

**Randolph Township Schools
Randolph High School
Junior Portfolio Curriculum**

“I work with pictures and words because they have the ability to determine who we are, what we want to be and what we become.”

~Barbara Kruger

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**Randolph Township Schools
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Junior Portfolio Curriculum**

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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction to Junior Portfolio Honors

Junior Portfolio Honors enables students the opportunity to begin to develop a body of work that will initiate the portfolio process into the senior year. In addition, this class will allow students to begin a sustained agglomeration of work that they may apply towards the requirements of the AP art courses in their senior year. This course is not only designed for students aspiring to major in art on the college level, but for those students who have a passion for art and would like to compile a solid body of work to then share as part of their college admissions process. It is the intent of this course to provide a comprehensive study of art and design that will challenge students to refine skills and techniques acquired from their previous art experiences while creating a portfolio in their junior year.

Exposure to a variety of new media will provide opportunities for in depth experiences. Problems presented in class will allow for open- ended solutions while still meeting project criteria. The concept of a “sustained study” will be introduced to students as they will be encouraged to investigate a concept over a number of pieces. Students will focus on in-depth, inquiry-based art making, on skillful synthesis of materials, processes and ideas and on articulating information about their work in written form. The importance of working from observation will be stressed as well as a focus on conceptual thought and art making.

In addition to the studio component of this full year course, units of sustained study will be presented through an historical context thus providing students with a deeper understanding of the interconnected relationship between the artist and his/her physical, societal, and cultural environment. Aesthetic and critical discussions and written responses to prompts will provide students with the opportunity to document their sustained investigation of materials, processes and ideas. The importance of practice, experimentation and revision during the art making process will also be stressed while embracing diverse approaches to thinking and making, aligning with college, university and contemporary practices.

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Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	SECTION .NUMBER	CONTENT - UNIT OF STUDY
Intro at the beginning of the year; ongoing	Introduction to a Portfolio Sustained Investigation	Introduction to what is referred to as a portfolio” and “a sustained study of investigation.”
9 weeks	I	Identity (Concept for MP 1 sustained study investigation)
8 weeks	II	Place (Concept for MP 2 sustained study investigation)
9 weeks	III	Journeys (Concept for MP 3 sustained study investigation)
8 weeks	IV	Memory (Concept for MP 4 OR identify concept of choice)
2 weeks This may also take place concurrently with pieces as they are created.	V	Portfolio preparation and presentation.

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Introduction to a Portfolio Sustained Study of Investigation

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other disciplines.</p> <p>1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship.</p> <p>1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.</p> <p>1.3.12.D.3- The artist’s understanding of the relationships among art media, methodology and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism and other genre styles to convey ideas to an audience.</p> <p>1.4.12.A.2- Contextual clues within artworks Often reveal intent, enabling the viewer to hypothesize the artist’s concept.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as</p>	<p>Inspiration and intellectual creative impetus can be gleaned from many types of media sources, literature and courses of study.</p>	<ul style="list-style-type: none"> • How can what we view, hear, experience, read and study inform the creative process?
	<p>The creative articulation of the principles of design and media is crucial in creating the competent visual organization and acuity that is required of a sustained investigation.</p>	<ul style="list-style-type: none"> • How can an artist manipulate the Elements and Principles of Art and Design to reflect innovative thought and approach? • How can practice, experimentation, and revision contribute to the success of a sustained investigation.
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>A sustained study of investigation is a body of work that is based on an in-depth investigation and synthesis of ideas, materials, and processes over time.</p> <p>Preliminary planning and brainstorming are essential to the development of a concept.</p>	<p>Investigate extensively personal, conceptual and intellectual responses that relate to the conceptual prompt of a given concept.</p> <p>Plan and organize ideas through writing and sketching opportunities that will assist them in the conceptual and technical execution of their final work.</p>

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Introduction to a Portfolio Sustained Study of Investigation

