

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

AP Art and Design

**Curriculum writing committee:
Christine Sweeney**

Grade Level:11-12

Date of Board Approval: _____2021_____

Planned Instruction

Title of Planned Instruction: AP Art and Design

Subject Area: Art

Grade(s):11-12

Course Description:

Advanced Placement Art and Design is a rigorous college level studio course which is offered to highly artistically motivated students who have been successful in at least three art courses, and who receive a favorable recommendation from all art faculty. This course is an inquiry-based approach to learning about and making works of art and design. Students are expected to conduct an in-depth, sustained investigation of materials, processes, and ideas. The course focuses on concepts and skills emphasized within college art and design foundation courses with the intent of helping students become inquisitive, thoughtful artists able to articulate information about their work. AP Art and Design students develop and apply skills of inquiry, investigation, practice, experimentation, revision, communication, and reflection. A portfolio of works divided into separate components of Selected Works and Sustained Investigation along with written evidence, submitted in May, comprises the national exam. Early in the year, students will choose from three possible Portfolio Options: Drawing, 2-D Design or 3-D Design based upon their skillset and then work accordingly. This intense art production course requires a strong commitment of time and effort from the student, in the classroom and at home, to produce and document the research, planning, execution of artworks and analytical writing that will be submitted for evaluation. Course framework is designed to support student learning in these endeavors. Teacher generated activities will include experimentation and production, research, writing, sketchbook maintenance, peer relationship development and support, critical analysis and critique, direct instruction and performance reviews. Summer work will be required; it will focus on the basic framework skills of inquiry, investigation, practice, experimentation, communication, and reflection.

Time/Credit for the Course: 1 year, 1 credit

Curriculum Writing Committee: Christine Sweeney

**AP 2-D Art and Design, AP 3-D Art and Design,
and AP Drawing**

References:

2020 College Board

Course developers/reviewers:

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2020 College Board Syllabus Development Guide: AP 2-D, 3-D Art and Design, and AP Drawing

Course Grading

The course uses a point system:

Major Artwork Projects- 100 points Major writing Projects- 100 points	Approximately 5 per Marking Period 60% of total points per marking period earned from major projects
Skill building and Exploratory Activities- 20-50 points Sketchbook/Journal Assignments- 20- 40 points Studio citizenship and participation- 2-20 points	Approximately 8 per Marking Period 40% of total points per marking period earned from these activities

AP College Board Curricular Requirements

CR1 The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.

CR2 The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.

CR3 The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.

CR4 The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.

CR5 The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.

CR6 The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).

Course Framework and Overview

The AP Art and Design course framework is composed of:

- *course skills*
- *big ideas*
- *essential questions and enduring understandings*
- *learning objectives and essential knowledge statements.*

COURSE SKILLS

Course skills are overarching understandings central to the study and practice of art and design. They are taught, developed and assessed throughout the course.

COURSE SKILL 1: Inquiry and investigation: investigate materials, processes and ideas.

COURSE SKILL 2: Making through practice, experimentation and revision.

COURSE SKILL 3: Communication and reflection

BIG IDEAS

Big Ideas structure the students' development of understanding and skills, enabling them to connect what they learn with prior knowledge and experiences. They are sustained throughout the course.

BIG IDEA 1: Investigate materials, processes and ideas.

BIG IDEA 2: Make art and design.

BIG IDEA 3: Present art and design.

ESSENTIAL QUESTIONS AND ENDURING UNDERSTANDINGS

Essential questions are open ended queries intended to provoke thought, inquiry, discussion, and understanding related to the Big Ideas. Students consider evidence, challenge assumptions and support their ideas which provide responses (not answers) to essential questions. These are developed over time by learning, applying and connecting knowledge and skills.

LEARNING OBJECTIVES AND ESSENTIAL KNOWLEDGE

Learning Objectives define what students need to know and do to develop enduring understanding and course skills, essential for success in the AP Portfolio Exam.

