

White Station High School

Pre AP Visual Art

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All Pre-AP courses share the following set of research-supported instructional principles. Classrooms that regularly focus on these cross-disciplinary principles allow students to effectively extend their content knowledge while strengthening their critical thinking skills. When students are enrolled in multiple Pre-AP courses, the horizontal alignment of the shared principles provides students and teachers across disciplines with a shared language for their learning and investigation, and multiple opportunities to practice and grow. The critical reasoning and problem-solving tools students develop through these shared principles are highly valued in college coursework and in the workplace.



### CLOSE OBSERVATION AND ANALYSIS

Students are provided time to carefully observe one data set, text, image, performance piece, or problem before being asked to explain, analyze, or evaluate. This creates a safe entry point to simply express what they notice and what they wonder. It also encourages students to slow down and capture relevant details with intentionality to support more meaningful analysis, rather than rushing to completion at the expense of understanding.

### HIGHER-ORDER QUESTIONING

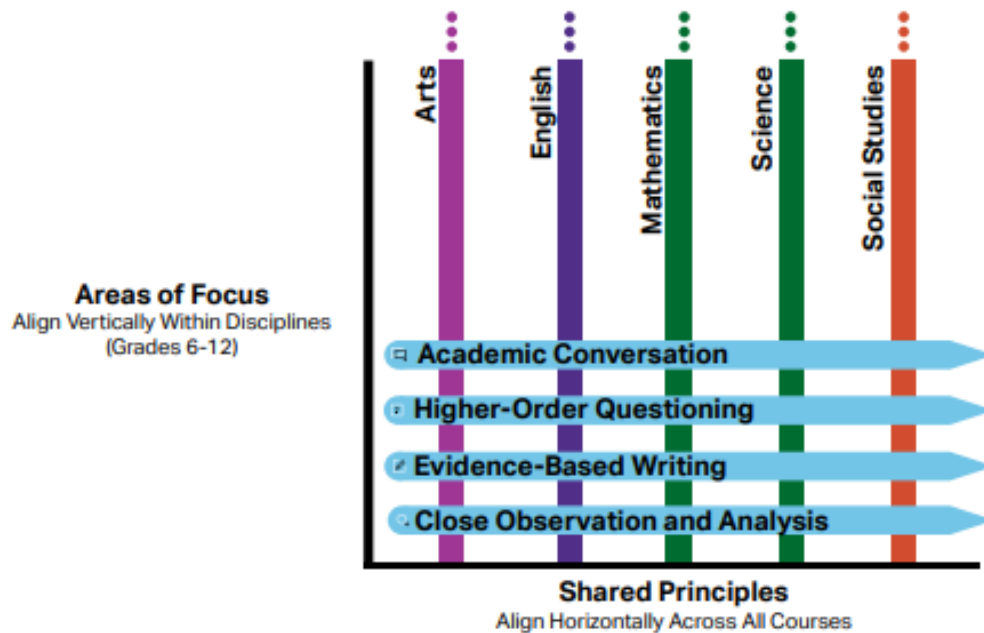
Students engage with questions designed to encourage thinking that is elevated beyond simple memorization and recall. Higher-order questions require students to make predictions, synthesize, evaluate, and compare. As students grapple with these questions, they learn that being inquisitive promotes extended thinking and leads to deeper understanding.

### EVIDENCE-BASED WRITING

With strategic support, students frequently engage in writing coherent arguments from relevant and valid sources of evidence. Pre-AP courses embrace a purposeful and scaffolded approach to writing that begins with a focus on precise and effective sentences before progressing to longer forms of writing.

## AREAS OF FOCUS ALL Pre AP COURSES

The areas of focus are discipline-specific reasoning skills that students develop and leverage as they engage with content. Whereas the shared principles promote horizontal alignment across disciplines, the areas of focus provide vertical alignment within a discipline, giving students the opportunity to strengthen and deepen their work with these skills in subsequent courses in the same discipline.



## PRE-AP ARTS AREAS OF FOCUS

The Pre-AP Arts areas of focus, described below, are practices that students develop and leverage as they engage with content. They were identified through educator feedback and research about where students and teachers need the most curriculum support. These areas of focus are vertically aligned to the practices embedded in other Arts courses in high school, including AP, and in college, giving students multiple opportunities to strengthen and deepen their work with these skills throughout their educational career.



