

AP Studio Art: Drawing Syllabus

This course is designed for highly motivated art students who wish to work to become confident in their ability to produce a body of professional quality artwork. Students are expected to develop mastery in concept, composition, and execution of ideas. Students will develop a body of work informed by research of contemporary and master artists, cultural exemplars, and peer dialogue. The portfolio reflects a breadth of experiences, concentration on a specific theme, and quality execution of artworks. Each student defends the portfolio in a personal artist's statement.

Course goals:

The students will complete the requirements for an Advanced Placement 2-D design Portfolio based on the requirements as set by the College Board on the design poster; particularly the creation of artworks that address the three requirements of the portfolio, Breadth, Quality and Concentration.

The Drawing Portfolio addresses a broad range of media, drawing issues and conceptual ideas. Media may include painting, printmaking, mixed media as well as traditional wet and dry drawing media such as graphite, charcoal, conté crayon or ink. Three-dimensional and photographic images are not eligible for inclusion in this portfolio. Drawing issues that may be addressed include drawing from observation, invented or nonobjective forms, value studies, line quality, rendering of form, composition, surface manipulation, expressive mark making and the illusion of depth. Work may be observational, abstract, thematic or innovative, to demonstrate individual drawing competence. **All ethical and legal guidelines for creative work will be followed; no work may be copied from work that was made by someone else since it constitutes plagiarism and may violate copyright law.**

Section I: Quality

For this section, you are required to submit **five actual works** in one or more media that demonstrate your mastery of composition, concept and execution. They should demonstrate your highest level of accomplishment. Since these actual flat works will be shipped to the College Board, they may not exceed 18"x24" including matting or mounting.

Section II: Concentration

This section is a planned in-depth investigation of an idea of that is developed around one unifying artistic concern that is of personal interest to you. In this section you will develop a body of work that presents works that are conceptually related and that show growth and discovery. Visual evidence of student thinking, method of working and development of work over time is important. Twelve **(12) images of work** are to be included in this section, with details included if necessary. You will reflect and explain development of the artistic process, especially as related to the concepts, execution and mastery of a coherent personal concentration.

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea?

Section III: Breadth

In this section, you will submit **12 different works** that demonstrate a variety of concepts and approaches to drawing. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work, whether they are in a single medium or a variety of media.

Activities and strategies:

Instruction will take a variety of forms including, but not limited to; direct instruction of concepts, skills and techniques; demonstrations; class discussion; reading and research; group and individual critiques, individual artistic investigations and student teacher conferences. Students will be guided with a variety of group and individual learning experiences that allow them to achieve mastery in artistic production and problem solving skills.

Specific units of study are presented to satisfy the Breadth and Quality requirements of the Drawing Portfolio. Students will experiment with various media, techniques and approaches to develop concepts, ideas and skills when producing a variety of works.

Critiques of work will be an ongoing process. All students are expected to participate in class discussions about their own work as well as the work of other students. Assessments are both formative and summative and include self, peer and teacher evaluations. There will be in progress and final group critiques. Students will specifically discuss student and mentor artwork in both verbal and written forms.

Individual conferencing will assist students in the development of their personal goals, productive and cognitive development. Ongoing individual critiques will help you select final pieces for your Breadth and Quality sections. Ultimately student teacher conferences lead to choosing and developing a Concentration in which students will produce a body of work that is an investigation of a personal idea or theme.

Homework is an integral part of the AP portfolio development process. A minimum of *three hours* of outside work is expected each week in order to prepare the required number of works for each quarter. Long-term homework assignments allow for individual interpretation and creative problem solving as well as concentrated time for production; these are often the works that colleges tend to be interested in because the homework problems have the greatest latitude for personal interpretation.

Students will be required to:

- Keep sketchbook/ journals to document their visual thinking processes
- Produce a specified number of artistic products each quarter
- Complete written reflections on their work process, product and content
- Complete all of the requirements for their AP portfolio
- Work independently outside of the assigned class period
- Participate actively in the class

Grades

Grades will be based upon the completion of requirements as set out by criteria established in a contract agreed upon at the beginning of each quarter by both student and teacher that will include:

- Completion of all assignments in a timely manner
- Quality of completed assignments based upon set criteria
- Production outside of the assigned class period
- Written reflections
- Positive class participation

Assessments

There will be in progress and final group critiques. Ongoing individual critiques will help you select final pieces for your Breadth section. Summative assessments will occur at final critiques for each assignment.

At the end of every marking period you will assess your own progress, reflecting on your finished works, your processes, and your participation. After completing the grade assessment, you will submit your entire portfolio and your self-assessment for a letter grade. Submitted work must be in perfect condition for inclusion in your final portfolio, no smears, creases or tears.

Criteria will be based on the scoring guidelines as set for the AP Studio Art Portfolio by the College Board. They will consistently address mastery of media and technical quality; evidence of the thinking process, conceptual ideas and decision making; composition, use of art elements and design principles; and willingness to take risks in order to facilitate growth.

Digital images will need to be downloaded onto the AP web site as completed. All work for submission of the final portfolios, both concentration and breadth, must be digitally organized on the web site before submission to the Advanced Placement board on the assigned testing date. One week prior to testing we will complete the refining, organization and mounting of all quality pieces for the test.

Copyright Issues:

All work must be original. If students use someone else's work or a published image as a basis for their own piece, 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.

Course overview:

First quarter

Students will be encouraged to work over the summer on suggested, but self directed projects, producing approximately 3-5 five completed artworks, depending on their complexity.

