Rumson-Fair Haven Regional High School

Course: *Graphic Design I*
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Board Approval: August 2023
Revision Approval: November 2026

Section I: Course Description

Graphic Design I focuses on the development of the student's graphic design skills and creativity in our state-of-the-art Apple iMac computer lab. Students will learn how to use Adobe Photoshop, Illustrator, and InDesign to create products such as logos, book covers, album covers, movie posters, magazine advertisements, and web banners, among many others. Students will also spend class time learning about graphic design principles and applying those principles to their projects. Students will learn how to critique each other's projects and use those critiques to further enhance their work.

Section II: NJSLS: New Jersey Student Learning Standards/Learning Objectives

1. **2020 New Jersey Student Learning Standards – *Computer Science and Design Thinking:***
    - "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."
2. ***2023 New Jersey Student Learning Standards English Language Arts:***
    - "A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. …Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace."
3. ***2020 New Jersey Student Learning Standards – Visual and Performing Arts***
    - 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.
4. ***Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLS:***
    - "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."
5. ***2020 Career Readiness, Life Literacies, and Key Skills Standards (9.2 and 9.4):***
    - "Rapid advancements in technology and subsequent changes in the economy have created opportunities for individuals to compete and connect on a global scale. In this increasingly diverse and complex

world, the successful entrepreneur or employee must not only possess the requisite education for specific industry pathways but also employability skills necessary to collaborate with others and manage resources effectively in order to establish and maintain stability and independence. This document outlines concepts and skills necessary for New Jersey's students to thrive in an ever-changing world. Intended for integration throughout all K–12 academic and technical content areas, the New Jersey Student Learning Standards- Career Readiness, Life Literacies, and Key Skills (NJSLS-CLKS) provides the framework for students to learn the concepts, skills, and practices essential to the successful navigation of career exploration and preparation, personal finances and digital literacy."

- **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."

6. ***Amistad Law: N.J.S.A. 18A 52:16A-88:***
   - 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:***
   - 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:***
   - 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:***
   - 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 *Graphic Design 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 in the Modifications/Accommodations for Technology and Design Courses chart.

Section IV: Preparation for Standardized Testing

Instruction in *Graphic Design I* 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: *Graphic Design I*	**Grade Level:** 9-12
Unit I: History of Art and Design	Weeks 1-2
Unit II: Types of Balance	Weeks 3-5
Unit III: Photoshop Basics	Weeks 6-8
Unit IV: Principles of Design	Weeks 9-11
Unit V: Typography	Weeks 12-14
Unit VI: Color Theory	Weeks 15-17
Unit VII: Project Portfolio	Weeks 18-20

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed in *Graphic Design I*:

- *Adobe CC Educational Suite*
- *Autodesk Fusion*
- *Google Classroom*

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Graphic Design I* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Graphic Design I* vary greatly in format, and 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 *Graphic Design 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 *Graphic Design I* curriculum by the *Graphic Design I* instructional team:

Unit I: History of Art and Design

Unit Summary

Beginning Graphic Design students should have a firm understanding of the history of art and design before making their art and design. Students should also understand how digital citizenship is important to every designer, especially the concept of copyright and fair use. An emphasis on creative problem solving, or "design thinking," should be established early so that students develop good habits concerning research, sketching, and idea development. Students will also research how art and design developed over the last 2000 years to the present day. Students will be encouraged to emulate and be inspired to use these various art and design techniques developed over the years.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• Why is understanding the history of art and design important to a student in Graphic Design? • Why is digital citizenship important in graphic design? • Why is "Design Thinking" important? • Why is archiving work important in graphic design?	• An understanding of art and design has developed over the years, and being able to call on these various periods of art and design is necessary to synthesize their creative voice and style. • Digital citizenship includes the norms of appropriate, responsible technology use, especially copyright and fair use. • "Design thinking" is a methodology that helps people understand and develop creative solutions to specific design challenges. • Archiving art and design work helps document ideas, research, innovations, skills, and work processes.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows • Design Thinking and Process Assignment • Individual student check-ins with the teacher	• History of Art and Design group presentations (Benchmark)	• Computer • Internet Access • Big screen TV to display presentations

