

Advanced Placement Studio Art Syllabi: **Drawing and 2-D Design Portfolios**

Course Description

Both Portfolios

This course emphasizes the making of art as an ongoing process. Through studio practice, informed and critical decision making, students will assemble a body of artwork that demonstrates a high level of quality of content, technique, process and growth over time. Students will develop a mastery of concept, composition, and execution. Students will address three components in their portfolios: Quality, Concentration and Breadth.

Students will submit their portfolios to the College Board for grading and possible college credit.

Copyright Issues

Copyright is explained and discussed early in the students education, so that they have a clear understanding of what is and is not acceptable.

Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists must go beyond duplication, it must be significant in change to illustrate an original idea and personal approach.

Drawing Portfolio

Students will expand their drawing and two-dimensional design skills. Students will advance their visual communication skills by exploring a variety of processes, techniques, and media as well as compositional and aesthetic concepts.

Students will be concerned with mark making.

2-Design Portfolio

Students will expand their two-dimensional design skills and advance their visual communication skills by exploring a variety of design processes, techniques, and media as well as compositional and aesthetic concepts. Students will be concerned with the elements of design.

Expectations

Both Portfolios

The process of developing a portfolio is very time and labor intensive and the five 42 minute class periods per week are inadequate to create the necessary work for a full portfolio. It is recommended that the student avail themselves of as much extra studio time as their schedule permits, as well as several hours a week of home study time to complete this rigorous process.

Homework

Students will spend 4 to 8 hours a week outside of the studio. This time is used for continuation of studio work, additional assignments, and personal exploration (check suggestion sheet for jumping off ideas).

Sketchbooks

The sketchbook is an essential tool in recording ideas, gathering and capturing visual information, working on compositional issues and just broadening personal horizons. Sketchbooks are mainly used for personal investigation; however, there will be periodic assignments allowing for an in depth exploration of a specific idea. Sketchbooks will be checked frequently for progress.

Critiques

As well as individual and section critiques, there will be periodically scheduled group critiques for both portfolios at one time. This will create a sense of community in the studio and create an opportunity for students to view and have their work viewed by classmates not in their portfolio section. Students are expected to participate in group and individual critiques, in a meaningful manner, throughout the portfolio school year.

Drawing Portfolio

Students will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration and Breadth sections of the AP Studio Arts Drawing Portfolio.

2-D Design Portfolio

Students will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration and Breadth sections of the AP Studio Arts 2-D Design Portfolio.

Student Objectives

Both Portfolios

The student will sustain a strong work ethic.

The student will problem solve drawing and design issues.

The student will continue to develop and refine mark-making abilities.

The students will understand and effectively use the elements of art and the principles of design.

The student will be able to work from observation.

The student will increase their awareness of the creative process.

The students will increase knowledge of art tools and materials.

The student will engage in critical dialogue and process oriented discussions.

The student will rigorously and passionately pursue the art making process.

The students will maintain the highest degree of artistic integrity.

Grading

Both Portfolios

Quarterly grades are based upon an average of the grades that are earned in each of the following areas:

Studio work (35 percent)

Independent work (30 percent)

Sketchbook (10 percent)

Critique (25 percent)

Supplies

Both Portfolios

The school provides all supplies and equipment. If you should desire to purchase some personal materials, these items are suggested (these are not required):

Value Pencils

Erasers

Blending Tortillions

Brushes

Prismacolor Colored pencils

Glue Sticks

Masking Tape

Stain Stick

Course Outline and Schedule

Both Portfolios

Students will prepare work for the Breadth section of their portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation.

During the second semester students will create the work for the Concentration section of their portfolio. The body of work the students develop for the Concentration section of the portfolio is a planned investigation of an idea of interest to them. Dates of critiques will be posted for each assignment. On critique dates students are expected to have their projects ready to be photographed for slides. Critiques with peers and teacher are mandatory; any absences must be discussed with teacher. At the completion of the Breadth and Concentration sections, the students will select five works to represent the Quality section of the portfolio. The chosen Quality works will show mastery of drawing for the Drawing Portfolio and mastery of design for the 2-D Design Portfolio.

