Application Cover Page

Project Name: Visual and Graphic Arts Design
Requested Funding: $161,355

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Superintendent: Colt Gill	
District or ESD: Bethel School District	
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City: Eugene	State: Oregon	Zip: 97402
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	Participating High School or Middle School Name	Lead Contact Name	Grade Levels	Student Enrollment
1.	WILLAMETTE HIGH SCHOOL	DEAN NUSSBAUM	9-12	1501
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

BUSINESS, INDUSTRY, LABOR AND POSTSECONDARY EDUCATION PARTNERS

The following individuals and/or organizations have reviewed, discussed, and agreed to their part in implementing the project proposed in this grant application:

	Name	Title	Organization
1.	Rick Williams Christene Lowdermilk Tom Madison	Dean Division of the Arts Instructors	Lane Community College
2.	Michael Salter	Director Digital Arts Program	University of Oregon Graphic Design and Architecture Program
3.	Cari Ingrassia Liz Cawoood	Art Director President	Cawood (Marketing and Design)
4.	Chris and Erica Leaf-Meeker	Owner	Imagine Group
5.	Nir Pearlson	Owner	Nir Pearlson Architecture
6.	Chris Stebbins	Owner	Chris Stebbins Company
7.	Cathy Hamilton	Owner/President	Verb Marketing
8.	Chris Parra	Assistant Superintendent	Bethel School District
9.			
10.			

Abstract

Willamette High School's (WHS) proposal is a fundamental shift in programming for its students—moving from a traditional arts program to a rigorous CTE Visual and Graphic Arts programming intentionally designed to enable students to experience authentic career related learning opportunities, authentic connectedness to current high school course-work, authentic connectedness to industry experts and standards, and authentic learning opportunities in essential interpersonal competencies. Pink describes these "essential aptitudes" in *A Whole New Mind: Why Right-Brainers Will Rule the Future* (2006), as "Design… Story… Symphony… Empathy… Play… Meaning"—"aptitudes" that can similarly be found within the American Institute of Graphic Arts (AIGA) competencies, the Oregon Skill Sets, and the Oregon Career Related Learning Skills. Willamette High School's new program in Visual and Graphic Design will enroll approximately 100 additional students in rigorous CTE programming. The two-year program will include newly developed coursework in Graphic Design (I & II), Digital Photography (I and II), and Digital Design (I and II). Three courses will be articulated with Lane Community College (LCC) enabling students to enter post-secondary programs credit ahead. Additionally, the program is flexible and will allow for advanced learning beyond Year I and II.

According to Pink (2006), "The future belongs to a very different kind of person with a very different kind of mind—creators and empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, designers, storytellers…will now reap society's richest rewards and share its greatest joys."

II. PROJECT DESCRIPTION
A. Project Outcomes and Progress Markers
Improved student engagement in CTE

The program we propose within the Visual and Media Arts/Design CTE Cluster does not currently exist at Willamette High School. This is uncharacteristic of Willamette given its reputation of offering the largest combined number of CTE, AP/IB program offerings than any other Lane County High School. While our elective Arts program has high student participation, it is outdated and traditional in design and focus (ceramics, beginning painting, etc.) and offers little connectedness to the world of work or post high school training. In addition, a recent review of student participation data indicated that no current art students are enrolled in other CTE programs. This is a situation that needs remedy as Adobe Systems Incorporated reminds us, "The need for effective CTE courses is greater now than ever. Amid today's economic climate, rapid technological advances, governmental pressure, and increasing globalization, schools and teacher face complex challenges in preparing students for the future. Effective CTE programs must reflect the reality of the changing workplace and give students ways to explore career options, build transferable skills, and access multiple paths to success," (2010). We anticipate the Visual and Graphic Arts program to enroll approximately 100 new students per year in CTE. We anticipate student engagement to increase in the new Visual and Graphic Arts program, as students will likely enroll in multiple course offerings each year. Though designed as a two-year program, students will be able to take advanced coursework during their junior or senior year if they choose to initially enroll as freshmen. ***Measurement****—Visual and Graphic Arts Program course enrollment (concentrators); student retention year I and II; post-secondary enrollment in*

the cluster or similar/connected pathway of study (Clearinghouse Data, graduate student survey).

