandering around	✗	0
<input type="checkbox"/>	No answer	✗	0

Correct answers 0% Avg. answers time 14.63s Players answered 1 of 1

Player	Answered	Correct/incorrect	Time	Points
mia	<input checked="" type="checkbox"/> Certain pace	✗ Incorrect	14.6s	0

figure 10.2

7-Quiz **What does Unity mean?**

7 of 11 < > X



90s time limit

<input type="checkbox"/>	To knit	✗	0
<input checked="" type="checkbox"/>	Different parts to coming together as one (Like the bed you actually make)	✓	1
<input type="checkbox"/>	Something big	✗	0
<input type="checkbox"/>	To annoy ones siblings	✗	0
<input type="checkbox"/>	No answer	✗	0

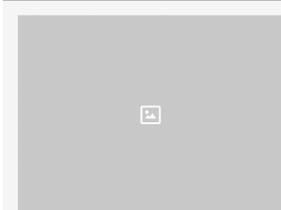
Correct answers 100% Avg. answers time 6.67s Players answered 1 of 1

Player	Answered	Correct/incorrect	Time	Points
mia	<input checked="" type="checkbox"/> Different parts to coming together as one (...)	✓ Correct	6.7s	963

figure 10.3

1-Quiz **The purpose of graphic design is...**

1 of 11 < > X



90s time limit

<input checked="" type="checkbox"/>	To communicate a message with words or letters	✓	1
<input checked="" type="checkbox"/>	To communicate without letters	✗	0
<input type="checkbox"/>	To impress shoppers.	✗	0
<input type="checkbox"/>	To impress shoppers.	✗	0
<input type="checkbox"/>	No answer	✗	0

Correct answers 100% Avg. answers time 3.21s Players answered 1 of 1

Player	Answered	Correct/incorrect	Time	Points
mia	<input checked="" type="checkbox"/> To communicate a message with words or l...	✓ Correct	3.2s	982

figure 10.4

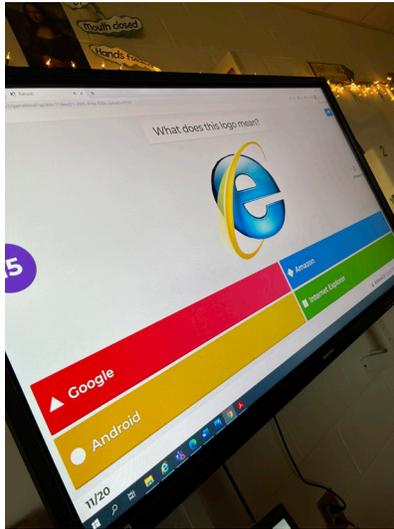
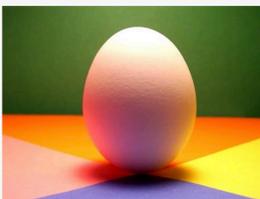


figure 10.5

figure 10.6

5-Quiz **What is Balance?** 5 of 11 < > X



- Equal visual weight ✓  1
- You can't do it! ✗ 0
- Up-Down ✗ 0
- Doing something over and over again ✗ 0
- No answer ✗ 0

⌚ 90s time limit

Correct answers 100% Avg. answers time 4.23s Players answered 1 of 1

Player	Answered	Correct/incorrect	Time	Points
mia	<input checked="" type="checkbox"/> Equal visual weight	✓ Correct	4.2s	977

figure 10.7

Junior Designers Intro					
Q Date	The purpose of graphic design is...				
Correct answers	To communicate a message with words or letters				
Players correct (%)	28.57%				
Question duration	30 seconds				
Answer Summary					
Answer options	1	2	3	4	5
To answer correctly?	0	0	0	0	0
Number of answers received	2	3	1	2	0
Average time taken to answer (seconds)	21.43	17.04	29.75	0.00	
Player Details					
Player	Answer	Score (points)	Current Total Score (points)	Answer time (seconds)	
Juliana	1 To communicate without letters	0	0	11.432	
Adriana the leaf	2 To communicate a message with words or letters	871	871	15.492	
Diea	4 To impress shoppers	0	0	28.753	
Lani	3 To communicate a message with words or letters	771	771	27.495	
Lani o	0	0	0	00	
Isaac who adds	2 To communicate without letters	0	0	23.796	
Joe	1 To communicate without letters	0	0	15.953	

figure 10.8

## appendix j

Juniordesigners.org

The screenshot displays the Junior Designers website interface. At the top, there are navigation links for 'About', 'Curriculum', and 'Contact'. The main content area features a large heading 'Junior Designers is a curriculum created to inspire creativity, design thinking, and problem-based learning—giving students the advantages needed to succeed.' Below this, there is a video player with the text 'junior designers' overlaid. To the left, a 'Resources' section lists 'toy package design', 'elements of art: color design', and 'lesson 1'. A 'Who we've worked with' section at the bottom right features logos for ART and Atlanta Public Schools. A contact form on the right side prompts users to 'Please fill out the form below to learn more, inquire about a collaboration, or say hello.' with fields for name, email, and message.

