

PowerUP Jax Fall 2016 Grant Winner

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Subject/Grade: 11-12
Project Title: Experiencing Museums: impact on IB-Art and AP Art History Exam Scores

Summary of Project:

A. My IB art Higher level 1 and 2 students are using a new and intense curricular guidelines that require them to produce 3-4 comparative study analyses of artists and their artworks. For each comparative study set, students are strongly encouraged to attend the local museum/gallery to observe these works in person in order to make actual connections between these works with their own art-making practice which is about 29% of entire scores from the rubric. The category for these comparative study analyses (3-4) accounts for 20% of their entire IB art assessment. As one can see, the requirements are stringent and very impactful to not only their classroom grades but also their eventual IB Exam scores. The ability to observe the artworks up close, write about them, and apply their experience into their art making is very important and essential to these students. These students have expressed that if they could be taken to the museums/galleries together with classmates by me then, according to students:

- They can all have transportation to get to these places "without burdening their parents" at a later time, especially those of them who "do not have transportation"
- They can "all meet the deadline of due dates for these analyses bc they already have had gone on the fieldtrip" with the class to get to the museum/gallery if they could go.
- "Some of us don't have the money" or transportation to go. Sometimes, "we have go on a free night, but it doesn't mean we have a way to go or is convenient for our parents to take us."
- "With the teacher going with us, we can have the correct instructions and immediate assistance to help us get the information as needed for the analyses."
- "In a museum setting, our discussions are richer and shared from multiple perspectives, especially taking in front of artwork and about artwork"
- Also, "our academic and athletic schedules after school hours are tight. There is no time for us to go on our own. Sometimes we have so much homework and work outside school which makes going to the museum on our own difficult."

B. My AP art history students also have a new grading rubric on the essay writing part that is increased to 50% of the entire AP exam. There is a total of 6 comparative short and long essays. My students write passively from a screen or a photo in a textbook, lacking in rich and detailed analysis that could be enhanced from their personal and up close experiences at a museum/gallery. This task was the weakest part of my students' last year scores which was the first time that the new rubric and curricular requirement was implemented. Therefore, with the data gained from last year, I want my AP art history from this year to perform better than last year even though 60% of them passed. That is not enough. The rationales above are applicable for these students as well.

C. Certainly, my AP 3D art students can also benefit from their actual observations from the sculptures seeing at the museum/gallery, especially if it has local and relevant sculptors ***In a combination of the stated rationales why fieldtrip during school hours is better for all, it is important to understand that school fieldtrip to the museum is beneficial to not only students and families. More importantly, these fieldtrips cannot happen without the outside funding because these students do not have the money to pay for the busses, entry fees, and lunches multiple times as required during the school year. It would be too much for parents and students to pay in order for them to achieve their IB art and/or AP art history newly required curricular guidelines and rubrics

How many students will be directly involved? Explain any further impact on other students, teachers, the school as a whole, and/or the community.

20 IB art students, 10 AP art history, and 10 AP 3D art students including 4-5 chaperones. IB art students have to produce works that are influenced and connected to their comparative study analyses from the visits to the gallery/museums. Their artwork reflection and writing about these experiences will be shared to other students in the school during their external assessment, which is the evaluation and exhibit of their work at the end of the year as part of their 40% entire IB scores. Their exhibit at the school will have other parents from all over the district to come and hear about their works as well. Certainly, the fund is the stimulus for this kind of rich experiences to be more locally connected as students discussed their influence and sources for their inspirations. AP art history's comparative analysis essays account for 50% of the entire AP exam. That is huge and intense.

At the community level, students will be exposed to the local treasures, the Cummer and MOCA, as they experience the positive impact that these institutions were able to help their own learning. Hopefully, they can retain such positive outlook about other entities in the community and connect community resources which have direct contribution to their schooling successes.

How will the project specifically increase student learning? Be sure to explain the project's connections to existing learning standards. Be clear about what new skills, knowledge, and/or dispositions the students will acquire.

50% of AP art history – free response: Essay 1: Comparison; essay 2: art making; essay 3: attribution; essay 4: Context; essay 5: comparison; essay 6: tradition and change.

CR4 Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course and Exam Description through specific assignments and activities.

CR5 Students are provided opportunities to analyze works of art both visually and contextually

CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources

CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas

CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.

CR9 Students are provided opportunities to experience actual works of art or architecture.

AP art history course syllabus as approved by AP central: 2016-17 Experiencing Art: Field Trip to Cummer Museum (and/or Museum of Contemporary Art – MOCA), Jacksonville, FL. Students will explore the Cummer's permanent collection of Greek vases, statuary, and reliefs. Using the knowledge they have gained in class, they will write an analysis paper comparing/contrasting one work of art from the Cummer and one work from their ID images # 25-47 by analyzing and citing the similarities and differences, explaining how these works influence decision in the ways they were created, and inferring possible intentions or functions for these. Be sure to fully identify the selected works (title, artist/architect, culture of origin, date, and materials) and provide visual/contextual evidence to support your assertion. (Learning Objectives 1.1, 2.1, 3.1, 3.2, 3.3 and 3.5) [CR2] [CR4] [CR5] [CR6] [CR9]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course and Exam Description through specific assignments and activities.

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually. [CR9]—Students are provided opportunities to experience actual works of art or architecture.

ART RESEARCH: Students experience Art/Architecture – by visiting Museum of Contemporary Art (MOCA) or Cummer Museum [CR9] and research on a similar artwork of their own selection on their own [CR8] OR research on an architecture not on the ID image list from AP Art History Curriculum and Framework and choose one architecture from the images studied from content areas 1-4. Write a comparative/contrasting analysis on these 2 works by a. Selecting and completely identifying one work of art that a. conveys an interpretation of a culture's history b. Identifying the intended audience of the work c. Describing the historical content that the work is intended to convey d. Then, using specific visual and contextual evidence to analyze how the work conveys that historical content (Learning Objectives 1.1-4, 2.1-3, 3.1, 3.2, 3.3, and 3.5)

[CR1a, CR1c, CR5, CR6, CR7]

[CR1a]– Students and teachers use a college-level art history textbook

[CR1c]—Students and teachers use secondary sources

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually

[CR6] – Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

[CR8] Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art

[CR9] Students are provided opportunities to experience actual works of art or architecture *****

Evaluation for IB art Comparative Study (HL & SL) 20% - 3 to 4 comparative study analyses/essays (at least 2 trips to the local museum/gallery

B. Analysis of formal qualities: elements and principles (6): 2 3 4 6 Total: /6

C. Interpretation of function and purpose (6) 1 2 3 4 5 6 Total: /6

D. Evaluation of cultural significance (6) 1 2 3 4 5 6 Total: /6

E. Making comparisons and connections (6) 1 2 3 4 5 6 Total: /6

F. Presentation (visual) and subject-specific language (6) 2 3 4 6 Total: /6

G. Making connections to own art-making (12) 2 4 6 8 10 12 Total: /12

What is your plan for evaluating the success of your project? What artifacts (photographs, samples of student work, testimonials, etc...) would you use to demonstrate the effectiveness of the project?

By using the rubric provided by AP art history and IB art as provided above. I will measure the outcomes of these analyses resulted from the museum visits with me and those that were done without going on a fieldtrip or those that were done passively from textbook or computer screen.