

AP Studio Art: Drawing, 2D Design & 3D Design Portfolios

Syllabus

Course Description

The AP Studio Art course is designed for students who are seriously interested in the practical experience of art and who wish to develop mastery in the concept, composition, and execution of their ideas. (C2) AP Studio Art is a challenging and rigorous course that is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The work produced should reflect that of college-level in terms of its quality in subject, content and form.

The portfolio created throughout the year consists of three sections; *The Quality Portfolio*, *The Concentration Portfolio*, and *The Breadth Portfolio*. (C1) **The Quality Portfolio** consists of five actual artworks that will be sent off to the College Board (unless you are 3D Design) to be evaluated. The five chosen works should be the best artwork from the other two portfolios. **The Concentration Portfolio** requires twelve artworks that demonstrate an investigation of a specific visual idea through a process of discovery. (C3) Each of the twelve pieces in the Concentration Portfolio should relate to each other. **The Breadth Portfolio** also consists of twelve images (unless you are 3D Design). Those twelve images should reflect a variety of different visual approaches that involve creative problem solving, ideation and demonstrate an understanding of the Principles and Elements of Art and Design. (C4)

AP Studio Art students are required to choose one of three specific portfolio program areas. These areas are 2D Design, 3D Design or Drawing and Painting. The three portfolio programs follow guidelines established for each of the specific areas of study.

Goals

The goals of the AP Studio Art course are:

- To help students select an appropriate portfolio program (Drawing, 2D Design or 3D Design).
- To develop a complete portfolio encouraging creativity, individuality and formal and conceptual investigation in all three sections (Quality, Concentration & Breadth). (C1)
- To develop mastery in concept, composition, and execution of either Drawing, 2D Design or 3D Design. (C2)
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making. (C5)
- To pursue the technical skills needed for submitting and presenting a digital portfolio.

- To demonstrate and explore a variety of media and concepts forming the Breadth Portfolio. (C4)
- To participate in class and individual critiques. (C6)
- To use appropriate art vocabulary when critiquing their own and each others works.
- To encourage students to become independent thinkers while remaining respectful towards others.
- To understand artistic integrity and what constitutes plagiarism. (C7)
- To develop a body of work that relates to one single visual investigation, The Concentration Portfolio. (C3)
- To develop an articulate and meaningful written artistic statement.

Portfolio Development

AP Studio Art is a year long course investigating all three aspects of portfolio development-Quality, Concentration and Breadth as outlined in the AP Studio Art Poster. (C1). Our two semesters will each focus on the two larger sections of the portfolio, The Breadth Portfolio in the fall, and The Concentration Portfolio in the spring. Below are details about each of the three components of the portfolio.

Section 1: The Quality Portfolio. The Quality Portfolio is five actual artworks (ten digital images for 3D Design) that demonstrate mastery of Drawing, 2D Design or 3D design in concept, composition and execution. (C2) The five selected artworks should be the best of the best and they may have also been used in the Breadth or Concentration portfolios. The artwork in this portfolio will be sent off to the College Board in early May. The artwork being sent will be matted and can be no larger than 18" x 24" (including the mat) and no smaller than 8"x10". *3D Design students will be submitting ten digital images; two photos of five 3Dimensional works.*

Section 2: The Concentration Portfolio. The Concentration Portfolio is a body of twelve (8-12 artworks for 3D Design portfolio programs) related works describing an in-depth exploration of a particular artistic concern. (C3) The concentration chosen should be of personal interest to the student and should demonstrate an on going investigation and/or discovery through a number of conceptually related works. The artworks will be photographed and submitted as twelve digital images. A written artistic statement will accompany the concentration describing the artistic concern, influences and discovery process.

Section 3: The Breadth Portfolio. The Breadth Portfolio is composed of twelve artworks (eight artworks for 3D Design portfolio programs) that demonstrate a variety of concepts and approaches in Drawing & Painting, 2D Design or 3D Design. Creative problem solving, the Principles and Elements of Art, exploration and ideation should be evident throughout this body of work. (C4) The artworks will be photographed and submitted as twelve digital images. *3D Design students will be submitting sixteen digital images- two images each of eight different works.*

Assessment and Class Format

The AP Studio Art course is organized as a studio art environment. However, throughout the course we will be meeting as a class to discuss the day's objectives, new assignments, concentration ideas, review examples of artistic endeavors, presentation of works, and group or individual critiques. Student's individual grades will be fall into three categories: artmaking (60 percent), class participation (35 percent), and end of semester exams (5 percent). Each of these categories is broken down for further explanation below.

