

## Advanced Placement Studio Art Syllabus

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### Advanced Placement (AP) Studio Art:

- Helps students develop technical skills and familiarize them with the functions of the visual elements and principles of design.
- Encourages students to become independent, inventive and informed critical thinkers who will contribute to their culture through the making of art.
- Encourages creative investigation of aesthetic and conceptual issues.
- Helps students to build on acquired techniques & skills, make personal choices, and add “voice” to artwork.
- Teaches new skills & techniques they can apply to artwork.
- Helps students create a portfolio.
- Teaches a variety of methods, mediums and art history.
- Encourages experimentation with art processes and materials.
- Helps students revise their compositions through critiques, self-reflection and teacher feedback.

All class information can be found on Canvas. Student home access to CANVAS: <https://sno.instructure.com/> (Please use Google Chrome) Student home access to OFFICE 365 and email: <https://login.microsoftonline.com/login.srf> (Please use Google Chrome) Students **must** log into Canvas through HelloID or they may not be able to get in to Canvas. It is recommended that each student uses a district laptop as some personal devices do not sync well with district files.

### Prerequisites for AP Studio Art

AP Studio Art students must take Art 1: Introduction to Art (1/2 credit), Art 2: Drawing Painting (1/2 credit) Art 3-4: Advanced Art (one credit) or have an excellent portfolio of artwork to gain the teacher's permission to enroll in this class.

### AP Studio Art Course Description:

Advanced Placement Studio Art (AP Studio Art) is a yearlong class. This class is offered for students who are highly motivated and skilled 10th - 12th grade art students, they can apply the Elements of Art and Principles of Design intentionally to their artwork. Students must take pre-requisite classes or be approved by the teacher to enroll. These art classes are more rigorous than other art classes and students can receive college credit for the class if they meet all the criteria.

This class emphasizes the development of an art portfolio and all students must create one before the end of the year. Portfolios are used for College Board testing, college/art school entrance and scholarship competitions. Art History, critiques and self-evaluation are integral to this course. This class will prepare students who choose to take either the Advanced Placement Drawing Portfolio or the 2-D Design (nonphotographic) Portfolio Exam. If students receive passing scores, they will qualify for college credit at participating colleges and universities. Even though all students are required to complete a portfolio, it is optional to submit a portfolio to the College Board. This class can be repeated to work on a new portfolio.

## **Plagiarism & Ethical Conduct**

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). We will watch several videos and have several class discussions about plagiarism, so students are expected to develop their own personal imagery.

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. Photographic references must be created by the student and not be copyright images. Any published image must be altered substantially so that it no longer resembles the original. This is a matter of artistic integrity and anything less is unacceptable. Collage work is an exception to this law but also must be changed substantially with other collage elements.

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.

## **Course Work**

Engaging with art and design publications, online resources, and investigations of materials, processes, and ideas provides important opportunities for learning about the making of art. Such experiences are invaluable for supporting student inquiry and developing understanding of context, interpretation and how their work relates to art and design traditions. Possibilities for thinking and making are expanded by frequent interactions with diverse works of art and design. There may be works of art that contain nudity, especially when examining historical compositions. Some students may decide to create compositions that include nude figures, drug and alcohol related topics, or other controversial topics which are allowed. However, most of these types of compositions will not be shown in the "Night of the Arts" art show held at the school. They will however, be critiqued in class.

AP Studio Art students prior to entering the class, must conference with the teacher at which time they are individually counseled about the course work and expectations for the class. As in introductory college courses, students will need to work inside and outside the classroom and beyond scheduled periods. Homework, such as maintaining a sketchbook and completing compositions for their Sustained Investigation, should support the depth of learning expected of AP students.

## **Course Content**

Students will be doing Sustained Investigations which are guided by Inquiry questions. At the beginning of the semester AP Studio Art classes will participate in exercises and assignments that will produce possible ideas and questions they may have for their work and experimentation in the class. These exercises and assignments are designed to help them with choices and questions to guide their compositions. Students will identify, in writing, materials, processes, and ideas used to make works of art and design. Each week students will be introduced or review art techniques they may want to use in

their artwork. They will be required to experiment with these techniques in their sketchbooks before using them in finished compositions.

A variety of assignments introduce students to the widest possible range of experiences in creative problem-solving skills and connects them with contemporary art and art history information. The student decides what their topic of Inquiry will be and what they will do for each composition. AP Studio Art students must complete three summer assignments (this was waived this year). These works must be ready for a class critique usually the first week of school.

