

**Design and Visual Thinking (Honors)**  
**Rumson-Fair Haven Regional High School**

**Staff Writers: Kate Okeson and Kristen Lanfrank**

**Supervisor: Seth Herman**

**Approved: 9/1/2020**

**Section I: Course Description**

Design and Visual Thinking (Honors) emphasizes conception and planning, solving design challenges, personal artistic expression and communication through traditional and non-traditional means. The course is designed to engage primarily with contemporary art responses to the world and the students' experiences within it. Of primary concern in this course is developing creative agency and a practice which supports credible expression across many media.

D&VT(H) will provide an individual, creative, and academic experience for student artists in the context of exploring and illuminating questions about the past (both near and distant), the present and the future of artmaking as a personal and intentional mode of cultural conversation.

D&VT(H) requires inquiry *first*, and students can expect to engage with questions and creative problem solving *through* artmaking.

**NOTE:** D&VT(H) may be taken **after**

a) successful performance in Foundations of Art or Ceramics 1

**AND**

b) with a recommendation from the Art Instructor of record/said course

**OR**

c) portfolio review **AND THEN** d) recommendation from the reviewing RFH Art teacher.

**Section II: NJSL: New Jersey Student Learning Standards/Learning Objectives**

1. <https://www.nj.gov/education/cccs/2020/2020%20NJSL-VPA.pdf>  
Study of the Visual Arts are designed to promote lifelong artistic literacy and fluency, To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.
2. **Career Ready Practices:**  
<https://www.state.nj.us/education/cccs/2014/career/CareerReadyPractices.pdf>
  - "Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study."
3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSL:**

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-CSDT.pdf>

- “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”

4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLS:**

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-CLKS.pdf>

- “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy\* that are critical for students to develop to live and work in an interconnected global economy.”

5. **LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-CLKS.pdf>

- A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”

6. **Climate Change:**

<https://www.nj.gov/education/cccs/2020/>

- “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs”

7. **Acquisition/development/refinement of the higher-order critical thinking skills aligned with the Revised Bloom’s Taxonomy of Cognitive Objectives**

### **Section III: Curriculum Modifications**

The Design and Visual Thinking (Honors) is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

### **Section IV: Preparation for Standardized Testing**

Instruction in Design and Visual Thinking (Honors) is not traditionally aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*. The *End of Marking Period Assessments* for *D&VT(H)* do demonstrate some alignments with the aforesaid standardized assessments.

## Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: Design and Visual Thinking (H)	Grade Level: 10-12
<b>Unit I:</b> Contemporary Artmaking and Production	4 weeks.
<b>Unit II:</b> Artist's Books, Publications, and Multiples	12 weeks
<b>Unit III:</b> Identity: Narrative and Documentary	12 weeks
<b>Unit IV:</b> Parallelisms, Intersections, and Transpositions	8 weeks
<b>Unit V:</b> Finishing, Displaying, and Selling Your Work	3 weeks

## Section VII: Texts and Instructional Resources

The following texts and instructional are some of the regular resources which are employed in D&VT(H):

30,000 Years of Art: Phaidon editors

History of Art (Stokstad)

Various major art institution videos and online articles

Art theory foundational texts like The Work of Art in the Age of Mechanical Reproduction (Walter Benjamin);  
 excerpts from McLuhan's Understanding Media; Bentham/Foucault with regards to the Panopticon;  
 and writing on deconstruction

Current art exhibitions via internet and publication, in-person (NYC/Phila) when possible

Digitized art collections

Periodicals including, but not limited to, Art in America, Art Forum, Hyperallergic

Guerilla Girls Guide to Art History

Various current events/articles, reviews, in news publications

### **Section VIII: Grading Formula and Assessment Modes**

Assessments in the studio arts are a combination of formative and summative; great weight is placed upon regular (daily) feedback in order to direct/redirect skills acquisition, implementation, and mastery. Additionally, as visual and conceptual literacies are at the core of studies, instructors employ rubrics for practice and progression, not just final products.

