

ART 3 CURRICULUM

This curricula and accompanying instructional materials have been developed to align with the NJSLS and in accordance with the NJ Department of Education's guidelines to include: Curriculum designed to meet grade level expectations, integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students, assessments including benchmarks, formative, summative, and alternative assessments, a list of core instructional and supplemental materials, pacing guide, interdisciplinary connections, integration of 21st century skills, integration of technology, and integration of 21st Century Life and Career standards.

2020 NEW JERSEY STUDENT LEARNING STANDARDS

[Visual Arts Standards 1.5 \(pgs 151-157\)](#)

[Media Arts Standards 1.2 \(pgs 55-63\)](#)

[Career Readiness, Life Literacies, and Key Skills Introduction](#)

COURSE SUMMARY

Lower Cape May Regional School District ART 3 Curriculum	
Content Area: Visual Art	
Course Title: Art 3	Grade level: 11th - 12th
Unit 1: Concrete Investigations	Dates for Units September, October, November, December, January
Unit 2: Introspective Investigations	Dates for Units January, February, March, April, May, June
Date Created: 8/2022	Board Approved On:

UNIT 1 OVERVIEW

Lower Cape May Regional School District **ART 3 Curriculum** – Unit 1 Overview

Content Area: Visual Art

Unit Title: Concrete Investigations

Target Course/Grade Level: 11 - 12

Unit Summary:

- Create observational works from real-life subject matter
- Create work that demonstrates an understanding of and creative use of color theory
- Discuss and describe how visual elements, symbols, & colors can represent a person or theme
- Discuss & describe the roles of Materials, Processes & Investigation (MPI) in art and design
- Discuss & describe the roles of Practice, Experimentation & Revision (PER) in art and design
- Generate research on contemporary artist(s)
- Present work in a professional way
- Investigate materials, processes, and ideas in works of art
- Implement practice, experimentation and revision in works of art

Interdisciplinary Connections:

English

- CCSS.ELA-LITERACY.W.11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames for a range of tasks, purposes, and audiences.
- CCSS.ELA-LITERACY.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-LITERACY.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Career Readiness, Life Literacies, and Key Skills Introduction Standards:

[Career Readiness, Life Literacies, and Key Skills Introduction](#)

Creativity and Innovation

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition

Critical Thinking and Problem Solving

- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice

Digital Citizenship

- 9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content

UNIT 1 LEARNING TARGETS

Learning Targets	
PE#	Performance Expectations
VISUAL ARTS STANDARDS	
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation.
1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas
MEDIA ARTS STANDARDS	
1.2.12prof.Cr2a	Organize and design artistic ideas for media arts productions
1.2.12prof.Re7b	Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.
1.2.12prof.Re8a	Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.
1.2.12prof.Re9a	Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals
1.2.12prof.Cn10a	Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
1.2.12prof.Cn11a	Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/cultural identity).
1.2.12prof.Cn11b	Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.

UNIT 1 OBJECTIVES & UNDERSTANDINGS

<p><i>Unit Enduring Questions:</i></p> <ul style="list-style-type: none">• How can I effectively choose a medium/materials to work with and how can this choice benefit or otherwise affect my work?• How can I practice and improve my skills in drawing and art-making while keeping work original and free of plagiarism?• What informs how, why, and what artists and designers make?• How can I use my own experiences (including interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research) to inform my artwork?	<p><i>Unit Enduring Understandings:</i></p> <ul style="list-style-type: none">• Materials, processes, and ideas should be chosen thoughtfully and act in synthesis in order to create the most effective work of art.• Artists practice and improve by observing the real world and creating work or studies based on observation.• Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines.• Artists' experiences include interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research. Reflecting on experiences leads to questions and inspires investigation.
<p><i>Unit Objectives:</i> <i>Students will know...</i></p> <ul style="list-style-type: none">• SWK that materials, processes, and ideas should work collaboratively to create effective works of art.• SWK that artists utilize observations of the real world to inform their practice.• SWK that an artists' or designers' experiences impact what they think and create• SWK that reflecting on experiences leads to questions and inspires investigations	<p><i>Unit Objectives:</i> <i>Students will be able to...</i></p> <ul style="list-style-type: none">• SWBAT create works of art through observational studies of real-life objects.• SWBAT choose a medium/materials based on what is most suitable for their subject, concept or idea to create the most effective work possible• SWBAT discuss and describe the roles of materials, processes and ideas in art and design• SWBAT utilize their own experiences to create works that are unique and thoughtful

