

Newport-Mesa Unified School District
Office of Secondary Curriculum and Instruction
High School Course of Study

Course Title		AP Studio Art: Drawing Portfolio 1AB				Course Code		[Office use only]	
Transcript Title:	AP Studio Art: Drawing Portfolio 1AB			Grades Levels:	11-12		Board Adoption Date:		
Content Area:	Visual and Performing Arts			GPA Scale:	5.0		Date Course Submitted:		April 2011
Credential Req:			Graduation Subject Areas:		Humanities		Applied Skills		Elective
UC/CSU “A-G” Area Approvals:		F		School Site that wrote and submitted the course:				Newport Harbor High School	
Prerequisite(s):	*Teacher approval (see below)								
Next course(s):	N/A								

COURSE DESCRIPTION (catalog summary):

*All students are accepted only with Teacher Approval. Teacher approval is granted the previous Spring for courses starting in the Fall. Students are required to have a minimum of 2 years of High School level arts classes, and 3 years is preferable. Students must submit a portfolio with a minimum of six student works.

Ethics: Any work that makes use of (appropriates) other artists' work (including photographs) and/or published images must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own. Students' work that makes use of photographs, published images, and/or other artists' works or computer software must show development beyond duplication. This development may be demonstrated through the manipulation of the formal qualities, design, and/or concept of the original work.

The portfolio for Studio Art: Drawing requires submissions in three distinct sections and totals 24 artworks. Students are required to investigate and complete all three aspects of the portfolio, which include Quality, Concentration, and Breadth. Students begin the first term by working on their Breadth section to allow them to experiment with, and develop mastery of, media, concepts, and drawing issues. All Breadth pieces are responses to specific assignments given by the instructor. The student is expected to demonstrate ability and versatility in problem solving, ideation, and a variety of techniques. In the second term, students use their experiences from the Breadth section to choose, and then develop a personally important idea or theme. In this Concentration section, students are expected to develop a body of work and writing that both visually and verbally demonstrates their exploration and growth of their theme or idea. Students should be prepared to engage in assigned reading and research for the purpose of their artistic development. Museum/Gallery visits and field research are a required part of the class and are used to broaden both student perspective and field of knowledge. Written literacy about their artwork is developed by on going journal writing and formal assignments. Each student develops and submits a portfolio that serves as a direct demonstration of achievement. The term "drawing" is used very broadly; all sorts of art that involves directly making marks on a surface can fit into this portfolio. This includes not only work in traditional drawing media -- such as pencils, ink, and pastels -- but also many kinds of painting, printmaking, and other forms of expression. Mastery of drawing can be demonstrated through a wide range of approaches and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may be submitted.

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As these selections are made for their portfolio submission, students understand that making art is an ongoing process that uses informed and critical decision-making. Students develop verbal literacy about their artworks through group and individual critiques. The AP scoring rubric is used to examine the artwork and to discuss how to move it from a middle-range piece to a high-level one. Other critiques have a pertinent focus for discussion.

Videotapes and three-dimensional work may NOT be submitted. Any work submitted that incorporates digital or photographic processes must address drawing issues such as those listed above, with emphasis on mark-making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate. Students are required to investigate and complete all three aspects of the portfolio, which include Quality, Concentration, and Breadth. Students must have all portfolio materials ready for submission in May. This portfolio is intended to investigate the creation of artworks centered around drawing issues.

GOALS (expected performance outcomes for students):

Section I: "Quality"

Quality refers to the mastery of drawing that should be apparent in the composition, concept, and execution of the works. For this section, students are asked to submit five actual works, maximum size is 18" x 24", in one or more of the College Board accepted media. Students should carefully select the works that demonstrate their highest level of accomplishment in drawing. The works should be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas. The works submitted come from the Concentration and/or Breadth section. They may be a group of related works, unrelated works, or a combination of both.

Section II: "Concentration"

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students are encouraged to explore a personal and central interest as intensively as possible. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually and visually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time. These 12 artworks must be digitally submitted. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher with regard to the College Board requirements. The Concentration section includes spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Responses should be concise and the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2. Research, Gallery/museum visits with written and visual responses are required.

Section III: "Breadth"

The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student's work should demonstrate a variety of drawing skills and approaches. For this section, students must submit a total of 12 digital images of 12 different works. Details may NOT be included. In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems. The work submitted should demonstrate understanding of fundamental drawing concepts, including drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this

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in a single medium or in a variety of media. If the student chooses a single medium—for example, if the portfolio consists entirely of charcoal drawings—the work must show a range of approaches, techniques, compositions, and subjects. An enormous range of possibilities exists for this section.

Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space
- The use of various subjects, such as the human figure, landscape, and still-life objects
- The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests
- Arrangement of forms in a complex visual space
- The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form
- The investigation of expressive mark-making

These artworks must be digitally submitted. Research, Gallery/museum visits with written and visual responses are required.

Students may NOT submit images of the same work that they are submitting for the Concentration section. Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.

CALIFORNIA CONTENT STANDARDS (how the course aligns with California and/or national curriculum standards):

California Secondary Visual Art Content Standards

1.0 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts
 Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2.0 Creative Expression Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

4.0 Aesthetic Valuing Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
 Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

EVALUATION (how the effectiveness of the course will be monitored and assessed):

A variety of formative assessments are used throughout the process of working. The most commonly used are:

- A teachers frequent questioning for understanding during each class session
- Preliminary sketches/sketchbooks
- Brainstorming lists/idea development documentation
- Media skills development documentation
- Oral responses to discussions/demonstrations/student work in progress
- Peer or self-critiques

The summative assessments used are a rubric-guided self-assessments and peer review that addresses student learning of completed work. This is followed by a more formal, teacher directed final critique of student work, which uses the AP Scoring Guidelines (see below). Student portfolios are

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submitted to the instructor who submits it to school coordinator who forwards it to the College Board. Students should access the current AP Studio Art Scoring Guidelines at: http://apcentral.collegeboard.com/apc/public/repository/ap10_studio_art_scoring_guidelines.pdf

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AP Art: General Portfolio (AP Studio Art: Drawing)

Course Description

This portfolio is intended to investigate the creation of artworks whose main basis is drawing issues. Possible issues include but are not limited to mark making, gesture drawing, light and shade, contour-line drawing, observational or imaginary imagery, rendering of form, perspective, mimetics, illustration, distortion, mood, portraiture, figural work, landscape, abstraction, non-representational, and reflection.

Students are required to investigate all three aspects of the portfolio, which include Quality, Concentration, and Breadth. Students begin the first term by working on their Breadth section to allow them to experiment with, and develop mastery of, media, concepts, and drawing issues. The student is expected to demonstrate ability and versatility in problem solving, ideation, and a variety of techniques.

In the second term, students use their experiences from the Breadth section to choose, and then develop a personally important idea or theme. In this Concentration section, students are expected to develop a body of work and writing that both visually and verbally demonstrates their exploration and growth of their theme or idea. Drawing media includes, but is not limited to Acrylic, Oil, Watercolor, Printmaking, Mixed Media, Pencil, Pastel, and Charcoal.

From these total works, a Quality section is configured and matted to demonstrate overall excellence in drawing. As these selections are made for their portfolio submission, students understand that making art is an ongoing process that uses informed and critical decision-making.

Students develop verbal literacy about their artworks through group and individual critiques. The AP scoring rubric is used to examine the artwork and to discuss how to move it from a middle-range piece to a high-level one. Other critiques have a pertinent focus for discussion. Written literacy about their artwork is developed by on going journal writing and formal assignments.

Museum/Gallery visits and field research are a required part of the class and are used to broaden both student perspective and field of knowledge.

Originality and Copyright Issues

Students are expected to develop their own imagery. When published photographs or the works of other artists are used they should be in the service of a personal vision. Any published image should be altered in such a substantial way that it moves beyond duplication. This is a matter of artistic integrity.

Summer Assignments

The summer assignment is given in June and is due the first day of school. The following are typical but can vary.

Images become Art when skill and human ideas are combined.

What are your ideas? How do you see the world?

All drawings must be original imagery. If you need a photo, you will need to use your own.

Full Figure Drawing -

16" x 22 "drawing on good drawing paper, 1" borders all around

Strong lighting for interest and sense of form

¾ view with a twist or movement

Look at Baroque art for ideas on body position and attach your inspiration artwork

Put figure in a setting that gives a sense of what this person is about.

Create Space, or a sense of depth (think foreground, middle ground, background)

Use graphite pencil

Mirror? Photograph? Combination of photographs? From life?

Still Life –

14" x 18" Acrylic or Oil Painting on canvas paper or gessoed paper

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Complimentary Color Scheme

Complete and strong range of light and dark values: for the form of the objects and the depth of the composition.

Asymmetrical Composition

Attach 3 or more inspiration artworks

Use 7 Objects to symbolize one of the following concepts

Innocence, Entrapment, Heroism, Freedom, Mystery, Comedy

Hands -

14" x 17"

2 or more Hands, accuracy of the anatomy is crucial

Hands as the emphasis, but not necessarily the only subject

Dynamic Composition

Show how hands can assume various positions, or display gender, and/or age etc....

Attach 5 hands from famous artworks as your inspiration

Term (Semester) 1

Overview

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in Drawing issues. The student is expected to demonstrate ability and versatility in problem solving, ideation, and a variety of techniques. By the term end, students will create and complete a body of work suitable for submission as the Breadth Section of the Drawing portfolio. As well, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Students will participate in an ongoing process of art historical and contemporary art research, Museum/Gallery visits, reflective journal writing, group and individual critiques, and instructional conversations with the instructor. The AP scoring rubric is used to examine the artwork and to discuss how to move it from a middle-range piece to a high-level one. Other critiques have a pertinent focus for discussion. 12 high quality artworks are needed for this section. Typical assignments are as follows, but may vary from year to year. The descriptions below represent a consolidation of the material given to and discussed with the students. Slide presentations are typical.

Drawing is a Noun

First Series, Description, Narrative and Illustration. To create a kind of drawing that refers as much to the language of life around us as it does to fine art That can communicate information, narrate a story, create a scenario or conjure a world or as system of belief.

Create a detailed drawing of an insect, bird, mammal, or plant that explores the idea of precise observation for the sake of knowing at the deepest possible level.

Borrow ideas from scientific drawing and natural history illustrations. Min. side size 24".

Science and art, nature and artifice

The longing to understand something at its deepest level,

Not only empirical science, but also Romantic

Drawings to encourage the aesthetic understanding of the mysteries of the natural world – “to know”

“... set down clearly and usefully, records of such things as cannot be described in words, either to assist your own memory of them, or to convey distinct ideas of them to other people.” And “to obtain quicker perceptions of the beauty of the natural world, and...preserve something like a true image of beautiful things that pass away, or which you must yourself leave.” – John Ruskin, “The Elements of Drawing, 1857”

Create a drawing of a ‘circulatory system’ that includes an object but focuses on the pattern of movement for the purpose of understanding/expresses how something moves. Borrow ideas from scientific drawing and natural history illustrations. Min. side size 36". Line quality emphasis.

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Create a drawing that ‘documents’ an authentic outdoor experience. Use hatching and crosshatching to develop value and texture, and to bring the experience ‘to life’ in the drawing. Min. side 24” Use color

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“... set down clearly and usefully, records of such things as cannot be described in words, either to assist your own memory of them, or to convey distinct ideas of them to other people.” And “to obtain quicker perceptions of the beauty of the natural world, and...preserve something like a true image of beautiful things that pass away, or which you must yourself leave.” – John Ruskin, “The Elements of Drawing, 1857”

Principal Investigator: to come as close as possible to nature. The drawing record is not merely data but evidence of an actual experience with (not in from to) nature; a search for an authentic outdoors experience.

Create 3 drawings ‘in the style of’ Rondinone. Take several walks about campus behaving like a ‘wandering painter’, sketching and recording what you see. Black and white, ink on paper, about 18”- 24”, stark contrast, eschewing the awesome for the more picturesque and descriptive. Borrow ideas from 19th century illustrative drawings of the picturesque.

Science and art, nature and artifice

The longing to understand something at its deepest level,

Not only empirical science, but also Romantic

Drawings to encourage the aesthetic understanding of the mysteries of the natural world – “to know”

“... set down clearly and usefully, records of such things as cannot be described in words, either to assist your own memory of them, or to convey distinct ideas of them to other people.” And “to obtain quicker perceptions of the beauty of the natural world, and...preserve something like a true image of beautiful things that pass away, or which you must yourself leave.” – John Ruskin, “The Elements of Drawing, 1857”

Observational Drawing and Painting

Still Life: A picture of inanimate objects. Common still life subjects include vessels, food, flowers, books, and clothing.

Research: Find, copy and, paste several (minimum 3 examples of each type) examples of paintings that include both glassware and reflective surfaces.

Include the artist name, title, media, date and an explanation of why you chose the artwork.

Explain your thoughts on how *value (drawing)* is used in creating both the *surfaces (textures)* and the *forms* of glassware and reflective objects.

Explain your thoughts on how *lines, edges, shapes, perspective (drawing)* is used in creating both glassware and reflective surfaces.

Explain your thoughts on how *color (drawing)* is used in creating both glassware and reflective surfaces.

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At Home: Prepare your explanation to present to the class.

Glassware:

In class Preparatory Drawings of the Objects:

Blind Contour Line Drawings

Contour Line Drawings

Gesture Drawings

In class Preparatory Drawings of the Composition:

Organizational Drawings

Negative Space Drawings

Value Studies

In class complete a color artwork (chalk pastel, oil or acrylic paint) that focuses on and includes glassware

Reflective Surfaces:

At home Preparatory Drawings of the Objects:

Blind Contour Line Drawings

Contour Line Drawings

Gesture Drawings

At home Preparatory Drawings of the Composition:

Organizational Drawings

Negative Space Drawings

Value Studies

In Class Complete a color artwork (same media as the glassware) that focuses on and includes reflective surfaces

Complete a self-portrait. Focus on capturing a *realistic representation* of yourself. Use each of the *elements of art* to express who you are.

Research: Rembrandt van Rijn, Albrecht Durer, Frida Kahlo, John Sargent and Cindy Sherman. Study the self-portraits and/or portraits by the artists listed above.

Print one copy of each. What do you like about them? How are the design elements used? How are the paintings composed? How much of the person is depicted?

What do their clothes say about their personalities? How do the additional objects add meaning to the composition?

Other Self-Portrait issues to consider:

Who are you?

Is there a specific culture or heritage with which you identify?

Do you think others see you as you see yourself?

What do you want people to know or understand about you?

What clues about yourself could you present in a self-portrait?

Show at least from tip of head to waist, perhaps to your toes?

How will you be posed?

What will you be wearing?

Will there be other objects in your portrait to explain or symbolize parts of your personality?

Drawings become paintings, and are still a noun.

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Second Series - Figure Drawings/Human Beings - Planning compositions for the 'WOW', the strong and the confident.

Create a painting from the distorted drawing (of an unusual situation you have experienced).

Thumbnail sketches: using the original drawing, work out 4 other different possibilities to express the same situation. Change the amount of the situation you see (pull back the lens), (zoom in with the lens), change the viewpoint (look at the situation from a new perspective, higher –looking down on it, or lower –looking up at the situation). From these 5 ideas, create your painting (acrylic or oil on gessoed paper).