Improved teacher knowledge and practice

The Visual and Graphic Design Instructor (Kate Doyle, current Art instructor) has 20+ years industry experience and continues to work within the field of Graphic Design. This exceptionally strong background creates a powerful foundation that will allow us to immediately integrate sophisticated and complex programming—in the fields of architecture, green industry components, and marketing, within traditional Visual and Graphic Design. Developed partnerships include both student and staff collaboration. In addition, LCC instructor Susan Lowdermilk will provide instructor mentorship in the area of Visual and Graphic Design pedagogy and methodology. ***Measurement***—*program course development, curricula development and instructional pedagogy and methodology utilized.*

Improved rigor in technical and/or academic content aligned to diploma requirements and industry recognized technical standards such as the Oregon Skill Sets.

Through strong and comprehensive design, each course within the Visual and Graphic Design program is uniquely suited to teach to the technical and academic content aligned to diploma requirements, the 12 Competencies for Graphic Designers, industry recognized technical standards by the American Institute of Graphic Arts (AIGA) and Lane Community College's Visual and Media Arts programming requirement, and the Oregon Skill Sets. The sample chart below illustrates how all of these components intersect and support one another (not exhaustive).

Diploma Requirements	Oregon Skill Sets	12 Competencies (See Appendix A)
Writing Proper writing conventions will be required for all projects. Students will be required to proof their own and the work of their peers. They will also learn to effectively organize written content. Emphasis will be placed on learning to write clearly and concisely. **Reading** Students will be required to collect real-time data and research the client, product, subject or organization featured in their design work. Information acquisition through online research, interviews, industry publications, etc. Students will formulate design solutions based upon authentic research. **Math** Students will learn industry standard measurements such as points and picas. Students will be required to convert fractions, decimals and percentages. Students will have a conceptual understanding of angles, radius and degrees. **Technical/Software** Students will work with industry standard software in all program courses. Software includes current editions of Adobe InDesign, Photoshop, Illustrator, DreamWeaver, Flash, Acrobat and Distiller.	• Use basic methods of data collection and analysis to provide information for projects • Understand the role of clients in the design process • Understand, plan for, and implement traditional project phases • Appreciate and apply design requirements/ elements for the diversity of needs, values, and social patterns in project design • Analyze and use the elements of principles of design • Understand three-dimensional art forms • Understand principles of fabrication/ manufacturing and use of materials, components, and assemblies, and incorporate them into project design • Understand and use appropriate software for the purposes of design	• Ability to create and develop visual response to communication problems • Ability to solve communication problems • Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design • Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions • Ability to be flexible, nimble and dynamic in practice • Management and communication skills • Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices • Ability to construct verbal arguments for solutions that address diverse users/ audiences; lifespan issues; and business/organizational operations • Ability to work in a global environment with understanding of cultural preservation • Ability to collaborate productively in large interdisciplinary teams • Understanding of ethics in practice • Understanding of and ability to utilize tools and technology

Programming in the Visual and Graphic Design program is exceptionally rigorous, as instruction will utilize industry standard work developed for consumers. Beyond teaching the basics in design, students will become strong, responsible, creative, and independent workers as graphic design is an exceptional vehicle for guiding students towards becoming well-rounded workers and citizens. The process of design requires certain character traits that will serve a student well in any career and can be found within the Career Related Learning Standards. These traits can be encouraged through a strong and comprehensive design program. The work of graphic design is largely **self-directed** and draws from a person's **intrinsic motivation**. Visual arts, and all art programs in general, are educating workers of the future by helping them find that flow of work energy from intrinsic motivations. Exceptional designers possess characteristics such as **empathy**, **connectivity**, **resiliency**, **nimbleness**, and **discernment**. *Measurement—student portfolio with rubric and LCC critique components, "soft" skill assessment (rubric), work-readiness rubric (in school, job shadows, internships), grades (success/failure rate), attendance (pre/post program).*