Artmaking is the ongoing process throughout the year of *completing* all three sections of the portfolio. In addition to the portfolio, AP Studio Art Students will be responsible for continuing the art making process on their own time as **Homework**; the journaling, doodling and drawing of ideas in a sketchbook. The sketchbook will be checked periodically to ensure that it is being used as an investigative tool in the artmaking process. Specific dates and sketchbook ideas is attached on a separate sheet in the syllabus.

AP Studio Art emphasizes artmaking as an ongoing process of purpose, intention, and reflection. (C5) All artworks created during the course or from previous classes may be revised throughout the duration of each semester for the purpose of improvement and personal artistic growth. These artworks that undergo a revision and are submitted for reassessment may receive a higher grade. Semester grades are, however, final.

Class participation is required of all AP Studio Art students. Class participation includes student participation in group and individual critiques (C6), the planning and execution of the end of year exhibition, photographing and matting of artwork, group discussions and presentations.

End of Semester Exams are required for all courses, including the AP Studio Art course. Our exams will involve a written artistic statement concerning the personal discovery surrounding the artmaking process, and the decisions embarked upon by each AP Studio Art student. (C5)

Assignments and Expectations

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. AP Studio Art requires a significantly greater commitment than many other high school courses and the program is not recommended for those who are casually interested. It is highly recommended that studio art students have previous training in art.

Late Assignments: All assignments have specific due dates to be met, however, because the artmaking process is ongoing, and artworks can continuously be revised, there are no points taken off for late work. (C5) *All assignments are ultimately due by the last regularly scheduled day of the semester to receive a grade.* If you start to fall behind, or if there are circumstances causing you to be late in completing an assignment, it is your responsibility to contact the teacher to make extension arrangements.

Portfolio Presentation: AP Studio Art students are required to put together a Portfolio Presentation of their Breadth Portfolio in early-mid December. Students will be presenting their Portfolio in the format of a PowerPoint Presentation, therefore, all artworks for the Breadth Portfolio need to be photographed and edited by this time. The student will present their Breadth Portfolio to an audience consisting of their peers, and a review panel of educators, artists and art professionals. Students are expected to make their presentation dressed in their best “business attire.” A written self-assessment should also accompany the visual works, discussing the challenges, successes, milestones, reasons for choices made, influences, ideas, surprises, initial thinking and conclusions made throughout the artmaking process.

End of Year Exhibition: Exhibiting artwork is an essential component of mature artmaking and provides a public opportunity for student reflection and a way to demonstrate students’ range of both conceptual and technical skills. AP Studio Art students are expected to have *at least* 5-10 works each matted for display and a artistic statement describing the nature of their Concentration, the development and sources of ideas and exploration of media to accompany the work. The end of year exhibition takes place on campus in April.

Critiques: Students choosing to complete the AP Studio Art course will become familiar with the group critique process. AP Studio Art students will regularly engage in one-on-one critiques with teachers and other AP students. By participating in critiques students will learn to analyze and discuss their artwork while using an appropriate vocabulary to explain perceptions and evaluations of works of art. (C6)

Homework: As mentioned above in **Assessment**, homework for the AP Studio Art course is keeping up with a sketchbook. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. (C5) Grades for working in your sketchbook are factored into the artmaking category.

Technology and Artistic Integrity

Technology is an integral component in the student’s success for their AP Studio Art Portfolio. All technical tools listed below will be demonstrated by the instructor so that students can then familiarize themselves after the initial instruction.

Blackboard: A Blackboard site will be used in the AP Studio Art class. Students will be able to access the Blackboard site using their school username and password. The Blackboard site can be accessed while at school or going through the school website on an offsite computer. We will be using Blackboard to communicate assignments, due dates, new news for the class and for submitting photographed artwork for a grade.

Photography: The Breadth and Concentration Portfolios will both be submitted digitally in May for the AP Studio Art Portfolio, which counts as two out of three sections for the exam. Therefore it is necessary that the student digitally documents each piece of art that is created throughout the year. Digital cameras and tripods will be provided and we will

have set “photo taking days” built into our classroom schedule. It is the responsibility of the student to ensure they have the artwork ready to photograph and are taking the best possible photograph to represent their work.

