SCHOOL DISTRICT OF THE CHATHAMS
CURRICULUM PROFILE

CONTENT AREA(S): Visual Art   **GRADE LEVEL(S):** 11-12

COURSE: Pre-Advanced Placement (AP) Drawing   **TIME FRAME:** Full Year (5 credits)
180 days

I. Course Overview

The School District of the Chathams' Visual Art Department teaches using the National Core Art Standards as our compass, developing our students' ability to create, present, respond, and connect with works of art.

We teach using a studio thinking philosophy, where our students develop craft, engage in personally meaningful endeavors, envision new works of art and how to bring them life, express personal meaning, observe and interpret meaning in the works of others, reflect on works of art and processes, explore new techniques, and experience collaborative artistic communities.

We teach to foster and develop our students' creative thinking and because we believe every student has the ability to develop and communicate their personal identity through the study of visual art, regardless of their future career path.

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: Experiencing Fine Art, Drawing, Painting, and department recommendation based on portfolio review.

II. Units of Study
* **Please Note: The order in which the units are taught can be adjusted at the teacher's discretion. **

Unit 1: Growth *(~15 days)*
- Oil Pastel Techniques Mini-Lesson
- Acrylic Paint Techniques Mini-Lesson
- Color Theory Mini-Lesson
- Skill/Art Element
    - Color
    - Distortion/Exaggeration

Revision Date: February 2020

Unit 2: Wrapped *(~15 days)*
- Value & Shading Mini-Lesson
- Rendering Fabric Mini-Lesson
- Mark Making Mini-Lesson
- Black and White Media
- Skill/Art Element
  - Form
  - Mark Making

Unit 3: Inside Out *(~15 days)*
- Student Interest Media Mini-Lesson
- 1, 2, & 3-Point Perspective Mini-Lesson
- Skill/Art Element
  - Perspective
  - Space

Unit 4: Color *(~40 days)*
- Colored Media Mini-Lesson
- Expressive vs. Local Color Mini-Lesson
- Skill/Art Element
  - Color
  - Contrast

Unit 5: Figure *(~40 days)*
- Figure Drawings
- Gesture Drawing
- Alice Neel Mini-Lesson
- Line of Action Timed Figure Drawing
- Live Model Figure Drawing

Unit 6: Exploration of a Concentration Topic *(~40 days)*
- Explore visual possibilities of line, color, shape, value, and texture
- Critically solve visual problems with regards to composition, space and usage of picture plane

Each project/topic is broken down in the following manner:
- Concept Introduction & Art History Connections
  - *Whole group discussion of basic concepts and connections to art history and culture.*
- Material/Skill Demonstration
  - *Teacher-led demonstration/modeling of new skills.*
  - *Students practice new skills.*
- Project Planning & Execution
  - *Students apply concepts and skills in a hands-on manner through the creation of individual works of art.*
- Reflection & Self-Evaluation
  - *Students complete a critique sheet, reflecting on their work and design process.*

Revision Date: February 2020

III. Essential Questions

Unit 1: Growth
- Why do certain themes recur in works of art?
- How and why do artists make stylistic choices such as realism, abstraction, non-objective, surrealism, postmodernism, etc.?
- What Principles of Design work best to demonstrate an artist's intention?
- How can a unified body of work by an artist be a road map to artistic growth and development?

Unit 2: Wrapped
- How does experimentation and exploration lead to more creativity?
- How do critiques present multiple problem solving opportunities?
- 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: Inside Out
- 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?

Unit 4: Color
- How do the elements and principles of design guide the creation of art?
- How can the application of the elements and principles of design create meaning in individual artwork?
- How do the elements and principles of design affect decision making during the creative process?
- Is it possible to interpret and express emotions through works of art?

Unit 5: Figure
- How do one's experiences influence artwork?
- In what ways have artistic traditions, cultural values, and social issues influenced and given rise to new artistic expression?
- How can reflecting on your own work help you improve as an artist?
- If art is personal, how is it critiqued?

Unit 6: Exploration of a Concentration Topic *(~55 days)*
- What informs artists when deciding why, how, and what they will create?
- How can artists visually document personal experiences?
- What consideration is given to materials and tools when generating ideas?
- How does skill development impact the decision making of artists and designers?
- How does documentation of the artistic process inform viewers' responses to works of art?
- What is interpretation based on?
- How is effective feedback defined?
- How can artists develop an understanding of how people respond to the work they make?
- How does an artist build a successful sustained investigation?

