

AP Studio Art Overview

Content Area: **Art**
Course(s): **AP ART AND DESIGN**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

The AP Studio Art Portfolio course is for advanced students who are seriously interested in art and wish to develop mastery in the development of their ideas. In building the portfolio, students experience a variety of concepts, techniques and approaches designed to encourage creative as well as systematic investigation of formal and conceptual issues. The three sections of the portfolio that are submitted to be evaluated address three major concerns that are central in the teaching of art: a sense of *quality* in a student’s work, the student’s *concentration* on a particular visual interest or problem, and the student’s need for *breadth* and experience in formal, technical, and expressive art projects.

As a learning community East Brunswick High School offers a wide range of studio art electives most of which are for the academic student who is rounding out his or her course of study. As in every vibrant community there are always a select few who strive to pursue art more intently. The AP Studio Art Portfolio course offers these advanced art students a college-level course that encourages them to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

NJ Student Learning Standards		NJ Student Learning Standards		NJ Student Learning Standards	
1. Visual and Performing Arts	P	5. Science		9. Career Education and Consumer/ Family/ Life Skills	
2. Health and Physical Education		6. Social Studies			
3. Language Arts Literacy	S	7. World Languages	S		
4. Mathematics		8. Technology Literacy			

Textbooks and other resources

COURSE RESOURCES

Drawing paper, drawing pencils, colored pencils, pen and ink, charcoal, markers, graphite sticks, tortillons, fadeless paper, construction paper, specialty paper, erasers, tempera paints, brushes, oil pastels, soft pastels, rulers, triangles, compasses, white poster board, black poster board, acrylic paints, acrylic mediums, easels, drying racks, folders and tubes for storage of artwork, canvas boards, watercolor paper, watercolors, pastel paper, Bristol paper, mat board, mat cutter, digital camera, studio lights, computer, printer, drawing boards, x-acto knives, scissors, glue, printmaking supplies, collage materials.

Standards

COURSE BENCHMARK OBJECTIVES

Students will demonstrate a proficient use of materials, supplies, equipment and tools used in art-making.

(1.3.12.D.1-5) (A)

Students will evaluate their own work and the work of others and engage in critical dialogue and process-oriented discussions. (1.4.12.B.1-3) (A)

Students will demonstrate increased awareness of aesthetic concepts.

(1.4.12.A.1-4) (A)

Students will articulate goals for a particular work or more general artistic goals.

(1.3.12.D.2) (A)

Students will work independently and incorporate learning from life experiences.

1.3.12.D.1 (A)

Students will use work by artists from a wide variety of genres, cultures, and historical periods for ideas and inspiration.

1.3.12.D.4-5 (A)

COURSE SCOPE AND SEQUENCE CHART

Sequential Unit Description:

Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide	Proficiency (Summative) Assessments
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References

<u>Unit 1 Breadth Section</u>	1.1.12.D.1(A)	1, 2	ongoing	Production of Breadth Section, critique sessions, class discussions, classroom interaction
Assignments emphasize experiences that offer a wide range of techniques, media, and subjects.	1.1.12.D.2(A)			
Objectives for the projects strive for mastery in mark making, creating the illusion of space, compositional considerations, and imagery development.	1.2.12.A.1(A)			
	1.2.12.A.2(A)			
	1.3.12.D.1(A)			
Projects could include units in self-portraits, still life and observational drawings, landscapes, abstractions, and color studies.	1.3.12.D.2(A)			
	1.3.12.D.3(A)			
	1.3.12.D.4(A)			
	1.3.12.D.5(A)			
	1.4.12.A.1(A)			
	1.4.12.A.2(A)			
	1.4.12.A.3(A)			
	1.4.12.A.4(A)			
	1.4.12.B.1(A)			
	1.4.12.B.2(A)			
	1.4.12.B.3(A)			
	7.1.NM.A.1 (D)			
<u>Unit 2 Concentration Section</u>	1.1.12.D.1(A)	2,3	ongoing	Production of Concentration Section, Artist Presentation, critique sessions, class discussions, classroom interaction
A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. The concentration grows out of the student's idea and demonstrates growth and/or discovery through a number of conceptually related works. Visual evidence of the student's thinking, selected method of working, and development of the work over time are emphasized.	1.1.12.D.2(A)			
	1.2.12.A.1(A)			
	1.2.12.A.2(A)			
	1.3.12.D.1(A)			
	1.3.12.D.2(A)			
	1.3.12.D.3(A)			
	1.3.12.D.4(A)			
	1.3.12.D.5(A)			
	1.4.12.A.1(A)			