Photoshop & Plagiarism: Once the art has been photographed students will use the Photoshop computer software to edit their images. When editing on the computer it is essential that you are altering the image to present the most accurate representation of the artwork, and to ensure that the images meet the specific size requirements of the Digital Submission Web application. Any alteration of the images that does not represent what the original art looks like is unethical and will not be submitted for your portfolio (C7).

Storing and Saving Images: Students are encouraged to save their digital work in more than one location. Students may save work on their own personal school drive, although technical difficulties may sometimes arise. For this reason, it is recommended that students have a flash drive with them in class that they can store their photographed artwork on. When saving your images, there will be a specific format that you must follow, which will be given at a later time.

PowerPoint Presentation: As mentioned above in Assignments, all AP Studio Art students are expected to assemble their photographed Breadth Portfolio into a PowerPoint Presentation that they will be presenting in December to a panel for evaluation.

Copyright Issues/Academic/Creative Honesty:

(this goes for all works in Breadth, Concentration and Quality areas of the portfolio)

All work must be original. If students use someone else’s work or published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original! During individual as well as group discussions and critiques, students will develop an understanding of what constitutes plagiarism and how to maintain their own artistic integrity. It will never be encouraged that a student use a photograph taken from another artist or print media; students will always be steered toward using a photographs they have taken, continually developing their concept of composition throughout. Academic honesty is expected of all students. Academic honesty will negatively impact your grade and will be reported to home and school administration. Academic dishonesty includes plagiarism, which is the act of stealing, copying, or misappropriating someone else’s ideas (whether found on the internet, various print media or taken from a peer) words or images, without permission or attribution. When you imply that someone else’s work is your own original idea or image, you are engaging in plagiarism. **For this reason, students enrolled in AP Studio Art may not use published photographs or reproductions of artworks for reference in their drawings, paintings or designs. If you have any questions about plagiarism, contact the teacher immediately.**

Studio time

Students are expected to use the given class time to work on their portfolio. Although, because the required work for the portfolio is expected to be of the college level, students

are encouraged to work outside of the classroom and beyond scheduled periods. The art room will be available after school on most days throughout the week. Please speak with the instructor if you are interested in staying after to work on your portfolio. **DO NOT ASSUME** that you can stay after.

Resources

The instructor will have various resources available (as does the school and public library) for you to use throughout the year. You are encouraged to look through as many art books you can get your hands on to pull out artistic inspirations and ideas. Please remember, it is unethical to simply copy another artist's ideas or images (C7). You should be using the resources to help *form your own ideas*.

Books

Drawing; A Contemporary Approach. Teel Sale & Claudia Betti
Shaping Space. Paul Zelanski & Mary Pat Fisher
Design Basics. David A. Lauer & Stephen Pentak
Exploring Painting. Gerald F. Brommer & Nancy K. Kinne
Launching the Imagination. Mary Stewart
Seizing the Light; A Social History of Photography. Robert Hirsch

Materials

Most art making materials will be provided for in the class. However, if you would like to use a material that the school cannot provide, it is up to you to bring the material in. Here is a small list of what you will need to provide for the class.

- **Sketchbook** -8"x10" or bigger (available at Hobby Lobby, Michaels, Utrecht)
- **Pencils**
- **Flash drive** is recommended for storing and saving photographed art. These are available for purchase at any Office supply store.

Year Long Course Outline Semester One

Week 1	Introduction to course, review syllabus and class expectations, review components of portfolios and portfolio programs, review AP Studio Art poster, individual portfolio reviews, review previous AP Studio Art student work, review contemporary and classical artists.		
	Drawing & Painting	2D Design	3D Design
Week 2	1. Movement through Mark-Making: Experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing (Resources: Cy Twombly, Franz Kline, Samia Halaby, <i>Drawing; A Contemporary Approach</i> pg. 30).	1. Value & Line: Experiment with the etching process, drawing from nature. Emphasize the use of line and aim for a range of values when inking the plates. (Resource;)	1. Rhythm & Movement-100s or 1000s of Things Sculpture: Use small objects that come in 100s or 1000s (such as toothpicks, nails, pushpins, etc.) to create an interesting form that demonstrates a sense of rhythm and movement.
Week 3	Movement through Mark-Making continues	Value & Line continues	100s or 1000s of Things Sculpture continues
Week 4	2. Value-Subtractive Charcoal Self-Portrait: With a combination of vine and compressed charcoal, use the dark field method to create a self-portrait (cover the entire surface of the page with charcoal and use an	2. Composition in Photograms; Use found objects to create an interesting composition on photosensitized paper using the darkroom process, experiment with transparency, balance and positive-negative space.	2. Line-Contour Wire Sculpture: Experiment with the use of line to define form: use wire or other linear materials to create a cross-contour sculpture that can be naturalistic or nonobjective (resource: <i>Calder's</i>

