Rumson-Fair Haven Regional High School

Course: *Portfolio and Design Honors*
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Section I: Course Description

Portfolio and Design Honors is an intensive studio course designed for serious art students intending to pursue higher education in the visual arts or those seeking to master college-level technical skills. Mirroring the expectations of a college-level drawing and painting curriculum, this course moves beyond simple assignments toward a focus on individual voice, technical mastery, and conceptual depth. Students will be challenged to transition from "making projects" to "developing a body of work." Central to this course is the documentation of the creative journey; students are required to maintain a professional-grade sketchbook that serves as a laboratory for visual thinking, research, and experimentation. This course is designed to bridge the gap between high school art and the rigorous expectations of a college-level foundation program. It emphasizes the "process-over-product" mentality that admissions officers and the College Board look for.

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

1. ***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.
2. ***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."
3. ***Standard 9.4 (Life Literacies and Key Skills)* of the *2020 NJSLS*:**
    - "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."
4. ****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."
5. ****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."
6. ****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."

7. ***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."
8. 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 *Portfolio and Design Honors* 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 Multi Language Learners (MLL) 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.

Section IV: Preparation for Standardized Testing

Instruction in *Portfolio and Design Honors* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT,* and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: *Portfolio and Design Honors*	**Grade Level:** *11-12*
Unit I: Observations, Oil Painting, Sketchbook	Weeks 1-12
Unit II: Self Portraits, Observations/Portfolio Development	Weeks 13-24
Unit III: Altered Book, Observations/Portfolio Development	Weeks 25-26
Unit IV: Printmaking, Observations, and Exploring Mixed Media	Weeks 27-40

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed for all students in *Portfolio and Design Honors:*

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- YouTube
- Art History Texts and Google for Reference Images

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Portfolio and Design Honors* 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 *Portfolio and Design Honors* 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 *Portfolio and Design Honors* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

The following unit templates have been established for the *Portfolio and Design Honors* curriculum by the *Portfolio and Design Honors* instructional team:

Unit I: Observations, Oil Painting, Sketchbook	
Unit Summary	
In this unit, students will begin developing their fine art portfolio by creating numerous observational compositions that demonstrate a variety of media and skills. Students will be introduced to oil paint as a medium and create an original oil painting. Students will begin to use their sketchbook as a tool to work out the entire process for each piece of artwork they create. Students will use sketchbooks to research, thumbnail, and gather references. Students will only be creating original artwork in this unit and will only be using their own photographs for references.	
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 *Portfolio and Design Honors:* ● *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12* ○ 1.5.12 ACC.CN10A, 1.5.12PROF.CN10A, 1.5.12ACC.CR1A, 1.5.12PROF.PR4A, 1.5.12PROF.PR5A, 1.5.12ACC.RE7B, 1.2.12acc.Cr1a-d, 1.2.12acc.Cr2a-c, 1.2.12acc.Cr3a-c, 1.2.12acc.Pr4a, 1.2.12acc.Pr5a-c, 1.2.12acc.Pr6a-b, 1.2.12acc.Re7a-b, 1.2.12acc.Re8a, 1.2.12acc.Re9a, 1.2.12acc.Cn10a-b, 1.2.12acc.Cn11a-b ● *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	**Unit Enduring Understandings**
● What artwork is considered for a fine art portfolio? ● Why is fine art important, and how can it be used? ● How can sketchbooks be used to demonstrate an artist's process? ● How is a canvas stretched? ● What is oil painting? How is this different from other painting media?	● Creating high-level original portfolio artwork that demonstrates different perspectives, media, and compositional design is essential for a strong portfolio. ● Fine art portfolios can be used for both fine art programs or as a supplement to support college applications. ● It is essential to use a sketchbook for each piece of artwork created to demonstrate the artistic process. Each page should have research, brainstorming, thumbnails, references, and art historical connections. ● Artists must often prepare the materials on which they paint. Students will utilize the methods demonstrated by the instructor using stretcher bars, canvas, and gesso. ● Oil paint is a medium that requires mastery of a variety of techniques. Students will demonstrate color mixing and process, as well as complete an original painting that shows the understanding of techniques and color.
Evidence of Learning		
Formative & Alternative Assessments: ● Weekly Sketchbook Check ● Completed final artwork ● Individual critiques and check-ins with teacher ● Group critiques	**Benchmark & Summative Assessments:** ● Sketchbook Process (Benchmark) ● In Process Artwork Critique (Benchmark) ● Finished Artwork (Summative) ● Final Group Critique	**Resources Needed:** ● YouTube for reference videos ● YouTube: A Crash Course on How to Oil Paint ● MET Museum https://www.metmuseum.org/ ● Google Classroom ● https://www.theartstory.org/

