

## **AP Studio Art:**

Drawing Portfolio

Syllabus

### **Course Description**

The AP Studio Art Portfolio is for art students who are motivated learners and who are serious about developing their ability to communicate their ideas, thoughts, and feelings in visual form. This course is not based on a written exam; instead, students submit a portfolio at the end of the academic year to attempt to earn college credit. The portfolio is presented in digital format and may include work that is accomplished prior to this course. Students are required to produce a minimum 24 works of art that reflect issues related to Drawing. The students mastery of drawing can be demonstrated through a wide range of media with a focus on light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth.

### **Prerequisites**

The student must have passed the Art 1, Art 2, and Pre-AP Art courses or equivalent courses in good standing. On a case by case basis, individual students may also be required to present previously produced work in portfolio form as evidence of skills and ability prior to enrollment.

### ***Portfolio Requirements***

The AP Studio Art Drawing Portfolio contains 3 sections: Quality, Concentration, and Breadth.

1. **Quality:** In this section the student will submit five examples of their best work. This work does not need to show a variety of techniques or approaches, just examples of mastery in

concept, composition, and/ or execution of 2-D design. Artworks should be between 8"x 10" and 18" x 24" in size and either paper, cardboard, canvas board, or un-stretched canvas.

**2. Concentration:** In this section the student is asked to devote considerable time, effort, and thought to an investigation of a specific visual idea. The concentration is a body of artworks that grow out of a coherent plan of action. These works should use the elements and principles of design in an informed and/ or experimental way. The works are expected to be unified visually or conceptually. The work must reflect your individual interests, be focused on a process of visual growth & discovery, and show the development of a visual language appropriate to your original concept. You will be expected to make significant progress toward this goal during the first semester. The concentration can not be a variety of works produced as solutions to class projects, a collection of works with differing intents, a group project or collaboration, a collection derived solely from other people's published photographs, a body of work that simply investigates a medium without a strong underlying visual idea, or a body of work that merely takes a long time to complete. The concentration must be submitted in digital format. 12 images are required; some of them may be details. Details are close-up shots of an area of particular interest in an artwork. Though you are encouraged to create more than 12 works for this section, you may pick the best 12 representations of your investigative process and concept. You can not submit slides of the same work that you are submitting for the Breadth section. Give thought to the sequence of the images as they are presented. You should organize them to best reflect your artistic process. This will most likely be chronological.

**Commentary:** The portfolio requires a written commentary on the central idea of your concentration and how your work demonstrates the exploration of that idea. It should describe what your concentration is and how it evolved and may refer to specific images. It should be legible and concise. The commentary is not graded but is helpful information provided to the college board as an explanation of your work during the evaluation process.

**3. Breadth:** In this section you will be required to submit 12 images that demonstrate your understanding of the principles of design. Include examples of Unity/ Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/ Scale, and Figure Ground Relationship. You should be thoughtfully applying these principles while creating your art. For this section you need 12 images of 12 different artworks. Details may not be included. You can not submit

the same slides that you submit for the concentration.

### **Originality/ Integrity**

Students who make use of borrowed images, such as photographs in magazines, books, or from the Internet need to demonstrate a creativity and sophistication of approach that goes beyond mere copying. You must show substantial and significant development that surpasses duplication. Simply copying an image violates copyright law, is unethical, and constitutes plagiarism. Students are encouraged to create art from their imaginations, experiences, and from direct observation of the world around them.

### **Class Resources**

- Acrylic Workbook, Rodwell
- Art Class – A complete guide to painting, Jennings
- Basic Printmaking Techniques, Toale
- Creating Impressionist Landscapes in Oil, Whisson
- Drawing – Third Edition, Entice & Peters
- From Ordinary to Extraordinary – Art design & problem solving, Vieth
- How to Draw Lifelike Portraits from Photographs, Hammond
- Pastel Workbook, Simmonds
- Themes and Foundations of Art, Katz, Lankford, Plank
- The Pen and Ink Book, Smith
- The Visual Experience, Hobbs & Salome

### **Student Learning: Activities and Strategies**

- Each 2 week period consists of 5- 80minute class periods. Students will have access to all basic art making materials and art room facilities during scheduled class time,

learning labs (additional 80 minute periods, 2-3 times a week), and after school on an as needed basis. Student requests for special material purchases will be considered.