<p>well as the manner and physical context in which it is performed or shown.</p>	<p>The assimilation and transfer of academic, cultural and intellectual information are essential to the creation of mature works of art.</p> <p>Mindful consideration of the formal elements of art and design are paramount to the technical and aesthetic success of a work of art.</p> <p>Experimentation with different media, approaches and revisions of ideas assists artists in considering the best approaches to depict and express a concept.</p> <p>An artist's voice is a vehicle for personal, intellectual, social and aesthetic expression.</p> <p>Visual appropriation of images is a practice that needs to be significantly modified since visual plagiarism is not acceptable in the development of an artist's work.</p>	<p>Apply visual and technical skills to exemplify their intellectual understanding of (but not limited to) their inspirational source.</p> <p>Master and manipulate the formal elements of art and design to create successful works of art.</p> <p>Envision the different possibilities that can result from combining different media and employing varied technical approaches in the creation of a work.</p> <p>Devise personal perceptions through the informed consideration of subject matter, application of media choices and approaches to design.</p> <p>Utilize and interpret visual reference as a basis for creating, developing and executing original works of art.</p>
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Introduction to a Portfolio Sustained Study of Investigation

		Conceive original concepts and unique approaches while integrating technical skills with their aesthetic values.
	VOCABULARY: Sustained study, investigation, voice, approach, develop, formalize, Elements of Art (line, shape, form, space, texture, value, and color), Principles of Design (unity/variety, balance, emphasis, contrast, movement/rhythm, pattern and proportion), conceptual work.	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Exhibiting an intellectual understanding of elements, principles and concepts through discussion and writing. • Describing how a work/sustained study shows evidence of practice, experimentation, and revision guided by questions through a writing prompt • Describing how a work/sustained study demonstrates an investigation of materials, processes and ideas while also considering the creative usage of the Elements of Art and Principles of Design through a formal writing a prompt • Creating a body of artwork that exhibits an intellectual, technical and creative exploration of concepts <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • View various examples of sustained investigations • Begin identifying ways to explore concepts in a sustained and consistent manner • Students will participate in class discussions involving critical analysis and unpacking of other artists' concepts of a sustained study 		

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Introduction to a Portfolio Sustained Study of Investigation

SUGGESTED TIME ALLOTMENT	Introduction at the beginning of the year and ongoing.
SUPPLEMENTAL UNIT RESOURCES	<p>Approaching The Studio Art Sustained Investigation - https://apcentral.collegeboard.org/courses/resources/approaching-studio-art-sustained-investigation-concentration</p> <p>AP Concentration: Sustained Investigation - https://www.pinterest.com/kostichart/ap-concentration-sustained-investigation/</p> <p>The Principles Of Art And Design - https://www.liveabout.com/principles-of-art-and-design-2578740</p> <p>The Elements Of Art - https://www.thoughtco.com/what-are-the-elements-of-art-182704</p> <p>Examples Of Artist Sketchbooks - https://www.bing.com/images/search?q=sketchbooks&qpv=Sketchbooks&FORM=IGRE</p>

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Unit I: Identity

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other disciplines.</p> <p>1.2.12.A.1- Cultural and historical events impact art making as well as how the audiences respond to works of art.</p> <p>1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship.</p>	<p>Identity is a complex concept that is arduous to define.</p>	<ul style="list-style-type: none"> • What factors and conditions play a role in defining a person’s identity? • How do cultural traditions, constraints, interactions, experiences, travel, spirituality, career choices, economics and consumerism inform a person’s identity? • How do our bodies and our individual sense of body image shape our identities?
<p>1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.</p> <p>1.3.12.D.2 – Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of artistic statement.</p>	<p>Art reflects the construction of meaning that an artist develops based on their understanding of identity.</p>	<ul style="list-style-type: none"> • How do artists use their work to express, explore and question ideas about identity? • How do artists use their work to define and expand the parameters of their identity?
<p>1.3.12.D.4 – Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.</p>	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;">SKILLS Students will be able to:</p>
	<p>Identity is the way we perceive, actualize and express ourselves.</p>	<p>Identify, analyze, interpret and formulate ideas about the multiple and conditions that construct a person’s identity.</p>

