

AP STUDIO Syllabus

AP Course Description

This course is designed for students who are interested in creating an AP Portfolio in either 2-Dimensional Design; 3-Dimensional Design; or Drawing. These courses augment our curriculum by allowing an advanced level of exploration. Our area schools offer A, B, and C level courses in these subject areas; Drawing. Painting. Jewelry. Ceramics; courses also include Sculpture and Design class.

AP Studio art is for students who want to work independently and more in-depth. A strong interest and high level of self discipline are essential as students will be personally responsible for setting goals, problem-posing and solving, gaining skills and self-assessing. Opportunities for individual, partner, and small group projects will be available. Students will be responsible for keeping a sketchbook, displaying their artwork and maintaining a process/product portfolio. Students are required to investigate all three aspects of the portfolio; which include quality, concentration and breath.

Quality art experiences, which include Aesthetics, Art Criticism, Art History and Art Production, are essential. These experiences will assist students in developing personal philosophies about art; prompt them to describe, analyze, interpret and evaluate artwork; provide a basis for understanding the historical and cultural influences of art and encourage students' personal expression in the making of art.

Through the instruction and modeling of sequential art content, students will use creative and critical thinking, problem solving and decision making skills to successfully apply art concepts in their solutions to posed art problems. Discussions, reflection and hands-on activities will guide students in attaining these quality art experiences.

All Visual Arts courses qualify for the MN required Arts Standard for graduation.

AP Studio Instructional Goals:

Encourage creative and systematic investigation of formal and conceptual issues; developing a portfolio of artistic original artistic works.

Emphasize making art as an ongoing process that involves the student in informal and critical decision making where they learn to critique their own and others' artwork.

Help students develop technical skills and familiarize them with the functions of the visual elements, developing an artistic vocabulary and develop proficiency with the media of their choice.

Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Students will learn to organize, display and submit their art to the college-board, the school and the community.

Critique

Class, peer & teacher / student critiques and instructional conversations enable students to learn to analyze and discuss their own artworks and those of their peers. Ongoing critical analysis, through individual critiques, enables both the students and the teacher to assess the strengths and weaknesses in the work. Students will be expected to participate in regular group critiques throughout each trimester. During these sessions, students should use art vocabulary and pay special attention to composition, technical skills and underlying concepts. Students will also receive ongoing critique and feedback from the instructor during the development of their works, and evaluate their own work in a self-critique including their intent.

Ethics and Artistic integrity

Students are expected to develop their own work from the initial idea to the final product. Any published images (drawings, paintings, photographs, prints, etc...) that are used in the work must be altered substantially in order for it to be acceptable, and not be considered plagiarism. This can be demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The students own voice should be obvious. 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.

Exam Portfolio Programs:

The AP Studio Art offers different exam portfolio programs that were designed to help increase the students' possibility to receive credit & or placement for their work. Students have the option of submitting one of three different portfolios – Drawing, 2-D Design, 3D Design - each based upon different skills mastered and concepts addressed in college-level foundation courses. While the exam portfolio programs contain the same structure, students address different visual formal qualities & issues during the ongoing, decision-making process.

The Exam Portfolio Programs include

- **Drawing Portfolio**
- **2-D Design Portfolio**
- **3-D Design Portfolio**

Portfolio Structure:

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The course focuses on both sections of the portfolio (Breadth and Concentration) throughout the year, with the best artwork selected for the Quality section of the AP Studio Art portfolio.

Breadth: The Breadth work is generally teacher driven. Students will explore the formal, technical, and expressive means in their artwork. The students are asked to create a minimum of 12 artworks that demonstrate a serious grounding in the visual principles and material techniques. The Breadth section of the portfolio will be addressed through in class & homework assignments.

Concentration: The Concentration section shows the student's in-depth exploration of a particular design concept. Students investigate a particular visual theme in addition to the focus on the artistic success of the work. Students will develop a minimum of 12 artworks that

investigate an underlying visual idea. The students formulate ideas for their Concentrations towards the middle of the first trimester

Quality: The Quality section promotes the development of a sense of excellence in art. For this section, students submit five works that best demonstrate excellence. There are no preconceptions about what the works will look like -- they may have been created quickly or over a long period of time; they may be drawn from observation, imagination, or a combination. The Quality work should exhibit a synthesis of form, technique and content. The artwork displays mastery (i.e., "quality") in concept, composition, and execution. Artwork cannot be larger than 18" x 24".

