Course Overview: AP Art

AP Studio Art: Drawing is the most advanced level course in our Visual Arts curriculum. The course is designed around portfolio development and based both on the current portfolio requirements by top art colleges in the country and AP Studio Art Drawing Portfolio guidelines. The framework of the class focuses on concepts and skills emphasized within college art and design foundation courses. The intent is to help students become inquisitive, thoughtful artists and to be able to articulate information about their work. The students will be developing and applying skills of inquiry and investigation, practice, experimentation, revision, communication and reflection. This class develops higher-level thinking, a broad range of technical skills in a range of mediums and styles, art criticism, art history, and aesthetics. All students will develop a portfolio that demonstrates inquiry through art and design and skillful synthesis of materials, processes and ideas through practice, experimentation, and revision.

Units and Activities: What will we be learning about and doing in this course?

Timeline: The course will be divided into four sections: Drawing: Selected Works and Inquiry into Inquiry (Sep-October), Drawing: Sustained Investigation (Concentration) (October – early April), and Portfolio Editing (April – first week of May)

Over the summer: Determine idea(s) for sustained investigation. Do sketches/drawings, and complete three projects.

Sept – October: Drawing: Selected Works and Inquiry into Inquiry

Selected Works:
Overview: These projects are based on portfolio guidelines and projects set by top Art schools and will include observational drawings, figure drawings, imaginative drawings and perspective drawings.

These projects will range in mediums and styles. Students will consider the following drawing issues: line quality, surface manipulation, light and shade, rendering of form, the Illusion of depth, mark making, and composition. Philosophically, I am against a formulaic response to the completion of the AP portfolio, I will modify the assignments each year based on the particular strengths and interests of the student artists. I encourage work that is authentic and meaningful
to each artist. The assignments may be teacher-driven, but are always open-ended so that each student can have choice, and so that they can each develop their own visual voice and artistic repertoire. Some of these projects will be completed at home.

**Selected Work Possibilities:**
The following is a list of assignments possibilities to use for the range of approaches section. Expect to complete between 1 and 2 finished pieces every three weeks (this includes projects completed as sketchbook assignments).

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Emphasis</th>
<th>Medium/media</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Branch study (mark making)</td>
<td>Form &amp; weight</td>
<td>charcoal &amp; conte</td>
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<tr>
<td>2. Deconstructed still life</td>
<td>Cubism (shape)</td>
<td>oil pastel</td>
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<tr>
<td>3. Still Life (classy shoes)</td>
<td>Space, Composition, observation</td>
<td>charcoal</td>
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<tr>
<td>4. Glass object Still Life</td>
<td>Reflective surface</td>
<td>white charcoal</td>
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<tr>
<td>5. Study of hands</td>
<td>Value-line weight variation</td>
<td>pencil</td>
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<tr>
<td>6. Paper still life</td>
<td>Value/observation</td>
<td>black charcoal</td>
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<tr>
<td>7. Self-portrait</td>
<td>Proportion</td>
<td>charcoal or pencil</td>
</tr>
<tr>
<td>8. Skull &amp; bones</td>
<td>Proportion/Value</td>
<td>pen, pencil, charcoal</td>
</tr>
<tr>
<td>9. Pots &amp; pans/metal surfaces</td>
<td>Reflective surfaces</td>
<td>Charcoal</td>
</tr>
<tr>
<td>10. “Your Refuge”</td>
<td>Perspective/Sighting</td>
<td>pencil</td>
</tr>
<tr>
<td>11. 3 Observations of an Instrument Movement/Accuracy</td>
<td>colored pencil and charcoal</td>
<td></td>
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<tr>
<td>12. Humanizing a plant</td>
<td>Value/Feeling</td>
<td>graphite</td>
</tr>
<tr>
<td>13. Re- Use</td>
<td>Recycled Material</td>
<td>mixed media</td>
</tr>
<tr>
<td>14. Hot Off The Press</td>
<td>Conceptual/Composition</td>
<td>mixed media</td>
</tr>
<tr>
<td>15. Printmaking</td>
<td>Negative positive space</td>
<td>linoleum block</td>
</tr>
<tr>
<td>16. Wind sprint</td>
<td>Movement/balance</td>
<td>Pen, ink, watercolor</td>
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<tr>
<td>17. Monotype</td>
<td>Composition</td>
<td>Printmaking</td>
</tr>
<tr>
<td>18. Fabric Study</td>
<td>Value and Shape</td>
<td>Pastel on toned paper</td>
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<tr>
<td>19. Wash drawing</td>
<td>Tonality</td>
<td>India Ink</td>
</tr>
</tbody>
</table>

