

AP Studio Art Syllabus: Drawing, 2-D Design, and 3-D Design Portfolios

General Learning Outcomes

All:

- Choose which exam portfolio program is appropriate.
- Show an understanding of the focus of the portfolio selected.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration of 12 pieces.
- Select five top-quality pieces for presentation.
- Discuss and record the development of the Concentration.
- Explore postsecondary options.

Course Content

This course has been developed to accommodate students who have expressed an interest in completing either the AP Drawing Portfolio Exam, the AP 3-D Design Portfolio Exam, or the AP 2-D Design Portfolio Exam. Therefore, all content meets the requirements as stated in the student exam poster. Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process. Students will address all three sections of the portfolio: Breadth, Concentration and Quality. Students will submit their body of work to the College Board for grading and possible college credit.

Students will be challenged to develop their own personal work, and students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Artistic Integrity

Students are expected to use artistic integrity throughout all aspects of their artmaking. Work that is based on published photographs or the work of other artists **MUST** move beyond duplication to illustrate an original idea. 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.

Student Learning: Activities and Strategies

- Units of study are presented to satisfy the Breadth requirement of each portfolio. Students will use a variety of media, techniques, and approaches to the artmaking process to develop concepts and ideation.
- Critiques and displays of work are ongoing. Students are expected to

participate in class critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art will be used to engage in written and verbal critiques of these works.

- Individual student critiques with the teacher will help students learn to analyze and discuss their own artworks and artworks of their peers.
- Individual conferencing will assist students in the development of their Concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- Ongoing instructional conversations with the teacher will help students develop their work, assessing the strengths and weaknesses in their images, and will provide feedback on how they can further develop their drawings. This will also help students learn to analyze and discuss their own artworks and the works of their peers.
- Admissions officers from a variety of postsecondary institutions are invited to present candidate information and to evaluate portfolios on a regular basis

Drawing Portfolio

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

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

2-D Design Portfolio

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

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

3-D Design Portfolio

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

Students will produce a minimum of 18 to 20 works that satisfy the requirements for the Quality, Concentration, and Breadth sections of the AP Studio Art 3-D Design Portfolio.

Expectations

All:

The process of developing a portfolio requires a great deal of time and effort; our five 51-minute sessions per week together are terribly inadequate to create the amount of work necessary for the portfolio. We will have open studio time during GPS at the end of every school day, as well as every day after school until 4:00. In addition, the room will periodically be open during the evening; these open studio times are a recommended option, as they provide concentrated work time in the studio with a teacher present as a resource.

Homework

Students may receive specific assignments or just be asked to spend time working on particular in-class assignments while outside of school. Students should plan on one hour of homework each week for every hour that is spent in class.

Sketchbook

Students will use a sketchbook as a visual journal to work through ideas, to practice drawing and design skills, and to record their journey through the development of their portfolio and their journey through this year. Due to the amount of work that will be required outside of class, specific sketchbook assignments will not be given; however, it is expected that students will use their sketchbooks as tools for developing and recording their ideas.

Critiques

Though the majority of class time is spent making artwork, students will be expected to participate in group and individual critiques throughout the year. In addition to these critiques, individual instructional conversations with the teacher will also help in portfolio development. Critiques and conversations will assist each student in assessing strengths and weaknesses in their own images and provide feedback on ways to further develop their individual and unique drawings, compositions, and creations. In turn, these conversations will help the student discover ongoing ways to improve their artmaking.

Student Objectives

All:

- Maintain a strong work ethic throughout the entire year
- Work through and solve visual problems effectively
- Refine the ability to draw/render what you see
- Understand how art elements and design principles communicate content
- Increase awareness of the creative process
- Increase knowledge of art tools and materials
- Pursue the artmaking process with a passion

Assessment and Evaluation

All:

Student grades will be divided into two categories: Summative (75 percent) and Formative (25 percent). Summative grades will include classwork and all projects that students complete. Formative grades will include students' participation in group and individual critiques, preparation for final projects, taking and uploading images of completed work, etc.

Evaluation

Work is evaluated in progress and in the finished state through the aforementioned critiques with teacher and peers in-group and individually. The AP Studio Art rubric, which is distributed separately, provides the grading criteria.

Supplies

All supplies needed will be provided by the school. It is recommended that students provide a sketchbook or other visual journal that can be utilized throughout the year.

Drawing Portfolio students are encouraged to purchase a set of drawing pencils and a set of Prismacolor Colored Pencils (at least a set of 24). 2-D Design Portfolio students are encouraged to purchase a set of brushes for their painting work.

Bibliography

All:

The following books/texts are available in the art room as needed.

Art History Surveys/Theory and History: The Western Tradition

Arnason, H. H. *History of Modern Art: Painting Sculpture, Architecture, Photography*. 4th ed. New York: Harry N. Abrams, 1998.

Chadwick, Whitney. *Women, Art, and Society*. 4th ed., rev. and exp. The World of Art Series. London: Thames and Hudson, 2007.

Lippard, Lucy R. *Mixed Blessings: New Art in Multicultural America*. New ed. New York: Pantheon, 2000.

Kleiner, Fred S. *Gardner's Art Through the Ages: A Concise History of Western Art*. New York: Thomson Wadsworth, 2010.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed. Revised and updated by Steven Sheehan. New York: Viking, 1991.

Art Magazines and Journals

Art in America

Art News

Artforum
Studies in Art Education

Drawing

Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. Rev. ed. Los Angeles: Jeremy P. Tarcher 1989; distributed by St. Martin's Press.

