

AP Studio Art: Drawing Portfolio: Syllabus

Course Description:

The AP Studio Art: Drawing Portfolio course is designed for the student interested in pursuing College oriented art instruction. Emphasis in this course will be placed on the use of a variety of painting & drawing techniques designed to give students an opportunity to explore the fine arts to its fullest. “Drawing” implies a focus on composition and techniques as it relates to the Elements and Principles of art. Students will consider these as they work toward the production of a portfolio consisting of two parts: Breadth and Concentration. Each of these areas will consist of 12 works of art each; **five** of which will be singled out and therefore submitted as **original quality pieces** for submission to the College Board at the end of the course along with slides of all **24 works**.

Course Objectives:

- To provide a creative environment and challenging atmosphere for students to think freely and explore a variety of concepts, techniques and materials
- To provide opportunities for students to take constructive risks, develop their individuality and set high goals
- To assist students in developing verbal and visual communication skills through ongoing in-class critique
- Emphasis is placed on composition and mark making through a sustained investigation of concept, media and technique.
- To engage students in a variety of art-making activities and experiences
- To help students build a portfolio suitable for admission to art school
- To provide an opportunity for the highly motivated and talented art student to earn college credit

Course Outline:

Prior to entering the course, students have an opportunity to meet one another and are introduced to course requirements and expectations. A series of suggested summer assignments are given. At the beginning of the semester AP Studio Art posters are distributed to students and the guidelines for portfolio development are reviewed. Each portfolio section is discussed with slide examples. All students participate in a series of in-class and out-of-class assignments; as well as sketchbook studies, written analyses of areas of personal interest, group and individual critiques.

Summer assignment:

Brainstorming, drawing, and painting in your sketchbook are necessary in order to explore

artistically. It is not important to make perfect drawings, but all pages need to be completed. Remember to go off the edge whenever possible. Fill in at least 50 pages before school starts. Do not draw from published photographs or images; draw from observation and your own photographs. Get used to never leaving the house without your camera and/or sketchbook.

Following assignments need to be included:

- Two self-portrait drawings
- Two portrait drawings of other people
- 5 figurative drawings
- 3 still life drawings
- 3 landscape drawings

Use different media in your sketchbook; draw with pens, markers, pastels, and paint. Have fun working in it. A prize will be rewarded to the person with the most completed and creative sketchbook! Assignments will be posted on the school website all summer.

First Semester:

Fall semester will begin with an evaluation of summer works as well as works created previously. Examination of previous artwork and discussion of the process supports to identify strengths in an individual's work and focuses attention on what can be improved. This evaluation will help to determine where students can go artistically.

During this first part of the semester, a group field trip to the local Art Museum provides early exposure to quality examples of professional works of art.

Besides working on their own work of interest, students will also work on a series of instructor-initiated assignments. Finished work will be identified and catalogued in an on-going cataloging system designed to help students take personal responsibility for their work and track what works have been completed. These assignments are designed to encourage students to demonstrate a range of abilities and versatility with technique, media and ideation; thus not only helping them to fulfill the **Breadth portfolio requirements**, but also providing possible ideas for future Concentration themes.

Throughout the first semester, students will be shown examples of Concentration efforts and they will select two of these ideas and formulate written analyses. These statements should include the following: the nature of the idea, why it is of interest to them, what type of progression might be addressed, possible media used for the execution of their Concentration. Students will then develop and choose an idea to explore in depth for their Concentration section; this investigation of their theme should be something that is important to them. In the Concentration section, students are expected to plan for and then develop a body of work that is an investigation of a theme or an idea. It should be well planned through research and sketchbook documentation (writing and images) of ideas and processes they expect to use to investigate an idea that is of personal interest to the student. These themes will then be discussed in one-on-one meetings with the instructor, and the instructor will assist the student in choosing a concentration theme. Personal interest, feasibility, and conceptual intrigue are all considered in this process of concentration generation. Concentrations may be developed in any single art medium, combined media, or process. Each student will then develop and present to the instructor for approval a specific plan of action for investigation, and an outline for his or

her chosen Concentration theme. This cohesive body of work will investigate a strong underlying visual idea. If modifications to the submitted plan of action for investigation become necessary, the student will have the instructor approve those modifications.