Course Overview

First Semester

The instructor will outline and clarify the overall objectives of the course, by utilizing the AP Portfolio poster and the information on the College Board web site. A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing or design. At the conclusion of the first semester the students will have created and completed a body of work suitable for the Breadth Section of the AP Portfolio. As the students rise to the challenge they will discover personal direction, particular studio strengths, and ideas with visual interests. Through a range of specific projects, students will create quality work for the Breadth section of the AP Portfolio. Each assignment will allow time for the student to conduct a more personal exploration of the element or media, allowing students to make choices and feel a strong connection to their work.

Students will

- Understand the difference between drawing and 2-D design
- Be introduced to a broad range of drawing or design issues
- Understand artistic integrity as it applies to their work.
- Be presented with historical, contemporary, and contextual references
- Achieve quality in the completion of assignments that demonstrate
 - o Confident use of design considerations such as composition, focal point, and use of space
 - o Meaningful and personal responses to stated assignments criteria
 - o Mastery of a variety of materials
 - o A selection of drawing or design methods
 - o Necessary problem solving

Second Semester

Students will develop a specific personal inquiry suitable for the Concentration section of the AP Drawing or Design Portfolio. Considerable time will be devoted to defining, describing and executing successful approaches that will be used in the Concentration work, through individual and class assignments. Early

on the students will refine and amend their Concentration study idea, through interaction between peers and mentoring by the instructor. By the end of the semester the students will have completed and photographed the Concentration pieces, written artist statements, and made the final selection for the Quality section of the Drawing Portfolio or the 2-D Design Portfolio.

Students will:

- Develop a working definition of what constitutes a Concentration.
- Be assisted in discovering and narrowing their areas of strength and interest.
- Receive guidance in planning the sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate:
 - o a sense of pursuit in visual problem solving;
 - o the creation of a related body of work with an underlying theme;
 - o that all pieces have relevance to the study;
 - o progression through discovery, active problem solving, and invention; and
 - o choice of materials and techniques successfully linked with the development of the pre-decided concept.
- Plan strategies for continuing and completing the plan of study.
- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of each piece.
- Sequence work to best advantage in demonstrating the development of the body of work.
 - o Follow instructions for best practice for sequencing and labeling slides for both Breadth and Concentration sections.
- Implement strategies for identifying and presenting five pieces for the Quality section of the portfolio
- Write, edit and print artist statement/commentary for the Concentration section of the portfolio
- Carefully consider presentation of the entire portfolio.
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| | <u>Drawing Portfolio</u> | 2-D Design Portfolio |
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| | (Mark- Making line, color, shape, value) | (Design Issues – balance, harmony, dominance, repetition and unity) |
| Week 1 | Conference with and review work of individual student artists. Discuss and evaluate work for possible inclusion in the AP portfolio. | Conference with and review work of individual student artists. Discuss and evaluate work for possible inclusion in the AP portfolio. |
| Week 2 and 3 | Drawing – Line Qualities- experiment with a variety of lines and line marking tools to interpret various music genres in a non-objective drawing. Let the music encourage the feeling of movement. Part 2 – Choose your own direction - further investigation, of media, topic, tools, elements or inspiration, by means of additional completed work. | Collagraph – an interesting composition that addresses visual movement. Explore use of inks and color. Min. 15 prints. |
| Week 4 and 5 | Chiaroscuro – using white conte on black paper or charcoal on white paper to create the traditional dynamic values, associated with chiaroscuro in a series of portraits, of family and friends. Use established and contrived settings (i.e. a dark closet with a study light). Check out the work of Da Vinci and Kathe Hollwitz Part 2 – Choose your own direction - further investigation, of media, | “The Minis” Create 6 to 8 small scale, non-objective paintings in which contrasting elements work together. Check out Wassily Kandinski, Robert Motherwell, Ricardo Mazal, Paul Jenkins, and you may want to peruse the Abstract Expressionists on Artlex. |

