



# SCHOOL DISTRICT OF THE CHATHAMS CURRICULUM PROFILE



**CONTENT AREA(S):** Visual Art

**GRADE LEVEL(S):** 11-12

**COURSE:** Advanced Placement (AP) Drawing

**TIME FRAME:** Full Year (5 credits)  
180 days

## **I. Course Overview**

In a rigorous school environment, it is our goal to provide a welcoming atmosphere where students are free to create, take risks, and express themselves. Our visual art department aims to build a strong sense of community among our aspiring artists, making it comfortable to discuss one's own artwork, as well as the work of others in a safe, constructive environment. Strong emphasis on the elements and principles of art and design creates a foundation on which students build knowledge of art and art vocabulary, with which they can speak and critique intelligently and effectively, be it individually or collectively.

Artwork is encouraged to be aesthetically pleasing as well as conceptually strong. Using a wide range of techniques and media, students creating an AP Art & Design: Drawing portfolio are in search of the perfect balance of concept, innovation, design, craftsmanship, problem solving, and time management.

AP Art is a two-year program that requires the production of an extensive portfolio, with emphasis on quality and a topic of sustained investigation. Chatham High School offers the development of two AP Art portfolios, allowing students to select either a Drawing or 3D Art & Design emphasis. The curricula have been approved by the College Board's Advanced Placement Program and prepare students for the AP Drawing or AP 3D Art & Design portfolio submissions. Admission to the AP program is based on demonstrated interest, ability, and department recommendation. Students should have already taken the prerequisite courses, as indicated under the specific course strand, below. Because of the strenuous requirements of the AP curriculum, students interested in taking this program begin their portfolio in their junior year. In unique cases, with teacher recommendation, students may begin the portfolio as seniors.

Prerequisite: Pre-AP Drawing

## **II. Units of Study**

### **Unit 1: Materials, Processes, and Ideas (90 days)**

- The first half of the AP year is structured around the breakdown of the AP Art & Design Portfolio. Students are shown slides of complete portfolio sections and each student is given an AP poster as reference. The students are introduced to the AP Central website and asked to examine example portfolios. Conferences are held to personally assess the progress of the sustained investigation section from the previous year.

The instructor will initiate a series of high-level problem solving assignments that challenge the variety of drawing skills. Each assignment takes into consideration the need for each student to demonstrate a range of medium and technique.

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## **Unit 2: Sustained Investigation (45 days)**

The first part of the 2nd semester revolves around the completion of the Concentration section of the portfolio. Students prepare a presentation, which outlines their interests and plan for the concentration project. Teacher's within the art department review the proposal and make recommendations for further research regarding materials, historical reference, and technique. A critique schedule is set up and students give themselves incremental deadlines for completing their artwork.

## **Unit 3: Portfolio Development (45 days)**

During the final section of the second semester, students are focused on preparing the final elements for their portfolios. The selection pieces and digital images will be conducted and students will be executing the last pieces for the Sustained Investigation based on self-critique, writing, and teacher input. Individual appointments will be made with each student, so that the instructor may review the students' final collection of work.

## **III. Essential Questions**

### **Unit 1: Materials, Processes, and Ideas**

- Why do certain themes recur in works of art?
- What Principles of Design work best to demonstrate an artist's intention?
- How does experimentation and exploration lead to more creativity?
- How do critiques present multiple problem solving opportunities?

### **Unit 2: Sustained Investigation**

- How can a unified body of work by an artist be a road map to artistic growth and development?
- How can one best express their artistic vision in concept and media?
- What choices must an artist make before/during beginning a work?

### **Unit 3: Portfolio Development**

- How do the arts foster decision making and the ability to think creatively?
- How is imagination and fresh perspective fostered within an individual?
- Is it possible to interpret and express emotions through works of art?
- How does art encourage self expression?

## **V. Learning Objectives**

- Present a coherent thematic proposal of an intended sustained investigation project which outlines inspiration, interests and historical references, and includes two exploratory pieces of artwork related to the proposal.
- Engage teacher in obtaining resources pertinent to the sustained investigation theme.
- Execute works that satisfy Sustained Investigation requirements and demonstrate an evolution of an idea, a relationship to each other through a specific theme, progression in visual problem solving.
- Maintain production pace which is in line with critique schedule.