Mittler, Gene A., and James D. Howze. *Creating and Understanding Drawings*. 3rd ed. New York: Glencoe, 2001.

Nickelsen, Alyona. *The Colored Pencil Painting Bible: Techniques for Achieving Luminous Color and Ultrarealistic Effects*. New York: Random House, 2009.

Three-Dimensional Design

500 Bowls: Contemporary Exploration of Timeless Design. Lark Books, 2003.

500 Cups: Ceramic Exploration of Utility and Grace. Lark Books, 2005.

500 Figures in Clay: Ceramic Artists Celebrate the Human Form. Lark Books, 2004

500 Pitchers: Contemporary Exploration of a Classic Form. Lark Books, 2006

Clark, Kenneth. *The Potter's Manual*. Rev. ed. Edison, N.J.: Chartwell Books, 1999.

Nelson, Glenn C. *Ceramics: A Potter's Handbook*. 6th ed. Boston: Wadsworth, Inc., 2002.

Two-Dimensional Design

Albers, Josef. *The Interaction of Color*. Rev. and expanded paperback ed. London: Yale University Press, 2006.

Pipes, Alan. *Introduction to Design*. Englewood Cliffs, N.J.: Prentice Hall, 2004.

Zelanski, Paul, and Mary Pat Fisher. *Design Principles and Problems*. 2nd ed. Belmont, Calif: Thomson Wadsworth Publishing, 1995.

Course Outline and Schedule

All:

Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. The Breadth work is generally teacher-driven. It is important that students avoid a formulaic response to the completion of the AP Portfolio Exam, so students will develop a body of work that shows evidence of a variety of concepts and approaches to problem solving and ideation. Students will be expected to use a variety of techniques and media to develop and illustrate their idea. Assignments will vary from year to year; individual, unique responses to these assignments is encouraged with all work.

The assignments made are based on a variety of collected problems commonly encountered in college-level Studio Art courses. The students have specific in-class and out-of-class assignments, and they are expected to complete certain in-class work outside of the normal classroom time (dependent upon the schedule of assignments).

Examples of Possible Breadth Lessons

Drawing Portfolio/2-D Design Portfolio	3-D Design Portfolio
<ul style="list-style-type: none"> ● Abstractions from an urban environment ● Altered surface artwork ● Animal Drawings ● Collage ● Color Symbolism ● Contour drawing with weighted lines ● Cut Paper Composition ● Design related to historical, psychological, or narrative events ● Drawing of an unusual interior ● Explorations with mixed or multiple media ● Floral Drawing or Design ● Game board and game pieces ● Linoleum block print ● Mechanical objects ● Psychological use of color ● Silkscreen print ● Self-portrait with specific emotion ● Story, poem, or song lyric illustration ● Tool Drawings ● Vintage Cars/Trucks ● Watercolor Landscape 	<ul style="list-style-type: none"> ● Altered Books ● Artist-Inspired Sculpture ● Assemblages of found materials ● Body extension/distortion sculpture ● Cardboard Sculpture ● Combined organic/geometric forms ● Cups, Bowls, and Plates thrown on the potter's wheel, emphasizing inventive form ● Extruded clay sculptures ● Found Object Insect ● Functional cardboard furniture ● Hand-built clay forms ● Hats, bags, or clothing constructed from woven fibers ● Organic sculptures ● Outdoor Installations ● Paper Laminate Sculpture ● Plaster Casts ● Plaster Carving ● Sculpture designed to target a specific sense ● Slip Casting ● Surreal Objects ● Teapot and Cups ● Wire Figure/Animal

Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester. Some work may be completed before this time;

students are encouraged from the beginning of the year to formulate ideas for their concentration and, when allowable, begin working on those ideas in their studio classes.

Each student will develop a cohesive body of work for the Concentration section, developing a planned, sustained investigation of a visual idea. Each student will present, to the class and teacher, an action plan for the development and completion of their investigation. Dates for each group critique will be set and provided to students along with each assignment. Students will be expected to have projects “critique-ready” at the beginning of class on each assigned critique day. Individual critiques with the teacher and group critiques with peers and the teacher are mandatory.

Examples of Possible Concentrations

Drawing Portfolio/2-D Design Portfolio	3-D Design Portfolio
<ul style="list-style-type: none"> ● A series dealing with light and shadows in cityscapes ● A series of illustrations based on the Seven Deadly Sins ● A series of landscapes that use color and composition to intensify artistic expression ● A series of photographs related by subject--self-portraits, portraits, landscapes, architectural details, family history, etc. ● A series of works starting with representational interpretations and evolving into abstraction ● A series of works based on the life of a graffiti artist ● Exploration of pattern and designs found in nature and/or culture ● Hands in various positions & media ● Ink drawings based on photographic portraits ● Music--interpreted patterns and rhythms to graphic images ● Surrealism as it applies to dreams and nightmares ● The human figure as shape 	<ul style="list-style-type: none"> ● A series of teapots ● A series of welded metal sculptures that investigate formal design elements and principles ● A series of portrait heads sculpted from clay ● A series of abstract carved plaster sculptures ● A series of “combines” inspired by the work of Robert Rauschenberg ● A series of figures created from old appliance parts ● A series of figure studies fashioned from clay ● A series of organic sculptures carved from wood ● A series based on abstracted architectural forms ● A series of “soft” sculptural forms, inspired by the work of Claes Oldenburg ● A series of sculptures reinterpreting themes and deities from world religions ● A series about changing the function of common objects