Constructive, formative critiques—essential in college classes—are equally important in AP Studio Art. Students will participate in critiques about every two weeks throughout the year. Also, students can request class critiques to help them make revisions or discuss their compositions. All students participate in various class critiques of their personal work as well as the work of their peers. Critiques and self-evaluations incorporate art vocabulary, written work, aesthetics and valuable conversations about their artwork. This information can help the student with revising their work.

Sketchbooks are required for this class and students are expected to work in their sketchbook daily. At the beginning of the semester students will have exercises they will complete to help them generate ideas and come up with an Investigation theme with guiding questions. They will write about their investigation, they will experiment, show evidence of practice, and revise their work based on critique notes and written reflections. They will also document sources of inspiration, or identify work made by others that inform their thinking and making. They will have weekly checks to make sure they are fully utilizing, writing, experimenting and documenting in their sketchbooks.

Students will also have bi-weekly assignments they will do in their sketchbooks. Art history, techniques, styles, processes, experimentation and materials are stressed in the sketchbook assignments and students are expected to complete each assignment. The sketchbook becomes a reference guide that will help them apply this knowledge to their artwork if they choose. Students may also explore historical aspects of artists & their styles, record critique comments and self-evaluation which are integral to this course.

For some sketchbook assignments the teacher will demonstrate specific techniques and will discuss how to use specific processes and materials. Other sketchbook assignments may be from the following: (Teacher reserves the right to change assignments if needed.)

<b>Unit</b>	<b>Media</b>	<b>Project</b>	<b>Artist and Art History Link</b> <i>(for inspiration not duplication)</i>
<b>Generating Investigation ideas and questions</b>	<b>Sketchbook &amp; multimedia</b>	<b>Mind mapping, generating topics, answering questions, Six word memoirs.</b>	<b>From NAEA workshops, AP training workshops, and Art therapy exercises. Contemporary artists &amp; educators.</b>

Drawing	Charcoal, chalk, rough paper	“Vanita” still life; chiaroscuro drawing or painting, value variety creates emphasis	Jan Vermeer, Dutch genre and Chiaroscuro; Audrey Flack, Contemporary realism
<b>Revision</b>	<b>Based on sketchbook documentation Varied media</b>	<b>R &amp; R (Revise &amp; re-submit) various elements &amp; principles</b>	<b>Individual AP students work</b>
Collage	Mixed media & transfer techniques	Collaged art folio; shape, rhythm proportion	Robert Rauschenberg, Jasper Johns, Harlem Renaissance, Jacob Lawrence, Abstract Expressionism, Post Modernism, Pop Art
Painting/ Drawing	India ink, pastels, tagboard	Upside down face or item; positive & negative space study	Egon Schiele, German Expressionism, Kathe Kollwitz, Jean-Michel Basquiat, Neo Expressionism
Painting	Acrylic paint, mixed media	Autobiographical self-portrait; value, rhythm, contrast	Student’s choice of artist
Drawing	Graphite powder, chalk	Anatomical figure drawing; color theory, variety, line, pattern emotion, proportion	Leonardo, Michelangelo, Vesalius, Renaissance; Marc Quinn, Damien Hirst, Gunther Von Hagens, Contemporary Art, Conceptual Art, Kehinde Wiley
Mixed media collage	House paint, chalk, marker, cardboard,	Collaged figure relief; shape, repetition, abstractions	Caravaggio, Artemisia Gentileschi, Baroque; Jackson Pollock, Abstract Expressionism, Contemporary
Drawing	Oil pastel on chipboard	Plein air landscape; color, value, variety harmony	Andre Derain, Maurice de Vlaminck, Fauvism, Impressionism, Monet, Degas
Collage	Mixed Media	Still Life Collage; repeat pattern to create rhythm	Juan Gris, Picasso, Cubism; Wayne Thiebaud, Pop Art
Print-making	Ink, paper, linoleum plate or Plexiglas	Botanical Etchings; shape line, unity	Durer, German Renaissance; Rembrandt, Baroque, Arthur Church, Margaret Mee, Rory McEwen

Alternate Printmaking	Ink, crayon, sandpaper, specialty papers	Linoleum prints and chine colle; line shape, texture space rhythm, movement	Japanese Woodblock Prints, Mary Cassatt, Impressionism
Drawing	Scratchboard or paper, mixed media,	Subconscious Images or Hidden Images; shape, line, emphasis, distorted shapes	Salvador Dali, Andre' Breton, Joan Miro, Andre Masson, Max Ernst, Surrealism MC Escher, Dorteia Tanning, Bev Doolittle, Kay Sage
Drawing	Colored pencils	Intentional Perspective; color shape value, variety proportion, perspective	Masaccio, Leonardo, Renaissance, Richard Estes, Photo Realism
Drawing or Painting	Medium of Choice	Symbolic Narrative; line, space, color, rhythm, movement	Aboriginal art, Ancient art, Keith Haring, Sue Coccia, Contemporary Symbolism
Installation	Mixed media	Conceptual Art; student choice of elements & principles	Conceptual artist of choice
Lettering & letterforms	Ink, broad nib pen, watercolor, gouache	Lettering as Art; shape, space, contrast, balance	Life of ancient scribes, Ancient manuscripts, Thomas Ingmire, Charles Pearce, Paul Klee, Contemporary Lettering Artists
All units	Mixed media altered books	Weekly art journals; variety of elements, principles & techniques	Individual choice; Art History, Contemporary Art, Art 21