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Unit I: Identity

<p>1.3.12.D.5- Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.A.1—Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p> <p>1.4.12.A.3- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as the manner and physical context in which it is performed or shown.</p>	<p>Through time, artists have embraced the task of exploring and depicting concepts of their own identity within their work.</p> <p>Identity is an ever-evolving aspect of our human experience that has continued to grow and change across lines of gender, race, economics, culture, spiritual and political beliefs.</p> <p>An informed and thoughtful application of materials and methods create visually effective and emotionally evocative works of art exploring identity.</p>	<p>Analyze and interpret the different aspects of identity that have been represented in works by artists of different social, racial and cultural backgrounds.</p> <p>Formulate an understanding of their own identity and create works of art that speak to aspects of their identity as they have come to understand it.</p> <p>Predict, project and forecast global changes in ideas and bigger questions about identity.</p> <p>Apply the elements and principles of art and design to the creation of unique works of art exploring their relationships to identity.</p>
	<p>VOCABULARY: Identity, layers of identity, signs and signifiers of identity (including but not limited to the following terms): gender, race, ethnicity, ability, economics, religion, social constructs, consumerism, interaction, separatism, customs, politics, geography,</p>	

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Unit I: Identity

	language, travel, outward expression, history, future, global, culture, body image.	
ASSESSMENT EVIDENCE: Students will show their learning by: <ul style="list-style-type: none"> • Exhibiting an intellectual understanding of identity as it relates to the personal and the broader cultural perspective • Brainstorming and engaging in a mind mapping activity that will assist in identifying different components that inform identity • Engaging in cooperative group activities that will assist them in constructing their own definition of identity • Formulating guiding questions that will inform their work relating to identity • Developing conceptual sketches of their personal representation of identity • Exploring different media and approaches in the development of their works relating to identity through sketchbook activities • Creating a body of artwork that exhibits an intellectual, technical and creative exploration of their identity as they have come to understand it • Communicating a clear, well written artist intent that describes their conceptual exploration of identity 		
KEY LEARNING EVENTS AND INSTRUCTION: <ul style="list-style-type: none"> • Identify concepts, skills and techniques that will provide the opportunity to create a focused body of work relating to identity • Research the work of various artists (Frida Kahlo, Glenn Ligon, Andy Warhol, Jeune Quick-to-See-Smith, Kehinde Wiley) to gain a greater understanding of how identity has been explored in works of art • Visit interactive museum websites (Montclair Art Museum, MoMa, Whitney Museum, Guggenheim Museum) and view videos that demonstrate artists' approaches in their conceptual exploration of identity • Explore concepts of identity through inquiry, defining its meaning, research, discussion and sketching • Synthesize their ideas with their technical skills in the planning and development of their artworks • Develop works related to the concept of identity that are well informed, skillful, visually arresting, fully realized and original • Conduct a sustained investigation of identity that is explored throughout several artworks • Partake in the formative and summative critical analysis of their work and the work of others 		

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Unit I: Identity

SUGGESTED TIME ALLOTMENT	<p>9 Weeks – Identity: This will involve the development of two works.</p> <p>Students have the option of dovetailing the concept of identity when moving into the MP 2 concept of Place.</p>
SUPPLEMENTAL UNIT RESOURCES	<p>Constructing Identity in America Exhibition - https://www.montclairartmuseum.org/exhibition/constructing-identity-america-1766–2017</p> <p>Identity: Art In The 21st Century - https://art21.org/watch/art-in-the-twenty-first-century/s1/identity/</p> <p>Ana Mendieta: A Search For Identity - https://mospace.umsystem.edu/xmlui/bitstream/handle/10355/14640/FinkelsteinAnaMenSea.pdf?sequence=1&isAllowed=y</p> <p>The Museum Of Modern Art: Art And Identity - https://www.coursera.org/lecture/ideas/3-2-art-identity-MBx2k</p> <p>The Museum Of Modern Art: Teaching With Themes - Art And Identity - https://www.coursera.org/lecture/ideas/3-3-teaching-with-themes-art-identity-XN4m0</p> <p>The Tate Museum: Cultural Identity - https://www.tate.org.uk/artist-rooms/collection/themes/cultural-identity</p>

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Unit I: Identity

	<p>The Museum Of Modern Art: Artists Discover The Subject Of Identity - https://www.moma.org/learn/moma_learning/themes/investigating-identity/</p> <p>Exploring Identity In Art And Literature - https://www.facinghistory.org/resource-library/identity-and-individuality-exploring-art-literature</p> <p>Stanford University: What Is Identity? https://web.stanford.edu/group/fearon-research/cgi-bin/wordpress/wp-content/uploads/2013/10/What-is-Identity-as-we-now-use-the-word-.pdf</p> <p>Whitney Museum 2019 Biennial Exhibition - https://www.whitney.org/exhibitions/2019-Biennial</p>
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Unit II: Place