**Inquiry into Inquiry:**

**What is inquiry-based learning?**

Before we begin our sustained investigation, we need to know *how* to investigate. We will spend time learning about the various ways artists inquire and investigate, explore, practice, experiment, revise, communicate and reflect. We will end this process developing our big questions that we want to spend the year investigating, and having some solid ideas on how to approach our inquiries.
**Nov-early April: Drawing Sustained Investigation (Concentration)**

**Overview:** Formulate questions that guide a sustained investigation, students should consider questions based on their own experiences and ideas. The guiding questions should be documented and further developed by students throughout the sustained investigation. Conduct a sustained investigation through art and design that demonstrate practice, experimentation, and revision guided by questions.

Between Nov and April 11th, students should complete 12-15 drawings and written statements. The drawings may range in size from 8” x 10” to 18” x 24”.

**Written statements:**

Each image submitted:

1. Materials used (100 characters)
2. Processes used (100 characters)
3. Size (height X width x depth in inches)

Sustained Investigation statement. Students will need to state the following in writing.

1. Identify the questions that guided your sustained investigation. (500 character maximum)
2. Describe how your sustained investigation shows evidence of practice, experimentation and revision guided by your questions (1200 characters)

**Sustained investigation examples:**

Abandonment of places and people
Evolution of Illness with family member
Identity
Illustrating a significant (field) trip
Painting friends in different historical time periods based on their personalities
Illustrating a story using a specific artistic style
Portraying events of short duration
Abstractions derived from household objects
The body as landscape
Unusual environments
Human influences on the environment
Human behavior and society
Insects with a colorful and humorous viewpoint
Effects on youth of electronic devices
Cultural heritage and exploitation
Rear view mirrors
Dance movements from different cultures
Resistance
Cliques and social groups at school
Accidents/chance encounters
Experiences with music
Instruments and who plays them
Indigenous people in Vermont/issues/topics
Local food movement in your community
What is beauty?
Landscapes
Natural disasters
Immigration/impacts in your community
Phobias
Courage
Time traveling
Places and faces of your community

April – first week of May: Portfolio Editing Overview: These five weeks will be dedicated to preparing portfolios for evaluation. During this time students will have finalized the selected work section of their portfolios and will review their works for the sustained investigation section. Students are expected to create two to three additional works during this time that reflects their development and forward thinking in this on-going art process. Additionally, students are expected to complete registration and the sequencing of their works in their portfolios.

May 11: AP portfolio submission

End of May: Senior booth at the Art Show

What knowledge and skills will I gain by the end of this course?

Inquiry and Investigation
1. Generate possibilities for investigation
2. How to describe how inquiry guides investigation
3. Understand how materials, process and ideas in art relate to context
4. Interpret works of art
5. Investigate materials, processes and ideas
Making through practice, experimentation and revision

1. Formulate questions that guide investigation
2. Conduct an investigation that demonstrate practice, experimentation and revision
3. Make works of art and design that demonstrate synthesis of process
4. Make works of art that demonstrate drawing skills

Communication and Reflection

1. Identify in writing questions that guide investigation
2. Describe how a sustained investigation: shows evidence of practice, experimentation and revision, demonstrate synthesis of process, and demonstrates drawing skills
3. Present works of art for viewer interpretation

This course will assess the knowledge and skills students build in key Anchor Standards and Content Standards.

Anchor Standards:

Standards: What knowledge and skills will I gain by the end of this course?

Anchor Standards: This course will assess the knowledge and skills students build in key Anchor Standards. A student will have multiple opportunities to show their proficiency in each Anchor Standard. Below, each Anchor Standard for this course is named and described.

Create: Use the artistic process to conceive and develop new artistic ideas and work.

Present: Demonstrate the ability to effectively interpret and share artistic work.

Respond: Understand and evaluate how specific arts convey meaning.

Connect: Connect artistic ideas and works of art with personal and external meaning.