COURSE TIME FRAME OVERVIEW:

August, September, October, Mid-November

A series of teacher-led and initiated assignments will be presented with the purpose of investigation, experimentation, and creating images with the emphasis on the elements of art and principles of art/design. The intention of all of these assignments is to lead to a personal investigation, idea/concept development for the final sustained investigation. These assignments are to create a high level of problem-solving skills with a wide range of experiences. During these assignments, students will discover their personal

direction of art investigation, art making techniques, and visual interests leading to their sustained investigation for the portfolio submission. CR3

There will be weekly sketchbook/journal activities, critiques, and constant demonstrations of new techniques for creating artwork. Through electronic presentations using digital projectors and electronic portfolios, students will discuss their ideas, research, and critiques with their peers. This will include their experimentation and collaboration with other art students.

SAMPLE ASSIGNMENTS:

Students will solve problems that emphasize each of the elements of art (line, shape, form, color, texture, space, value) and principles of art/design (rhythm, balance, emphasis/contrast, proportion, gradation, harmony, variety, movement).

Students will research/record artwork from current practicing artists and how their artwork influenced their own way of art making. CR3 CR4

Using a teacher designed sketchbook/journal activity, students must translate a researched artwork into a new artwork that deliberately targets a specific principle of design

Students will research the work of practicing artists and learn from their techniques and intentions as well as from previous AP students' work.

The sketchbook/journal will be used daily to record ideas, thoughts, and processes as the student is creating artwork. The student will also reflect on these ideas in the form of artist statements, written and orally.

The sketchbook/journal will be used outside of class time for continuation of this investigation and documentation.

Mid-November, December, January, February, March:

The experimentation and initial artworks created during the fall months should lead students into their personal inquiry-based sustained investigation study. During this time, students will develop and refine their sustained investigation part of the portfolio. Students will weekly/biweekly continue the process of formal and informal critiques through classroom discussions and teacher and peer reviews. Students will document this process in their sketchbook/journal books by recording in any manner they choose (photo documentation, notes, sketches, copies glued in book, etc.). This investigation must be a personal exploration by the student and include the guidance, suggestions, etc. from peers and the instructor. CR4

Specific Time Frame:

– Mid-November, begin the research/investigative process of the sustained investigation. Each week, students are to have their progress presented via classroom discussions/critiques/written form. Peers and instructor will offer suggestions, ask questions, and inquire about the thought process in regard to the process, materials, and the degree of successful achievement. CR5

– By Winter Break, a sustained investigative process should be begun in a specific direction of artmaking. This process can change as the investigation continues, but it must be documented and explained.

– January, February, March, continuous work in the sustained investigation with ideas documented as it progresses. This documentation will take place in the sketchbook/journal and be checked on a weekly basis. By the end of March, students should have 90% of their sustained investigation developed.

SAMPLE ASSIGNMENTS:

Development and finalizing a personal investigation of artworks
Written artist statements explaining/defending their investigation
Daily discussions of artmaking with instructor and peers CR3 Achievement of quality in final artworks – Visual problem solving – Creating body of work that has deliberate visual thinking

Making successful choices in elements of art and principles of art/design, media, and production of created works CR3 CR4

Sketchbook/journals – All thinking evidence is recorded here in the art student's choice of style. – Thinking evidence must show progress in research and investigation. – Students must include written art statements using proper art vocabulary to communicate ideas.

April. May, Portfolio Deadline:

Students will finalize, complete uploading, and choose their five Selected Works, basing their selections on concept, composition, and execution of their artworks, for the final portfolio submission. CR5 This timeframe is devoted to successfully completing the entire process of their 2-D Design, Drawing or 3-D Design portfolio. Each student will receive individual mentoring concerning their specific needs. This time period of the portfolio is extremely individualized per student. Each student will be at a different stage in their investigation. The instructor will meet with each student to assess and determine their needs prior to the completion of the portfolio.

As soon as the Digital Submission is available online, students will upload, resort, refine, and explain their sustained investigation until the final deadline is met.

Curricular Requirement 1

The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.

Course Skill 1

Inquiry and Investigation: investigate materials, processes and ideas.

Course Skill 2

Making Through Practice, Experimentation and Revision

Big Idea 1: Investigate materials, processes and ideas.

Learning Objectives:1.A. Document experiences to generate possibilities for making art and design, 1.D. Document how works of art and design relate to art and design traditions, document selection of materials, and processes, 2.A. Formulate questions that guide a sustained investigation through art and design.