Unit II: Self Portraits, Observations/ Portfolio Development
Unit Summary

In this unit, students will work on an original self-portrait demonstrating interesting perspective and expression. Students will experiment and build upon new media as well as media they have used in the past. Students will continue to use their sketchbook to work out the process and create more art that will be used in their portfolio.

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 *Portfolio and Design Honors:*

- *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
  - 1.5.12 ACC.CN10A, 1.5.12PROF.CN10A, 1.5.12ACC.CR1A, 1.5.12PROF.PR4A, 1.5.12PROF.PR5A, 1.5.12ACC.RE7B, 1.2.12acc.Cr1a-d, 1.2.12acc.Cr2a-c, 1.2.12acc.Cr3a-c, 1.2.12acc.Pr4a, 1.2.12acc.Pr5a-c, 1.2.12acc.Pr6a-b, 1.2.12acc.Re7a-b, 1.2.12acc.Re8a, 1.2.12acc.Re9a, 1.2.12acc.Cn10a-b, 1.2.12acc.Cn11a-b
- *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	Unit Enduring Understandings
• What is a self-portrait? Why is a self-portrait so important? • How can a sketchbook be used to demonstrate an artist's process? • How can an artist build upon media they really like? • What is important to include in a fine art portfolio? • How can revision be demonstrated in an artist's work? • Which historical self-portraits are influential and important? • What is observational art? Why is it important?	• A self-portrait is a historically relevant tool to develop oneself as an artist and to explore individual expression. • It is essential to use a sketchbook for each piece of artwork created to demonstrate the artistic process. Each page should have research, brainstorming, thumbnails, references, and art historical connections. • Developing artists need to create ideas and use media they have previously enjoyed, and also continue to work with it and demonstrate a high skill level with the chosen media. • Fine art portfolios are generally 15-20 original pieces of artwork that demonstrate multiple ideas and media. • Revision is an essential part of the artistic process. Artists should use a sketchbook to demonstrate the revision process, as well as participate in critiques to get feedback. • Developing artists should research art historical portraits from various time periods and use a sketchbook to observe and write about the characteristics. • Artists need to be able to create art from observations, such as still life and varying perspectives.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Weekly Sketchbook Check • Completed final artwork (both short- and long-term projects) • Individual critiques and check-ins with teacher • Group critiques	• Sketchbook Process • In-Process Artwork Critique • Finished Artwork (Summative) • Final Group Critique	• YouTube for reference videos • MET Museum https://www.metmuseum.org/ • Google Classroom • https://www.theartstory.org/

Unit III: Altered Book, Observations/ Portfolio Development

Unit Summary

In this unit, students will explore recycling a book to create a piece of art that is considered an "Altered Book". Students can explore working in either two-dimensional or three-dimensional media.