Course Standards: This course builds student knowledge and skill using the Visual arts standards. The course standards for Studio I are:

1. Create: Envision: Use multiple approaches to begin creating a work such as planning, exploration and thumbnails
2. Create: Refinement: Make a work that is resolved and shows evidence of revisions and refinement. I revise, refine, discuss choices in response to feedback.
4. Create: Stretch and Explore: Challenge myself to explore new ideas or try out new media. I demonstrate a willingness to innovate and experiment.
5. **Create**: Engage and Persist: Actively and mindfully engage in class activities. I develop the focus conducive to working and persevering at art tasks.

6. **Create**: Express: Artwork communicates an idea, feeling or personal meaning. I consider other viewers.

7. **Present**: I demonstrate craftsmanship with my exhibition. I consider the most appropriate way to exhibit the work based on context.

8. **Respond**: Describe: I can describe a piece of art without resorting to opinion and my description provides a clear picture of the work.

9. **Respond**: Observe: I attend to visual contexts more closely than ordinary looking requires, and thereby see things that otherwise might not be seen.

10. **Connect**: Connect artistic ideas and works of art with personal and external meaning

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**Assessment of Learning**

**Assessment Types:**

Three types of assessments will be used to determine if you have gained the necessary knowledge and skills of this course: Formative assessments, Summative assessments, and Habits of Work for Learning. Each is briefly described below:

- **Formative Assessments**: Formative = Forming my knowledge and skills. Formative Assessments receive a weight of .1 in the overall grade. Formative assessments are information for teachers, students, and parents on the progress students are making as they practice gaining knowledge and skills found in Anchor Standards. Teachers use the results of these assessments as data to understand individual student learning needs, adjust instructional pathways, and modify lessons to help students better meet course standards. Students use the results of these assessments to determine how they are progressing and to plan steps to ensure their success.

- **Summative Assessments**: Summative = Summation of my knowledge and skills. Summative Assessments can receive three different weights: 1, 1.5, or 2 depending on the size of the assessment, and therefore have the greatest impact on the Overall Course Mastery Grade. Summative assessments are used as a measure of independent student achievement in Anchor Standards. Throughout this course, summative assessments provide benchmark student achievement data. A summative assessment will always have clear scoring criteria (4-point scale) for students to understand how they are performing.

- **Habits of Work for Learning**: Habits of Work for Learning (HOWLs) are skills and dispositions that are essential to the learning process but do not provide evidence of what a student knows or can do in relation to content. WUHSMS teachers work to foster Habits of Work for Learning in three categories: preparation, participation, and perseverance.

**Assessment Scoring:**

Teachers will provide framing for summative assessment scores using proficiency level scoring criteria for grading similar to the example below:
**Anchor Standard: Create:** Use the artistic process to conceive and develop new artistic ideas and work

**Course Standards: Develop craft**

<table>
<thead>
<tr>
<th>1.0*</th>
<th>1.3*</th>
<th>1.7*</th>
<th>2.0</th>
<th>2.3</th>
<th>2.7</th>
<th>3.0</th>
<th>3.3</th>
<th>3.7</th>
<th>4.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NC*</td>
<td>NC*</td>
<td>NC*</td>
<td>C</td>
<td>C+</td>
<td>B-</td>
<td>B</td>
<td>B+</td>
<td>A-</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Approaching</th>
<th>Proficient</th>
<th>Distinguished</th>
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<tr>
<td>I can list tools and identify materials and techniques. I can identify various safe and unsafe procedures within the context of art.</td>
<td>I can use tools and materials. I apply technique but it is inconsistent. I am inconsistent in my maintenance of my studio space and materials.</td>
<td>Properly use tools and materials. Execute technique. Maintain a clean and safe studio environment with care for my space and materials.</td>
<td>I can intentionally select tools and materials to support an intended idea. I execute technique with skill to communicate my ideas. I can take initiative to support the studio environment beyond taking care of my own materials and space.</td>
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*Scores in the "Beginning range" are well below proficient and thus they are below passing.

**HOWL Scoring:**
HOWLS will be scored at least once per checkpoint, and will be based on the frequency with which students demonstrate each of the habits: preparation, participation, and perseverance.

**How is my Overall Course Grade Determined?**
Overall course grades will be reported as letter grades and will be comprised of:
- Formative & Summative Scores: 95%
- HOWLs: 5%

For more information, please see the WUHSMS student handbook.

