

AP Studio Art: Drawing/2D Syllabus

Welcome To Class,

The AP Studio Art class is intended for **highly motivated Junior and Senior students** who are seriously interested in the study of art or design. AP course requirements are significantly more rigorous and students should demonstrate commitment and accomplishment when enrolled. It is recommended that AP students have previous training in art or be able to demonstrate through a portfolio an ability to create fine art. During the year the students will work in and out of class to produce a portfolio to meet the standards set up by the College Board. Students will be expected to complete one piece of quality artwork a week, complete worksheets, techniques sheets, artist or art period worksheets per week, participate in critiques sessions. Each student must have a sketchbook with them and be able to develop these sketchbooks as ongoing journals throughout the year. This course emphasizes making art as an ongoing process that involves the student in informed and critical decision making at all times.

During the first week of school, the course and the requirements of each portfolio are outlined for the students. The three individual sections of each portfolio –Quality, Concentration, and Breadth- are discussed in detail and the homework and class assignments are given. Images of past portfolios are shown to help clarify the distinctive differences of the portfolios and the three sections. Students are shown the images and instructions from previous AP submitted portfolios.

General Learning Outcomes

The student will show an understanding of the focus of the portfolio and its development.

- **Demonstrate a Breadth of high-quality work, 12 pieces (Digitally Recorded).**
Evidence of curricular requirement: The course teaches students a variety of concepts and approaches in drawing, so that the student is able to demonstrate a range of abilities and versatilities with techniques, problem solving and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.
- **Develop a personal Concentration of 12 pieces of artwork (Digitally Recorded).**
The course enables students to develop a body of work investigating a strong underlying visual idea in drawing that grows out of a coherent plan of action or investigation (i.e., a concentration).
- **Select five top-quality pieces for submission in the portfolio presentation that show development and mastery of medium (18x24 limit).**
- **Write, record, discuss, reflect and explore the development of their concentration.**
- **Explore postsecondary options.**

Course Content

Course Content This course has been developed to accommodate students who have expressed an interest in completing either the AP Studio Art: Drawing Portfolio Exam or the AP Studio Art: 2-D Design Portfolio. Therefore all content meets the requirements as stated in the student exam poster. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of artwork. Students will address all three sections of the portfolio: Breadth, Concentration, and Quality. Students will be challenged to develop their own personal work. Students will develop and demonstrate mastery of concept, composition, and execution of their personal ideas and themes in drawing.

Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio, journal, and ongoing sketchbook, and they will also be expected to complete homework and all other images worked on outside of school that address each of these issues in a personal way. Formulaic solutions to problems are discouraged. Preliminary sketches, stories, thoughts, color schemes, and weekly observational assignments and ideas should be kept.

Student Learning: Activities and Strategies for Breadth

Breadth

Units of study are presented to satisfy the Breadth requirement of each portfolio. The students work in this section should show evidence of conceptual, perceptual, expressive and technical range; thus the students work should demonstrate a variety of drawing skills and approaches. All the proposals listed below are idea points and may be compounded by your own inventive take on it. No work will be graded or accepted without preliminary thumbnails or a rough preliminary design done.

- Develop a landscape, interiors, exteriors, and/or cityscapes. Architectural perspective: take photographs of architectural structures in your town. These could be taken from the street side or the alley. Research, conceptualize, and compose a cropped architectural drawing based on your own photographs, using your choice of medium or mixed media. Format, size, and choice between color or black and white will reflect the student's voice and ideation. Students are asked to experiment with techniques once a medium is chosen. Focus is on organizational skills, contrast, proportion, and scale.
- Still-life of things that are important to you, under your bed, inside your closet; self-portraits, including your image reflected in a mirror, distorted in flute keys, metal tree ornament, teapot, through a glass of water, and in a spoon. Reflective objects still-life with self-portrait component demonstrating strong range of abilities and variety in techniques and mediums, concepts, black-and-white mediums, color mediums, and a mixed variety. Focus on creating emphasis and contrast using directional lighting.
- Portraits of classmates, a special friend, your favorite pet in its dwelling or bed; a bicycle still-life (charcoal studies — eight views and methods that demonstrate the student's ability to think creatively, experiment with points of view and techniques, problem solve, and make critical decisions).
- Figure drawing from a live model on white paper using charcoal. Focus on figure/ground relationships, proportion (sighting lines), and positive/negative space. Begin with 30-second figure drawings and advance to several 20-minute poses fully rendered within a setting, on 20" x 24" white BFK drawing and/or printmaking paper. A third figure-drawing study in black-and-white media that distorts the figure in some way will be developed. Using directional lighting, develop hand and foot studies using ebony pencil and white chalk, hatching/ cross-hatching on gray paper. Focus on techniques, value, and contrast of value and visual texture for emphasis. As always, be sure to have a focal point for each composition that you develop.
- Transparent watercolors on dry and wet papers using a variety of brushes and wet into wet- and dry-brush techniques, opaque watercolors, oil paint, layering (using old-master