Improved partnerships with business, industry, labor, and educational providers.
The new CTE pathway in Visual and Graphic Design is exciting in that it has allowed us to expand current partnerships within new departments at Lane Community College and University of Oregon and within new industries including graphic design (industrial and mainstream), marketing, and architecture. **Measurement**—*quantity and quality (quantitative/qualitative—student/staff/partner surveys and rubrics) of partnerships including in/out of school contacts, job shadows, internships, program development, staff mentorship opportunities.*

B. Career and Technical Education Program of Study Design

Adobe Systems Incorporated (2010), developers of industry standard software utilized in this program states: "Many countries are expanding their technical education programs to help produce a more qualified workforce. Innovative CTE courses in design and media, for instance, combine academic rigor with real-world experience and professional job skills. Understanding the reality of the workplace and the critical-thinking skills needed to succeed is just as important as knowing the tools used in the workplace. Graduates can use their new skills to begin full-time or part-time work, or they can receive advanced credit for courses taken in high school to jump-start their college degree." The Visual and Graphic Design program training will lead to high wage and high demand careers in areas such as Commercial and Industrial Designers, Graphic Designers, and Architecture (Oregon Worksource Employment Department, Lane County). In addition, students will be introduced to the world of Marketing and PR. Courses will include Graphic Design I and II, Digital Photography I and II, and Digital Design Tools I and II. In the first year, Digital Photography I and Digital Design Tools I will be articulated with LCC. Students will earn college credits that would aid them in completing additional training.

Graphic Design I examines the design industry and students will understand how it impacts the way individuals make decisions, access information, and communicate with each other. Students will investigate design as a reflection of cultural and societal values and then use the basic elements and principles of design to create their own visually effective graphic communications. An overview of different design disciplines

will be explored along with presentations from various professionals in the design industry.

In **Digital Design I** students will exercise their knowledge of the elements and principles of design by effectively and efficiently working with industry standard software and hardware to produce a wide variety of designs. They will operate hardware devices such as computers, scanners, digital cameras, and printers, and explore the printing industry and other production technology.

Incorporating more than the "basics" of taking photos, **Photography I** examines the art of photography through exploration of the basic elements and principles of design. Students will learn how these concepts create compelling photocompositions and will learn how to tell better "stories" through pictures while utilizing digital cameras, computers and software. Students will respond to the work of other photographers, and examine how photography shapes the way we view events, places and people and will examine the different disciplines of photography and see presentations from various professionals in this field.

Throughout **advanced coursework (II),** in addition to expanded knowledge of the elements and principals within the subject through a more global lens, professional habits such as timeliness, adhering to deadlines, and learning to clearly and appropriately communicate ideas among colleagues and clients will be modeled and practiced. To accomplish this, students will begin experiencing work within a collaborative framework requiring teamwork to complete design projects. Advanced students will work on design projects that benefit the greater community through community service, such as poster campaigns for local non-profit organizations. All

students will design and build a resume and portfolio of work for a career path in design. These portfolios will be guided and reviewed by a panel of professional designers. Students will also visit design and production businesses and college programs, participate in professional conferences and job shadows/internships, and will be provided continued learning from professionals through classroom presentations. Course work for this class will involve heavy use of software and technical equipment to achieve effective design compositions. In all courses, students will become familiar with and utilize industry standard software and hardware used by professional graphic designers in addition to exposure to regular presentations from professional designers. The technological software and hardware needs for these programs are accounted for in the grant.