Unit II: Types of Balance

Unit Summary

One of the most important design principles is balance. In this unit, we will explore the four different types of balance (symmetrical, asymmetrical, radial, and crystallographic), and students will create designs using each of these types of balance. There will be various exercises where students will research the different types of balance on the Internet and use these examples as inspiration and a roadmap.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*

- 1.2.12prof.Cr1a -d, 1.2.12acc.Cr1a-d, 1.2.12prof.Cr2a-c, 1.2.12acc.Cr2a-c, 1.2.12prof.Cr3a-b, 1.2.12acc.Cr3a -c, 1.2.12prof.Pr4a, 1.2.12acc.Pr4a
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• What are the four different types of balance? • How can a concept be developed using the design thinking process? • How can students create designs using each of the four types of balance?	• The four types of balance are symmetrical, asymmetrical, radial, and crystallographic. • A concept can be developed by brainstorming, sketching, researching, experimenting, and problem-solving before developing their final balance designs. • Designs can be created by viewing examples of the types of balance and then using the design thinking process to create a design using that type of balance.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows • Project reflections and critiques • Key Terms Definitions and Sentences • Individual student check-ins with the teacher	• Symmetrical Design Project (Benchmark) • Asymmetrical Design Project • Radial Design Project • Crystallographic Design Project • Key Terms 1 Test (Benchmark)	• Adobe CC Suite • Computer/Internet Access

Unit III: Photoshop Basics

Unit Summary

Students will learn how to use Adobe Photoshop to apply special effects to their various design projects. Layer masks, layer styles, layer blending modes, and filters will all be explored. Projects will be given where students will learn these important technical design skills. These skills are important to learn now since they will be used throughout the rest of the course and in *Graphic Design II*.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.2.12prof.Cr1a -d, 1.2.12acc.Cr1a-d, 1.2.12prof.Cr2a-c, 1.2.12acc.Cr2a-c, 1.2.12prof.Cr3a-b, 1.2.12acc.Cr3a -c, 1.2.12prof.Pr4a, 1.2.12acc.Pr4a, 1.2.12prof.Re7a-b, 1.2.12acc.Re7a -b, 1.2.12prof.Re8a, 1.2.12acc.Re8a, 1.2.12prof.Cn11a-b, 1.2.12acc.Cn11a-b
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• Why is it important to learn technical design skills in Adobe Photoshop? • How will students use layer masks in projects? • How will students use layer styles in various projects? • How will students use layer blending modes in their design? • How will students use filters in their projects?	• Technical design skills will create interesting project concepts and cutting-edge effects. • The layer mask tool can be used to isolate certain parts of a design to apply effects. • Creating graphics using layer styles will add drop shadows, outer glows, strokes, and other effects to type and images. • Using layer blending modes will allow students to learn how to blend various images in a design. • By using the Filter Gallery and other filters in the Filter menu, images can be enhanced.

• Who are some LGBTQ+ artists who have made contributions to art and design?	• Andy Warhol was a famous LGBTQ+ artist in the 1950s-1980s in NYC. Many others came before and have come since.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows • Project reflections and critiques • Individual student check-ins with teacher	• Album Cover Project • Week of Respect Project • Book Cover Project • Movie Poster Project • Andy Warhol Project	• Adobe CC Suite • Computer/Internet Access

Unit IV: Principles of Design

Unit Summary

The principles of design and elements of art are most important for graphic design students to understand, evaluate, and synthesize with their projects. Students will research the six principles of design and will be able to identify designs that incorporate these design principles. Students will create a project showcasing each of the principles.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.2.12prof.Cr1a -d, 1.2.12acc.Cr1a-d, 1.2.12prof.Cr2a-c, 1.2.12acc.Cr2a-c, 1.2.12prof.Cr3a-b, 1.2.12acc.Cr3a -c, 1.2.12prof.Pr4a, 1.2.12acc.Pr4a, 1.2.12prof.Re9a, 1.2.12acc.Re9a, 1.2.12prof.Cn10a-b, 1.2.12acc.Cn10a -b
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• How do students create a design using contrast? • How do students create a design using repetition? • How do students create a design using alignment? • How do students create a design using proximity/unity? • How do students create a design using white space? • Why is it important to write critiques of classmates' work and write self-reflections of your work?	• Contrast is a design principle where two elements are completely different from one another (ie., white/black, big/small, squares/circles, etc.). Examples of contrast will be viewed, and a design project will be completed incorporating this principle. • Repetition is a design principle where an element is repeated in a design. Examples of repetition will be viewed, and a design project will be completed incorporating this principle. • Alignment is a design principle that focuses on how elements are displayed on a page (ie., center, left, or right aligned). Examples of alignment will be viewed, and a design project will be completed incorporating this principle. • Proximity/unity is how design elements near each other are perceived as related, while elements spaced apart are perceived as belonging to separate groups. Examples of proximity/unity will be viewed, and a design project will be completed incorporating this principle. • White space is any blank or empty space surrounding all the other elements. Examples of white space will be viewed, and a design project will be completed incorporating this principle. • By providing critiques of classmates' work and self-reflections, design thinking and the design principles will be reinforced.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows	• Contrast Design Project	• Adobe CC Suite • Computer/Internet Access