techniques); use brushes and painting knives to build and model images and forms, acrylic paint, and gesso.

- Create two unified color landscapes.
- Problem solve; take photographs of expressive compositions. Use color other than local color to render a finished product. Considerations include concept, technique, specific subject matter, medium, format, and size; piece should be no smaller than 8" x 8". Focus on individual choice and application of color harmonies as well as unity and variety.
- Build on previous exercise and student will work and make a nonrepresentational or abstract image with a focus on the quality, weight, and types of lines. This project will help demonstrate conceptual variety through the use of a variety of media, as well as an exploration of media and techniques, including wood and linoleum-block printing, calligraph, monoprint, silk screen on fabric, papers, lithography, etching, and/or engraving.
- Demonstrate a possible theme, which you will make known through your use of color, line, space, pattern/rhythm, and/or etch, that will demonstrate a high level of problem solving and critical-decision making. Use oil pastels and oil sticks, pastels on a variety of surfaces, charcoal, vine charcoal with eraser and charcoal pencil build up, white Conté crayon additions for contrast, powder graphite lift out and drawn back into with layering, and graphite pencils of varying weights and hardness as you shade and model forms so they are lifelike and appear three-dimensional. The elements of art and the principles of design should always be considered as you discern, think through, and create each of your works. We will review these as you work and plan your works.

Student Learning: Activities and Strategies for Concentration

Concentration

A concentration is an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject; it should reflect a process of investigation of a particular artistic concern and share a single theme. The works should be unified by an underlying idea that demonstrates growth and discovery through conceptually related works. The student in consultation with the instructor make the choices of techniques, media, style, subject, and content.

A written commentary describing the concentration and how it evolved must accompany the work and the following questions need to be addressed;

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific artwork as examples.

All the proposals listed below are former AP concentration ideas used in submission and may be compounded by your own inventive take on it. No work will be graded or accepted without preliminary thumbnails or a rough preliminary design done.

- Evolution of Illness: Student's grandma had Parkinson's disease and so she illustrated through photographic collage, stitching and writing the process of that illness on her grandma's memory, physical ability. Each image (portrait of grandma) had a poem she'd written about the grandma interspersed. She printed images on silk

organza and layered them with drawings that depicted anatomical body parts effected by the disease. The portrait became blurrier and blurrier with each image. (2D Design mixed media).