Essential Questions and Enduring Understandings: What informs why, how, and what artists and designers make?

PA Academic Standards for The Arts and Humanities: 9.1.A., 9.1.C., 9.1.D., 9.1.E., 9.1.G., 9.1.J., 9.2.A., 9.2.C., 9.2.D., 9.2.F., 9.2.I., 9.2.K., 9.2.L., 9.3.A., 9.3.C., 9.3.D., 9.3.E., 9.3.F.

ACTIVITIES

1.Students are encouraged to investigate a variety of creative art and design resources to enhance their aesthetic understanding and generate possibilities for investigation.

For example:

- Colossal
- DesignBoom
- hifructosemag
- Boooooom
- Artbase1

These sources offer daily visual inspiration online. Visiting the websites of particular artists and designers can provide an in-depth understanding of the artmaking process.

Skill 1.A, 1.B

2. Students will engage with a wide variety of potential sources of inspiration for portfolio development, including print and digital art and design magazines such as:

- Art in America
- ARTnews
- Works That Work
- Disegno
- Eye Magazine
- Artforum

Skill 1.A, 1.B

3. Student will utilize analytical and critique skills in order to discover possibilities for their own artistic development. **Skill 1.C, 1.D.**

Likewise, the course will present regular in-class screenings of short videos on contemporary artists and designers from the Art21 and TED Talks websites.

4. Students will utilize sketchbook practices of recording, practice, experimentation, idea generation based upon experiences and knowledge gained from these research activities. This will drive and support the Sustained Investigation process. **Skill 1.E, Skill 2.C, 2.D**

Curricular Requirement 2

The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection, as well as a digital projector and screen for viewing and discussing works of art and design.

Course Skill 3
Communication and Reflection

Big Idea 3: Present Art and Design

Learning Objectives: 3.D. Identify, in writing, questions that guided a sustained investigation through art and design, 3.F. Document presentation of works of art and design for viewer interpretation.

Essential Questions and Enduring Understandings: Why and how do artists and designers present their work to viewers?

PA Academic Standards for The Arts and Humanities: 9.1.B., 9.1.G., 9.1.J.

ACTIVITIES

Students and teachers must have access to:

- digital cameras (these can include cell phones)
- computers or other devices with image editing software
- a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students.

1. Students have scheduled access to a digital camera and editing software so they can learn how to effectively photograph their works of art and design. They use software (e.g., Adobe® Photoshop) to enhance images so they may clearly show their materials, processes, and ideas. During group critiques, students project images of their work and discuss how the images relate to specific AP portfolio requirements. **Skill 3.C, 3.F**

2. Throughout the course, students are assigned short, open-ended digital art and design challenges. These assignments begin with teacher presentations of “tech tips” that show students how to use digital resources to support their portfolio development. Students work in a tech room equipped with digital cameras, desktop computers with editing software, a digital projector, and a large digital display. **Skill 3.F**

3. Each week, class time is dedicated to collaborative demonstrations via digital displays or students’ own digital devices. Students share best practices for using cell phone cameras and free editing apps to make quality images of works and document their process. Students participating remotely join in discussions through video-communication tools such as Zoom, Skype, or FaceTime while collectively viewing the works of students or other artists on Instagram, Behance, or AP Digital Submission **Skill 3.D, 3.E**

4. Throughout the year, students will build digital AP® portfolios using a free online platform such as Instagram, Behance, or Dribbble. This will facilitate ongoing class discussions and enable each student to see their growing portfolio in digital form through the development process. These digital portfolios include both finished and process works, such as pages scanned or photographed from research workbooks, sketchbooks, journals, and other resources, as well as writing about their work. **Skill 3.B, 3.C**

Curricular Requirement 3

The course provides opportunities for students to practice and develop the skill needed to make art and design based on Inquiry and Investigation, Practice, Experimentation and Revision, and to utilize Communication and Reflection throughout the process.