There are three **Learning Modules: Sources, Structures, and Iteration**. This hones a student’s ability to make important artistic decisions with a solid foundation of knowledge and decision-making skills. Each Learning Module has three Lesson and Assessment Learning Cycles.

## Module 1: Sources

Where do creative ideas come from? This module answers that question, introducing students to the ways that artists generate new work based on their own lives and experiences, other works of art, and materials found in the world around them.

Each of the three learning cycles focuses on a different broad category of source material—material as source, art as source, and the everyday as source—and offers instructional guidance in facilitating processes of artistic research, analysis, experimentation, and iteration or revision in creating a finished work.

An **EXAMPLE Cycle in the Sources (first) Module**.

**Course Map**  
**Model Lesson and Assessment Sequence**

**PLAN**  
The course map shows how components are positioned throughout the course. As the map indicates, the course is designed to be taught over 140 class periods (based on 45-minute class periods), for a total of 28 weeks.

Model lessons are included for approximately 5–10 weeks per semester.

**TEACH**  
The model lessons demonstrate how the Pre-AP shared principles, the Pre-AP Arts areas of focus, and the framework come to life in the classroom.

*Shared Principles*  
Close observation and analysis  
Higher-order questioning  
Evidence-based writing  
Academic conversation

*Arts Areas of Focus*  
Analysis and interpretation  
Peer-to-peer dialogue  
Experimentation  
Reflective writing

**ASSESS AND REFLECT**  
Each module includes two formative assessments and a performance assessment. The formative assessments are designed to provide meaningful feedback for both teachers and students.

**MODULE 1 Sources**

~25 Class Periods Total

**LEARNING CYCLE 1**  
Students experiment with methods of attaching and combining found objects before creating a sculpture of at least 100 objects, learning how to use art materials as a source of creative ideas.

Formative Assessment

**LEARNING CYCLE 2**  
Using an art historical work as a point of departure, students create contemporary portraits that transform and reinterpret their historical sources.

Formative Assessment

**LEARNING CYCLE 3**  
Students use sketchbooks and photographic documentation of their daily routines as source material for unconventional self-portraits.

Performance Assessment  
Part 1: Student-Selected Work  
Part 2: Written Reflection

**Anchor Works**  
A selection of works by the following artists:  
▪ Tara Donovan  
▪ Dan Steinilber  
▪ Andy Goldsworthy  
▪ Richard Serra  
▪ Cindy Sherman  
▪ Sandro Botticelli  
▪ Yinka Shonibare  
▪ Jean-Honoré Fragonard  
▪ Maira Kalman  
▪ Dana Schutz

## Module 2: Structures

In this module, students learn to identify the types of structures and frameworks that artists routinely work within as they make decisions about the material, process, form, content, and context of their work. To form an understanding of how artists and designers work within constraints, students engage in “constrained” art-making activities (e.g., working within an extremely limited time frame or with a limited range of materials). Through this, they will come to understand the ways that deliberate use of such constraints can lead to interesting and creative outcomes. Students then identify particular constraints that are employed in the work of contemporary artists and designers and identify how these deliberate choices contribute to the meaning of a work. Finally, students reexamine their own past assignments with an eye toward altering one or more aspects of this work to create something new.

## Module 3: Iteration –

**For the student most interested in pursuing the AP Art and Design Portfolio track.**

Students participating in an Advanced Placement Art and Design course are asked to submit a sustained investigation—a collection of 15 images related to a question, topic, or idea of personal interest—as a part of their final portfolios. This can be challenging, because it asks students to work in ways that may be a departure from their earlier high school art-making experiences. First, they are being asked to create a body of work, as opposed to the singular pieces most assignments usually require. In addition, this work is meant to be student driven; possibly for the first time, students are expected to define the ideas that will be central to their work, rather than having these priorities defined for them by the parameters of an assignment. This module is designed to give students practice in identifying ideas of personal interest and developing and refining those ideas over the course of creating several works of art.