UNIT 2 OVERVIEW

Lower Cape May Regional School District ART 3 Curriculum – Unit 2 Overview
Content Area: Visual Art
Unit Title: Introspective Investigations
Target Course/Grade Level: 11 - 12
<p>Unit Summary:</p> <ul style="list-style-type: none"> • Create works of art that illustrate abstract or introspective concepts • Create work that presents an important issue or commentary on society • Discuss & describe how visual elements, symbols, & colors can represent a person or theme. • Discuss & describe the roles of Materials, Processes & Investigation (MPI) in art and design • Discuss & describe the roles of Practice, Experimentation & Revision (PER) in art and design • Investigate materials, processes, and ideas in works of art • Implement practice, experimentation and revision in works of art • Curate a digital portfolio for presentation of your work, Present work in a professional way • Create a series of works guided by the same question or investigation
<p>Interdisciplinary Connections:</p> <p>English</p> <ul style="list-style-type: none"> • CCSS.ELA-LITERACY.W.11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames for a range of tasks, purposes, and audiences. • CCSS.ELA-LITERACY.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. • CCSS.ELA-LITERACY.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
<p>Career Readiness, Life Literacies, and Key Skills Introduction Standards: <u>Career Readiness, Life Literacies, and Key Skills Introduction</u></p> <p>Creativity and Innovation</p> <ul style="list-style-type: none"> • 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas • 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition <p>Critical Thinking and Problem Solving</p> <ul style="list-style-type: none"> • 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice <p>Digital Citizenship</p> <ul style="list-style-type: none"> • 9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content

UNIT 2 LEARNING TARGETS

Learning Targets	
PE#	Performance Expectations
VISUAL ARTS STANDARDS	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation.
1.5.12prof.Pr5a:	Analyze and evaluate the reasons and ways an exhibition is presented
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.
MEDIA ARTS STANDARDS	
1.2.12prof.Pr5a	Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.
1.2.12prof.Pr5b	Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
1.2.12prof.Pr5c	Demonstrate adaptation and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks.
1.2.12prof.Pr6a	Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.
1.2.12prof.Pr6b	Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.
1.2.12prof.Cn10b	Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.

UNIT 2 OBJECTIVES & UNDERSTANDINGS

<p><i>Unit Enduring Questions:</i></p> <ul style="list-style-type: none"> • How do I create and present an effective art portfolio? • How do I create and present works of art that share a common theme, topic or subject? • How do artists and designers make works of art and design? • How can I utilize the tenants of practice, experimentation, and revision to effectively express and refine my ideas? • How can I effectively choose a medium/ materials to work with and how can this choice benefit or otherwise affect my work? 	<p><i>Unit Enduring Understandings:</i></p> <ul style="list-style-type: none"> • Artists and designers carefully curate the best of their works and present them in a variety of ways in order to showcase their skills, style, and voice. • Artists and designers may create works that share a theme, topic or subject and those works are presented as a series. These works often contain similar or complementary visual elements, techniques and compositions. • Artists’ and designers’ work is often guided by inquiry. Questions are continually formulated, documented, developed, and evaluated throughout the creative processes. • Investigation and making often inspire more questions and exploration. Artists and designers will practice, experiment, and revise in order to effectively express their ideas. • Materials, processes, and ideas should be chosen thoughtfully and act in synthesis in order to create the most effective work of art.
<p><i>Unit Objectives:</i> <i>Students will know...</i></p> <ul style="list-style-type: none"> • SWK that an art portfolio is a carefully curated presentation of one’s work that is an imperative piece of an artist’s repertoire. • SWK that works in a series often share commonalities—visual and thematic—that help the viewer connect the pieces. • SWK that artists’ and designers’ work is guided by inquiry and constantly evaluated by the artist and viewer. • SWK that materials, processes, and ideas should be chosen and used purposefully to work collectively in art and design • SWK that artists practice, experiment and revise works as part of the creative process 	<p><i>Unit Objectives:</i> <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • SWBAT create and present an effective art portfolio. • SWBAT create a series of works. • SWBAT designate and utilize an inquiry or line of questioning to create works of art and design. • SWBAT purposefully synthesize the materials, processes, and ideas used to create work. • SWBAT practice, experiment, and revise their work throughout the creative process.

EVIDENCE OF LEARNING

Lower Cape May Regional School District **ART 3 Curriculum** – Evidence of Learning

Specific Formative Assessments Utilized in Daily Lessons:

- Sketchbooks
- Progress Checks
- Skills Tests (ex. Value scale)
- Discussion
- Planning pages
- Brainstorming, moodboard, etc.
- Observation
- Poll the class
- Progress pictures
- Quizlet/ Kahoot/ Blooket reviews

Summative Assessment Utilized throughout Units:

- Rubric-graded works of art & design
- Artist's Statements
- Written examination of work
- Curriculum guideline checklist

Modifications for ELL's, Special Education, 504, and Gifted and Talented Students:

- Differentiated instruction
- Translated slides, worksheets, instructions, vocab words
- Hand-over-hand assistance
- One-on-one modeling
- Modified Assignments
- Peer tutoring / assistance
- Teacher tutoring
- Cooperative learning groups
- Scaffolding instructions/ steps
- Follow all IEP & 504 modifications

Teacher Notes:

• *As required by the NJ Department of Education, teachers in all content areas will integrate the 21st Century Life and Careers Standards. As the NJDOE indicates, "Providing New Jersey students with the life and career skills needed to function optimally within this dynamic context is a critical focus and organizing principle of K-12 public education. New Jersey has both an obligation to prepare its young people to thrive in this environment, and a vested economic interest in grooming an engaged citizenry made up of productive members of a global workforce that rewards innovation, creativity, and adaptation to change." The links below indicate the CPIs for grade ranges and need to be addressed throughout the units of study: [Life and Career Standards](#)*

• As indicated in the NJSLS, standards and interdisciplinary connections will be integrated throughout content area curriculum. Links to relevant content standards can be found below:

[Visual Arts Standards 1.5 \(pgs 151-157\)](#)

[Media Arts Standards 1.2 \(pgs 55-63\)](#)

[Career Readiness, Life Literacies, and Key Skills Introduction](#)

Project-based Learning Tasks:

- Works of art and design
- Sketchbooks/ thumbnail drawings
- Moodboards, sketches, plans

Vocabulary:

In-text vocabulary should be incorporated into every unit. Word journals, vocabulary walls, and/or various other activities should be utilized by the instructor to teach vocabulary.

- art mediums
- techniques
- art movements
- *word wall displayed in english and spanish

The Research process:

The research process must be integrated within each course curriculum. Student will be provided with opportunities to investigate issues from thematic units of study. As the NJSLS indicate, students will develop proficiency with MLA or APA format as applicable.

- Artist's statement
- Inquiry questioning
- Description of work (specifically including PER & MPI)

Resources can be found here:

- <https://www.gyst-ink.com/artist-statement-guidelines>
- <https://www.format.com/magazine/resources/art/how-to-write-artist-statement>
- <https://thecreativeindependent.com/guides/how-to-write-an-artist-statement/>
- <https://www.agora-gallery.com/advice/blog/2016/07/23/how-to-write-artist-statement/>

Technology:

- Reference images (to be used appropriately)
- Research for topic of inquiry
- Process videos for exploration
- Digital artmaking
- Review sites and games

Resources:

Ancillary resources and materials used to deliver instruction are included below

- <https://www.artpedagogy.com/>
- <https://www.moma.org/research-and-learning/teachers>
- <https://philamuseum.org/teacherresources>
- <https://www.metmuseum.org/learn/educators>
- www.blooket.com

DIFFERENTIATION STRATEGIES

Differentiation Strategies

Differentiation strategies can require varied amounts of preparation time.

High-prep strategies often require a teacher to both create multiple pathways to process information/demonstrate learning and to assign students to those pathways. Hence, more ongoing monitoring and assessment is often required. In contrast, low-prep strategies might require a teacher to strategically create process and product choices for students, but students are allowed to choose which option to pursue given their learning profile or readiness level. Also, a low-prep strategy might be focused on a discrete skill (such as vocabulary words), so there are fewer details to consider. Most teachers find that integration of one to two new low-prep strategies and one high-prep strategy each quarter is a reasonable goal.

Low Prep Strategies (add to list as needed)

Varied journal prompts, spelling or vocabulary lists	Students are given a choice of different journal prompts, spelling lists or vocabulary lists depending on level of proficiency/assessment results.
Anchor activities	Anchor activities provide meaningful options for students when they are not actively engaged in classroom activities (e.g., when they finish early, are waiting for further directions, are stumped, first enter class, or when the teacher is working with other students). Anchors should be directly related to the current learning goals.
Choices of books	Different textbooks or novels (often at different levels) that students are allowed to choose from for content study or for literature circles.
Choices of review activities	Different review or extension activities are made available to students during a specific section of the class (such as at the beginning or end of the period).
Homework options	Students are provided with choices about the assignments they complete as homework. Or, students are directed to specific homework based on student needs.
Student-teacher goal setting	The teacher and student work together to develop individual learning goals for the student.
Flexible grouping	Students might be instructed as a whole group, in small groups of various permutations (homogeneous or heterogeneous by skill or interest), in pairs or individual. Any small groups or pairs change over time based on assessment data.
Varied computer programs	The computer is used as an additional center in the classroom, and students are directed to specific websites or software that allows them to work on skills at their level.
Multiple Intelligence or Learning Style options	Students select activities or are assigned an activity that is designed for learning a specific area of content through their strong intelligence (verbal-linguistic, interpersonal, musical, etc.)
Varying scaffolding of same organizer	Provide graphic organizers that require students to complete various amounts of information. Some will be more filled out (by the teacher) than others.
Think-Pair-Share by readiness, interest, and/or learning profile	Students are placed in predetermined pairs, asked to think about a question for a specific amount of time, then are asked to share their answers first with their partner and then with the whole group.
Mini workshops to re-teach or extend skills	A short, specific lesson with a student or group of students that focuses on one area of interest or reinforcement of a specific skill.