• Project reflections and critiques • Key Terms Definitions and Sentences • Individual student check-ins with teacher	• Repetition Design Project • Alignment Design Project • Proximity/Unity Project • White Space Design Project • Key Terms #2 Test	• Key Terms #2 Test

Unit V: Typography		
Unit Summary		
Students will be presented with a series of design challenges that involve using type to create visual and design solutions. Students will learn about the study of type and how to effectively use type in a design layout. Various projects will be used to accomplish these tasks, and students will be required to share out their work upon project completion.		
Standards/Core Ideas/Performance Expectations		
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Graphic Design I:* • *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking* ○ 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2 • *2023 New Jersey Student Learning Standards: English Language Arts* ○ L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5. • *2020 New Jersey Student Learning Standards: Visual and Performing Arts* ○ 1.2.12prof.Cr1a -d, 1.2.12acc.Cr1a-d, 1.2.12prof.Cr2a-c, 1.2.12acc.Cr2a-c, 1.2.12prof.Cr3a-b, 1.2.12acc.Cr3a -c, 1.2.12prof.Pr4a, 1.2.12acc.Pr4a, 1.2.12prof.Pr5a-c, 1.2.12acc.Pr5a-c, 1.2.12adv.Pr5a-c, 1.2.12prof.Pr6a -b, 1.2.12acc.Pr6a-b, 1.2.12prof.Re7a -b, 1.2.12acc.Re7a-b, 1.2.12prof.Cn10a-b, 1.2.12acc.Cn10a-b • *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills* ○ 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2		
Unit Essential Questions	**Unit Enduring Understandings**	
• What are typefaces? • What are the different parts of a typeface anatomy? • What are serif and sans-serif fonts? • How do I use type to create images? • How do I use type to effectively convey a message?	• A typeface is a design of letters, numbers, and other symbols, to be used in printing or for electronic display. Most typefaces include variations in size, weight, slope, width, and so on. Each of these variations of the typeface is a font. • Different parts of typeface anatomy are the stem, crossbar, arm, and leg. The stem is the main vertical stroke in a letter. The crossbar is the horizontal stroke that connects two stems or other parts of a letter. The arm is the horizontal or diagonal stroke that doesn't connect to another stroke or stem. The leg is the diagonal or vertical stroke that is connected at one end but free at the other. • In typography, a serif is a small line or stroke regularly attached to the end of a larger stroke in a letter or symbol within a particular font or family of fonts. A typeface or "font-family" making use of serifs is called a serif typeface, and a typeface that does not include them is sans-serif. • A fun design challenge is to create images using only type. • Typefaces can convey a mood. By using the proper typeface, you can convey the proper mood for your design, conveying the intended message.	
Evidence of Learning		
Formative & Alternative Assessments: • Do Nows • Project reflections and critiques • Key Terms Definitions and Sentences • Individual student check-ins with teacher	**Benchmark & Summative Assessments:** • Typography Project • Type-Only Logo Project • Advertisement Project • Name Clipping Mask Project • *Climate Change PSA • Key Terms #3 Test	**Resources Needed:** • Adobe CC Suite • Computer/Internet Access • Key Terms #3 Test