During the beginning of the year, a series of teacher-initiated assignments will be presented with the purpose of allowing students to experience a wide range of drawing experiences, incorporating both traditional and non-traditional processes. High level problem solving strategies will be encouraged. Assignments will be of both long and short duration and derive from several different motivations; thematic, conceptual, media and technical investigations, and artist mentor studies. Students will extend their studio strengths, and develop conceptual interests. These assignments will form the core of the Breath section of the portfolio which includes 12 separate artworks.

Students will:

- Investigate a range of drawing issues
- Research historical, contemporary and contextual drawing references
- Achieve mastery through the completion of assignments that demonstrate
 - an understanding of the way art elements are incorporated to create compositions that utilize specific design principles
 - meaningful personal responses to specific assignments
 - demonstrate a mastery of a variety of materials
 - a range of successful and purposeful image development strategies stemming from observation, memory or imagination; and individual solutions to complex and varied concepts and problems

Work will be assessed on criteria for individual assignments. By the end of the term students will have produced at least 8 completed works.

Second and third quarters

The main focus of the second quarter will be the development of specific personal imagery suitable for a Concentration study. Students may continue to produce works that may be included in the Breath and Quality sections of the portfolio. Instruction will include focused group and individual assignments and critiques that encourage developing student skills and interests. Additionally, investigation and discussion of the work of artist mentors, individualized student/ teacher conferences and written reflections will be utilized to develop each student's personal direction.

By the beginning of the third quarter students will develop a coherent body of work based upon personal directions, studio strengths, and conceptual interests to focus on specific personal imagery suitable for a Concentration study. By the end of the third term students will have completed a significant portion of their Concentration pieces. They will begin to write their artist's statements to describe the intent and development of their project.

Students will:

- Collaborate with the teacher and peers to discover and narrow their areas of greatest strengths and interests.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate:
 - A sense of pursuit in visual problem solving
 - The creation of a related body of work with an underlying theme that engages the viewer
 - Progression through discovery, problem solving, risk taking and invention
 - Choices of materials, and techniques that are appropriate to their visual problem
 - A mastery of drawing skills and techniques
 - An integration of concept and skill
 - an original vision
 - Develop and begin to refine a written statement that explains the cognitive and productive stages of the Concentration's development
 - Reference an artist or artists who have had a relationship with the Concentration

Fourth quarter:

This final short term will be devoted to the finalization of the works, downloading of digital images and written components of the AP Drawing portfolio. The May due date for the delivery of the finished portfolio for review will drive the coursework. Students will collaborate with their peers and the instructor to finalize the pieces that will be included in the three sections of their portfolio. Individual assignments will be given to encourage completion of the portfolio, risk-taking in production of final pieces, and polishing of weak areas in each section, if necessary.

Students will:

- Evaluate all work that is intended for the final portfolio and consider inclusion of pieces completed prior to the course or outside of the direction instruction included in the course.
- Follow the instructions given for the presentation, sequencing and labeling of images for the three sections.
- Implement strategies for identifying and presenting the five Quality pieces.
- Sequence the work to the best advantage in order to illustrate the development of the work
- Complete final editing and printing of the written component for Section II.
- Complete the registration and ordering of work within the portfolio.

Drawing Assignments may include but are not limited to:

Observation

- Observational composition; still life, the figure, landscape, etc.
- biological forms, nature lab
- landscapes, drawing to painting
- drawing the figure from observation, black and white and color explorations
- printmaking, derived from figurative or portrait sketches
- self portrait
- the human figure
- people in a setting, environment
- night, drawing or painting based on observation of an environment that is dimly lighted
- shadows cast into intriguing patterns
- reflective objects
- exploration of surfaces; transparent, translucent, opaque

- inside/ outside, integration of two different spaces
- relative value
- exploration of the effects of lighting on the mood and representation of objects and spaces

Experimentation

- integration of text and images
- literary interpretation
- multimedia compositions- wet/ dry, color, grey scale etc.
- expressive mark making- experimentation with media
- painting, exploring the creation of form and space on a flat surface
- color inspired art- specific color schemes
- visual journaling
- altered books
- layered image
- shaped art- not rectangular or square
- diptych or triptych of related but different images that work separately or together
- point of view compositions
- research inspired images
- multiple images merged into one composition

Personalization

- expressive self portrait series: the face, the body
- thematic compositions- personal still life
- personal space
- psychological space
- related personal objects to communicate a narrative
- friends and family
- social commentary

Conceptualization

- visual puns
- architecturally inspired work
- a series of artworks inspired by a specific artist mentor
- narrative
- juxtaposition of opposites
- visualization of perfection/ utopia
- community; friends, family, national and international issues
- monumental
- images that are combined to make a new composite composition

Bibliography:

Arnason. H. H. Kalb, Peter. *History of Modern Art*. Prentice Hall, 2003
Dodson, Bert (1990). *Keys to Drawing*. Cincinnati: North Light Books, 1990
Edwards, Betty, *Drawing on the Right Side of the Brain*. Periekee: Jeremy P. Tarcher, 1989
LeClair, Charles. *Color in Contemporary Painting*. New York: Watson-Guption Publications, 1995
Roukes, Nicholas, *Art Synectics*. Davis Publications, 1982
Sanden, John Harden. *Painting the Head in Oil*. New York: Watson Guption Publications, 1976

Books devoted to the work of individual artists**Periodicals:**

News articles and reviews from local, regional and national publications

Art in America

ArtNews

Artforum

Scholastic Art

On line resources such as:

Mark Harden's archive: <http://www.artchive.com/>

Web museum: <http://www.ibiblio.org/wm/>

http://www.msstate.edu/Fineart_Online/art-resources/

The Incredible Art Department: <http://www.princetonol.com/groups/iad/>

Internet ArtResources: <http://artresources.com/>

Modern and Contemporary Art by Artists and/or Movements: <http://vos.ucsb.edu/>