figure 11.1

## appendix k

Cohort 1 advertisement



figure 12.1

## appendix l

Cohort 1 registration

### Graduate Research Disclaimer \*

Participants will be informally tested on their knowledge of the subject. This data will be used in a graduate research study. Participants' personal information will not be shared.

I agree

### Photo and Artwork Consent \*

I hereby grant the researcher, Sharmia Crawford, permission to photograph and/or videotape my child's likeness and to use my voice and/or likeness in photograph(s) or video-recording(s) as part of the research study.

I give permission for the researcher to distribute and/or use any photograph(s), and/or videotape(s) made as part of this research project in research presentations, publications, for educational uses, or through any other venue.

I agree

Add To Cart

figure 13.1



## Welcome to Junior Designers Class!

---

We're so excited to create with you! Thank you for being a part of this small cohort. For the next 6 weeks, we will be learning basic graphic design skills that will help you advance as an artist.

Each week you will get an email that contains resources for that week's lesson. We will have a virtual meeting **every Wednesday at 5:30 pm**.



### Log-in Instructions

To join the video meeting, click this link: <https://meet.google.com/cvs-vxtm-uve>  
Join this link at the start of your event and you can see your host leading your event right from your device -smartphone, tablet, or computer. You may choose to activate or deactivate the camera on your device. when your camera is active you will be visible to the host as well as the other participants.

---

## This Week's Lesson

### Introduction/What do you know

Today, we'll play some games to get to know each other. We'll also test our prior design knowledge.

### What do you need to get started:

- Paper
- Pencil
- Coloring tool (markers, crayon, colored pencils, etc)
- Device