- Identity: Hiding behind masks and other roles that we play, specifically women. The student started out photographing people wearing masks, but eventually move away from this and developed a broader interpretation of how we hide behind our roles as women "masking" who we are.
- Illustrating a field trip to a historical farm emphasizing the antiques, tools, of this historical period.
- Painting friends in different historical time periods through costumes and settings. Each friend was illustrated in an era and costume that was their current passion like dance, acting, etc.
- Illustrating a story using an artistic style like fauvism.
- Painted abstractions derived from microscopic cellular structures.
- Oil pastel drawings of plant material juxtaposed with manmade objects.
- Ink drawings based on photographic portraits.
- The skeleton/bones put into before and after situations.
- Unusual environments.
- Large close-ups of insects that evolved into very graphic interpretations.
- Fruits – from their growth on trees through picking, processing, selling and consumption by people.
- Focus on Vermeer, setting up friends and relatives in the positions of famous paintings and drawings by the artist and then emulating the set ups in the students' own work (dramatic natural light, models involved in daily routines).
- Fauvist style landscapes of places that have meaning for you.
- Favorite book or poem illustrated in a specific style (exaggerated perspective).
- Trip overseas for 2D design, creating posters, flyers, magazine covers to advertise the country (using photos that you have taken yourself).
- Human influences on the environment, using photos the student took of aesthetically unpleasing human made structures (oil rigs, factories, etc.) Student then developed the photos and used them to do hand coloring, collage and experimental mixed media techniques, finding the beauty within the ugliness
- Close Ups of machines – engine parts, factory machines, etc. combined with exaggerated 3D effects and specific usage of color (i.e. warm/cool, analogous, etc.).
- Choose a particular artist/or style and emulate it, setting up your own people/objects/landscapes or abstractions.
- Self-portraits with grid overlays using variations within each grid.
- Hands in various positions and media.
- Reflections on a variety of surfaces.
- Insects with a colorful and humorous viewpoint.
- Expressive landscapes painted using specific color schemes.
- Flowers, from realistic evolving to abstract.

- Effects on the American children (age 8 to 18) spending 7.5 hrs. per day using electronic devices.
- Cultural heritage as a resource for exploitation. Instead of producing new works, past works are picked over, recycled, remixed regurgitated or repurposed.
- Interpretations of famous Fairy Tales.
- Members of my family through portraits of their feet.
- Porches in my neighborhood.
- Dance movements from different cultures.
- Alice in Wonderland theme comparing parts of the story to a teenagers life.

Critiques

- Group critiques and displays of work are ongoing. Students are expected to participate in class group critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art, elements of art, and principles of design will be used to engage in written and verbal constructive critiques of these works.
- Ongoing individual one-on-one conferences between the teacher and each student will assist students in analyzing and discussing their own artworks.
- Ongoing individual conferencing with the teacher will assist students in the development of their concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- Ongoing instructional conversations with the teacher will help students develop their work, assessing the strengths and weaknesses in their images, and will provide feedback on how they can further develop their drawings. This will also help students learn to analyze and discuss their own artworks and the works of their peers.
- Recruitment officers from a variety of postsecondary institutions are invited to present candidate information and to evaluate portfolios on a regular basis.
- Upon completion of each art work, fill out the self-critique rubric and submit it with each assignment. Be sure to complete both the rubric section and the explanation section.

Artistic Integrity

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are not allowed to work from published photographs or other copyrighted work except as a reference. Students will understand they should work from their own individual life events, activities, dreams, fantasies, and still-life compositions, and they can work from photographs they take of these events and activities. They are not to work from the Internet or works created by others, whether published or unpublished. When doing this, students must move beyond mere duplication in their work. The work must be significantly altered in the service of the individual student's own voice and expression. Misuse of copyrighted materials is plagiarism and a legal issue and can be pursued as such. This is a matter of artistic integrity and misuse of this will haunt you for years to come!

Assessment and Evaluation

There will be at least 1 large project due each week (subject to change). Most projects are graded on a 100 point scale. Assignments are graded on the following criteria: Did the students follow procedures or techniques, was there meaningful analysis/planning before, during and after the student started the assignment, student effort and time on task, was there a self-critique rubric attached and was the artwork done on time. It is expected that all work and assignments be handed in on time or an A is not obtainable!!!! Each project is scored on the following scale:

<u>Letter Grades</u>	<u>Points</u>
100-90=A	Projects = 100 points
89-80=B	Quiz/Tests = 50 points
79-70=C	Homework = 10 -20 points (late 0)
69-60=D	Activity = 50 points
Bellow = F	Critique written or verbal = 20 points

Because this is a studio class participation is very important and you must be in class to benefit from all the activities, exercise, and studio time that is given daily. Participation points are given on a daily basis (10 points an day).

1st quarter 40% of your grade

2nd quarter 40% of your grade

Final Exam 20% of your grade

Semester grades will be calculated based on percentage of the total points possible for the entire semester. I do not average the quarter grades. This means that the semester letter grade is approximately 80% and the final exam is worth 20% of the semester grade.

