

## Rumson-Fair Haven Regional High School

**Course:** *Foundations of Art I*

**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 I* is a semester course intended to introduce tools, skills, concepts, principles, and a variety of media to students. Exploration is facilitated by a combined approach whereby the individual projects are the result of students employing a combination of new skill(s), media, and concept. 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 will focus on important concepts based on the elements and principles of art and design. Additionally, each unit will 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. Students who wish to continue the exploration of the elements and principles of art and design can enroll in *Foundations of Art II*.

### **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 Islanders 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 I* 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 I* 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	
<b>Course Title:</b> <i>Foundations of Art I</i>	<b>Grade Level:</b> (9-12)
Unit I: Line, Value & Composition	Weeks 1-6
Unit II: Color Theory-Colored Pencils & Pastels	Weeks 7-10
Unit III: Painting-Acrylics & Watercolor	Weeks 11-16
Unit IV: Form and Space-Investigating Three Dimensional Expression	Weeks 17-20

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

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

- 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 I* 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 I* 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 I* 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 I* curriculum by the Fine Art instructional team:

<b>Unit I: Line, Value &amp; Composition</b>	
<b>Unit Summary</b>	
The purpose of this unit is to introduce vocabulary, practices, and materials that enable a student to express ideas visually and to develop confidence in drawing a variety of subjects on a number of surfaces. Exercises cultivate skills such as: determining/designing and planning composition, rendering geometric shapes, depicting perspective and three dimensional illusion, fashioning light, shade, proportion, scale, surface and textures as well as arranging still life compositions.	
<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>Line, Value and Composition</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, 4, 7, 10                   <ul style="list-style-type: none"> <li>■ 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</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>● What are the elements of art?</li> <li>● What is line in art?</li> <li>● What is value?</li> <li>● In what ways does “line” and “value” contribute to our understanding when engaging in visual analysis?</li> <li>● How has using line changed over (art historical) time?</li> <li>● How do artists and designers learn from trial and error?</li> <li>● How do artists develop their work?</li> <li>● What procedures do we follow for accuracy, in service of our goals, and for health and safety?</li> </ul>	<ul style="list-style-type: none"> <li>● Through mark making and drawing, students will develop proficiency in skills (proportioning and drawing to scale) as they implement ideas in unique artworks.</li> <li>● By manipulating various types of line and value, students will develop understanding of the steps and processes both to plan and create a balanced composition.</li> <li>● Through exploration, students will view and recall art historical references that pertain to line and value.</li> <li>● Evaluative criteria can be used at all steps in the artmaking process: including idea generation/conceptualization, art discussion and critique.</li> <li>● Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.</li> </ul>
<b>Evidence of Learning</b>	

<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>• Classwork: regular informal evaluation of progress in implementing elements of art</li> <li>• Sketchbook Skill Sets: line, value, shading, light and shape</li> <li>• Individual student check-ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Class critique (Benchmark)</li> <li>• Self evaluations (Benchmark)</li> <li>• Project Work (Benchmark)</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>• Skill sets by instructor</li> <li>• Sketchbooks</li> <li>• Various pencils / graphite</li> <li>• Various papers / surfaces</li> <li>• Erasers and resists</li> </ul>
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## Unit II: Color Theory-Colored Pencils & Pastels

### Unit Summary

The purpose of this unit is to introduce the vocabulary, systems, and relationships of color in and across media. Exploring the fundamentals of color theory through direct practice, students will learn all aspects of how to mix color, apply color and terminology that is associated with color as it pertains to artmaking. A practicum of creating a complete color wheel will help students to develop understanding and apply those color calculations to composition. Students will explore both colored pencil as a media, as well as chalk and oil pastel. Students will explore color composition as a critical form of visual communication.

### 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 I*:

- 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
- 2020 *New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 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
- 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

- What does the color wheel do and organize? As a tool, how does it help artists in the creation of artworks? Why is it so important?
- What vocabulary is associated with color?
- How can I build upon my prior knowledge in value with color?

### Unit Enduring Understandings

- Decision making happens at a multitude of places when working in color.
- Methods and processes are impacted by color choices.
- Color influences viewers.
- Colors are often organized in a color wheel.
- Artists use the color wheel and associated vocabulary to create and talk about artworks.
- Line and value are building blocks on which color theory(ies) can be implemented.
- Colored media vary in behaviors.
- Color can influence meaning.
- Color holds specific information depending on time period/art historical era.

### 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</li> <li>• Sketchbook Skill Sets: color wheel, scales, mark-making in various (dry) color media</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>• Self assessments</li> <li>• Class critiques</li> <li>• Project Work</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>• Skill sets</li> <li>• Colored pencils</li> <li>• Sketchbooks</li> <li>• Pastels</li> <li>• Various surfaces</li> </ul>
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<ul style="list-style-type: none"> <li>Individual student check-ins with teacher</li> </ul>		
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### Unit III: Painting-Acrylics & Watercolor

#### Unit Summary

The purpose of this unit is to introduce painting as a skill, and both watercolor and acrylic as media. Students will build upon their prior knowledge and show appropriate choices and decision making in their project planning. Students will explore the purpose of painting, why/how it is an appropriate method for creative expression, and how it differs both as finished product and in reception by viewers (in critique and when displayed). Exercises using painting techniques will help students to develop understanding and apply that to composition. Students will understand opaque media such as acrylic paint, as well as transparent media such as watercolor. Students will have the opportunity to explore compositions and explore layering, texture, movement and balance.