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Orbitals	Students conduct independent investigations generally lasting 3-6 weeks. The investigations “orbit” or revolve around some facet of the curriculum.
Games to practice mastery of information and skill	Use games as a way to review and reinforce concepts. Include questions and tasks that are on a variety of cognitive levels.
Multiple levels of questions	Teachers vary the sorts of questions posed to different students based on their ability to handle them. Varying questions is an excellent way to build the confidence (and motivation) of students who are reluctant to contribute to class discourse. Note: Most teachers would probably admit that without even thinking about it they tend to address particular types of questions to particular students. In some cases, such tendencies may need to be corrected. (For example, a teacher may be unknowingly addressing all of the more challenging questions to one student, thereby inhibiting other students’ learning and fostering class resentment of that student.)
High Prep Strategies (add to list as needed)	
Cubing	Designed to help students think about a topic or idea from many different angles or perspectives. The tasks are placed on the six sides of a cube and use commands that help support thinking (justify, describe, evaluate, connect, etc.). The students complete the task on the side that ends face up, either independently or in homogenous groups.
Tiered assignment/ product	The content and objective are the same, but the process and/or the products that students must create to demonstrate mastery are varied according to the students’ readiness level.
Independent studies	Students choose a topic of interest that they are curious about and wants to discover new information on. Research is done from questions developed by the student and/or teacher. The researcher produces a product to share learning with classmates.
4MAT	Teachers plan instruction for each of four learning preferences over the course of several days on a given topic. Some lessons focus on mastery, some on understanding, some on personal involvement, and some on synthesis. Each learner has a chance to approach the topic through preferred modes and to strengthen weaker areas
Jigsaw	Students are grouped based on their reading proficiency and each group is given an appropriate text on a specific aspect of a topic (the economic, political and social impact of the Civil War, for example). Students later get into heterogeneous groups to share their findings with their peers, who have read about different areas of study from source texts on their own reading levels. The jigsaw technique allows you to tackle the same subject with all of your students while discreetly providing them the different tools they need to get there.
Multiple texts	The teacher obtains or creates a variety of texts at different reading levels to assign strategically to students.
Alternative assessments	After completing a learning experience via the same content or process, the student may have a choice of products to show what has been learned. This differentiation creates possibilities for students who excel in different modalities over others (verbal versus visual).
Modified Assessments	Assessments can be modified in a variety of ways – for example by formatting the document differently (e.g. more space between questions) or by using different types of questions (matching vs. open ended) or by asking only the truly essential

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	questions.
Learning contracts or Personal Agendas	A contract is a negotiated agreement between teacher and student that may have a mix of requirements and choice based on skills and understandings considered important by the teacher. A personal agenda could be quite similar, as it would list the tasks the teacher wants each student to accomplish in a given day/lesson/unit. Both Learning contracts and personal agendas will likely vary between students within a classroom.
Compacting	This strategy begins with a student assessment to determine level of knowledge or skill already attained (i.e. pretest). Students who demonstrate proficiency before the unit even begins are given the opportunity to work at a higher level (either independently or in a group).
Literature circles	Flexible grouping of students who engage in different studies of a piece of literature. Groups can be heterogeneous and homogeneous.
Learning Centers	A station (or simply a collection of materials) that students might use independently to explore topics or practice skills. Centers allow individual or groups of students to work at their own pace. Students are constantly reassessed to determine which centers are appropriate for students at a particular time, and to plan activities at those centers to build the most pressing skills.
Tic-Tac-Toe Choice Board (sometimes called "Think-Tac-Toe")	The tic-tac-toe choice board is a strategy that enables students to choose multiple tasks to practice a skill, or demonstrate and extend understanding of a process or concept. From the board, students choose (or teacher assigns) three adjacent or diagonal. To design a tic-tac-toe board: - Identify the outcomes and instructional focus - Design 9 different tasks - Use assessment data to determine student levels - Arrange the tasks on a tic-tac-toe board either randomly, in rows according to level of difficulty, or you may want to select one critical task to place in the center of the board for all students to complete.

RESOURCES & TEXTS

Curriculum development Resources/Instructional Materials:

List or Link ancillary resources and curriculum materials here:

- [apcentral - 2D design](#)
- <https://apcentral.collegeboard.org/courses/ap-2-d-art-and-design>
- <https://www.state.nj.us/education/cccs/2014/arts/standards.pdf>
- <https://www.nationalartsstandards.org/>

Board of Education Approved Text(s)

N/A