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- Critique artworks through writing, forums, and discussion.
- Revise and rework pieces based on self, peer, and instructor critique.
- Critically solve visual issues through informed decision making.
- Assess personal growth through verbal and written responses.
- Obtain original references with consideration to artistic integrity.
- Be presented with art historical reference pertinent to assignments.
- Become familiar with a range of techniques and mediums.
- Explore visual possibilities of line, color, shape, value, and texture,
- Exhibit work through the rotating “Featured AP Artist Display.”
- Critically solve visual problems with regards to composition, space and usage of picture planes.
- Demonstrate an understanding of the construction of the AP Drawing portfolio requirements.
- Create a collection of pieces that demonstrate synthesis of materials, processes, and ideas using drawing skills.
- Develop a plan for and execute a series of 15 pieces that satisfy the Sustained Investigation section of the portfolio, demonstrating practice, experimentation, and revision.
- Maintain records on the development of the portfolio through sketches and notes.
- Investigate potential postsecondary opportunities in the visual arts.

## NJSLS Visual Art Standards:

- 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
- 1.1.12.D.2 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
- 1.2.12.A.1 Determine how visual art have influenced world cultures throughout history.
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- 1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
- 1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
- 1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.
- 1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
- 1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.
- 1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

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- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
- 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- 1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
- 1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

## National Core Arts Standards

- VA:Cr1.1.1a Use multiple approaches to begin creative endeavors
- VA:Cr1.2.1a Shape an artistic investigation of an aspect of the present day life using a contemporary practice of art or design.
- VA:Cr2.1.1a Engage in making a work of art or design without having a preconceived plan.
- VA:Cr2.2.1a Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
- VA:Pr4.1.1a Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
- VA:Pr5.1.1a Analyze and evaluate the reasons and ways an exhibition is presented
- VA:Pr6.1.1a Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
- VA:Re.7.1.1a Hypothesize ways in which art influences perception and understanding of human experiences.
- VA:Re.7.2.1a Analyze how one's understanding of the world is affected by experiencing visual imagery.
- VA:Re.8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- VA:Re.9.1.1a Establish relevant criteria in order to evaluate a work of art or collection of works.
- VA:Cn10.1.1a Document the process of developing ideas from early stages to fully elaborated ideas.

## Technology Integration | NJSLS 8.1

- 8.1.12.A.3 Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.
- 8.1.5.D.1 Understand the need for and use of copyrights.
- 8.1.12.D.1 Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

## 21st Century Integration | NJSLS 9

- 9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.

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- 9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.
- 9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.
- 9.3.12.AR-AV.2 Demonstrate the use of basic tools and equipment.

## Career Ready Practices

- CRP1. Act as a responsible and contributing citizen..
- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence.

## Interdisciplinary Connections

- Language Arts (allegorical symbolism)
  - NJLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- Social Studies
  - 6.2.12.D.2.a Determine the factors that led to the Renaissance, the significance of the location of the Italian city-states as the center of the Renaissance, and the impact on the arts.
- Technology & Engineering
  - 8.2.12.B.1 The cultural, social, economic and political effects of technology
  - 8.2.12.C.1 The attributes of design.
  - 8.2.12.C.6 The role of troubleshooting, research and development, invention and innovation and experimentation in problem solving.
  - 8.2.12.B.1 Research and analyze the impact of the design constraints (specifications and limits) for a product or technology driven by a cultural, social, economic or political need and publish for review.
- Mathematics
  - G-MG.A.1 Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

## **V. Instructional Materials**

### Core Materials:

- [The Art of Education](#)
- [Incredible Art Lessons](#)
- [Google Arts & Culture \(Art Culture Resources\)](#)
- Teacher computer with Internet access and projector/Smart Board
- Document Camera
- Chromebooks/Computing Devices
- Drawing Easels
- Oil Pastels

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- Acrylic Paint
- Brushes
- Black and White Paper
- Sketch Paper
- Pencils
- Charcoal (white and black)
- Graphite Pencils (2H & 6B)
- Conte Crayon
- Markers
- Colored Pencils
- India Ink
- Micropens
- Illustration Board
- India Ink
- Pen Handles
- Pen Nibs
- Kneaded Eraser
- Light Box
- Masking Tape
- Newsprint (18 x 24)
- Large Portfolio Folders
- Transfer Paper
- Drawing Boards

## Supplemental/District Created Materials:

- AP Art & Design Resources
- AP Art & Design Rubrics

## **VI. Key Performance and Benchmark Tasks**

### Assessment Methods:

- Portfolio Development (80%)
  - Completion of assigned artwork, quality and quantity are considered
  - Graded as per student and teacher evaluated rubrics
  - Student documentation of progress and development of portfolio
- Critique and Discussion (15%)
  - Participation in class critiques and discussions on assigned readings
  - Sharing of and attention to new ideas and research related portfolio
- Lab Conduct (15%)
  - Attendance at regular class sessions
  - Use of in lab time and extended lab hours
  - Maintenance and cleanup of art room
  - Proper and safe storage of artwork and supplies