- Quality: Craftsmanship and mastery of technique with various drawing mediums used will be encouraged and evaluated throughout on an on going basis. Quality will be addressed during peer and teacher critiques as well as self and teacher evaluations.

## ***Semester 1 Plan (16 weeks) Concentration Section Development***

### **Week 1 & 2**

1. Discuss syllabus and AP requirements & Review AP Poster
  - Complete Artistic Integrity Handout (form attached) & Classroom Discussion
2. Concentration Theme Development
  - Discuss Concentration examples
  - Research AP website to view student work
  - Brainstorm theme concepts individually (Assignment #1)
    1. What art subjects and styles are you attracted to? why?
    2. What do you value in life?
    3. What current event issues are you passionate about? Why?
    4. How can these "ideas" be developed visually? Is idea broad enough for a theme?
  - Discuss Reading (Assignment #2) and Brainstorm theme concepts collaboratively (group discussion)
  - Drawing, pg. 168 "Subject Matter: Sources and Meanings"
  - Drawing, pg. 300 "Portfolio of Student Drawings"
  - Drawing, pg. 321 "Portfolio of Contemporary Drawings"
  - Choose 3 best thematic ideas and expand into 12 sub-concepts for the basis of your art making (Assignment #3)
  - Narrow choices and decide Concentration Theme
  - Theme choice should be easily articulated, inspired, & personally relevant
  - Submit theme idea and plan of action in written form (Assignment #4)

### **Week 3 – 16**

1. Use the creative process for each of the 12 concentration artworks. The creative process varies individually but usually has the following stages;

- Formulate problem to be solved (ie. artwork expressive of chosen theme)
- Research resources and/ or refer to memory, life experiences
- Let ideas surface
- Test ideas as possible solutions to the problem
- Create
- Reflect
  - Composition: Is there evidence of competent visual organization?
  - Craftsmanship: Is there evidence of technical proficiency?visual acuity?
  - Concept: Is there evidence of a clear conceptual idea that most viewers understand?

2. Revise and edit the creation

- Artistic Progress & Quality will be informally evaluated and critiqued by teacher each class.
- Informal Peer Critiques will be ongoing each class.

3. Progress will be formally evaluated with a Teacher Evaluation (Form Attached) evaluated by the teacher on the following dates;

- September 29 – Work 1 & 2 due
- October 14 – Work 3 & 4 due
- October 27- Work 5 & 6 due
- November 10 – Work 7 & 8 due
- November 24 – Work 9 & 10 due
- December 8- Work 11 & 12 due
- December 22 \* revisions due based on critiques

4. Self Evaluations (Form) will be completed on the following dates:

- October 27
  - The Visual Experience, pg. 312 "A Critical Method" & Complete Self Evaluation Form
- December 22
  - Complete Self Evaluation (Form Attached)

5. Concentration Section (12 Artworks) due: December 22

## ***Semester 2 Plan( 18 weeks) Breadth Section Development***

### **Week 1 & 2**

- Work with invented or non objective forms: January 12  
Project Example: Use 2 sheets of white paper; one as the base and one to alter by cutting, folding, curling, glueing, taping, etc. to create a paper sculpture. Use the sculpture as a subject for a pencil drawing.

### **Week 3 & 4**

- Drawing from observation: January 26  
Project Example: Make three contour drawings of objects arranged in a symmetrical, asymmetrical, and radial balance, with one object emphasized in each drawing.

### **Week 5 & 6**

- Line quality: February 9  
Project Example: Completely cover the surface of your drawing with charcoal and use your eraser to draw a natural object in an expressive manner.

### **Week 7 & 8**

- Effective use of light and shade: March 2  
Project Example: Create a black and white painting of a still life illuminated by direct light. Use variations in value to make object appear 3-D.

### **Week 9 & 10**

- Surface manipulation: March 16
- Spatter the surface of a paper with india ink, let dry and then create a contour drawing

of a figure on top with either, conte- crayon, ink, charcoal, or pastels.

### **Week 11 & 12**

- Composition: March 30
- Using the rule of thirds; compose a landscape drawing that focuses either on the sky or the land.

### **Week 13 & 14**

- Spatial systems: April 13
- 1, 2, 3, or aerial perspective; Draw 3 ordinary subjects (one in the foreground, one in the middle ground, and one in the background) with an unusual point of view. Choose the spatial system that will be most helpful in creating the illusion of depth in your picture.