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| | topic, tools, elements or inspiration, by means of additional completed work. | |
| Week 6 and 7 | <p>Gesture (Timed) Drawings – “One Moment in Time”.</p> <p>Beginning with pencil, move to ink, charcoal and pastels, create drawings of classmates that freeze and capture moments. End with watercolor with pen and ink. Check out Peter Max Part 2 – Choose your own direction - further investigation, of media, topic, tools, elements or inspiration, by means of additional completed work.</p> | <p>Cut Paper Portrait- Use a background location that will allow complexity and interest to the composition, as well as contrast to foreground. Work from observation, mirror or personal photo. Keep careful watch of positive and negative space.</p> |
| Week 8 and 9 | <p>Continuous Contour Line- Working from observation, use pen and continuous contour line to create a drawing of the landscape outside of the art studio. Part 2 – Choose your own direction - further investigation, of media, topic, tools, elements or inspiration, by means of additional completed work.</p> | <p>Continuous Contour Line- Working from observation, using pen and continuous contour line create a drawing of the landscape outside of the art studio. (Think Asymmetrical Balance.) Part 2 – Choose your own direction - further investigation, of media, topic, tools, elements or inspiration, by means of additional completed work.</p> |
| Week 12 and 13 | <p>Perspective Drawing of the merging hallways in the senior section. (Pay attention to the reflective light).</p> | <p>Perspective Drawing of the merging hallways in the senior section. (Pay attention to the reflective light).</p> |
| Week 16 | Taking slides for Breadth | Taking slides for Breadth |

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| | section of the Advanced Placement portfolio. | section of the Advanced Placement portfolio. |
| Week 17 | Slides sent for developing and label sheet completed. | Slides sent for developing and label sheet completed. |
| Week 18 | Concentration Section of the Advanced Placement portfolio – having narrowed down the concentration, begin or continue work. | Concentration Section of the Advanced Placement portfolio – having narrowed down the concentration, begin or continue work. |
| Week 19 and 20 | Concentration | Concentration |
| Week 21 | Concentration Critique Time Check | Concentration Critique Time Check |
| Week 22 and 23 | Concentration | Concentration |
| Week 24 | Concentration Critique Time Check | Concentration Critique Time Check |
| Week 25 and 26 | Concentration | Concentration |
| Week 27 | Concentration Critique Time Check | Concentration Critique Time Check |
| Week 29 and 29 | Concentration | Concentration |
| Week 30 | Concentration Critique Time Check | Concentration Critique Time Check |
| Week 31 | Concentration | Concentration |
| Week 32 | Taking Slides and artists statement | Taking Slides and artists statement |
| Week 33 | Quality Section of Portfolio. Selection and Preparation for presentation | Quality Section of Portfolio. Selection and Preparation for presentation |

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| Week 34 | Portfolio complete and ready to go. | Portfolio complete and ready to go. |
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Self-Critique

Upon completion of each work, use the following self-critique
 And submit it with your work. Carefully consider both sections of the rubric during completion.

Name: _____

Assignment: _____

| | Excellent | Average | Needs Work |
|----------------|--|--|--|
| Design Quality | Uniquely utilizes given design concepts. | Utilizes design concepts. | Insufficiently utilizes some design concepts. |
| Creativity | Work is distinctly original in terms of concept, process, and materials used. | Work demonstrates some originality of concept, process, or materials used. | Work is trite, cliché', basic or does not demonstrate inventiveness from the artist. |
| Craftsmanship | Extraordinary or proficient level of craftsmanship, (which includes presentation). | Sufficient level of craftsmanship (which includes presentation). | Inferior level of Craftsmanship (which includes presentation). |

Design Quality – The elements of art (line, color, texture, shape, form, space and value) and the principles of design (movement and rhythm, balance, proportion, variety and emphasis, harmony and unity), are utilized successfully; there is strong evidence of the artist’s plan or organization of thought, and the assignment objectives.

Creativity – The work is original in idea or concept, or the use of materials in creation of the work is fresh and inventive.

Craftsmanship – Care taken to create a piece that feels finished and well made.

Remember: “Presentation is everything.”

Evaluation – Mark one box under each category above to describe the level of success in your work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did.

If necessary you may use back of this paper.

Teacher References/Resources

Goldstein, Nathan The Art of Responsive Drawing
Pearson Prentice Hall
2006

Goldstein, Nathan
Fishman, Harriet J. Drawing to See
Pearson Prentice Hall
2005

Pipes, Alan Introduction to Design
Pearson Prentice Hall
2004

Chaet, Bernard The Art of Drawing
Wadsworth Publishing
1983

Barber, Barrington The Complete Book of Drawing
Arcturus Publishing
2004

Roukes, Nicholas Design Synectics
Davis Publications
1988

Zelanski, Paul
Fisher, Mary Pat Design Principles and Problems
Wadsworth Publishing
1995

AP Studio Art Poster: The College Board
2006

<http://apcentral.collegeboard.com/>