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 *Portfolio and Design Honors:*

- *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
  - 1.5.12 ACC.CN10A, 1.5.12PROF.CN10A, 1.5.12ACC.CR1A, 1.5.12PROF.PR4A, 1.5.12PROF.PR5A, 1.5.12ACC.RE7B
- *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	Unit Enduring Understandings

• What is the idea of an altered book? • How can a recycled book be used to create a finished piece of art? • How can a sketchbook be used to demonstrate the process? • How can an artist continue to grow their portfolio with observational compositions?	• Creating an altered book is a way to allow developing artists to explore the structure and content of books while also exploring their own artistic expression. • Developing artists may explore both two- and three-dimensional ideas with altered books by using a recycled book to create a finished piece of art. • Developing artists should use a sketchbook for each piece of artwork created to demonstrate the process. Each page should have research, brainstorming, thumbnails, references, and art historical connections with altered books and possibly sculptures. • Developing artists must explore numerous media and build upon previous skills. They should explore more advanced ways to create observational artworks such as perspective, reflections, and surfaces.

Evidence of Learning

Formative & Alternative Assessments:	**Benchmark & Summative Assessments:**	**Resources Needed:**
• Weekly Sketchbook Check • Completed final artwork • Individual critiques and check-ins with teacher • Group critiques	• Sketchbook Process • In-Process Artwork Critique • Finished Artwork (Summative) • Final Group Critique	• YouTube for reference videos • YouTube: A Crash Course on How to Oil Paint • MET Museum https://www.metmuseum.org • Google Classroom • https://www.theartstory.org/

Unit IV: Printmaking, Observations and Exploring Mixed Media

Unit Summary

In this unit, students will continue developing their fine art portfolio by creating numerous observational compositions that demonstrate a variety of media and skills. Students will be introduced to numerous printmaking techniques such as drypoint etching and gelli printing. Students will learn the process of making "prints" and creating editions. Students will continue to use their sketchbook as a tool to work out the entire process for each piece of artwork they create. Students will use sketchbooks to research, thumbnail, and gather references. Students will explore using more than one medium together to create mixed media art compositions.

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 *Portfolio and Design Honors:*

- *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
  - 1.5.12 ACC.CN10A, 1.5.12PROF.CN10A, 1.5.12ACC.CR1A, 1.5.12PROF.PR4A, 1.5.12PROF.PR5A, 1.5.12ACC.RE7B, 1.2.12acc.Cr1a-d, 1.2.12acc.Cr2a-c, 1.2.12acc.Cr3a-c, 1.2.12acc.Pr4a, 1.2.12acc.Pr5a-c, 1.2.12acc.Pr6a-b, 1.2.12acc.Re7a-b, 1.2.12acc.Re8a, 1.2.12acc.Re9a, 1.2.12acc.Cn10a-b, 1.2.12acc.Cn11a-b
- *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	Unit Enduring Understandings
• What is the printmaking process, and how does it differ from traditional painting and drawing? • How is value used when etching? • How can an artist's sketchbook be used to demonstrate the process? • How can an artist make more advanced observational compositions? • What is critique? Why is it important?	• A print can be reproduced in a series. This is a valuable skill for any artist who may pursue the commercial aspect of creating art. • Artists must use etching when printmaking since they do not have the luxury of being able to blend as they would with graphite or charcoal. • Developing artists should use a sketchbook for each artwork created to demonstrate the process. Each page should have research, brainstorming, thumbnails, references, and art historical connections. • There are several approaches that artists can use to develop advanced observational compositions, including creating ideas that build upon previous principles of art and design, taking personal photographs for reference, and using a variety of media and more advanced original ideas for observations. • Participating in group critiques and using proper vocabulary when talking about art allows students to give and receive proper feedback and ultimately improve their artwork.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Weekly Sketchbook Check • Completed final artwork • Individual critiques and check-ins with teacher • Group critiques	• Sketchbook Process • In Process Artwork Critique • Finished Artwork (Summative • Final Group Critiques (Summative)	• YouTube for reference videos • MET Museum https://www.metmuseum.org • Google Classroom • https://www.theartstory.org/

Section IX: Unit Reflection

The *Portfolio and Design Honors* instructional team must confer upon the completion of each instructional unit in the *Portfolio and Design Honors* curriculum and rate the degree 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 should be used by the instructional team for future modifications within the *Portfolio and Design Honors* curriculum.

Unit Reflection Form: *Portfolio and Design Honors*			
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 the 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 focus 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)