Course Skill 1
Inquiry and Investigation

Course Skill 2
Making through Practice, Experimentation and Revision

Course Skill 3
Communication and Reflection

Big Idea 1: Investigate Materials, Processes and Ideas

Big Idea 2: Make Art and Design

Big Idea 3: Present Art and Design

Learning Objectives: 1.B. Document examples of how inquiry guides sustained investigation through art and design, 1.C. Document investigation of viewer's interpretations of art and design, 1.E. Document evaluation of art and design, 2.B. Conduct a sustained investigation through art and design that demonstrates practice, experimentation and revision guided by questions. 2.C. Make works of art and design that demonstrate synthesis of materials, processes and ideas, 2.D. Make works of art that demonstrate 2-D, 3-D or Drawing skills.

Essential Questions and Enduring Understandings:

What informs why, how and what artists and designers make?

How do artists and designers make works of art and design?

Why and how do artists and designers present their works to viewers?

PA Academic Standards for The Arts and Humanities: 9.1.A., 9.1.B., 9.1.C., 9.1.D., 9.1.G., 9.1.J., 9.2.C., 9.2.C., 9.2.L., 9.3.A., 9.3.B., 9.3.D., 9.3.E., 9.4.B., 9.4.D.

ACTIVITIES

Direct instruction by the teacher and student driven activities will provide opportunities to:

- generate possibilities for investigation in their work.
- describe, interpret, and investigate materials, processes, and ideas. Single activities can synthesize more than one of the above components.

1. Once a week, students gather as a group for dialog about work in progress. They discuss materials, processes, and ideas they are using to make work and receive constructive feedback from peers and their teacher. This feedback will be aligned with the AP portfolio requirements document. Feedback is provided through discussion and gallery walk notations, using sticky notes to write brief comments relating to specific

portfolio requirements (i.e., evidence of skillful synthesis of materials, processes, and ideas; practice, experimentation, and revision; inquiry). Each student writes, types, or audio records and digitally transcribes a summary of feedback about their work to inform ongoing thinking and making. **Skill 2.A, 2.B, 3.C, 3.D**

2. Students create a one-page “loose list” of anything that interests them in order to generate possibilities for their sustained investigation. These lists are shared and discussed in class to help students identify why they may be drawn to work with a particular idea, material, or process based on their personal experiences and context. **Skill 1.C** Students research how the materials, processes, and ideas they are interested in have been used by other artists, designers, and makers. **Skill 1.D, 1.E** In class discussions at the start of the year, students begin brainstorming possible topics for their own sustained investigations. Each student presents and discusses their current work to date with the entire class. The teacher and classmates help each presenter identify a common thread of an idea running through two or more works shown. Each student considers how that idea has been explored in different works. They will envision development of the idea in future work, leading to questions that can guide a sustained investigation. **Skill 1.A, 1.B**

3. Students working in small groups choose to investigate a material not traditionally used in art and design. They develop and document several different processes for using the material to make visual forms. **Skill 3.B**

Curricular Requirement 4

The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.

Course Skill 1 ***Inquiry and Investigation***

Course Skill 2 ***Making through Practice, Experimentation and Revision***

Course Skill 3 ***Communication and Reflection***

Big Idea 2: Make Art and Design
Big Idea 3: Present Art and Design

Learning Objectives: 2.A. Formulate questions that guide a sustained investigation through art and design. 2.B. Conduct a sustained investigation through art and design that demonstrates practice, experimentation and revision guided by questions. 2.C.

Make works of art and design that demonstrate synthesis of materials, processes and ideas, 2.D. Make works of art that demonstrate 2-D, 3-D or Drawing skills. 3.A. Identify in writing, materials, processes, and ideas used to make works of art and design. 3.B. Describe how works of art and design demonstrate synthesis of materials, processes and ideas. 3.C. Describe how works of art and design demonstrate 2-D, 3-D or drawing skills. 3.E. Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision, guided by questions. 3.F. Document presentation of works of art and design for viewer interpretation.

Essential Questions and Enduring Understandings:

How do artists and designers make works of art and design?

Why and how do artists and designers present their works to viewers?

PA Academic Standards for The Arts and Humanities: 9.1.A., 9.1.D., 9.1.G., 9.1.J., 9.3.A., 9.3.B., 9.3.D., 9.3.E., 9.3.F., 9.3.G.