Examples of Concentrations include:

A Series of abstractions from nature

A series of art pieces that explore symbols

A series of editorial or political cartoons in response to current events

An exploration of designs from other cultures

Interpretive portraits and or figures that emphasize particular art elements or principles of design

An exploration of a particular architectural style

A series of animals that are of the same classification

Development and illustration for a children's book or novel

A series of pieces inspired by music

A series of portraits that explore one person in your life

A series of images that explore the use of food in a personal setting

Investigation of an area of science that emphasizes particular art elements or principles of design

Second Semester:

AP students will be challenged to focus on their concentration section at this time, even though some breadth assignments may still be given in class if needed. Each student will have met privately with the teacher on several occasions to discuss his or her concentrations ideation and development. Considerable time will be devoted to the highly personal nature of the concentration and class and homework assignments will be given to aid in this process of personal discovery. This section allows the student to investigate in- depth a particular idea, artistic issue, and show evidence of this personal exploration. The artworks should also exhibit growth, discovery and development of a single concept from start to finish as well as mastery of technical skills and cognitive thinking. A total of twelve artworks must be created for this section of the portfolio. Students will also keep a sketchbook journal of visual ideation and written reflections of this process. In addition, a concentration statement or written commentary must be developed to accompany this section. This statement should clearly state the central idea of the concentration and explain how the work reflects the intent and investigation of the idea.

At least 2 weeks before the end of the semester, students will have all 24 digital photos taken for their breadth and concentration sections. They will have chosen their five quality pieces and documented them.

Student Expectations:

AP Studio Drawing requires a significant commitment from the students. Expectations for student achievement are equal to an introductory level college art course; self-discipline and

motivation is necessary. Students are expected to demonstrate skills, creative growth and an increased mastery in concept, composition and execution.

Students must maintain strong work habits, be willing to revise or rework ideas, accept constructive criticism and actively participate in individual as well as group critiques. To be successful at the highest-level, students should expect to devote at least four hours per week of attention to their work outside of class.

Critiques:

The majority of class time will be used to create artwork. However, a mid-point and a final class critique will be held for each in-class project. Students will be expected to participate in all critiques and their participation will count in their lab grade. In addition, one-on-one conferences will be held with each student at regularly scheduled intervals to determine progress, strengths and weaknesses, and overall direction of artwork, especially in regards to their work in the Concentration section of their portfolio. Blind “reader” events, where other teachers act as AP readers using the AP rubric, will be held twice to determine student progress.

Homework:

Students will be given specific homework assignments each week, or they may be asked to complete class assignments for homework. Each assignment is designed to reinforce skills taught in class. Homework will also help in the ideation process needed for the concentration section of the portfolio. Students should expect to spend four or more hours per week outside of class on their art homework.

Exhibitions and Competitions

AP Studio Art students are encouraged to participate in exhibitions and competitions in the community, as well as showing their work in our school art show in May. Students will also receive extra credit for attending local art shows and exhibitions at museums in the area.

Plagiarism:

Originality is the keyword to create one’s own art. Although it is not acceptable to duplicate contemporary and historical works of art, images by other artists may often influence students. Students are expected to develop their own ideas and only use the work of others as a point of departure, inspiration and motivation for new possibilities to be explored. Artistic integrity must always be of high importance as students develop their own sense of uniqueness and individual style. Students will learn of Artistic Integrity and what constitutes as plagiarism. Students will NOT copy the work of other artists. No Sponge Bob, Spiderman or Bart Simpson. I also discourage students from looking at photographs on their personal devices. The students coming from prior Art I and Art II classes know how to draw from life and ultimately, that will produce the best work. While I encourage the student to study the work of other artists and even create their own work “after” other artists. (Meaning they have taken their work a step further and found a way to make it relevant and unique to them.) Students will not be allowed to steal ideas of other artists. If they do, they are robbing themselves of the opportunities to

express their own ideas.