C. Innovation

The program and courses we propose do not currently exist at Willamette High School. While other area high schools have components that are similar, Willamette's program would be unique in its ability to provide authentic industry standard learning opportunities and job-ready skills for students not currently in CTE programming. Though the work of graphic design is largely **self-directed** and draws from **intrinsic motivation**, it also requires collaborative and cooperative work skills. Our program design is purposeful in assisting students to become strong, responsible, creative, well-rounded independent workers and citizens.   Below are characteristics that most good designers possess: **Empathy**—As a graphic designer, most of the work requires a view from differing perspectives in terms of understanding the thoughts, emotions or motivations of a client or audience. **Connectivity**—Designers must access a variety of

information—from human observation, literature, history, math and science concepts— to make connections with others and find commonality. Good design connects to humanity through drawing on that which is universally familiar or sparks intrigue.

Resiliency—Well-seasoned artists and designers are continually provided challenges with the potential for multiple creative solutions. Students will, as a part of the learning experience, fail at finding solutions, but will also learn much in the process.

Nimbleness—a lifelong practice with the potential to define careers, nimbleness is an awareness of the design process and ability to reshape it to fit the presenting design problem. Learning how to work, thrive, and create under constraints—budget, deadline, client needs or preferences—makes a responsive and strong employee.

Discernment—becoming an objective observer is an essential tool for being a thoughtful, fair-minded and well-informed human being; however, graphic design is also used to "trick" consumers into thinking or acting a certain way. In our design program, we will deeply examine the tricks, magic and illusions of graphic design. Our goal will be to train our future designers to use their talents for a greater good—helping others understand and discern the myriad of choices and issues in the world today.

D. <u>Diploma Connections</u>

This program of study will provide extensive opportunities for applied academics. Class projects, industry connections, and internships support Essential Skills and provide authentic applications for students. The Visual and Graphic Arts program will be Willamette's eighth career pathway program providing for additional post high school opportunities and training for students. In addition, the program will provide the following skill development:

Verbal/Presentation Skills—presenting ideas and study of work will undergo a process of brainstorming, mid-way critique and final presentation—also known as the "big sell". Students will be required to verbally participate during each of these stages. For final presentations, students will describe the concept and direction of their design, the intended audience and how the piece will inform, attract or persuade the audience. In the intermediate and advanced classes, students will verbally present their work to clients. Intentional instruction on appropriate communication skills will be provided during each of these stages.

Written Skills—A design, no matter how wonderful and beautiful it is, will fail if it has a misspelled word or grammatical error. Proper conventions will be reviewed and required for all work in the program. Proper proof reading techniques will be taught and an assigned step in all projects. As important is the craft of copywriting, writing concisely will be explored.

Reading: Graphic art is by nature a multi-literate genre in that there exists a shared focus on teaching print-text and image "literacies", independent and dependent upon one another. Monnin (2011) reminds us that "By shifting our pedagogy away from a solo focus on teaching print-text literacies alone and toward a dual, shared focus on teaching print-text and image literacies together, we are the first generation of teachers to redefine what it means to read." Research will also be a key component and stage of the design process. Students will be required to collect real-time data and research the product, subject or organization featured in their design work. This will require information acquisition through online research, interviews, industry publications, and

critical evaluation of the work of others. Students will formulate design solutions based upon authentic research.

Cross-Cultural Communication—How can design connect with the largest audience? Students will practice the art of visual communication, creating an effective message using pictures and little or no words. We will explore how the Internet and its influence on the world of design create need for global communication through visual literacy. We will examine how our pictures and designs may offend or not connect with other cultures. We will also learn how to artfully and respectfully include several languages in one design piece.

Math Skills—Designers use foundational math skills daily. Design after all, is a visual representation of math concepts. For many struggling math students, understanding the visual/spatial meaning of a 1/8-inch or a 45 degree angle makes these math concepts immediately applicable and therefore more meaningful. Consider how important scale, proportion, alignment, and angle (not an exhaustive list) are to the success of a design.