#### 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 I*:

- 2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12
  - Anchor Standards 1, 3, 4, 6, 7, 9
    - 1.5.12acc.Cr1a, 1.5.12prof.Cr1b, 1.5.12acc.Cr3a, 1.5.12adv.Cr3a, 1.5.12acc.Pr4a, 1.5.12acc.Pr6a, 1.5.12acc.Re7b, 1.5.12acc.Re8a, 1.5.12acc.Re9a
- 2020 New Jersey Student Learning Standards: English Language Arts
  - RL.9-10.7, RI.9-10.7
- 2020 New Jersey Student Learning Standards: Computer Science and Design Thinking
  - 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
- 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

- What skills are necessary to paint?
- How do I choose the best paint media for my project and what inherent characteristics of paint media influence those decisions?
- How can I use my previous knowledge in color and apply it to paint as a media?
- How do I create and/or manipulate dimension, space, and value in paintings?

#### Unit Enduring Understandings

- Watercolor and acrylic paints behave differently and can be used judiciously for specific outcomes.
- Brush skills and techniques influence perceptions of the artwork.
- Color theories influence artistic and paint media decisions.
- Aesthetics are influenced by student selection and application of appropriate painting techniques.
- Assimilating new media (paint) knowledge into an expanding toolbox and vocabulary is critical to decision making during the creative process.
- Painting is a contemporary practice with a long history, and work is created as a result of and/or in connection with that history.

#### Evidence of Learning

##### Formative & Alternative Assessments:

- Classwork: regular informal evaluation of progress in implementing elements and principles of art
- Sketchbook Skill Sets: paint technique boards; value scales, mark-making in various (wet) color media
- Individual student check-ins with teacher

##### Benchmark & Summative Assessments:

- Class critique
- Self evaluations
- Project Work

##### Resources Needed:

- Watercolor paint
- Acrylic paint
- Brushes
- Watercolor paper
- Canvas or masonite boards

### Unit IV: Form and Space-Investigating Three Dimensional Expression

#### Unit Summary

The purpose of this unit is to introduce form and space as it pertains to art, especially in the translation of two dimensional objects/shapes to three dimensional objects, forms, and space. Students will use prior knowledge and apply it to creating artwork that demonstrates spatial awareness. Exploration of media/materials germane to three dimensional expressions will be fundamental to artistic/individual student choices, and influence the language used in planning, visual analysis, and critique. Exercises connecting sketching, planning, and modeling will help students to develop understanding and apply that to three dimensional composition. Students will develop introductory but operational understandings through projects of concepts “in the round”, “scale”, “proportion”, and “relief”.

#### 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 I*:

- 2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12
  - Anchor Standards 2, 7, 8, 9, 10
    - 1.5.12acc.Cr2a, 1.5.12acc.Re7a-b, 1.5.12acc.Re8a, 1.5.12prof.Re9a, 1.5.12acc.Cn10a
- 2020 New Jersey Student Learning Standards: Computer Science and Design Thinking
  - 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
- 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 making 3D artwork influence the ways you relate to creative expression?
- How does scale influence our experience of the world?
- How does materiality impact our experience of artwork(s)?
- How does sculptural/3D artwork engage people in their surroundings?

#### Unit Enduring Understandings

- Works of art can begin and be planned in 2D and executed as 3D forms.
- Planning works for 3D can happen in 2D and via modeling.
- Sculpture encompasses assembly, composition, high and low relief, and is a highly manipulable category of visual expression.
- Practice in multiple materials/media leads to wider 3D choices and proficiencies.
- Sculpture has a significant history in art and craft; with unique approaches and traditions across the globe.
- Conceptualizing for three dimensions relies upon a working vocabulary in elements and principles of art.
- Thorough planning processes are a strong foundation for participating in visual analysis for self-evaluation and visual analysis of other (student and beyond) works.

#### 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; demonstration of appropriate media choices, assembly, formation, reductive and additive methods, as well as tool use
- Individual check-ins with teacher

##### Benchmark & Summative Assessments:

- Class critique
- Self evaluations
- Project Work

##### Resources Needed:

- Bas/low relief media: clay, sculpey, board and various additive materials
- High relief media: ceramic clay, stone, other hard/reductive media
- Tools specific to carving, filing, smoothing, grinding

#### **Section IX: Unit Reflection**

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

<b>Unit Reflection Form: <i>Foundations of Art I</i></b>			
<b>Lesson Activities:</b>	<b>Strongly</b>	<b>Moderately</b>	<b>Weakly</b>
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)