### **Week 15 & 16**

- Expressive mark-making: April 27
- Gesture drawing; draw a still life arrangement with a black ball point pen in an expressive gesture drawing. Focus on the basic shapes of the objects and their relationship to each other, draw lightly for the first layer, draw quickly building up the marks with constant movement, spend 1 to 2 minutes. Try again with different mark making tools.

### **Week 17 & 18**

- Shoot & Edit Digital Images due: May 1
- Select 5 artworks for "Quality" section and slipcover
- Write Commentary, Label Slides, Measure Artwork, Assemble Portfolio

## **Homework - Summer Art Journal**

As in most college level classes students will be expected and strongly encouraged to spend a considerable amount of time outside the classroom on developing the 24 artworks needed starting in the summer prior to the AP Art course. Drawings, Sketches, Ideas and Visual Resources will be collected in the Summer Art Journal. Journaling is a vital tool for all artists for recording ideas, experimenting with techniques and subjects, and capturing inspiration. Take and collect photos of interesting textures, lighting, subjects, etc and fix into your journal. In addition, complete the following artworks based on these prompts in your journal.

- **Summer Reading**

- Drawing pg. 13 "Drawing as a Process" & Written Reflection (Form)
- Drawing, pg. 17 "Merits of a Sketchbook" & Written Reflection (Form)
- Drawing, pg. 21 "The 3-d space of a drawing" & Written Reflection (Form)
- Drawing pg. 49 "the 2-d space of a drawing" & Written Reflection (Form)
- Drawing pg. 274 "Visualizations: Drawing from your Imagination" & Written Reflection (Form)
- The Visual Experience, pg. 134 " 2-D Media" & Written Reflection (Form)

- **Summer Journal Drawing Prompts**

- Self portrait - draw while looking in a mirror with charcoal using a Chiaroscuro technique
- Draw your hand holding a small object using a cross-hatching technique with pencil
- Draw an unusual interior space (ie. refrigerator, inside car, closet, etc.)
- Draw or paint a still life of your worldly treasures in bird's eye view
- 12 Sketches of same person different poses on same lg. paper any media
- Mixed Media Collage of a personal pursuit
- Color a rendering of a still-life arrangement of your families shoes. Express some sense of their personalities.

## **Grades**

All artwork will be evaluated informally in progress and formally in the finished state through oral and/ or written Critiques with the teacher and self evaluations and issued a score of 1



through 6 using the AP Studio Art scoring rubric and then will be converted to a numerical value on a scale between 0 and 100. Self evaluations will be written commentary, based on teacher initiated questions, reflecting the students perceptions of their progress, evidence of learning, and meeting the requirements. Assignment deadlines will be issued throughout the year and students should make every effort to complete work by the deadlines outlined.

### **Portfolio Development (75%)**

- Semester 1 Grade will be based on the quality and completion of 12 artworks for the Theme Section.
- Semester 2 Grade will be based on the quality and completion of 12 artworks for the Breadth Section.

### **Class Participation (25%)**

- Regular attendance is essential.
- In-class time must be used productively.
- Attention must be given to lectures, directions, and demonstrations.
- Participation in discussions and peer critiques is expected.
- Proper and safe use of materials and equipment expected.
- Proper clean-up duties & storage of work a must.

## **Artistic Integrity Discussion Questions**

1. What is Plagiarism?

2. What is Plagiarism as it relates to Art?

3. What is the difference between Plagiarism and an artistic Parody?

4. When is it ok to borrow an image?

### Originality/ Integrity

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## **Self Evaluation Form**

Student: \_\_\_\_\_ Artwork: \_\_\_\_\_

1. Research: What inspired you to make this work? What did you do to prepare for expressing this idea?
2. What are you trying to communicate in this work? What do you want the viewer to think about or feel when they look at this work? Does it communicate successful? How do you know?
3. What media did you choose and why? What decisions did you make about color, line, shape, form, texture (design) and how they relate to each other (principles)?  
Composition? Emphasis?

**Teacher Evaluation Form**

Student:\_\_\_\_\_ Artwork:\_\_\_\_\_

1. Composition: Is there evidence of competent visual organization?

Comments:

2. Craftsmanship: Is there evidence of technical proficiency and visual acuity?

Comments:

3. Concept: Is there evidence of a clear conceptual idea that most viewers understand?

Comments: