

## Rumson-Fair Haven Regional High School

**Course:** *Foundations of Art II*

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

**Supervisor:** Seth Herman

**Board Approval:** August 2023

**Revision Approval:** November 2023

### **Section I: Course Description**

*Foundations of Art II* is a semester course intended to build upon competencies learned in *Foundations of Art I*. Expanding upon core visual vocabulary, skills, and media, students will engage in projects that elicit thoughtful responses in an increasingly individual manner. This approach encourages students to develop a personal viewpoint and personal creative expression which is the end product of sustained planning, process, reflection and redirection. Each unit in *Foundations of Art II* will additionally be tied to exploration of an art historical moment, artist or set of artists, with the intention of connecting the practice of art to its history and critical viewpoints while becoming proficient in a specific media.

### **Section II: NJSLs: New Jersey Student Learning Standards/Learning Objectives**

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
  - o The NJSLs-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **2016 English Language Arts Companions for Grades 09-10 (History, Social Studies, Science and Technical Subjects):**
  - o The ELA Standards were revised in 2016, with the recommendations of teams of teachers, parents, administrators, supervisors and other stakeholders and reflect the strong beliefs that, "...Literacy must be recognized and guided in content areas so that students recognize the academic vocabulary, media representations, and power of language inherent in the work of scholars and experts..."
3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**
  - o "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:**
  - o "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."  
**\*Climate Change:** The state of New Jersey has mandated instruction in, "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."
5. **\*Amistad Law: N.J.S.A. 18A 52:16A-88:**
  - o The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: "Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students."
6. **\*Holocaust Law: N.J.S.A. 18A 35-28:**
  - o The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: "Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens."
7. **\*LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**

- o 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.”
8. \*[Asian American and Pacific Legislation: N.J.S.A 4021/A6100:](#)
    - o The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
  9. 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 *Foundations of Art II* curriculum 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.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for Visual and Performing Arts](#) Courses chart.

**Section IV: Preparation for Standardized Testing**

This *Foundations of Art II* curriculum is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

**Section V: Curriculum Pacing Guide**

Curriculum Pacing Guide	
Course Title: <i>Foundations of Art II</i>	Grade Level: 9-12
Unit I: Perspective & Creating Spatial Relationships	Weeks 1-6
Unit II: Portraits & Figures	Weeks 7-13
Unit III: Printmaking & Multiples, Mixed Media & Collage	Weeks 14-20

**Section VI: Primary Texts and Year Long Instructional Resources**

The following texts and instructional resources are employed for all students in *Foundations of Art II*:

- Google Classroom and Google Education resources
- RFH Learning Commons
- Art 21, and various PBS art education resources
- Various online Museum resources: The Met, The Brooklyn Museum, Tate, Whitney, Getty, British Museum

**Section VII: Grading Formula and Assessment Modes**

Marking period grades in *Foundations of Art II* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Foundations of Art II* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the *Foundations of Art II* instructional team to inform future learning and to measure student growth.

**Section VIII: Unit Templates**

The following unit templates have been established for the *Foundations of Art II* curriculum by the Fine Art instructional team:

Unit I: Perspective & Creating Spatial Relationships		
<b>Unit Summary</b>		
The purpose of this unit is to develop perspectival skills and rendering through projects that engage multiple arts competencies. Students will engage with many aspects of perceiving perspective/spatial relationships in order to render objects and space with accuracy. Skills and media from <i>Foundations of Art I</i> will be requisite to the practice and implementation of one- and two-point perspective (ie color theory, paint media).		
<b>Standards/Core Ideas/Performance Expectations/Progress Indicators</b>		
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Foundations of Art II</i> :		
<ul style="list-style-type: none"> <li>● 2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12               <ul style="list-style-type: none"> <li>○ Anchor Standards 1-2, 7, 8, 9, 10                   <ul style="list-style-type: none"> <li>■ 1.5.12acc.Cr2a, 1.5.12acc.Re7a-b, 1.5.12acc.Re8a, 1.5.12prof.Re9a, 1.5.12acc.Cn10a, 1.5.12acc.Cr1b</li> </ul> </li> </ul> </li> <li>● 2020 New Jersey Student Learning Standards: Computer Science and Design Thinking               <ul style="list-style-type: none"> <li>○ 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1</li> </ul> </li> <li>● 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills               <ul style="list-style-type: none"> <li>○ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1</li> </ul> </li> </ul>		
<b>Unit Essential Questions</b>	<b>Unit Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>● How do artists define interior and exterior spaces?</li> <li>● How do spatial relationships change the way a viewer interacts with a piece?</li> </ul>	<ul style="list-style-type: none"> <li>● Spatial relationships in artworks are a result of multiple factors, including accuracy in perspectival rendering.</li> <li>● Understanding interior and exterior spaces rely on accurate light, value, color, and line information.</li> <li>● Artists can manipulate space and perspective in various ways, changing viewer perception and understandings.</li> </ul>	
<b>Evidence of Learning</b>		
<b>Formative &amp; Alternative Assessments:</b>	<b>Benchmark &amp; Summative Assessments:</b>	<b>Resources Needed:</b>
<ul style="list-style-type: none"> <li>● Classwork: regular informal evaluation of progress in implementing elements and principles of art as pertains to three dimensional exploration</li> <li>● Sketchbook Skill Sets: modeling and material technique exercises</li> <li>● Individual student check-ins with teacher</li> </ul>	<ul style="list-style-type: none"> <li>● Benchmark Critique (instructor &gt; student and whole class)</li> <li>● Benchmark Reflection (rubric) on completed tasks and projects</li> </ul>	<ul style="list-style-type: none"> <li>● Bas/low relief media: clay, sculpey, board and various additive materials</li> <li>● High relief media: ceramic clay, stone, other hard/reductive media</li> <li>● Tools specific to carving, filing, smoothing, grinding</li> </ul>

Unit II: Portraits & Figures
<b>Unit Summary</b>
The purpose of this unit is to explore the human form as an historic subject of art and develop an understanding of the connection to form and function of figurative representations and portraiture. Students will explore and develop competencies in human proportion, anatomical rendering, skeletal and musculature as influencing aesthetics. Students

will pair those explorations with practice of rendering individual anatomical features of the face, hands, and portions of the figure that are perceived as “difficult” or “perplexing”.

### Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Foundations of Art II*:

- 2020 *New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
  - Anchor Standards 1-2, 4, 7, 10
    - 1.5.12prof.Cr1a-b, 1.5.12prof.Cr2b, 1.5.12acc.Cr2a, 1.5.12acc.Pr4a, 1.5.12prof.Re7a, 1.5.12prof.Cn10a, 1.5.12adv.Re9a, 1.5.12acc.Cr1b
- 2020 *New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.IC.1, 8.2.12.ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1
- 2020 *New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1

#### Unit Essential Questions

- How does expanding material choices for compositions expand opportunities for expression?
- How does perspective translate in composition?
- What impact does light and shade have on compositions?
- How can sketchbook use expand ideas?
- What role does color play in evoking emotions with art?

#### Unit Enduring Understandings

- Artists use elements of art and principles of design to organize visual communication.
- Artists' works reflect the time period, geographic location, culture and other information through the creation of artworks.
- Portraiture has a unique place in our culture, and that differs from its use in other cultures.
- Artists choose from different materials to express themselves through their artwork.
- A sketchbook is a useful tool in the artistic process.
- Artists use color to evoke emotions from their audience.

### Evidence of Learning

#### Formative & Alternative Assessments:

- Classwork: regular informal evaluation of progress in implementing elements and principles of art as pertains to three dimensional exploration
- Sketchbook Skill Sets: modeling and material technique exercises
- Individual student check-ins with teacher

#### Benchmark & Summative Assessments:

- Class critique
- Self evaluations

#### Resources Needed:

- Skill sets
- Colored pencils
- Graphite
- Charcoal
- Pastels
- Various surfaces

### Unit III: Printmaking & Multiples, Mixed Media and Collage

#### Unit Summary

By engaging with the creation of identical multiples, printmaking skills and materials, students will build studio competencies with regards to specific media (ink, paper, plates) and shared studio spaces (shared larger equipment like printing presses). Students will investigate and create works that reflect proficiencies in texture, line, value, space, and composition. Advancing dialogue around the manipulation of media, students will also engage with layering, experimentation, mixing of media, and collage to express more complex compositional ideas. 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/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Foundations of Art II*:

- 2020 *New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
  - Anchor Standards 2, 7-10
    - 1.5.12acc.Cr2a, 1.5.12acc.Re7a-b, 1.5.12acc.Re8a, 1.5.12prof.Re9a, 1.5.12acc.Cn10a, 1.5.12adv.Re9a, 1.5.12acc.Cr1b
- 2016 *New Jersey Student Learning Standards: English Language Arts*

<ul style="list-style-type: none"> <li>○ <i>RL.9-10.7, RI.9-10.7</i></li> <li>● <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> <li>○ 8.1.12.IC.1, 8.2.12.IH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> <li>○ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1</li> </ul> </li> </ul>		
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>● What aesthetic qualities are reinforced with “show readiness”?</li> <li>● What are implied and actual values of art?</li> <li>● How do the existence of unique objects or multiples influence value?</li> <li>● What is the historic importance of diverging from “academy” or “high” art and unique art objects, versus intermingling of craft, folk, and other popular forms of artmaking?</li> </ul>	<ul style="list-style-type: none"> <li>● Finishing works includes not just conceptual completeness, but technical and material finishing.</li> <li>● Value consists of many aspects in an artwork.</li> <li>● Memorializing work through a portfolio is a reflective exercise.</li> <li>● Art shows and displays influence viewers.</li> <li>● Art shows and displays can influence the meaning of an individual artwork.</li> <li>● Multiples and printmaking are connected to traditional and nontraditional media, utilized across many eras and cultures.</li> <li>● Mixing media creates unpredictable results; artists value exploration and experimentation.</li> </ul>	
Evidence of Learning		
<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>● Classwork: regular informal evaluation of progress in implementing elements and principles of art as pertains to three dimensional exploration</li> <li>● Sketchbook Skill Sets: modeling and material technique exercises</li> <li>● Individual student check-ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</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>● Printing plates</li> <li>● Inks</li> <li>● Presses</li> <li>● Specialty papers</li> <li>● Adhesives</li> <li>● All media of the art room and show/display hardware</li> </ul>

**Section IX: Unit Reflection**

The Fine Arts instructional team must confer upon the completion of each instructional unit in the *Foundations of Art II* 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 *Foundations of Art II* curriculum.

Unit Reflection Form: <i>Foundations of Art II</i>			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			

Integrate 21 <sup>st</sup> century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

**Appendix**  
***Writing Instruction and the RFH Community***

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

**What types of writing situations should RFH students engage in?**

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core foci of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)