**Communication:**
**How Do I Know My Grades?**
- On Summative Assessments, a teacher will provide both a 4-point grade and a letter grade.
- You can monitor your progress in the following ways:
○ By reading feedback and scoring returned to students on summative assessments
○ By monitoring the scores and Overall Course Mastery Grade in the Parent/Student portal on JumpRope
○ By monitoring the grades sent home quarterly through report cards

**Where Can I Find This Syllabus during the School Year?**

- This syllabus will be available on the school website in each subject’s department tab once the school year is up and running.

**How Do I See What’s Due?**

- Summative assessment due dates and handouts are posted to the blue “Upcoming Assessment” section of the JumpRope Parent/Student Portal on or before the day they are assigned to students.

**How Do I See What’s Past Due?**

- If a student is missing an assessment, it will be listed in the red “Missing Assessment” section of the JumpRope Parent/Student Portal along with any attachments.

**Best Way to Contact Me:** Email: kjimerson@wcsu.net, or call my home phone (802) 234-5816, I do not have reliable cell phone service at home

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**Materials:**

1. #2 pencil with a good eraser (and a small pencil sharpener if possible.)
2. Your 9” x 11” sketchbook. (spiral bound, sturdy cover, 70# weight, 80-100 pages)

Some suggested supplies to have on hand at home. (NOT MANDATORY!)

1. Black, super-fine tipped pens (gel writers or sharpies…some permanent, some water-soluble.
2. Soft drawing pencils, ebony or 4B
3. Charcoal pencils, black and white
4. A kneadable eraser
5. A glue stick and scotch tape
6. Scissors

**Texts:**


AP Studio Art Brochure and Poster

**Artistic Integrity and Plagiarism:**
Plagiarism, using an image (even in another medium) that was made by someone else, is unethical and it will not be allowed in this course. Through ongoing individual conferences and group discussions, students will develop a thorough understanding of plagiarism and the ethics of art-making, as well as how they can create their own artistic voice. Students are strongly encouraged to work strictly from direct observation, photographs they have taken, memories and fantasies. If you submit work that makes use of photographs, published images, and/or other artists’ works, you must show substantial and significant development beyond duplication to ensure personal artistic ownership in the work. Students will also review both the AP Studio Art Poster and Course Description during a class discussion on plagiarism and the ethics of art-making.

**Schoolwide Procedures:**

**Due Dates and Deadlines:** This class will follow the procedures outlined in the student handbook

**Extra Credit/Retaking Assessments:** This class will follow the procedures outlined in the student handbook

**Personal Mobile Devices:** This class will follow the procedures outlined in the student handbook

**Classroom Expectations:**

**Attendance and engagement:** Students should be in class, on time, ready to work. It is your responsibility to make up missed work. This course is taught as an entry-level college art course, and as such, I expect you to be accountable for your work, your materials, to be fully engaged in your creative process, to be prepared to push yourself and to view failures as opportunities. Be aware of your pace of work. Students work at very different rates. If you’re working too fast—you may want to develop some strategies for slowing down and revising work—or trying different versions of the same assignment. If you’re a slow, careful, methodical worker, you might want to be aware that you may need to find extra time to work on an assignment. We have a tight timeline, all students will be working outside of class to complete work.

**Class Participation:** True participation in class falls into several different categories: Attention to directions and feedback from instructor, asking for clarification for your own benefit and for the benefit of the class. Listening to and being aware of other student’s contributions to discussion and classwork. Being aware of the importance of your own contributions to discussion and classwork. Being truly present in the class…side conversations kept to a
minimum, no texting or use of electronic devices during class. (unless with permission of instructor…) Allowing others full opportunity to work undistracted and undisturbed in a focused, respectful environment.

**Care of materials, spaces, and each other’s artwork.** In a shared space which is used by multiple classes and teachers, it is essential that everyone be truly cooperative in cleaning and organizing spaces, keeping track of work, and doing even a little bit more than is truly necessary to keep the room running smoothly.

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**Teacher Contact Information:**
If you have any questions about the structure or grading of this course, feel free to call (802-457-1317 ext 128) or email k jimerson@wcsu.net

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KEEP TOP PORTION FOR YOUR RECORDS AND RETURN THIS PORTION TO KATRINA JIMERSON BY 9/2

I have read this syllabus, and I have contacted the teacher with any questions I have.

Student name (printed): ________________________________

Student Signed: ________________________________ Date: __________________

Parent/Guardian name (printed): ________________________________

Parent Signed: ________________________________ Date: __________________