Marking period grades in *DVT* are determined via a percentage weighting model that is comprised of the following grading categories:

#### **Marking Periods 1, 2 and 4**

<b>Category</b>	
Class Participation	30%
Class Work (Projects)	40%
Homework	10%
End of Marking Period Assessment	20%

#### **Marking Period 3**

<b>Category</b>	
Class Participation	40%
Class Work (Projects)	50%
Homework	10%
Assessments	0%

### **Section IX: Unit Templates**

In each of the following units, Students in D&VT will:

1. acquire/develop/refine the visual creation and response capacities needed for college and career readiness
2. participate as knowledgeable, reflective, creative and thoughtful members of a creative community through their reading and writing experiences;
3. acquire/develop/refine critical thinking heuristics and use these strategies to facilitate thoughtful engagement with texts and influence/inform complementing creating tasks;
4. acquire/develop/refine the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world which includes engaging with climate change, racial justice, contributions from LGBTQ people and persons with disabilities.

The following *Unit Templates* have been established for the Design and Visual Thinking (Honors) *Curriculum* by the *DV&T(H) Instructional Team*:

## Unit 1 : Contemporary Artmaking and Production

Unit Summary: Contemporary Artmaking and Production will introduce and use the tenets of art historical thinking so that students develop a foundational and sound understanding of arriving in this moment in the art world.

Students will build their skills in visual analysis, contextual analysis, and historical interpretation through engaging with work across recorded history and cultures.

Students will engage with notions of artistic traditions, the cultural reasons to accept or reject these traditions, and engage in critical reflection and argument as exercises in deepening their understanding of art.

Students will create a small number of higher level, portfolio and/or show-ready artworks in this unit. Through these artworks students will analyze how art historical knowledge is or isn't conscious or intentional with regards to authentic artistic output.

### Standards/Core Ideas/Performance Expectations

:		
• ∴		
Creating	1.5.12adv.Cr1b	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.
	1.5.12acc.Cr2c	
	1.5.12adv.Cr2c	
		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.
Responding	1.5.12adv.Re7a	Analyze how responses to art develop over time based on knowledge of and experience with art and life

	1.5.12acc.Re9a	Establish relevant criteria to evaluate collection of work  Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
Connecting	1.5.12adv.Cn10a	Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design
	1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society
Presenting	1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history
Unit Essential Questions		Unit Enduring Understandings
<ul style="list-style-type: none"> <li>Why is it important to understand and ask questions about artistic decisions?</li> <li>How are artistic decisions subject to changes in culture and other pressures/inputs?</li> </ul>		<ul style="list-style-type: none"> <li>Students will understand the connections of art and artifacts across time periods and cultures</li> </ul>
Evidence of Learning		
<b>Formative Assessment:</b> <ul style="list-style-type: none"> <li>classwork</li> <li>homework</li> <li>performance activities/sketchbook</li> </ul>	<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>seminars</li> <li>reflections</li> <li>final projects and related documentation of projects</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>that which is provided in the art room</li> </ul>

## Unit 2 : Artist’s Books, Publications, and Multiples

Unit Summary: Contemporary artmaking often toggles with the notions of “unique” or “singular” by drawing a line between accepting a particular meaning surrounding artistic expressions/production and inherent value of something artistically produced. This unit will focus on questions of/adjacent to “what is art”, and the usage of modern and/or contemporary production methods to make more than one, duplicate, publish and otherwise question the singularity of a creative work.

Students will develop a body of work that engages with contemporary methods of artistic production, the high/low art paradox, and making multiples of an object. This may include artist’s books, xerox, printmaking, and other methods of duplication.

### Standards/Core Ideas/Performance Expectations

Creating	1.5.12adv.Cr1b	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.
	1.5.12acc.Cr2c	Redesign an object, system, place, or design in response to contemporary issues.
	1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Responding	1.5.12adv.Re7a	Analyze how responses to art develop over time based on knowledge of and experience with art and life
	1.5.12acc.Re9a	Establish relevant criteria to evaluate collection of works  Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
Connecting	1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and

		experimentation to explore other subjects through artmaking
	1.5.12adv.Cn11a	Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society
	1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history
Presenting	1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
Unit Essential Questions		Unit Enduring Understandings
<ul style="list-style-type: none"> <li>How do artists determine multiples/editions and similar are the right means of expression?</li> <li>In what ways does reproduction and distribution affect the meaning of an artwork?</li> <li>How do we address the value of a work that is neither singular nor unique?</li> </ul>		<ul style="list-style-type: none"> <li>Students will understand the changing nature of artistic production</li> <li>students will develop understanding of artistic ideas consistent with a personal point of view through mechanical reproduction</li> <li>students will understand production and distribution as media choices in and of themselves</li> </ul>
Evidence of Learning		
<b>Formative Assessment:</b> <ul style="list-style-type: none"> <li>classwork</li> <li>homework</li> <li>performance activities/sketchbook</li> </ul>	<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>seminars</li> <li>reflections</li> <li>final projects and related documentation of projects</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>that which is provided in the art room</li> <li>access to texts via internet</li> </ul>

### Unit 3 : Identity: Narrative and Documentary

**Unit Summary:** The central focus will be on ideas around personal and cultural identity; how these ideas are amplified or challenged in personal narratives; the role of the documentary process in creating personal visual artworks, and the potential pitfalls and impediments to audience comprehension of said artworks.

**Students will** develop a narrative practice which includes documentation and reflection in their sketchbook and other ideation processes. Students will engage with their own locus of identity in order to create meaningful, high level quality, portfolio and/or show-ready artworks.

## Standards/Core Ideas/Performance Expectations

Creating	<p>1.5.12adv.Cr1a 1.5.12adv.Cr1b 1.5.12adv.Cr2a 1.5.12adv.Cr2c 1.5.12adv.Cr3a</p>	<p>Visualize and generate art and design that can affect social change.</p> <p>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.</p> <p>Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept</p> <p>Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p> <p>Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision</p>
Responding	<p>1.5.12prof.Re7a  1.5.12acc.Re7a  1.5.12adv.Re7a  1.5.12acc.Re8a</p>	<p>demonstrate connection between student ideas and concepts present in the wider art world</p> <p>recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments</p> <p>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p>
Connecting	1.5.12prof.Cn10a	demonstrate use of sketchbooks as meaningful tool in process of ideating

	1.5.12acc.Cn10a 1.5.12adv.Cn10a	utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking  Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design
Presenting	1.5.12acc.Pr4a	Analyze, select work and critique personal artwork for a collection or portfolio

Unit Essential Questions		Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● How does an artist address notions of “narrative”; and what constitutes a “documentary” ?</li> <li>● How does expanding material choices for compositions expand opportunities for narrative expression?</li> <li>● How does a personal perspective translate into something more universal in a composition?</li> <li>● What responsibility does an artist have with the truth?</li> <li>● How can I use my sketchbook to expand ideas?</li> </ul>		<ul style="list-style-type: none"> <li>● Students will understand historic context for types of narratives</li> <li>● students will understand historic contexts for types of documentary (in art)</li> <li>● Students will understand elements used to create dynamic compositions</li> <li>● Students will understand skills related to the media they choose</li> </ul>	
Evidence of Learning			
<b>Formative Assessment:</b> <ul style="list-style-type: none"> <li>● classwork: materials skill sets, planning and reflection in sketchbook</li> <li>● homework: reading, viewing, reflection</li> <li>● individuated performance activities</li> <li>● Completed Projects</li> </ul>	<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>● critique (instructor &gt; student and whole class) of completed compositions and skill sets</li> <li>● reflection (rubric) on completed tasks and projects</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● various paints, pencils, charcoals, etc</li> <li>● canvas, specialty papers, drawing paper</li> <li>● other/various</li> <li>● digital media, camera/phone camera</li> <li>● contemporary and art historical references and texts</li> </ul>	

### Unit 4 : Parallelisms, Intersections, and Transpositions

**Unit Summary:** In this unit, students explore originality, authenticity, idea generation/genesis as a process which necessarily recognizes media culture, exposure to unoriginal ideas, memes, and cultural appropriation as foundations for contemporary artmaking.

**Students will** make artwork as a means to engage with critical questioning of construction, composition, creation. Central to this trajectory will be working with found objects, within tight creative constraints, and other challenges as related to “who owns an idea?”.

Students will create a small number of higher level, portfolio and/or show-ready artworks in this unit.

### Standards/Core Ideas/Performance Expectations

Creating	1.5.12adv.Cr1b 1.5.12adv.Cr2b 1.5.12adv.Cr2c 1.5.12adv.Cr3a	<p>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.</p> <p>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.</p> <p>Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p> <p>Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.</p>
Responding	1.5.12prof.Re7a 1.5.12acc.Re7a 1.5.12adv.Re8a	<p>demonstrate connection between student ideas and concepts present in the wider art world</p> <p>recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments</p>

		Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
Connecting	1.5.12prof.Cn10a 1.5.12acc.Cn10a 1.5.12adv.Cn11a	demonstrate use of sketchbooks as meaningful tool in process of ideating  utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking  Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
Presenting	1.5.12acc.Pr5a  1.5.12acc.Pr4a	Evaluate readiness of the completed artwork for display in a specific place, juried show, or in conjunction with other student works  Analyze, select work and critique personal artwork for a collection or portfolio

Unit Essential Questions		Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● How does expanding material choices for compositions expand opportunities for expression?</li> <li>● How does my perspective translate in my composition?</li> <li>● What impact does light and shade have on my compositions?</li> <li>● How can I use my sketchbook to expand ideas?</li> <li>● What role does color play in evoking emotions with my art?</li> </ul>		<ul style="list-style-type: none"> <li>● Students will understand the different types of perspectives</li> <li>● Students will understand how to create interesting balanced space in a composition</li> <li>● Students will understand skills related to the media they choose</li> <li>● Students will continue to build on color theory knowledge</li> <li>● Students will continue to build upon their knowledge of value, light and shade</li> <li>● Students will continue to build spatial relationships</li> </ul>	
Evidence of Learning			
<b>Formative Assessment:</b> <ul style="list-style-type: none"> <li>● classwork: materials skill sets, planning and reflection in sketchbook</li> <li>● homework: practice of incremental skills</li> </ul>	<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>● critique (instructor &gt; student and whole class) of completed compositions and skill sets</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● various paints, pencils, charcoals, etc</li> <li>● canvas, specialty papers, drawing paper</li> <li>● other/various</li> </ul>	

<ul style="list-style-type: none"> <li>● performance activities &amp; benchmarks in specific materials use and handling</li> <li>● Completed Projects</li> </ul>	<ul style="list-style-type: none"> <li>● reflection (rubric) on completed tasks and projects</li> </ul>	<ul style="list-style-type: none"> <li>● digital camera/phone camera</li> <li>● instructor created skills tutorials</li> <li>● contemporary and art historical references and texts</li> <li>● finished examples</li> </ul>
--	---	---

### Unit 5: Finishing, Displaying and Marketing Your Work

**Unit Summary:** In the whole course of 2D Artmaking, students experience art preparation, history, analysis, critique, making, and complete this cycle with preparing a work for show and market.

**Students will** learn how to finish, prepare, and anticipate types of value for their work and various showing and displaying opportunities within and outside the school community. Students will also learn how to photograph their artwork and create a portfolio of finished artworks which represents promise and practice.

### Standards/Core Ideas/Performance Expectations

Creating	<p>1.5.12pof.Cr1 a</p> <p>1.5.12acc.Cr1b</p> <p>1.5.12acc.Cr2a</p> <p>1.5.12adv.Cr2a</p>	<p>Use multiple approaches to begin creative endeavors</p> <p>Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works or art and design</p> <p>Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form</p> <p>Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept.</p>
----------	--	---



<b>Formative Assessment:</b> <ul style="list-style-type: none"> <li>●classwork: planning and reflection for and of show opportunities in sketchbook</li> <li>●performance activities &amp; benchmarks in show specific tools eg. matte cutter, backing appears, archival quality of materials etc</li> </ul>	<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>● critique (instructor &gt; student and whole class)</li> <li>● reflection (rubric) on completed tasks and projects</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>●student artwork</li> <li>●recording capabilities</li> <li>●all the resources of the classroom</li> </ul>
--	--	---

**Section X: Unit Reflection**

The *Design and Visual Thinking (Honors) Instructional Team* must confer upon the completion of each instructional unit in the *Design and Visual Thinking (Honors) Curriculum* and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the *Unit Reflection Form*. Completed *Unit Reflection Forms* must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Design and Visual Thinking (Honors) Curriculum*.

Lesson Activities:	Strongly	Moderately	Weakly
<b>Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;</b>			
<b>Are challenging and require higher order thinking and problem solving skills;</b>			
<b>Allow for student choice;</b>			
<b>Provide scaffolding for acquiring targeted knowledge/skills;</b>			
<b>Integrate global perspectives;</b>			
<b>Integrate 21<sup>st</sup> century skills;</b>			
<b>Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;</b>			
<b>Are varied to address different student learning styles and preferences;</b>			
<b>Are differentiated based on student needs;</b>			

<b>Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;</b>			
<b>Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;</b>			
<b>Provide opportunities for student reflection and self-assessment;</b>			
<b>Provide data to inform and adjust instruction to better meet the varying needs of learners;</b>			