### Photographing Artwork

The teacher will be using a digital projector to display artwork and other resources when demonstrating or viewing things for discussion with students. Students must have access to the following: (the School District will provide if you do not have them)

- digital cameras (these can include cell phones)
- computers or other devices with image editing software (this can also be on cellphones such as Instagram, Apple Photos, & Google Photos).

- If using a cell phone as your camera, cords must be available to download images onto their computer into their district One Drive.

### **AP Portfolio**

AP Studio Art students are expected to explore options in their art journals before deciding what they will do for their Sustained Investigation. In this investigation, students must complete at least 15 compositions for their portfolio, through practice, experimentation and revision. Class exercises, sketchbook assignments, technique development or review and instructional conversations with the teacher assist AP Studio Art students in developing a series of highly individualized, sophisticated investigations. They will also have to write responses to prompts, providing information about the inquiry and questions that guided the sustained investigation. Various materials, processes and ideas that were used in each piece are also written responses.

All work in the portfolio must be created only by the individual student. Collaborative works or group projects are not part of the portfolio. Any portfolios submitted for evaluation may have been produced in art classes or on their own time and may cover a period longer than a single school year. Any subject, content, style, media, and technique are acceptable.

The three Studio Art portfolios (AP 2-D Design, AP 3-D Design, and AP Drawing) share a basic, two-section structure, which requires you to show a Sustained Investigation requiring an inquiry-guided investigation through practice, experimentation, and revision showing an understanding in visual concerns (and methods). Each section requires written responses to describe the materials, processes, and ideas used for each work.

**Sustained Investigation** - (60% of total score)

**Selected Works** – (40% of total score)

Students will be given a pamphlet explaining the requirements for each portfolio, so they can decide whether they want to submit their portfolio to the College Board. Submission to the College Board is optional, however every student will be required to develop a portfolio.

#### Portfolio Development Assessment

- 15 finished compositions and the writing components are required.
- Work must be high quality college level work.
- Both volume and quality will be taken into consideration for final grades.

#### **Additional Expectations of Students:**

**May and June (during 2nd Semester):** After the AP portfolio submission (in May), students work on art curriculum focused on creating an installation and/or an environment to display their portfolio or other work in a school district/community art festival, “Night of the Arts”. This installation may be done collaboratively with other students if they choose or on their own. They may also study conceptual art, local artists and art school guest speakers, and participate in art outreach to elementary schools and community groups.

Class Conduct: At Snohomish High School, we will be: **Welcoming, Kind, & Respectful**. To respond to behavior that does not uphold these norms, we will:

1. Pause “Let’s take a moment to talk about what just happened.”

2. Tell me more “Describe what you were thinking when you said that”
3. Inform “How do/have those words hurt people?”
4. Discuss “Now that you know why the words are hurtful, let’s discuss how you could handle a situation in the future to uphold our campus norms.”

In addition to the guidelines and information in the Student Handbook, class expectations include the following:

- Regular attendance is mandatory.
- Constructive use of in-class time and extra classes is expected.
- Attention to lectures, directions, and demonstrations is necessary.
- Positive participation in critical discussion is essential.
- Proper and safe use of materials and equipment is required.
- Cleanup duties and proper storage of work is crucial.

**Some Reference Texts and Resources:**

Kaupolis, Robert. Experimental Drawing. New York: Watson-Guption, 1992.

Mittler, Gene A. Art in Focus. Columbus Ohio: Glencoe Macmillan/McGraw -Hill, 1994.

Purser, Stuart; The Drawing Handbook. Worcester, MA: Davis Publications, Inc., 1976.

Roukes, Nicholas. Art Synectics. Worcester, MA: Davis Publications, Inc., 1982.

Strickland, Carol. The Annotated Mona Lisa. Kansas City: Andrews and McMeel, 1992.

Scholastic Art magazines, various books, and web sites on art history, art techniques, and contemporary artists.

If the student decides to submit a portfolio to the College Board a fee will be required. This fee will be announced in September or October and is due the first part of November, prior to the deadline of the AP Portfolio in May