ACTIVITIES

1. Through teacher-student discussions, a cohesive plan of action is generated for students to formulate questions that guide their sustained investigation through art and design. **Skill 2.A** After the initial ideation process, students begin work on a sustained investigation with preliminary sketches, maquettes, and/or written notes to inform ongoing practice and experimentation. **Skill 2.B** Students develop and revise their work, strengthening relationships of ideas, materials, and processes with the goal of demonstrating synthesis. **Skill 2.C**

2. In the making of a work of art or design, students repeatedly test a specific material, process, or idea to explore and discover possibilities, noting changes to and within their techniques and outcomes. **Skill 3.A** Students then document in their research workbook showing how they apply their learning from this practice, experimentation, and revision to develop specific 2-D, 3-D, or drawing skills in support of portfolio development. Students exchange workbooks with a partner and write a short statement about one of their partner's works. The statement notes specific elements and principles of art and design used in the work, and how the work embodies the questions and inquiry of the creator's sustained investigation based on what the creator documented in terms of their practice, experimentation, and revision. Partners then share statements, discussing and learning about each other's interpretations. **Skill 2.B, 3.B, 3.C, 3.F**

3. Students select a work they've completed for their sustained investigation and make at least three additional iterations. They document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, or idea. **Skill 2.C, 2.D, 3.E**

Curricular Requirement 5

The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development, as outlined in the AP Course and Exam Description (CED).

Course Skill 3 Communication and Reflection

Big Idea 3: Present Art and Design

Learning Objectives: 3.A. Identify in writing, materials, processes and ideas used to make works of art and design. 3.B. Describe how works of art and design demonstrate synthesis of materials, processes and ideas. 3.C. Describe how works of art and design demonstrate 2-D, 3-D and drawing skills. 3.D. Identify in writing, questions that guided a sustained investigation through art and design. 3. E. Describe in writing, how a sustained investigation through art and design shows evidence of practice, experimentation and revision, guided by questions.3. F. Document presentation of works of art and design for viewer interpretation.

Essential Questions and Enduring Understandings:

Why and how do artists and designers present their work to viewers?

PA Academic Standards for The Arts and Humanities: 9.1.A., 9.1.B., 9.1.C., 9.1.G., 9.1.H., 9.1.J., 9.2. C., 9.2.F., 9.2.K., 9.2.L., 9.3 A., 9.3.B., 9.4.A., 9.4.B., 9.4.C., 9.4.D.

ACTIVITIES

1.As they develop their inquiry-based sustained investigation throughout the year, students regularly present work in teacher-led class discussions and critiques. Presentations include displaying short written descriptions of how works demonstrate synthesis of materials, processes, and ideas, supported by visual evidence from the work. **Skills 3.A, 3.C, 3.D, 3.F**

2. Drawing on the inspiration of past and contemporary artists through websites such as Art21 and designers' sketchbooks, students choose work of focus by a historical or contemporary artist or designer and write a summary of the materials, processes, and ideas used by the artist/designer to make the work **Skill 3.C**, based on their research. Students share their research with a partner by showing the work of focus and their written summary. Partners discuss how the summary helped them better understand the work and analyze the elements of practice, experimentation, and revision. Together they brainstorm how this applies to their own inquiry, writing, and revision of their sustained investigation. **Skill 3.D** These observations are captured in their inquiry workbook. **Skill 3.A, 3.B** Students can choose to submit images of pages from their inquiry workbooks as part of their sustained investigation section.

3. Students will maintain an inquiry sketchbook to document questions that guided their sustained investigations, notes, experiments, data, and other significant information. **Skills 3.A, 3.B, 3.E** They will record and share the results of their questions, processes, and results with others, **Skill 3.C** describing the skills needed in various media and techniques. This notebook may be digital. Students may choose to submit images of pages from their inquiry notebooks as part of their sustained investigation section. Examples may be found on sites such as Student Art Guide or James Jean.

Curricular Requirement 6

The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).

This Curricular Requirement is not directly assessed and is not linked to **Course Skills, Big Ideas, Learning Objectives or Essential Questions**, however, students must adhere to the College Board's strict "Ethics, Artistic Integrity, and Plagiarism" guidelines.