Concentration

Figuring out what your concentration work will be.

Devote as much time as possible to exploring your concentration theme with broad technical explorations while narrowing the conceptual focus of your work. We will have class discussions about technical and conceptual ideas coming together in your works. We will have Classroom discussion of expectations, with examples of other student's concentration works examined. Your goal is to have more work than you need. Work the theme in a variety of media, formats, dimensions, etc. See how far you can push the idea. Keep researching different artists, though. Keep fine-tuning your concentration statement until it is concise, to the point, and descriptive of your works. Classroom sharing thru discussion of your work and written artist statements practiced and talked about.

Sample Drawing concentration themes ...

- A personal or family history communicated through symbols/ imagery. (Discussion of what makes you feel connected, special, vs. ignored or isolated)
- Creating a series that reflects specific narrative or psychological events. (Why or how I changed...)
- Interpretive portraiture/ figures that emphasize dramatic composition, abstraction (How I view myself or want other's to see the real me)
- Series of (self) portraits exploring one's relationship to the past, present, and future
- Abstract images developed from cells and other microscopic images Micro vs. Macro.
- Use of various spatial systems (aerial views, perspective) to organize space
- Use of landscape, figure, still life, etc. using direct observation, stylization, abstraction
- Gesture drawings to create expressive images. Movement, power of line or shape.
- Working with proportions... standard, foreshortening, geometric, abstraction
- Body parts as they relate to age or exaggeration
- Architectural Renderings showing (exploring) the interior and exterior space with a strong focus on light, perspective and structure
- Exploration using realistic and non-objective animals
- "A fun or safe place to hide; Home" showing childhood memories and experiences
- An exploration of design textures related to nature with a strong focus on the branch image
- Portraits and the human form focused on art elements & principles: shapes, textures, space etc.
- Junkyard or home still life stories and symbolism in still life objects
- My ancestry family memories and heritage
- Movies fantasy stories
- Exaggerated or Foreshortened figures and objects
- Subject showing progression through historical references from a variety of artists
- Gender or racial roles in Society

- Metaphors, literary analogies and comparisons
- “Tension something about to happen
- Dream interpretation or imagery
- M.C. Escher; Architectural forms or viewpoints that are unusual.
- Object or subject drawn in a succession of locations or situations
- Families, couples or relationships *Alice Neel*
- Struggle to find one’s self. *Dali, Picasso, Van Gogh*
- Power figures, heroes, angel’s, superheroes, religious or political leaders
- Transformation, surrealism. *Magritte, Dali*
- Expressive Figure studies, *Freud, Kollwitz, Schiele*
- Urban Symbols
- Suburban Interpretations “My Cultural Icons” layers in society
- Fears. The end. Life cycles. *Blake, Goya, Klimt*
- “The Power of Words”
- People That Have Influenced My Life
- Organic Abstractions in Mixed Media
- Electronic self-portraits and figures from realism to abstraction
- Black and white photographs of buildings interiors and exteriors
- Toys and the idea of what a toy is to different people and age groups
- Signage and words with meaning
- Doors and windows metaphors to openings or closings
- Exterior Design
- Mechanical Illustration, transformations
- Transportation - trains, planes, autos as a means of moving what?

