

AP SYLLABUS STUDIO ART DRAWING

COURSE OVERVIEW

The first day of class students are provided with the basic content and requirements for all three sections of the portfolio which include Quality, Concentration and Breadth.(C1) During the following two to three days examples of past portfolios are reviewed from the web site along with those done in previous classes. Students discuss the qualities of acceptable portfolios compared to those that are not. The differences between the three portfolios are reviewed so that the students can decide which is in his or her best interest to undertake. Students are asked to bring in past work that they have done as a focal point to aid in this discussion.(C5)

The course is divided into two terms, (AP One and AP Two). During the first term, students will concentrate on the Breadth section of the portfolio they have decided upon. Several art problems are provided to ensure creative thinking as well as provide them with ways to incorporate a variety of mediums and techniques as required in this section. They are required to research technique, styles and concepts as they relate to each individual piece. These experiences will also be used as an aid in the development of ideas to be later used for the concentration section. (C4)

Homework assignments are given along with the regular assignments. These are all in the form of basic drawings of standard subjects such as still life, figure, landscape and architecture. All of these drawings are to be done from direct observation and are designed to encourage the development of skills that are used throughout the portfolio and to help them understand that making art is an ongoing process. These homework assignments along with the regular assignments are critiqued halfway through each quarter either with a peer or as group. Each student has a personal interview critique with the instructor at the end of each quarter. In addition, each student must write about the development of one of his or her pieces and how it relates to the research that was done for the piece using appropriate art vocabulary. (C6)

At the end of the first term each student is required to prepare all twelve breadth pieces for a verbal presentation to the class and instructor as a final exam. Each work must be mounted, matted or otherwise appropriately prepared for viewing and presenting. The presentation includes a brief overview of all work accomplished. In addition, each student must select the works they feel to be the most

C1 – The course promotes a sustained investigation of all three aspects of portfolio development-quality, concentration, and breadth-as outlined in the AP Studio Art Course Description or poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course)

C5 – This course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

C4 – The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3D design so that the student is able to demonstrate a range of abilities and versatility with technique, 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

C6 – The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

successful and could be used for their Quality submissions and which are the least successful and be able to explain why.

At the end of the second term, this presentation will involve a mock interview with all portfolio pieces included. Each portfolio must include a table of contents and a description on the back of each piece in addition to the preparation of the work. During the interview each student will be asked questions about their work from a list of interview questions given to them to prepare from.

From this prepared portfolio, students will select the pieces that will be used for the Quality section. The group will use critical decision making skills developed from prior critique work to make the selections. At this time any suggestions for improvement of the work are provided as time remains for the students to make any needed improvements on their own. At least one studio night per week is provided for students to work after school on any of their work up until the date of portfolio slide preparation.(C2)

C2 – The course enables students to develop mastery (i.e., quality) in concept, composition, and execution of drawing, 2D design, or 3D design.

During the second term, students will choose and develop an idea or concept to explore in depth for the Concentration section of the portfolio. In this section each student must create 12 pieces of work that are based upon research and investigation on a specific theme or concept that is of particular interest to the student. It is to be well planned with ample time allowed for experimentation and research of the idea. It is expected of each student to complete three pieces of work each quarter, for a total of 12.(C3)

C3 – This course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

Grading for the course uses the AP scoring rubric for evaluation of portfolio work. In addition, students are graded on a required journal/sketchbook as well as daily work and participation in critiques and written essays on their work each quarter.

CLASS CONTENT

The course is comprised of the following components:

- A. Class participation in discussions, critiques and demonstrations. Students are expected to work as a group, learning and discussing from each other as well as individually.
- B. A journal/sketchbook is required of each student. It is to be composed of research for each piece in the form of books, internet, gallery visitation, material experimentation, etc. It must also include the daily progress showing the

development of the work, plans and sketches, and a final reflection of each completed work.

- C. All required work for each section of the AP Drawing portfolio consisting of three parts.

Quality:

Five matted works for Drawing.

This section promotes the development of a sense of excellence in art.

All work must be original and selected as the best of all the work done in the portfolio. They cannot be larger than 18" x 24".

Concentration

This must include 12 slides which concern a single concept or idea that involves depth. It should show a progression of the investigation process that the student used in the development of the works, and the growth and discovery along the way. This section is done in the second term. Additional slides of close-ups can be used of more detailed pieces, at the elimination of a weaker piece. This is only used when necessary for a very detailed quality piece and a weaker one exists.