1.4.12.A.2(A)
 1.4.12.A.3(A)
 1.4.12.A.4(A)
 1.4.12.B.1(A)
 1.4.12.B.2(A)
 1.4.12.B.3(A)
 WHIST.11/12.1(D)
 W.11/12.1(D)
 SL.11/12.1(D)

Unit 3 Quality Section

Students critically choose pieces that display a range of subject, media, and techniques. Students are taught measuring, cutting, and mounting procedures of their actual art and also create a digital documentation of their body of work. A final project fills out the year until school closing. This project might be a mural in the school building or another special project.

7.1.NM.A.1 (D)
 1.1.12.D.1(A)

4 ongoing

Final Portfolio,
 critique sessions,
 class discussions,
 classroom
 interaction

1.1.12.D.2(A)
 1.2.12.A.1(A)
 1.2.12.A.2(A)
 1.3.12.D.1(A)
 1.3.12.D.2(A)

1.3.12.D.3(A)

1.3.12.D.4(A)

1.3.12.D.5(A)

1.4.12.A.1(A)

1.4.12.A.2(A)

1.4.12.A.3(A)

1.4.12.A.4(A)

1.4.12.B.1(A)

1.4.12.B.2(A)

1.4.12.B.3(A)
 WHIST.11/12.1(D)

W.11/12.1(D)

SL.11/12.1(D)

7.1.NM.A.1 (D)

LA.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
WL.7.1.NM.A.1	Recognize familiar spoken or written words and phrases contained in culturally authentic materials using electronic information and other sources related to targeted themes.
VPA.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.
VPA.1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
VPA.1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
VPA.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.
VPA.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.
VPA.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.
VPA.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.
VPA.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.
VPA.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.
VPA.1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
VPA.1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
VPA.1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
VPA.1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
VPA.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.
VPA.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.
VPA.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.

Grading and Evaluation Guidelines

GRADING PROCEDURES

Assessment is determined by evaluating three area of student involvement: production, perception/reflection, and approach to work.

Production is evaluated by looking at drafts and final work. Factors to be considered are:

- Craftsmanship- student is in basic control of basic techniques and principles
- Pursuit- student develops work over time, returns to a problem or theme from a variety of angles
- Invention- Student solves problem in a creative manner, experiments and takes risks, sets own problem to solve.
- Expression/Point of view- Student is engaged in more than technique, but also trying to make a personal statement.

Perception/Reflection is determined from student comments in critique sessions, class discussion or other activities. Factors considered are:

- Awareness of physical properties and qualities of materials
- Ability to assess own work and work of others
- Ability to use criticisms and suggestions
- Ability to articulate artistic goals

Approach to work is assessed by observing student in classroom interaction and is based upon:

- Engagement- works hard and shows interest
- Ability to work independently and collaboratively as appropriate
- Ability to use cultural resources- uses books, museums, tools, other people as appropriate.

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient
C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

COURSE EVALUATION

In AP Studio Art, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

SCED 1298 AP Studio Art (East Brunswick High School)

Projected Number of Students	School #'s	Course Level	Course Length	Grade Level	Credits	Min. Per Week	Elective/ Required	Initial Course Adopted
16	050	AP	F	10-12	5.00	210	E	12/17/1999