Technical Skills—In *Catching Up or Leading the Way: American Education in the Age of Globalization* (2009), Zhao states that, "…the virtual world is as real as the physical world, psychologically, economically, politically, and socially. What happens in the virtual world has a significant effect on the physical world…many of us now live in both the physical world and the virtual world." Equally important, Zhao points out, is not understanding when we are "simply treating new technologies as new tools…without recognizing the transformation technology has brought about" (2009). Understanding how technology can be used to enhance or transform design and when it's best to set the computer aside and pick up a pencil to draw out an idea or brainstorm a concept

before putting it into pixels will be a necessary discernment for graphic designers.
Students will learn how to work in several different industry-standard software
programs, creating different file types and learning how to send artwork out for
successful production. Important for job success will be file management and
organization. Fonts, color systems, placed photography and graphics will be discussed,
as will a basic overview of copyright laws. Finally, the ability to communicate through
technology via blogs, twitter, flash animation—transformative technology within the last
15 years, have extended and expanded our abilities to communicate to a global
audience. Students will examine the amazing pace of technology both as a digital tool
and as a transformative virtual reality not to be underestimated (and underutilized).

E. Activities and Timeline

Dec., 2011	• Curriculum proposal to WHS Teacher Leader group (for approval—complete) • Business and industry connections (complete and ongoing) • Post-secondary training connections (complete)
January, 2012	• New curriculum descriptions printed in WHS Curriculum Guide (complete)
March, 2012	• Counselors work with students to forecast classes for 2012-13 year (complete)
April, 2012	• Instructor completes CTE endorsement process (In progress)
May, 2012	• Application for program of study approval complete (In progress)
June, 2012	• Students are enrolled in new classes
Summer 2012	• Willamette High Instructor course collaboration with LCC instructor(s)
Sept. 9, 2012	• New classes begin
Feb. 4, 2013	• Semester 2 classes begin
March, 2013	• Students forecast for second-year classes
June, 2013	• Students are awarded LCC dual-enrollment credit in articulated classes

Curriculum proposal has been presented to WHS's Teacher Leader Group, has been approved, has been printed in the 2012-2013 curriculum guide, and has been a part of student course selection and forecasting March, 2012.

The Instructor is in the process of acquiring CTE endorsement and inquiries have been made into acquiring state approval for the program of study. Both activities will be completed in a timely manner before the start of the 2012-13 school year to ensure the program will be ready to begin in September of 2012. Grant funding will determine the initial size and scope of the program. We have and continue to actively pursue business, industry, and post secondary training connections that will be required for the programs.

F. Evaluation

Evaluation methods will include both qualitative and quantitative measures including:

- Visual and Graphic Arts Program concentrators and student retention year I and II including grades (success/failure rate) and attendance (pre/post program);

- Post-secondary training or living wage employment in the cluster, similar, or connected pathway of study (Clearinghouse Data, post high school student survey);

- Coursework development and instructional pedagogy and methodology utilized (quantitative and qualitative—units, lessons, collaborative relationships with business, industry, post secondary institutions—staff surveys, quantity and quality of units, lessons, coursework);

- Student portfolios (rubrics and LCC critique), "soft" skill assessment (rubric), and sork-readiness skill development (rubrics—in school, job shadows, internships);

- Quantity and quality (quantitative/qualitative—student/staff/partner surveys and rubrics) of partnerships including in/out of school contacts, job shadows, internships, program development, staff mentorship opportunities.

One aspect of this program not easily measured other than anecdotally, is the desire for students to become more acutely and inherently "aware" of design all around them and to become stewards of innovative, sustainable and humanistic design.

III. PARTNERSHIPS

We have met and collaborated with all partners in the development of our new CTE program as they will be critical to its ongoing success—from instructor appraisal, program approval and course alignment, to student support and career pathway preparation. Our program is designed utilizing industry standard technology and software; but more importantly, industry standard competencies and skills. Students will be job-ready upon completion, able to enter living wage careers, but for those who continue in post-secondary training programs will undoubtedly enter credits ahead, well positioned and well prepared for successful program/degree completion leading to high wage and high demand positions. Our partners are:

Lane Community College—*In-kind* activities include: coursework articulation for college credit, programming collaboration, WHS and LCC student-student portfolio collaboration/critique, LCC student (on-campus) portfolio presentations, department and campus visitations. When offered, WHS students will be invited to industry workshops and conferences (same rate as LCC students). In addition, LCC instructor Christine Lowdermilk will work with the WHS instructor Kate Doyle summer of 2012 to further develop units/lessons/courses and pedagogy. Both instructors will be compensated at

curriculum rate.