Create a painting using unnatural colors to capture human bewilderment, unease or extreme intensity (focus or emotional) in a situation *form *mood

*Vincent Van Gogh * Andre Derain *Henri Matisse *Pablo Picasso

*Choose the situation: Best is one you have strong feelings for; Choose between an extreme personal situation, or look at one of the more recent world tragedies as personalized (or small group's) tribulation.

Thumbnail sketches: Create 5 as above. From these 5 ideas, create your painting (acrylic or oil on gessoed paper).

Complete an 'Alla Prima' self-portrait (face only) that captures your likeness. *Natural colors *realistic proportions

Lucian Freud + The longer you look at an object, the more abstract it becomes, and, ironically, the more real. 'I paint people', Freud has said, 'not because of what they are like, not exactly in spite of what they are like, but how they happen to be'.

Complete a painting of two or more figures in a domestic interior space that is about how these people relate to each other and the interior space. *composition, *human form, *proportion of human to interior space

Where are they? What are they doing?

Sidney Goodman - Edward Hopper – David Hockney – Mary Cassatt

*Choose the situation: Choose a domestic scene that is familiar to you and one that says something about how your life is at home, or at another person's home. Say something about contemporary life.

*Thumbnail sketches: 5 as above; Retain the setting when you zoom in.

* From these 5 ideas, create your painting (acrylic or oil on gessoed paper).

Term (Semester) 2

Overview

The main focus of this term will be the development of personal imagery to be used as the Concentration section of the Drawing Portfolio. The students use their experiences from the Breadth section to choose, and then develop a personally important idea or theme. In this Concentration section, students are expected to develop a body of work and writing that both visually and verbally demonstrates their exploration and growth of their theme or idea. By the term end, students will have created and completed this body of work. Students work independently and individually on their own 'pathway' but still participate in an ongoing process of art historical and contemporary art research, Museum/Gallery visits, reflective journal writing, group and individual critiques, and instructional conversations with the instructor. The AP scoring rubric is used to examine the artwork and to discuss how to move it from a middle-range piece to a high-level one. Other critiques have a pertinent focus for discussion. 12 high quality artworks are needed for this section. There are no typical assignments. The following is an example of the initial guidelines.

Additionally the Quality section is explored and developed through discussion of the created artworks.

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The Concentration or “Your Own Artwork”

An in-depth, personal commitment to a particular artistic concern – 12 Slides

You need to demonstrate your personal commitment to a specific visual or conceptual idea.

A considerable amount of time, effort, and thought needs to be demonstrated.

You absolutely need to define your concentration to start with, even though it may change or develop along the way. This is a focused direction, a path to travel on.

All of these works need to be new and may not be submitted as breadth.

This is an experience of growth and discovery, one artwork at a time.

A Concentration is a body of related works that:

Are unified by an underlying idea that has visual and/or conceptual coherence

Are based on your individual interest in a particular visual idea

Are focused on a process of investigation, growth, and discovery

Show the development of a visual language appropriate for your subject

A Concentration is NOT:

A variety of works produced as solutions to class projects

A collection of works with differing intents

A group project or collaboration

A collection of works derived solely from other people's photographs

A body of work that simply investigates a medium, without a strong underlying visual idea

A project that merely takes a long time to complete

Commentary

Legible and concise

Is not graded, but does help in the evaluation process

Answer's these questions:

Briefly define the nature of your concentration project

Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples

Quality Section

Excellence demonstrated in artwork - 5 original ARTWORKS, 18" X 24" MAX. SIZE, submitted in the portfolio

Bibliography

Drawing: A Contemporary Approach, Fourth Edition, Betti and Sale, Thomson Wadsworth 1970

'Drawing Now: Eight Propositions, by Laura Hoptman, 2002

The Saatchi Gallery online, 'Triumph of Painting', 'Artist's in the USA Today', <http://www.saatchi-gallery.co.uk>

The Tate Gallery online, ongoing and changing exhibitions, <http://www.tate.org.uk/>

New American Paintings, Juried Exhibition(s)-in-Print, The Open Studios Press, No. 41 to the present.