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.2.12.A.1- Cultural and historical events impact art making as well as how the audiences respond to works of art.	Place is contextual, whether physical or non-physical.	<ul style="list-style-type: none"> How does context inform us, our sense of self, our experiences, our choices and ultimately the artwork we create?
1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship.	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;">SKILLS Students will be able to:</p>
1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	Place and our physical location can define but does not have to limit our identities, choices, opportunities, experiences and creative output.	Identify and understand place as a physical location, emotional or cultural context.
1.3.12.D.2 – Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of artistic statement		Define and describe a relationship to a physical place or cultural environment.
1.3.12.D.4 – Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	Place, by nature, is very subjective as each individual will have a unique relationship to their experience of an environment.	Analyze, evaluate and actuate ideas about place and context as it pertains to the individual.
1.3.12.D.5- Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials and methodologies that are germane to a particular cultural style.	Place is defined by physical, geographic, cultural and historical context.	Gather evidence and reference about location, history and physical environment to inform subject matter.

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<p>1.4.12.A.2- Contextual clues within artworks Often reveal intent, enabling the viewer to hypothesize the artist's concept.</p> <p>1.4.12.A.3- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as the manner and physical context in which it is performed or shown.</p>	<p>Physical and emotional spaces, landscapes and thought forms can be interpreted into subject matter for artwork.</p> <p>An informed and thoughtful application of materials and methods create visually effective and well-informed works of art exploring the concept of place.</p>	<p>Identify, locate and choose visual references that speak to an idea and concept of place.</p> <p>Apply the elements and principles of art and design to the creation of unique works of art exploring relationships to place (either physical, cultural or emotional).</p>
	<p>VOCABULARY: Context (as it relates to but not limited to): place, emotional space, physical environment, interior, exterior, culture, economic, geographic, time, history, past, present, future</p>	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Exhibiting an intellectual understanding of place as it relates to an individual, personal perspective
- Engaging in cooperative group activities that will assist in constructing a personal definition of place
- Formulating guiding questions that will inform the work relating to place
- Developing conceptual sketches of a personal representation of place
- Exploring different media and approaches in the development of works relating to place through sketchbook activities
- Creating a body of artwork that exhibits an intellectual, technical and creative exploration of their definition and understanding of place as it pertains to the artist
- Communicate a clear, well written artist intent that describes the conceptual exploration of place

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KEY LEARNING EVENTS AND INSTRUCTION:

- Identify concepts, skills and techniques that will provide the opportunity to create a focused body of work relating to place
- Research the work of various artists (Edward Hopper, Wayne Thiebaud, Banksy, Georgia O’Keeffe, Pablo Picasso) to gain a greater understanding of how the concept of place has been explored in works of art
- Visit interactive museum websites (New York Botanical Gardens, Whitney Museum, MoMa, Guggenheim Museum, Newark Art Museum) and view videos that demonstrate artists’ approaches in their conceptual exploration of place
- Explore the concept of place through inquiry, defining its meaning, research, discussion and sketching
- Synthesize their ideas with their technical skills in the planning and development of their artworks
- Develop works related to the concept of place that are well informed, skillful, visually arresting, fully realized and original
- Conduct a sustained investigation of place that is explored throughout several artworks
- Partake in the formative and summative critical analysis of their work and the work of others

SUGGESTED TIME ALLOTMENT

8 Weeks – Place: This will involve the development of atleast two works.

SUPPLEMENTAL UNIT RESOURCES

Art In The 21st Century - <https://art21.org/watch/art-in-the-twenty-first-century/s1/place/>

University Of British Columbia: Time And Place - <https://timeandplace.ubc.ca/user-guide/theme-i/>

What Makes Guernica Picasso’s Most Influential Painting? <https://www.artsy.net/article/artsy-editorial-guernica-picassos-influential-painting>

Art Through Time: Guernica - <https://www.learner.org/courses/globalart/work/41/index.html>