Assessment and Evaluation: Studio Conduct Expectations (25%)

- Come to class prepared, on time and regular
- Pay attention to lectures, directions, and demonstrations
- Participate during critiques & critical discussion.
- Use of in & out of-class time wisely
- Use materials and equipment properly and safely
- Cleanup efficiently and store work properly
- Slide development, labeling & completion by arranged deadline
- Attend & be present at all schedule meetings, deadlines & art exhibitions

Sketch Book / Research Journal Expectations (25%)

- Research historical, contemporary and contextual ideas
- Develop consideration of media, composition, themes, ideas and concepts
- Displaying the ongoing process of making art
- Investigate an underlying visual idea in drawing, 2-D design, or 3-D design
- Develop a coherent plan of action or investigation versatility with technique, problem-solving, and ideation
- Include self-evaluations, teacher reviews, and peer reviews

Portfolio Development (50%)

- Based on finished work as per term quota
- Grading uses the evaluation rubrics as established by the College Board
- Both volume and quality will be taken into consideration for final grades

Drawing Portfolio:

This portfolio is intended to address a broad interpretation of the language of Drawing. Students are asked to demonstrate proficiency in Drawing experiences with a variety of art materials and techniques. These could include, observational contour and proportion, values, shading and tonal modeling, collage, graphic composition, expressive and insight drawing, digital imaging and wet and dry media and mark-making. The course involves significantly more time and commitment than most high school art courses and is intended for students seriously committed to the study of art. Students will develop an individual series: generating ideas, identifying the direction, transitions or breakthroughs to new aspects of the idea. Students should connect the series with the cultural context of art past or present.

Drawing Course Overview:

Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of art work. Students will create a minimum of 24 artworks that address the Breadth section of the AP Portfolio. Students will be work to develop mastery in concept, composition, and the execution of ideas and themes through teacher directed class & homework assignments. Below is a list of projects students may choose to address by the end of the first semester. Students are encouraged to demonstrate versatility with media or technique, problem-solving sensitive visual responses to a range of variety of techniques.

20 possible Breadth or concentration Projects:

1. *Blind Contour* Continuous Self Portrait Ink contrasting element *Egon Schiele*
2. Anatomical drawings over combined photocopied body parts *Leonardo da Vinci*
3. *Mandala* portrait of values or beliefs. Psychological & or symbolic color Radial drawing
4. Monochromatic sectioned *Grid* distorted portrait watercolor and Markers *Chuck Close*
5. Modern high contrast shadows *Icon Pop Art – Andy Warhol, Lichenstein*
6. Drawing inside a mechanical object still-life reflective objects *Escher Futurist - Leger*
7. Still life Broken up view everyday object (Cubism - *George Braque & Pablo Picasso*)
8. Expressive portraits, personal connection or identity *Kollwitz, Neel, Schiele, Giacometti*
9. Collage drawing with printed rolled grounds Social Commentary Propaganda *Hockney*
10. Visual comment on Culture Drawing words, letter stencils & splatter *Graffiti Art Crimes*
11. Drawing Political Campaign; news story interpreted *Goya & Géricault*
12. High contrast cropped angled faces, visual culture, comic *Frazetta Foster Kirby McCoy*
13. Self-portrait out of unusual objects Paper Cutout *De Stijl, Matisse, Giuseppe Arcimboldo*
14. Spontaneous *Drawing Emotion* Non-objective mark-making *Betty Edwards Julie Mehretu*
15. *Collage transfers* computer manipulated images with background drawings
16. *Caught in the moment.* Personal space tension unusual interior *Diebenkorn Longo Freud*
17. Surrealist manipulation of an object or Room filled enlarged objects, *Dali, Magrite*
18. *Maze of life*, monument to self, Perspective drawing with tension, space *Cheryl Goldsleger*
19. *Vanitas*; still life drawing about one's life. Values, ethics and accomplishments *Janet Fish*
20. Sticks, stones, shadows, natural forms Charcoal Subtractive toned Drawing *Hilary Brace*

Through independent student-directed study, students will begin to develop a body of work investigating a conceptual thesis in AP Drawing Studio. Over the course of the course, students will be expected to create a minimum of 12 artworks that relate to this theme in order to adhere to the requirements of the AP Studio Concentration section. The conceptual thesis for the students' body of work will derive from a series self-reflections and class activities. Students are expected to continuously research, reflect, investigate their thesis and explore various mark making & media techniques. Students will meet regularly during formal and informal critiques to share progress in their visual theme and media techniques as they create a body of work. Students are encouraged to reflect on own work and the work of peers with informed and critical decision making skills to make suggestions for improvement of personal work and the work of others.