University of Oregon—*In-kind* activities include regular visitation to the UO graphic design and architecture programs as well as visiting instructors to WHS to discuss with students about graphic design and architecture program entrance requirements, different pathways available and related fields of study. Visitations to the UO campus will be enable students to experience, in-depth, the graphic arts program by sitting in on classes alongside students much like themselves and have a strong foundation of background knowledge in graphic arts upon which to connect these on-campus experiences.

Cawood—Professional marketing and design firm with an impressive list of local and national clients. *In-kind* activities include Cawood staff presentations to WHS students showcasing and informing students about Cawood's portfolio of work experiences, what it takes to be a designer, and what characteristics they look for in an employee. In addition, Cawood will review advanced student portfolios, and allow job shadowing opportunities for certain students. www.cawood.com

Imagine Group—Full-service graphic design, sign graphics, fleet graphics and photography company. *In-kind* activities include WHS student visitations to Imagine Group's facility. Imagine Group produces a wide variety of products and has a remarkable photography studio. Visitations to Imagine Group will enable students to experience a high quality full-service (including industrial) graphic design studio located locally. Because of its wide breadth of services, students will be able to connect new learnings and interests to specific aspects of graphic art and design. Class visitations may have a laser focus on different aspects of the work of Cawood or experience its

breadth and connectedness. In addition, students will be able to interview and ask questions of Chris and Erica Leaf-Meeker, owners of this innovative company regarding business management and practices. www.imaginegroup.com

Nir Pearlson, Architect—Mr. Pearlson is one of Eugene's Leadership in Energy and Environmental Design (LEED) certified architects. He creates dynamic spaces for businesses and residential customers. This award-winning (residential/commercial) architect has a reputation for taking exceptional care of clients, working towards perfection and offering an exceptionally green and sustainable product. *In-kind* activities include classroom presentations in architecture and sustainable design. Mr. Pearlson is interested in education and assisting students understand the importance of humanistic and sustainable design. www.green-build.com

Chris Stebbins Company—Mr. Stebbins is an architect and contractor who began his career as a graphic designer. He has also previously taught drafting, energy systems, and architecture at LCC and U of O. Known for his dynamic presentations, *In-kind* activities include visitations to beginning design classes. Mr. Stebbins will be able to directly explain the interconnectedness of design to other careers as he has experienced working in many different capacities within design. www.chrisstebbins.com

Verb Marketing + PR—A full service marketing and communications firm. Creative Director and Designer Doug Ferguson will provide class presentations and job shadows to advanced students. Doug is well versed in providing support to budding students as he routinely provides support to LCC students in portfolio development as well as internship opportunities. www.verbmarketingpr.com

Bethel School District Print Shop and Communications Director—Open year round, the Bethel Print Shop offers a large array of printing services for the School District and outside agencies (in/outside the county). Utilizing industry standard equipment, the Bethel Print Shop will provide job shadow opportunities for students. In Year II and Year III, the CTE program will be able to offer design services for a fee to clients and customers of the Bethel Print Shop. Bethel's Communications Director whose background includes extensive experience within print and television media outlets, will be available to make presentations to CTE Visual And Graphic Arts classrooms. In addition, the Communication Director will be able to provide support and critique of student work samples.

IV. BUDGET

C. Sustainability

At present, WHS offers an inordinate number of ceramics classes, largely because the equipment is available and it is a known quantity for students. In our first year, our plan is to implement the CTE Graphic and Visual Arts courses in addition to some reduced arts and crafts elective offerings. In the second year, we will further reduce and/or eliminate some current arts and crafts elective course offerings in order to include advanced Visual and Graphic Arts CTE programming. This shifting of current arts FTE to allow for the new CTE coursework is both intentional and necessary to ensure continued sustainability of the program and to increase marketable skill development for our students. We also believe that the Visual and Graphic Arts CTE program will further develop necessary skills for students to meet rigorous diploma requirements, provide college credit, and provide high engagement through hands on experiential learning,

therefore keeping more students in school. Advanced coursework will ensure student participation in year II and beyond as increasingly advanced coursework is developed in Year III and IV.