The American Experience: Immigration And Migration - <http://americanexperience.si.edu/themes/immigration-and-migration/>

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	Beginner's Guide To Contemporary Art: Art In The 21 st Century - https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/art-in-the-21st-century
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Unit III: Journeys

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship.	Journeys are physical and non-physical.	<ul style="list-style-type: none"> • What defines the parameters of a journey? • What defines the difference between a singular experience and a journey?
1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	Artists gain visual inspiration through the experience of a journey.	<ul style="list-style-type: none"> • What visual inspiration can be gained through the experience of a journey?
1.3.12.D.4 – Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	Journeys involve movement, both physical and intellectual.	<ul style="list-style-type: none"> • How can the physical movement of migration or immigration inform a person’s emotional or intellectual journey?
1.3.12.D.5- Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials and methodologies that are germane to a particular cultural style. 1.4.12.A.2- Contextual clues within artworks Often reveal intent, enabling the viewer to hypothesize the artist’s concept.	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	Journeys, by nature, are very subjective as each individual will have a unique relationship to their definition of a journey.	Identify and understand what a journey is. Define and describe a relationship to a journey that is be chosen to explore. Analyze, evaluate and actuate ideas about journeys as it pertains to the individual.

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	<p>Journeys can be defined by physical, metaphorical, intellectual, creative spiritual, emotional, cultural and psychological exploration.</p> <p>Many kinds of journeys (physical or otherwise) can inform the subject matter and point of view that an artist takes in developing works of art.</p> <p>An informed and thoughtful application of materials and methods create visually effective and well-informed works of art exploring the concept of journeys.</p>	<p>Gather evidence and reference about an individual journey to inform the subject matter.</p> <p>Identify, locate and choose visual reference that speaks to an idea, concept and experience of a journey.</p> <p>Apply the elements and principles of art and design to the creation of unique works of art exploring a relationship to journeys (either physical, cultural, psychological or emotional).</p>
	<p>VOCABULARY: Journey (including but not limited to): physical movement, travel, migration, immigration, metaphorical, spiritual, creative, intellectual, emotional, cultural and psychological.</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Exhibiting an intellectual understanding of journeys as they relate to the individual, personal perspectives • Creating a body of artwork that exhibits an intellectual, technical and creative exploration of the definition and understanding of a journey of the past, present or future • Engaging in cooperative group activities that will assist in constructing an own definition of a journey • Formulating guiding questions that will inform work relating to the concept of journey 		

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- Developing conceptual sketches of a personal representation of a journey
- Exploring different media and approaches in the development of works relating to a journey through sketchbook activities
- Communicate a clear, well written artist intent that describes the conceptual exploration of a journey

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify concepts, skills and techniques that will provide the opportunity to create a focused body of work relating to journeys
- Explore the concept of journeys through inquiry, defining its meaning, research, discussion and sketching
- Synthesize their ideas with their technical skills in the planning and development of their artworks
- Research the work of various artists (Romare Bearden, Jaune-Quick-to See Smith, Tristram Hillier, Hamish Fulton, Lubaina Himid) to gain a greater understanding of how the concept of a journey has been explored in works of art
- Visit interactive museum websites (Whitney Museum, MoMA, Guggenheim Museum) and view videos that demonstrate artists' approaches in their conceptual exploration of a journey
- Develop works related to the concept of journeys that are well informed, skillful, visually arresting, fully realized and original.
- Conduct a sustained investigation of journeys that is explored throughout several artworks
- Partake in the formative and summative critical analysis of their work and the work of others

SUGGESTED TIME ALLOTMENT

9 Weeks – Journeys: This will involve the development of at least two works.

SUPPLEMENTAL UNIT RESOURCES

Journeys and Migration In Art - <https://www.tate.org.uk/art/student-resource/exam-help/journeys>

The Museum of Modern Art: Migration and Movement - https://www.moma.org/learn/moma_learning/themes/migration-and-movement/

Tristram Hillier - <https://artuk.org/discover/stories/artist-in-focus-tristram-hillier>