<p>Week 7</p>	<p>Color, Light & Contrast continues</p>	<p>Color, Light & Contrast continues</p>	<p>4. Figure Form: Create a subtractive sculpture out of clay inspired by the human form. (Resources, Rodin)</p>
<p>Week 8 -Begin photographing artwork -Photoshop demonstration</p>	<p>4. Line & Shape-Figure Drawing Unit: Make a series of drawings utilizing a variety of tools and techniques. Go over different gestural line drawing techniques. (Resource: <i>Drawing; A Contemporary Approach pg. 31</i>)</p>	<p>4. Line & Shape-Figure Drawing Unit: Make a series of drawings utilizing a variety of tools and techniques. Go over different gestural line drawing techniques. (Resource: <i>Drawing; A Contemporary Approach pg. 31</i>)</p>	<p>Figure Form continues</p>
<p>Week 9 Group critique</p>	<p>Line & Shape-Figure Drawing Unit continues</p>	<p>Line & Shape-Figure Drawing Unit continues</p>	<p>Figure Form concludes,</p>
<p>Week 10</p>	<p>5. Metamorphosis-Fruit/Vegetable Drawing Series: Create a series of drawings using colored pencils that capture the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten).</p>	<p>5. Unity-Text and Photo Collage: create a traditional or digital collage, using your photography, that communicates both a visual and a literal statement (resources: Barbara Kruger, Kurt Schwitters, James Rosenquist, Romare Bearden etc.).</p>	<p>5. Subjective & Objective: Create a subjective or an objective sculpture based off of a fortune from a fortune cookie. Emphasize positive & negative space using a wire armature and plaster wrap. (Resources: Noguchi, Henry Moore, <i>Drawing; A Contemporary Approach pg.10</i>)</p>
<p>Week 11 *Sketchbooks are due for review!</p>	<p>Metamorphosis-Fruit/Vegetable Drawing Series continues</p>	<p>Unity-Text and Photo Collage continues</p>	<p>Subjective & Objective continues</p>
<p>Week 12 End of second marking period</p>	<p>6. Subjective & Objective: Create a subjective & an objective drawing/painting based off of a fortune from a fortune cookie. (<i>Drawing; A Contemporary Approach pg.10</i>)</p>	<p>6. Subjective & Objective: Create a subjective & an objective 2D artwork based off of a fortune from a fortune cookie. (<i>Drawing; A Contemporary Approach pg.10</i>)</p>	<p>Subjective & Objective continues *20 min Brainstorming activity on Concentrations</p>
<p>Week 13 Group critique</p>	<p>Subjective & Objective continues *20 min Brainstorming activity on Concentrations</p>	<p>Subjective & Objective continues *20 min Brainstorming activity on Concentrations</p>	<p>6. Textured Relief: Using a viewfinder, select an area on a previous sculpture. Create sketches and replicate onto a clay relief tile.</p>
<p>Week 14 Photograph</p>	<p>7. Life Painting: Emphasize a “painterly” approach to the human</p>	<p>7. Life Painting: Emphasize a geometric or exaggerated approach to</p>	<p></p>