Breadth

This section shows the range of experimentation that the individual student developed in media, technique and subject matter. This must be 12 slides of exceptional quality of workmanship.

The Drawing portfolio requires a total of 24 slides. Each student will complete 12 slides each term, or roughly one each week and a half. It is important for the students to work steadily through the course, meeting all requirements by the due dates to be able to complete the portfolio by the test date. They do have time on their own or during the studio nights after school to improve any work that might be needed. Submission of a portfolio is a school requirement.

GRADES

Grading of the portfolio work is based on the criteria of the AP rubric along with the criteria in the art department rubric that includes the following:

- a. Technique – how well the student has mastered the media and concept of the specific art problem.
- b. Craftsmanship – the overall neatness care and quality of the work
- c. Creativity/originality (**copyright issues**) – first and foremost, all work must be original, but should also include evidence of a unique underlying concept or idea. If any part of someone else's work is used, such as reference photos, it must convey the students own idea. Any violation of copyright law will eliminate a piece from acceptance. (C7)

C7 – The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works. The course teaches students how to develop their own work so that it moves beyond duplication.

Other items graded for this class are:

Journal/sketchbook – Includes research, daily progress, plans and sketches and final reflective analysis of each work produced.

Daily participation – Includes involvement in critiques, class discussions and demonstrations.

Written – Essay including proper art terminology and vocabulary.

HOMEWORK ASSIGNMENTS

Term One

1. Quarter one – life drawing, any drawing created from a figure using direct observation.
2. Quarter two – still life, any drawing using a choice of objects from direct observation.
3. Quarter three – landscape, any landscape from direct observation
4. Quarter four – architecture, any architectural form from direct observation.

Term Two

1. Quarter one – portrait drawing, any portrait from a live model. Could be a self portrait.
2. Quarter two – still life, any still life from direct observation using strong lighting effects.

3. Quarter three – landscape, any landscape from direct observation creating a strong aerial perspective.
4. Quarter four – architecture, any architectural drawing from direct observation showing three- point perspective.

Media for homework: All pieces should be done in a variety of media but each one need not be different. These should be completed works, not just sketches from a sketchbook. It is possible that any one of these could replace a weaker work in the breadth unit. The basic concept behind the homework pieces is to practice your craft in the pursuit of excellence.

DRAWING PORTFOLIO SECTIONS

BREADTH

12 slides required. No detail slides permitted.

This section should show works which emphasize the development of drawing as mark making, while using considerations such as composition, focal point and use of space. Drawing methods such as weighted line, contour line, gesture, continuous line, wash and tone/value will be utilized.

Media can include any form of drawing materials either traditional or non traditional. These may include pencil, conte, charcoal, pastel, ink, marker and paint.

The following twelve basic art problems are used for artistic creative stimulation:

1. Visual pun
2. Self concept
3. Magnification
4. surrealism/the unexpected/
5. fantasy/mythology
6. perspective with a twist
7. anthropomorphism
8. overlapping

9. design from nature
10. symbolism
11. social/political commentary
12. optical illusions

Additional alternate problems:

- cryptograms
- signs
- habitats
- metamorphosis
- visual analogy
- anatomical landscapes
- totems
- labyrinths
- rituals
- synectic shadows
- distortion grids
- minification

Any of these problems could be developed into drawings such as:

- portraits
- figure drawings
- illustrations
- paintings
- murals
- manuscripts
- architectural renderings
- decorative art

CONCENTRATION SECTION

12 slides of a series of works based upon a specific concept or idea. Some detail slides may be used.

These are some examples of ideas for the concentration section.

- A series of drawings using line to create mood
- A series of architectural renderings
- A collection of family portraits

- Abstract drawings/paintings from nature
- Political cartoons based on a theme
- Illustrations for a book
- Drawing collection to tell a story
- Drawings/paintings as therapeutic concepts

QUALITY SECTION

At the end of the second term, students are asked to select what they consider to be the best quality pieces from each section. Quality work will show the development of a sense of excellence. They must select at least three from each, but they can have more than three. Each student will display his/her work before the class and explain why each piece selected using the criteria that has been used in evaluation throughout the class. Primarily these are technique, craftsmanship and creativity. Other considerations to mood, purpose, and style are also addressed. The entire class discusses his/her decisions and a final selection on the five best is made. If five quality works cannot be identified the student is required to re-work pieces on his own time before the submission of the portfolio for exam.

BIBLIOGRAPHY

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Form, Space and Vision, Graham Collier, Prentice Hall, 1972