Our partners have committed to ongoing partnerships. As the program expands, so shall our regional industry partnerships and connections. We are committed to more fully developing our programming to include internship and job shadow placements for advanced students, including summer opportunities.

The largest portion of the program costs will be in the initial technological and software set-up. Bethel School District will place the computer hardware on its replacement rotation as it does any purchased computer equipment, being mindful of the software requirements and the need to upgrade as the software indicates. Within year II and III the program will provide fee for service work to Bethel School District programs and outside agencies. All earned fees will serve the program needs. In addition, Perkins funding will assist in sustaining the program's software upgrades and design and photography materials and equipment.

Student participation in the program will not be difficult. Excellent student-designed graphics will speak loudly to potential program participants. Using posters, websites, multimedia shows, the program will be able to adequately advertise its programming to potential students to ensure full capacity, ensuring and an exciting and vital program for the school and community.

V. BONUS SECTIONS (OPTIONAL)

A. COMMUNICATION/REPLICATION

For the Visual and Graphic Arts CTE Instructor, one of the best tools to be utilized is that of communication. In order to educate and inform students, parents, the school, District and community in general a comprehensive program website will be developed. Considering that website development is a component of the work of Visual and Graphic Artists, this will become ongoing work of the program for students and the instructor. This site will contain syllabi, assignments, expectations, student work, slide shows or videos demonstrating process, helpful tips and links, and inspiration. In addition, any entrepreneurial work will be highlighted, including community service projects.

In addition, Bethel School District employs a full time Communications Director whose background includes extensive experience within print and television media outlets. Visual and Graphic Arts CTE students may regularly consult with Bethel's communication Director in order to best communicate with stakeholders program offerings and successes.

B. Entrepreneurship

Not only will Visual and Graphic Arts Design students have access to business partners in the design and production industries, they will also have the opportunity to work for actual clients. In our program, intermediate and advanced graphic design students will be designing for local non-profit organizations. For example, the local humane society may need a poster for their annual fund-raiser or Bethel School District will need assistance designing a poster showcasing African American or Hispanic Student

Information Night. Our design program would take them on as clients. Students will

work in teams to offer the client several poster design options. In the process, students

will learn to work together as a team, within a client's budget, timeline and overall

needs. The client will cover material costs, printing and production services, and support

student learning in the process. And students will have authentic designed work to add

to their portfolios along with gaining community service hours. In addition, the Visual

and Graphic Arts Design CTE program will prove beneficial to Bethel School District

Print Shop. While the Print Shop offers a wide array of industry-standard printing

options and provides printing services to outside agencies, it offers limited design

options for clients. With the assistance of the Visual and Graphic Arts Design CTE

program, the Bethel Print Shop will be elevated to a more full-service print shop.

C. Student Diversity

Good art instruction explores multi-cultural expressions and perspectives. Graphic

design, in particular, works best if it speaks to a broad and global audience. Success as

a designer largely rests on a person's "visual literacy" rather than their ability to speak

the same language as the chosen audience. In our graphics program, students will be

encouraged to not only speak the global language of pictures, they will also address

bilingual design. This is becoming more common in the world of graphic design.

Students will design projects such as brochures, product packaging and websites with

complete English and Spanish translation.

Visual Arts programs, in general, appeal to diverse populations of students. Students

who may struggle academically often find success in the creative and artistic process.

Though strong skills in mathematics and language arts will assist a student in design,

ultimate success rests largely on the student's ability to communicate clearly through

pictures and concepts. Good design draws from foundational knowledge of color,

balance, repetition—all elements that students have practiced and accessed since early

childhood.