Revision Date: February 2020

- How does a sustained investigation benefit artists and designers?
- What are the essential components in investigation?
- In what way can artists utilize questions and responses when developing works of art?

V. Learning Objectives
- Generate a variety of artwork based on personal and cultural experiences.
- Innovate creative use of materials and techniques to convey a specific message.
- Formulate questions that guide the development of meaningful works of art.
- Make works of art that successfully communicate a message to the viewers.
- Make works of art that demonstrate the synthesis of materials, processes, and ideas.
- Formulate questions that guide a sustained investigation through art and design.
- Conduct a sustained investigation through art making that demonstrates practice, experimentation and revision guided by questions.
- Identify, in writing, questions that guided a sustained investigation through art and design.
- Create works of art and design that demonstrate synthesis of materials, processes, and ideas.
- Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.
- Identify, in writing, materials, processes, and ideas synthesized to make works of art and design.
- Describe how works of art and design demonstrate synthesis of materials, processes, and ideas.
- Carefully and methodically observe a work, identifying components individually.
- Compare characteristics of one artistic component with another, identifying similarities and differences.
- Describe relationships among materials, processes, and ideas giving examples of visual evidence of their connections.
- Explain, in writing, how visual evidence of connections among the components could be strengthened to show synthesis: the effect of combined components being greater than the effect of individual ones.

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.

Revision Date: February 2020

- 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.
- 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.Ia Use multiple approaches to begin creative endeavors
- VA:Cr1.2.Ia Shape an artistic investigation of an aspect of the present day life using a contemporary practice of art or design.
- VA:Cr2.1.Ia Engage in making a work of art or design without having a preconceived plan.
- VA:Cr2.2.Ia 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.Ia Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
- VA:Pr5.1.Ia Analyze and evaluate the reasons and ways an exhibition is presented
- VA:Pr6.1.Ia 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.Ia Hypothesize ways in which art influences perception and understanding of human experiences.
- VA:Re.7.2.Ia Analyze how one's understanding of the world is affected by experiencing visual imagery.
- VA:Re.8.1.Ia 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.Ia Establish relevant criteria in order to evaluate a work of art or collection of works.
- VA:Cn10.1.Ia Document the process of developing ideas from early stages to fully elaborated ideas.

Revision Date: February 2020

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.
- 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)
  - NJSLSA.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.1Research 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).

Revision Date: February 2020

V. Instructional Materials

Core Materials:

- The Art of Education
- Line of Action Practice Tools for Artists
- 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
- 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:

- Fauvists Art History Presentation
- Christo & Jeanne-Claude Art History Presentation
- Renaissance Artists Art History Presentation
- Alice Neel Art History Presentation
- Types of Folds Presentation
- Choice Based Rubric
- Pre-AP Rubric

Revision Date: February 2020

VI. Key Performance and Benchmark Tasks

Assessment Methods:
- Students will complete approximately four (4) choice-based projects.
- When a student completes a project, s/he will complete a critique sheet, reflecting on their work and answer thoughtful questions on their design process.
- A rubric is outlined on the critique sheet, delineating the project parameters and expectations.

Summative:
- Deep Dive (Student Choice Projects: 3-4 projects): Students develop a deep dive theme of interest in either color media, black and white media, and/or basic drawing with an open media choice.
  - At the end of each thematic exploration, all work is photographed and uploaded to the student gallery website. 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.
  - Requirements:
    - All students must complete all Warm Ups, at least two teacher projects and one student generated project.
    - Teacher projects and student generated projects are graded using a standards based assessment.
- Figure Drawing: Line of Action practice drawings

Formative:
- Deep Dive (Student Choice Project):
  - *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.
- Personal Portfolio Reflection Sheet
- Peer Feedback: TAG (Tell, Ask, Give) Sticky Notes
- Peer Feedback Form
- Self-Reflection: 2 Stars & 1 Wish
- Critique Guide
- Reflective Exit Tickets/Slips

Revision Date: February 2020

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.
- Student Choice Projects:
  - Mini lessons
  - One-on-one time to repeat mini-lessons and answer questions.
  - Teacher feedback on sketchbook/warmup exercises.
  - Teacher feedback on teacher-guided assignment.
  - 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.
- Student Choice Projects:
  - Students can provide mini-lessons to peers

Revision Date: February 2020

○ Solicit peer feedback on sketchbook/warmup exercises.
○ Solicit peer feedback on teacher-guided assignment.
○ 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.
○ 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.

Revision Date: February 2020