PA Academic Standards for The Arts and Humanities: 9.1.A., 9.1.B., 9.1.C., 9.1.G., 9.1.J., 9.3.A., 9.3.B., 9.3.D., 9.4.D.

ACTIVITIES

1. When students work within the same context or assignment, such as drawing the same still life in class or photographing the same model in the studio, the teacher will facilitate ongoing critiques and discussion about artistic integrity and how each student's work reflects their own thinking and making. The syllabus states, "Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student's individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else's work or imagery (even in another medium) and represent it as one's own."

2 The teacher weaves concepts of integrity about art/design into daily class activities. Students are given frequent opportunities to work from life and self-produced imagery (i.e., photographs). We discuss the benefits of making work based on direct observation and experience. If students reference images or work created by others, they use

sketchbooks to create a visual bibliography of sources they reference. When students turn in work for teacher evaluation, it is accompanied by sources from their visual bibliography and a written statement of how the work shows the students' ideas. As a visual research assignment, students find a work of art or design, investigate the maker's influences, and present their findings for class discussion about creative integrity.

3. The teacher periodically presents works by various artists who appropriate other images (e.g., Andy Warhol). The class discusses how appropriated images become transformed in the service of the artists' personal visions. Students then identify instances of their own use of appropriation, if any, and how it was informed by their thinking and making.

AP Art and Design Portfolio and Exam Structure pgs 9-27

AP Art and Design Portfolio and Exam Structure pgs 31-37

AP Art and Design Portfolio and Exam Scoring Guidelines pgs 42-45

<https://apcentral.collegeboard.org/pdf/ap-art-and-design-course-and-exam-description-0.pdf>

Unit: Community Service, after exam completion
in Days: 15

Time Range

Standard(s): PA Standards for Arts and Humanities

Standards Addressed: 9.1.12.J., 9.3.12.A., 9.3.12.B., 9.3.12.E., 9.3.12.F., 9.3.12.G.

Overview:

Community service projects can provide a vehicle for meaningful application of artistic problem solving and collaboration between students and the community.

Focus Question(s):

- How can art based community needs be identified and selected?
- What role can planning and communication play in filling the need?
- What artistic skills and processes can be utilized for community service projects?

Goals:

- Students will seek out art based needs within the school and local community.
- Students will work as a team(s) to devise an action plan.
- Students will identify and utilize personal strengths of team members.
- Students will communicate with client(s) to ensure satisfaction and success.
- Students will employ best efforts and skill.
- Students will meet deadlines in a timely fashion.

Objectives:

1. Students will be able to identify and select an appropriate project. (DOK 1,2)
2. Students will be able to create an original artwork within parameters of theme, style, media and technique. (DOK 3)
3. Students will be able to select a topic, define an artistic problem, conduct research and choose the best manner of expression. (DOK 4)
4. Students will be able to devise and follow an action plan. (DOK 3)

Core Activities and Corresponding Instructional Methods:

1. Brainstorming to identify possible community needs.
 - a.) teacher lead discussion group
2. Contacting community organizations and school administrators
 - a.) teacher modeling
3. Selecting project(s) to fulfill
 - a.) group discussion

4. Forming teams and devise action plan(s)
 - a.) teacher facilitation, student lead activity
5. Art production and project fulfillment
 - a.) teacher facilitated, student lead
6. Project finalization and wrap up
 - a.) teacher facilitated, student lead activity

Assessments:

Diagnostic: Pre instruction question and answer activity

Formative: Teacher observation of planning and preliminary activities, student self evaluation and peer critique

Summative: Final evaluation of finished project using proposed action plan guidelines, final approval of client, student/peer self evaluation using accepted art quality standards.

Extensions: Independent work by student, less teacher guidance and suggestions.

Correctives: More teacher guidance, peer buddy system with more knowledgeable students. Utilize a checklist for step by step requirements. Peer review and teacher review of portfolio before submission.