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	<p>How Places Can Influence The Mind And Vice Versa - https://www.independent.co.uk/life-style/how-places-can-influence-the-mind-and-vice-versa-a7569066.html</p> <p>Psychogeography: Psyche And Personal Narratives - https://writethemap.wordpress.com/2017/08/13/mapping-inside-out-psychogeography-psyche-personal-narratives/</p> <p>The American Experience: Immigration and Migration - http://americanexperience.si.edu/themes/immigration-and-migration/</p>
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Unit IV: Memory

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other disciplines.</p> <p>1.2.12.A.1- Cultural and historical events impact art making as well as how the audiences respond to works of art.</p> <p>1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship.</p> <p>1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.</p> <p>1.3.12.D.2 – Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of artistic statement.</p> <p>1.3.12.D.3- The artist’s understanding of the relationships among art media, methodology and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism,</p>	<p>The task of preserving memory can difficult when it comes to art.</p>	<ul style="list-style-type: none"> • How does memory play a role in art? • How does the clarity of an artist’s memory inform their work? • When accessing memory for a work of art, what components or details should an artist include?
	<p>Memory is selective and subjective.</p>	<ul style="list-style-type: none"> • How would an artist use memory to create a broad picture of an experience?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Artists access, utilize and preserve memory through the creation of their art.</p> <p>Many artists use art to tell stories about personal and cultural memory that are open to interpretation, that reframe the past not as a fixed narrative but as a multiplicity of voices from diverse points of view.</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> <p>Effectively choose memories to formulate subject matter for personalized, original works of art.</p> <p>Discern that some art engages with memory by trying to erase it entirely.</p>

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<p>impressionism and other genre styles to convey ideas to an audience.</p> <p>1.3.12.D.4 – Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.</p> <p>1.3.12.D.5- Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.A.1—Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p> <p>1.4.12.A.2- Contextual clues within artworks Often reveal intent, enabling the viewer to hypothesize the artist’s concept.</p>	<p>Artists access and apply memory (both personal and collective) to depict, interpret and revise history when creating works of art.</p> <p>An informed and thoughtful application of materials and methods create visually effective and well-informed works of art exploring the concept of memory.</p>	<p>Gather evidence and experience from themselves and others.</p> <p>Apply knowledge gained to inform the subject matter.</p> <p>Interpret and execute memory-based subject matter in an authentic and meaningful way.</p> <p>Apply the elements and principles of art and design to the creation of unique works of art exploring a relationship to memory.</p>
<p>1.4.12.A.3- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as the manner and physical context in which it is performed or shown.</p>	<p>VOCABULARY:</p> <p>Memory (including but not limited to): personal, collective, historical, selective, subjective, visual, recorded, documented, televised, filmed, inclusive, perspective, interpretive, evidence, primary document, depiction, revision.</p>	

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ASSESSMENT EVIDENCE: Students will show their learning by:

- Exhibiting an intellectual understanding of memory as it relates to the personal, collective and historical
- Formulating guiding questions that will inform the work relating to the concept of memory
- Developing conceptual sketches of a personal representation of a memory
- Exploring different media and approaches in the development of works relating to the concept of memory through sketchbook activities
- Creating a body of artwork that exhibits an intellectual, technical and creative exploration of memory as they have either lived and remembered it or researched it using the information and documentation of others
- Communicating a clear, well written artist intent that describes their conceptual exploration of a journey

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify concepts, skills and techniques that will provide the opportunity to create a focused body of work relating to memory
- Explore the concept of memory through inquiry, defining its meaning, research, discussion and sketching
- Synthesize ideas with their technical skills in the planning and development of various artwork
- Research the work of various artists (Rene Magritte, Carmen Lomas Garza, Willem DeKooning) to gain a greater understanding of how the concept of memory has been explored in works of art
- Visit interactive museum (Whitney Museum, MoMa, Guggenheim Museum) websites and view videos that demonstrate artists' approaches in their conceptual exploration of memory
- Develop works related to the concept of memory that are well informed, skillful, visually arresting, fully realized and original.
- Conduct a sustained investigation of memory that is explored throughout several artworks
- Partake in the formative and summative critical analysis of personal work and the work of others

SUGGESTED TIME ALLOTMENT	8 Weeks – Memory: This will involve the development of at least two works.
SUPPLEMENTAL UNIT RESOURCES	Michael Landy And Jean Tinguely: Art And Memory - https://www.khanacademy.org/partner-content/tate/archives-memory/art-and-memory/v/michael-landy