The list of possible concentration topics is infinite. Below are 6 examples of concentrations identified:

- An exploration of the details of patterns and designs found in nature, using pen and ink, seen from a bird's eye perspective view or bug's eye perspective exposing the eco system or environmental interests
- A series in charcoal that starts with city views most of which play on the lights in the streets and angles of the buildings and evolves into shaded images of abstraction using light and dark.
- A series of landscapes based upon personal memories of a particular childhood play area and how sky, grass, and branches express artistic mark-making; drawing in the wind using pastel.
- Studies of the human body in pen and ink as a contour map landscape; a continent with hills and valleys using background scale change to create a sense of mass and monumentality. Playing up shadows
- Studies in charcoal of shiny Reflective surfaces with a variety of sized utensils creating apprehension of something about to happen using angles and lines to create tension of danger in the kitchen.
- Draw animals in motion. Using pencils and markers, Spend time watching a pet, or at the zoo, doing quick sketches that capture the main forms and chaotic movement manipulating the surface and texture use those marks to show their structure and position.

Ideas of different ways to alter an image	
• Reduce it to utter simplicity of forms	• Add an element of Gothic architecture.
• Make it with flowing lines in the style of Art Nouveau	• Replace part with an element of African pattern, architecture or culture.
• Make it exaggerated and creepy Add foliage, plants, vines or webbing	• Replace part with an element of Japanese pattern, architecture or culture.
• Double the number of interesting details or textures.	• Draw it again, as if it has been destroyed by something from space or time
• Redraw it in the style of a linear Chinese ink painting with the story reading	• Add a character or creature that interacts with the main object of focus
• Add jagged horns, spikes, or other pointy bits making the shapes look dangerous	• Remove the main item and focus on secondary elements.
• Replace one of the major elements with something clever.	• Pick one of the items or characters involved and redraw only that, in detail.
• Draw the same subject from a different perspective, farther away or above it	• Draw it in a different pose as if you were looking from the other side of it
• Make it high-tech as if drawn by a machine or runs on electricity	• Re-arrange the elements of the picture with some at an angle.
• Make it low-tech graffiti	• Add defensive shielding elements.

.Quality

Five actual works submitted that demonstrate your mastery of drawing through a wide range of approaches and media. The mastery of drawing should be apparent in the composition, concept, and execution of your works. Flat paper, cardboard, canvas board or un-stretched canvas are acceptable and may not be larger than 18"x24" including matting or mounting. The works may come from your concentration and or your breadth section. They may be a group of related or unrelated works.

Students will address the concept of Quality as a consideration throughout the development of their portfolio. As a means to assess Quality, students will use the following rubric as an ongoing evaluation to improve their work. Works that score high using this assessment will be considered for this portion of their portfolio submission:

Drawing quality

QUALITY ASSESSMENT:	Poor	Moderate	Good	Strong	Excellent
Materials well used:	1	2	3	4	5
Technique is excellent:	1	2	3	4	5
Inventive/Imaginative	1	2	3	4	5
Evidence of thinking/	1	2	3	4	5
Clear visual intent	1	2	3	4	5
Purposeful composition	1	2	3	4	5
Awareness of style/format:	1	2	3	4	5
Sensitive/evocative	1	2	3	4	5

If you have not scored your work consistently in the 4 or 5 range, now assess what its strengths and weaknesses are, and how to rework the piece and raise it to a 5. Explain your rationale in a paragraph below, considering:

1. Have you done anything interesting with the use of the art elements (line, color, shape, texture, value)? Contrasting or repeating some element in an unusual way
2. What are some of the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork? Do they create another level of meaning?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe formal characteristics of this work? What metaphors would describe the work.
4. Describe the quality of execution and technique. What give the work its uniqueness? What new method of working with the materials did you explore?
5. Does the work evoke any feelings or memories for you or a viewer? To what do you ascribe your feeling – the use of colors, shapes, technique, or theme?
6. Is there symbolism used in the work to convey meaning other than what one sees? Does the viewer need more information to understand the work
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across?