Materials and Resources:

Community newspapers and magazine publications

Computer/internet

Projector /screen

Telephones

Sketch paper, pencils

Camera

Various art supplies as needed

Transportation to site, if needed

Appendix

PA ACADEMIC STANDARDS FOR ARTS and HUMANITIES

9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

Elements

Visual Arts: • color • form/shape • line • space • texture • value

Principles

Visual Arts: • balance • contrast • emphasis/focal point • movement/rhythm • proportion/scale • repetition • unity/harmony

9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media

9.1.12.C: Integrate and apply advanced vocabulary to the arts forms.

9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art (e.g., a dance composition that combines jazz dance and African dance).

9.1.12.E: Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

9.1.12.F: Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.

9.1.12.G: Analyze the effect of rehearsal and practice sessions.

9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.

Evaluate the use and applications of materials.

Evaluate issues of cleanliness related to the arts.

Evaluate the use and applications of mechanical/electrical equipment.

Evaluate differences among selected physical space/environment.

Evaluate the use and applications of safe props/stage equipment.

Evaluate the use and apply safe methods for storing materials in the arts.

9.1.12.I: Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.

9.1.12.J: Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others. Analyze traditional technologies (e.g., acid printing, etching methods, musical instruments, costume materials, eight track recording, super 8 movies).

Analyze contemporary technologies (e.g., virtual reality design, instrument

enhancements, photographic tools, broadcast equipment, film cameras, preservation tools, web graphics, computer generated marching band designs).

9.1.12.K: Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2.12.A: Explain the historical, cultural and social context of an individual work in the arts.

9.2.12.B: Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

9.2.12.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D: Analyze a work of art from its historical and cultural perspective.

9.2.12.E: Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.2.12.F: Know and apply appropriate vocabulary used between social studies and the arts and humanities.

9.2.12.G: Relate works in the arts to geographic regions:

Africa

Asia

Australia

Central America

Europe

North America

South America

9.2.12.H: Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.

9.2.12.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.2.12.J: Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., PLAYS BY Shakespeare, works by Michelangelo, ethnic dance and music). **9.2.12.K:** Identify, explain and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories- poetry, work songs- blue grass).

9.2.12.L: Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's *Appalachian Spring* and Millet's *The Gleaners*).

9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.

Compare and contrast

Analyze

Interpret
Form and test hypotheses
Evaluate/form judgments

9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts (e.g., use visual scanning techniques to critique the student's own use of sculptural space in comparison to Julio Gonzales' use of space in *Woman Combing Her Hair*).

9.3.12.C: Apply systems of classification for interpreting works in the arts and forming a critical response.

9.3.12.D: Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.

9.3.12.E: Examine and evaluate various types of critical analysis of works in the arts and humanities.

Contextual criticism
Formal criticism
Intuitive criticism

9.3.12.F: Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.

9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

9.4.12.A: Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience.

9.4.12.B: Describe and analyze the effects that works in the arts have on groups, individuals and the culture (e.g., Orson Welles' 1938 radio broadcast, *War of the Worlds*).

9.4.12.C: Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response (e.g., viewing traditional *Irish* dance at county fair versus the performance of *River Dance* in a concert hall).

9.4.12.D: Analyze and interpret a philosophical position identified in works in the arts and humanities.

PA Core Standards for Writing in Science in Technical Subjects

CC.3.5.9-10.C. - Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

CC.3.5.11-12.I. - Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

CC.3.6.11-12.C: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CC.3.6.11-12.I. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

PA Core Standards for English Language Arts

CC.1.4.11-12.A: Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately.

CC.1.4.11-12.G: Write arguments to support claims in an analysis of substantive topics.

PA Information Technology Standards

15.4.12.A: Apply the creative and productive use of emerging technologies for educational and personal success.

15.4.12.G: Create an advanced digital project using sophisticated design and appropriate software/applications.

PACS ELA Assessment Anchors and Eligible Content

E08.B-C.3.1 Demonstrate understanding of connections within, between, and/or among informational texts.

E08.B-V.4.1 Demonstrate understanding of vocabulary and figurative language in informational texts.

E08.C.1.1 Write arguments to support claims with clear reasons and relevant evidence.

PACS Math Assessment Anchors and Eligible Content

M08.B-E.2 Understand the connections between proportional relationships, lines, and linear equations.

M08.C-G.1.1.1: Identify and apply properties of rotations, reflections, and translations.

M08.C-G.3 Solve real-world and mathematical problems involving volume.