*Scores will be based on rubrics for individual assignments.*

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## Summative:

- Five (5) completed Selected Works pieces.
- Presentation of Sustained Investigation proposal, organized around a visual theme or issue.
  - Presentations may include visual, auditory, or literary references and inspiration.
  - Two exploratory artworks must be included in the presentation for critique.
- Fifteen (15) artworks (Sustained Investigation) with slides.
- Final portfolio submission.
- AP Exam.

## Formative:

- *Design Phase:* Students brainstorm a list of potential ideas that can be used as an extension of the theme of interest. The student generated idea must show an understanding of the essential elements of the theme they are exploring.
- *Process:* Critique is held twice, mid-marking period and at the end of the marking period for all students in class. Students select the strongest work to discuss. Students write about peer work using teacher prompts to guide the discussion. Sketchbook assignments are required for each student to turn in are graded as a formative assessment. Teacher uses sketchbooks as a gauge for student strength and where additional instruction is necessary.
- Peer Feedback: TAG (Tell, Ask, Give) Sticky Notes
- Peer Feedback Form
- Self-Reflection: 2 Stars & 1 Wish
- Critique Guide
- Reflective Exit Tickets/Slips

## Alternative:

- Student choice is built into each project, which makes each project unique for each and every student.
- Adjustments to assessment criteria and assessments themselves are described below in Section VII.

## **VII. Accommodations & Modifications for Special Education, Students at Risk for School Failure, English Language Learners, Gifted & Talented, and 504s**

### ***Special Education***

- Student choice in projects to allow for appropriate skill levels to be applied.
- Clarify and repetition of expectations, review of expectations at the start of class, highlighting expectations on student hardcopies, provide specific tasks as needed to clarify goals.
- Support of student focus: verbal prompts, visual cues (lights out, etc.).
- Positive reinforcement.
- Remove the expectation of advanced craftsmanship
- Pacing and guidance in long term projects.
  - Work chunked out based on tasks, individual check ins.
  - Extended projects are broken down into manageable tasks with frequent check-ins from the teacher.

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- Selected Works & Sustained Investigation:
  - Mini lessons
  - One-on-one time to repeat mini-lessons and answer questions.
  - Teacher feedback on sketchbook/warmup exercises.
  - Minimize expectations as needed (size, medium, technique requirements).

## ***English Language Learners***

- Use of Google Translate to assist students with instructions and lessons so they can follow along.
- Adjust goals to allow for language acquisition.
- Visual prompts and demonstrations.
- Teacher modeling of skills.
- Simplified written and verbal instructions. Include written instructions to supplement verbal in their native language.
- Preferential seating.

## ***Gifted & Talented***

- Access to additional materials to develop ideas and project details.
- Selected Works & Sustained Investigation:
  - Students can provide mini-lessons to peers
  - Solicit peer feedback on sketchbook/warmup exercises.
  - Add additional expectations as needed (size, medium, technique requirements).

## ***Students at Risk of School Failure***

- Student choice in projects to allow for appropriate skill levels to be applied.
- Clarify and repetition of expectations, review of expectations at the start of class, highlighting expectations on student hardcopies, provide specific tasks as needed to clarify goals.
- Support of student focus: verbal prompts, visual cues (lights out, etc.).
- Positive reinforcement.
- Pacing and guidance in long term projects: Work chunked out based on tasks, individual check ins.
- Extended projects are broken down into manageable tasks with frequent check-ins from the teacher.

## ***504s***

- Completely dependent on the student's 504 plan.
  - If the student cannot utilize computers or look at screens, research, planning, and computer-based learning experiences can be done on paper.





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- If the students' level of mobility is limited, making it difficult for the students to navigate the classroom, the student will be assigned a buddy to help with acquiring the necessary materials and supplies.
- If the students' fine or gross motor skills are impacted, s/he will receive assistance from the teacher for the specific artistic skills that require them.

## **GENERAL NOTES:**

- The order in which the units are taught can be adjusted at the teacher's discretion.
- Projects may change to teacher discretion as long as the identical principles of Art are incorporated.
- Days are fluid and some activities may extend longer.
- Lessons and units will be adjusted as per students' prior knowledge.
- Allowing individual student creative processes to help curtail formulaic projects.