Tentative Quarterly Outline and Important Dates

Quarter 1 = July, August, September, and October

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing together with high-level problem-solving skills. By quarter's end, students will create and complete a body of work suitable for the Breadth section of the portfolio. Also, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in five sustained in-class assignments and at least eight short-duration assignments. Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

Students will:

- Develop a definition of drawing as mark making.
- Be introduced to a range of drawing issues.
- Understand artistic integrity as it applies to their work in drawing because the instructor will discuss this on a day-to-day basis. All work must be original. Throughout the course, ongoing activities and discussions will take place that will help each student understand how artistic

integrity, plagiarism, and moving beyond duplication are incorporated into every aspect of the course. Students are not to use someone else's work, images from the Internet or books, or any published or unpublished image as a basis for their own pieces. They are to work from direct observation, dreams, fantasies, and their own photographic compositions and designs. They are not to work from images created by another person. If a student uses someone else's work or a published image as a basis for his or her own pieces, there must be significant alteration to the piece for it to be considered original. Artistic integrity is of primary importance. During ongoing individual conferences as well as group discussions and critiques, students will develop a comprehensive understanding of what constitutes plagiarism and how to maintain their own voice and artistic integrity.

- Be presented with historical, contemporary, and contextual drawing references.
- Work to achieve work that demonstrates quality in concept, composition, and execution of drawing in the completion of assignments that demonstrate
 - confident use of design considerations such as composition, focal point, and use of space;
 - meaningful and personal responses to stated assignment criteria;
 - mastery of a variety of materials that are black and white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques and mediums;
 - a range of successful and purposeful image-development strategies stemming from observation, memory, and fantasy sources; and
 - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value.

Quarter 2 = November, December, and January

While some Breadth work will continue to be required, the main focus of this term will be the development of specific personal imagery suitable for the Concentration section of the drawing/design portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of concentration work through individual and whole-class assignments. Early in the term, students must attend a mentoring appointment, at which time they are individually counseled about their choices of plan for a concentration study. By term end, students will not only have completed a significant portion of the **Concentration pieces but will also have initiated a written** statement to describe the intent and development of the project using accurate artistic language. Students will:

- Develop a working definition of what constitutes an acceptable and successful concentration. Early in the term students must attend a mentoring appointment, at which time they are individually counseled about the "visual idea" for their concentration study as well as the development of a plan of action leading to its completion. Throughout the year, ongoing one-on-one conferences between teacher and student will take place to view, plan, and modify the specific theme, idea, or concept that the student decides on for his or her concentration.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate
 - a sense of pursuit in visual problem solving;
 - the creation of a related body of work with an underlying theme;

- that all pieces have relevance to the study;
- progression through discovery, active problem solving, and invention; and
- choices of materials and techniques successfully linked with ideation development.
- Begin the first part of the written statement, forming an individual plan of action and writing it down as succinctly as possible.
- Reference at least one artist whose work has some relationship to Concentration section work.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.
- Plan best strategies for continuation while reviewing the plan for study.
- Understand that writing informs the work and work informs the written statement.

Quarter 3 and 4 = February, March, April and the 1st of May

This term will be devoted to the final preparation for the AP Studio Art: Drawing and Design Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision making for the Concentration section through sketchbooks and homework. Four process-based assignments in the form of challenges will be presented. These are intended to encourage risk taking in the production of the final pieces for the Concentration. An individual mentoring appointment will be scheduled, at which time the Breadth section and the Concentration section will be thoroughly reviewed in order to identify and remedy weak pieces.

Students will:

- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or outside the instruction offered in this course.
- Follow instruction regarding best practices for sequencing and labeling slides for both the Breadth and Concentration sections.
- Implement strategies for identifying and presenting five best-quality pieces.
- Complete final editing and printing of the written statement for the Breadth section.
- Complete registration and the ordering of work within the portfolio based on the completion of the entire portfolio.

Bibliography

AP Studio Art Poster

AP Scoring Guidelines

AP Sample Syllabus 1 and 4

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