Assessment:

Portfolio Development 75%

- * Based on finished works per term
- * Graded using the evaluation rubrics as established by the College Board
- * Quantity and quality are considered during the grading process

Non-studio based class conduct 25%

- * Critiques
- * Writing assignments
- * Attendance and participation in outside of class presentations.

AP Studio Art: Drawing
Semester I: Course Outline by Assignment

Week 1	
Drawing Portfolio	Introduction to AP: poster, requirements, view CD from College Board on Quality, Breadth and Concentration; Critique of summer homework Homework: write about 5 things most important; 3 artists or art styles most appealing.
Week 2 & 3	
Drawing Portfolio	Value charts, mark making in pencil, charcoal, colored pencil, and pastels. Assignment: "Hard and soft" –still life of boxes, cups, and fabrics with emphasis on composition, positive/negative space. 1 st conference on concentration
Week 4 & 5	
Drawing Portfolio	"Popular Mechanics of Bicycles"- study of bike in graphite and color pencil.
Week 6 & 7	
Drawing Portfolio	Interior perspective of a room. Progress reports- 3 digital photos due; PowerPoint began. 2 nd conference on concentration.
Week 8& 9	
Drawing Portfolio	Review Value Charts with ink. Ink still life showing 3-5 techniques. PowerPoint presentation on Cubism/ multiple views. 3 new digital photos due. 6 slides due on

	PowerPoint with 3 written reflections.
Week 10 & 11	
Drawing Portfolio	Cubist collage; take best view of 3 still lifes and combine into one. 3rd concentration conference.
Week 12 & 13	
Drawing Portfolio	Figure Drawing using subtle values and gesture drawing.
Week 14 & 15	
Drawing Portfolio	Abstract figure painting in oil on paper; crumple when wet Progress reports-3 new digital photos due. 4 new slides due on PowerPoint with reflections.
Week 16 & 17	
Drawing Portfolio	Old school portrait with you instead of –say-Van Gough. 4 th concentration conference.
Week 18	
Drawing Portfolio	Insert a skeleton into a painting: pick a famous work of art; redraw it with a skeleton entered into the body of the figure; Media: graphite, charcoal. 3 new digital photos due; 15 total slides due on the PowerPoint with 10 reflections. Conference: Plans for concentration over the holiday break

AP Studio Art: Drawing
Semester II : Course Outline by Assignment

Week 19	
Drawing Portfolio	Conference on concentration –view progress over holiday. Take photos of all new work. Mapping project-aerial view; enlarge parts
Week 20 & 21	
Drawing Portfolio	Present Bauhaus principles of design. Minimalist geometric or organic abstract painting.
Week 22 & 23	
Drawing Portfolio	Metaphorical figure with foreshortening on extra large paper or combined paper. Can be with mixed media.
Week 24 & 25	
Drawing Portfolio	Concentration Progress report-3 new digital photos due. 20 total

	slides due on PowerPoint with 15 reflections... Hold blind “reader” judging for each student with teachers to determine progress
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Week 26 & 27	
Drawing Portfolio	Concentration 3 new digital photos due. 25 total slides on PowerPoint with 25 reflections. Extra project if needed: Social commentary project (Keith Haring).

Week 28 & 29	
Drawing Portfolio	Concentration Conferences on progress, discovery, personal voice

Week 30 & 31	
Drawing Portfolio	Concentration Progress report: 3 new digital photos due. 30 total slides on PowerPoint due. Host another blind reader judging

Week 32 & 33	
Drawing Portfolio	Concentration. Begin gathering all work, making selections for Quality section.

Week 34 & 35	
Drawing Portfolio	All AP work due. Final 3 digital photos due. Plan sequence of photos. Submit digital images. Submit Quality.

Week 36	
Drawing Portfolio	Reflect on year’s challenge, strengths, weaknesses, ups and downs, personal growth, and feelings.