Unit VI: Color Theory

Unit Summary

Along with the principles of design, color theory is one of the most important concepts to learn and implement into design. The color wheel will be used to understand the following concepts. Primary, secondary, and tertiary colors will all be explored and implemented into student projects. Analogous and complementary colors will also be explored and used in students' designs. Various projects will be used to accomplish these tasks, and students will be required to share out their work upon project completion.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.2.12prof.Cr1a -d, 1.2.12acc.Cr1a-d, 1.2.12prof.Cr2a-c, 1.2.12acc.Cr2a-c, 1.2.12prof.Cr3a-b, 1.2.12acc.Cr3a -c, 1.2.12prof.Pr4a, 1.2.12acc.Pr4a, 1.2.12prof.Re9a, 1.2.12acc.Re9a, 1.2.12prof.Cn10a-b, 1.2.12acc.Cn10a -b
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• What are the colors in a color wheel? • What are primary colors on a computer monitor? • What are secondary colors? • What are tertiary colors? • What are analogous and complementary colors?	• A color wheel has all of the colors of a color spectrum and shows the relationship between primary, secondary, and tertiary colors. Two primary colors create a secondary color, and two secondary colors create a tertiary color. • Primary colors are red, green, and blue. • Secondary colors are color combinations created by an equal mixture of two primary colors. On the color wheel, secondary colors are located between primary colors. According to the traditional color wheel, red and yellow make orange, red and blue make purple, and blue and yellow make green. If using an RGB color wheel, there's another set of secondary colors called additive colors: blue and green produce cyan, blue and red make magenta, and blue and yellow make green. • Tertiary colors are a combination of primary and secondary colors. Blue-green, blue-violet, red-orange, red-violet, yellow-orange, and yellow-green are color combinations you can make from color mixing. On a color wheel, tertiary colors are between primary and secondary colors. • Analogous colors are groups of colors that are next to each other on the color wheel. Red, orange, and red-orange are examples. Complementary colors are pairs of colors that, when combined or mixed, cancel each other out by producing a grayscale color like white or black. When placed next to each other, they create the strongest contrast for those two colors.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows • Project reflections and critiques • Key Terms Definitions and Sentences • Individual student check-ins with teacher	• Color Wheel Project • Analogous Colors Project • Color Grid Project • Complementary Colors Project • Analogous Colors Project • Mondrian Primary Color Project • Key Terms #4 Test	• Adobe CC Suite • Computer/Internet Access • Key Terms #4 Test

Unit VII: Project Portfolio

Unit Summary

After *Graphic Design I*, students will be required to organize and catalog their best projects from the semester. Students will write reflections for each piece and document all of the concepts and skills they learned throughout the semester. Students will be taught how it is essential for graphic designers to keep a portfolio of their work to display at a job interview or to gain new clients as freelance designers.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
  - 8.1.12.DA.2, 8.2.12.ED.1, 8.2.12.ED.4, 8.2.12.ED.5, 8.2.12.NT.1, 8.2.12.NT.2
- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.VL.11–12.3., RI.CI.11–12.2., W.IW.11–12.2., SL.II.11–12.2., SL.UM.11–12.5.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.2.12prof.Re7a -b, 1.2.12acc.Re7a-b, 1.2.12prof.Re9a, 1.2.12acc.Re9a, 1.2.12prof.Cn10a-b, 1.2.12acc.Cn10a-b
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.6, 9.2.12.CAP.8, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CT.1, 9.4.12.CT.2, 9.4.12.DC.3, 9.4.12.DC.7, 9.4.12.TL.1, 9.4.12.TL.3, 9.4.12.TL.4, 9.4.12.IML.1, 9.4.12.IML.2

Unit Essential Questions	Unit Enduring Understandings
• What is a design portfolio? • Why is it important to keep a design portfolio? • How do I show all of the design concepts that I learned this semester?	• A design portfolio is used by design students and professionals to display their best work to obtain a job or for recognition. • By keeping a current design portfolio, a designer can obtain a design job if the opportunity presents itself. • By writing a reflection for each design in your portfolio, you can display knowledge of the design principles and concepts and your design thinking process when creating the design.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Do Nows • Project reflections and critiques • Key Terms Definitions and Sentences • Individual student check-ins with teacher	• Design Portfolio • Key Term #5 Test	• Adobe CC Suite • Computer/Internet Access • Key Terms #5 Test

Section IX: Unit Reflection

The *Graphic Design I* instructional team must confer upon the completion of each instructional unit in the *Graphic Design 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 complementary list of suggested modifications to the curriculum.

Unit Reflection Form: *Graphic Design 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 21st 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)