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	<p>Working With Memory - http://magazine.art21.org/2012/01/04/working-with-memory/#.XStWgy2ZPwc</p> <p>Contemporary Traces Of Memory - https://www.artsy.net/gene/contemporary-traces-of-memory-1</p> <p>Kimberly Brooks: Paintings That Evoke Memories That Were Never Yours - https://www.huffpost.com/entry/kimberly-brooks_n_4867244</p> <p>Childish Things: How Childhood Memories Shape Art - https://theculturetrip.com/europe/united-kingdom/england/london/articles/childish-things-how-childhood-memories-shape-art/</p> <p>Jenny Hesperus: Art And Memory - https://www.pinterest.com/jennyhesperus/art-memory/</p> <p>Courtney Simmond: Artwork Based On Memory - https://www.pinterest.com/courtneysimmond/art-work-based-on-memory/</p>
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Unit V: Portfolio Preparation and Presentation

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>NJ Core Curriculum Content Standards</i></p> <p>1.2.12.A.2 – Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship. Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as the manner and physical context in which it is performed or shown.</p> <p>1.4.12.B.3- Art and art making reflect and affect the role of technology in a global society.</p>	<p>Portfolios reflect the experiences and voice of an artist.</p>	<ul style="list-style-type: none"> • What can a body of work say about the artist?
	<p style="text-align: center;"><u>KNOWLEDGE</u></p> <p style="text-align: center;">Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u></p> <p style="text-align: center;">Students will be able to:</p>
	<p>Photographing artwork requires the usage of proper lighting and camera settings.</p> <p>Photo Shop is an application that can assist in the editing of work prior to digital submission.</p> <p>The presentation and organization of the work may have an impact on an evaluator assessing the portfolio.</p> <p>Cutting a window mat for a works of art involves properly calculating and measuring proportions.</p>	<p>Photograph works of art for digital uploading and submission when preparing to share work.</p> <p>Modify digital images using Photo Shop to ensure that they best reflect the actual work of art.</p> <p>Compose a digital portfolio that best reflects an artist’s body of work.</p> <p>Distinguish between correct proportions for each artwork that will be matted.</p> <p>Demonstrate the ability to mat physical works of art.</p>

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	<p>VOCABULARY: Window, hinged mat, mat knife, Photo Shop, crop, edit, auto contrast, auto color, upload, digital portfolio, digital submission, web application, JPEG format, RGB Color mode, file, pixels per inch (ppi), resolution, landscape orientation, portrait orientation, web browsers (Internet Explorer, Safari, Google Chrome).</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Photographing their work, importing images into Photo Shop, editing and uploading images to prepare for a digital portfolio presentation • Demonstrating proper matting procedures for physical 2-dimensional works of art <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Explore editing images of 2-dimensional works on Photo Shop to create a digital portfolio • Practice cutting a window mat for a 2-dimensional piece and prepare works for physical portfolio 		
SUGGESTED TIME ALLOTMENT	2 weeks - This may also take place concurrently with pieces as they are created.	
SUPPLEMENTAL UNIT RESOURCES	<p>How To Make An Art Portfolio - https://www.studentartguide.com/articles/how-to-make-an-art-portfolio-for-college-or-university</p> <p>Tips For Your Best Art School Portfolio - https://artsbridge.com/10-tips-for-your-best-art-school-portfolio/</p>	

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	<p>How To Get Into Art College - https://www.creativebloq.com/career/how-get-art-college-5132555</p> <p>Preparing Your Art School Portfolio - https://www.petersons.com/blog/tips-for-preparing-your-art-school-portfolio/</p> <p>3 Steps to Prepare A College Art Portfolio - https://www.youtube.com/watch?v=jiEfqCs2pnY</p> <p>AP Studio Art Exhibit - https://apcentral.collegeboard.org/courses/resources/2017-18-ap-studio-art-exhibit?course=ap-studio-art-2-d-design</p> <p>Rhode Island School of Design Portfolios - http://portfolios.risd.edu</p> <p>Submit Work in The AP Design and Digital Portfolio - https://apstudent.collegeboard.org/takingtheexam/preparing-for-exams/about-digital-submission/studio-art-digital-submission</p>
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