figure 13.2

appendix m

Cohort 1



figure 14.1



figure 14.2



figure 14.3

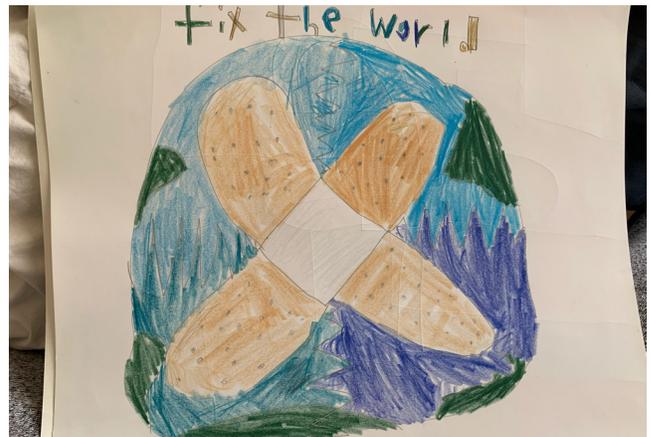


figure 14.4

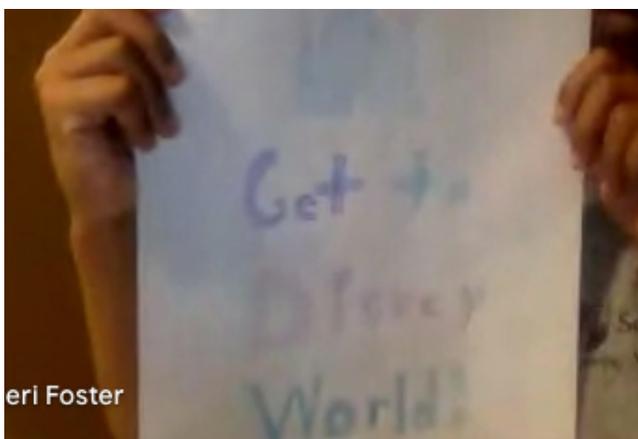


figure 14.5

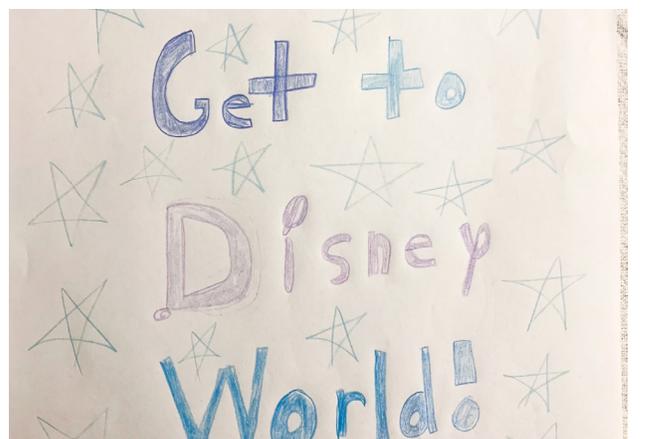


figure 14.6

appendix n

Cohort 1

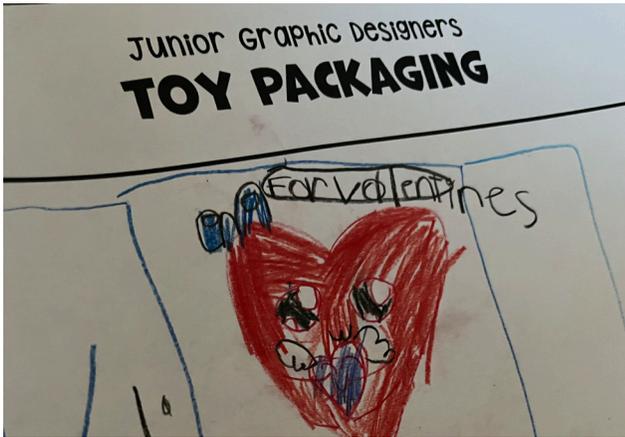


figure 15.1

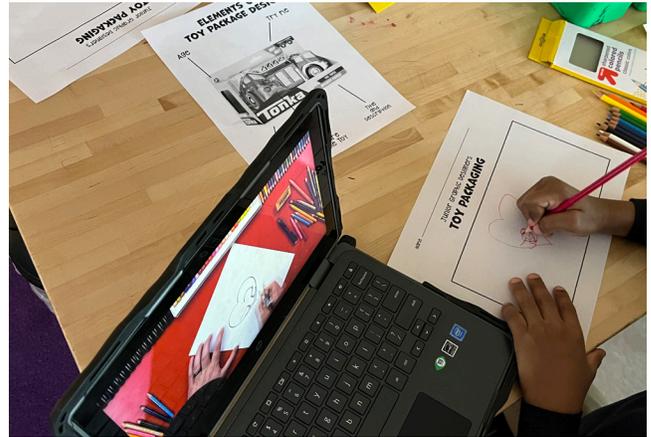


figure 15.2

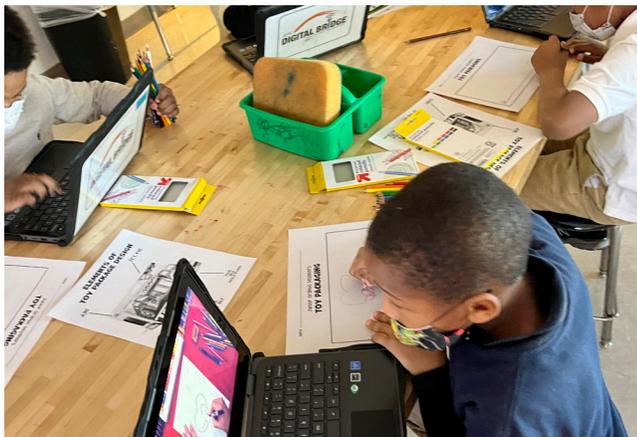


figure 15.3

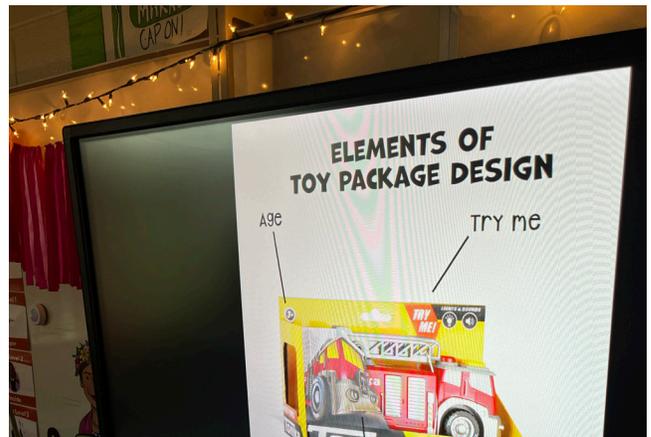


figure 15.4



figure 15.5

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