<p>Week 17 -Photograph artwork -PowerPoint Presentations</p> <p>Week 18 -Last week for grading -End of third marking period</p>	<p>9. Peer Inspiration: Create a Drawing or Painting inspired by an AP Studio Art 3D Design artwork. (Resources, Alexander Calder & Piet Mondrian)</p> <p>Semester Final: 12 digital images completed and submitted via Blackboard as a .jpg using “lastname_breadth001.jpg” naming format.</p>	<p>9. Peer Inspiration: Create a 2D Design piece inspired by an AP Studio Art 3D Design artwork. (Resources, Alexander Calder & Piet Mondrian) Open media.</p> <p>Semester Final: 12 digital images completed and submitted via Blackboard as a .jpg using “lastname_breadth001.jpg” naming format.</p>	<p>Peer Inspiration continues</p> <p>Semester Final: 16 digital images completed and submitted via Blackboard as a .jpg using “lastname_breadth001.jpg” naming format.</p>
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Semester Two

<p>Week 19</p> <p>Week 20</p> <p>Week 21</p> <p>Week 22</p> <p>Week 23</p> <p>Week 24</p> <p>Week 25</p> <p>Week 26</p> <p>Week 27</p> <p>Week 28</p> <p>Week 29</p> <p>Week 30</p> <p>Week 31</p>	<p>-Begin Concentration: Discuss Concentrations as a class and with instructor, discuss Concentrations statements, begin (or continue) Concentration artworks</p> <p>-Concentration continues. <u>Concentration statements are due.</u></p> <p>-Concentration continues.</p> <p>-Concentration continues. Group critiques, photograph artwork and edit on Photoshop. Individual meetings to discuss progress of students’ exploration of Concentration.</p> <p>-Concentration continues.</p> <p>-Concentration continues. End of fourth marking period. Individual critiques and <u>Rough draft of artist statement due.</u></p> <p>-Concentration continues.</p> <p>-Concentration continues. Group critiques, Photograph artwork and edit on Photoshop. <u>Sketchbooks are due.</u></p> <p>-Concentration continues. <u>Submit 4 digital images</u> for Concentration via Blackboard as a .jpg using “lastname_concentration001.jpg” naming format.</p> <p>-Concentration continues. Photograph artwork and edit on Photoshop. Discuss fieldtrip and research due for next week.</p> <p>-Concentration continues. Fieldtrip to the Nelson-Atkins Museum of Art. <u>Research due on an artist showing at the Museum, TBA.</u></p> <p>-Concentration continues. SPRING BREAK!</p> <p>-Concentration continues. End of 5th marking period. Begin setting up Final Artist Statement</p>
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Sketchbooks: AP Studio Art

The work in your sketchbook is part of an ongoing process of investigating what drives you as an artist. (C5) It is also a perfect place for you to be experimenting with a variety of concepts and techniques as you begin to develop your own voice and style. (C4)

Due Dates for Sketchbooks

Sketchbooks will be collected and reviewed three times during the fall semester. You will be responsible for completing specific assignment in your sketchbook, which will be graded on the following dates.

September 17th

1. Complete 4 sketches in your sketchbook about anything you want! However, the sketches must adhere to these **Sketchbook Rules**:
 - a. In your sketchbook, your creations will be from observation or from your imagination, not copied from a magazine or photo. The use of published photos or the work of other artists for duplication is plagiarism. (C7)
 - b. The pages you work on must be filled. Think about a background for your sculpture, figure, object, etc. Go off the edges of the page whenever possible. Please do not make dinky little drawings in the center of the page... use the whole sheet of paper!
 - c. Experiment with a variety of mark-making materials; collage, paint, charcoal, pencil, your own photos glued and drawn on, pen, ink, oil pastel, layered fabric with paint and glue, twigs, gum wrappers, newspapers, etc.

October 29th

1. Complete 4 new sketches using the **Sketchbook Rules** mentioned above.
2. Writing about your artwork: You should begin to form your own opinion about your artwork and the artworks of others. Complete the following writing prompts in your sketchbook.
 - a. Write about what you like about a work of art, what you don't like about it.
 - b. Write about your hopes for your artwork.
 - c. Write about why you like to make art.

December 3rd

1. Complete 4 new sketches using the **Sketchbook Rules** mentioned above.
2. Writing about your artwork.
 - a. Write about how your artwork could impact another's thinking or feeling.
 - b. Write about what you want to say with your art.
3. Artist Research: We will be discussing various artists throughout the semester. Select an artist of your choice and answer the following questions in your sketchbook.
 - a. What does/did the artist make art about, what do/did they use to make art: where and when do/did they make their art, how is/was their art perceived by their audience?
 - b. How does your artwork relate to the artworks of the artist being researched?