Discuss if the work is a significant success, why or why not, and support your judgment with evidence.

Bibliography of resource books:

Drury Stryke, *rDrawing structure and Vision*,
 Roukes *Art Synectics*, Davis Publications, 1982.
 Roukes *Design Synectics: Stimulating Creativity
 in Design*, 1998, Davis Publication
 Mendelowitz, *Guide to Drawing*.
 Niolaides, *The Natural Way to Draw*. Houghton
 Mifflin Company, 1969
 Goldstein, **The Art of Responsive Drawing*.
 Edwards, *Drawing on the Right Side of the Brain*.
 Sale, Teel Betti. *Drawing: A Contemporary
 Approach*, Wadsworth Publishing, 2003.
 Vanderpoel, *The Human Figure*, Dover
 Publications, Inc., 1958

*Bridgman's Life Drawing & Constructive
 Anatomy* Dover 1971
 Purser, *The Drawing Handbook*.
 Simmons, Winer, *Drawing: The Creative Process*
 Collier, *Form, Space and Vision*.
 Winter, *Introduction to Drawing*.
 Hale, Robert B. *Drawing Lessons from the Great
 Masters*. Watson-Guption Publications, 1989.
 Hoptman, Laura J. *Drawing Now : Eight
 Propositions*. Museum of Modern Art, 2002.
 Drawing Studio AP suggested course syllabus

Syllabus timeline

1. week	Review syllabus, introductions, sketchbooks slide show ideas
2. week	Making marks drawings, sketchbooks slide show ideas
3. week	Portraits, sketchbooks Concepts concentration ideas, slide show ideas
4. week	Gesture drawing, sketchbooks Research and Image Development
5. week	Blind contour drawing, sketchbooks slide show ideas
6. week	Visual measuring, proportions, sketchbooks slide show ideas
7. week	Shading techniques, sketchbooks Research and Image Development
8. week	Concepts concentration ideas, sketchbooks slide show ideas
9. week	Contour drawing mark making, sketchbooks slide show ideas
10. week	In class project: contour drawing, sketchbooks slide show ideas
11. week	Self portrait #1 due, sketchbooks Research and Image Development
12. week	In class project: smaller units of the body, sketchbooks
13. week	Faces expressions, sketchbooks Concepts concentration ideas,
14. week	Gesture drawing, blind contour drawing, sketchbooks,
15. week	In class project: study of the skeleton, sketchbooks
16. week	Hands shaded, sketchbooks slides ideas Research Image Development
17. week	Feet shaded, sketchbooks Concepts concentration ideas,
18. week	Expressive hands, 18 x 24 paper, sketchbooks
19. week	Hand and object, sketchbooks slide show ideas
20. week	Conte drawing, sketchbooks Research and Image Development
21. week	Study skeleton corresponding gesture, sketchbooks
22. week	In class project: study of the muscles, sketchbooks
23. week	Expressive skeleton, sketchbooks slides ideas Research Image
24. week	Study of the muscles and corresponding skeleton
25. week	Critique of the above work, sketchbooks slides ideas Research Image
26. week	rotating model , sketchbooks slide show ideas
27. week	ink wash , sketchbooks Concepts concentration ideas,
28. week	eyes/ears , sketchbooks slide show ideas
29. week	drawing tone paper charcoal , sketchbooks Concepts concentration
30. week	light as motif white charcoal dark paper, sketchbooks

31. week	Light source white pencil, sketchbooks
32. week	Creating grounds, sketchbooks Concepts concentration ideas,
33. week	Ink and wash drawing, sketchbooks slide show ideas
34. week	Mixed media drawing, sketchbooks Research and Image Development
35. week	Intuitive Gesture, sketchbooks slide show ideas
36. week	Perceptual Grid Intuitive Perspective, sketchbooks
37. week	Perspective systems, sketchbooks Concepts concentration ideas,
38. week	Positive/Negative Shape Relationships, sketchbooks
39. week	Critique since last critique, sketchbooks slide show ideas
40. week	Proportion Golden Mean, sketchbooks Concepts concentration ideas,
41. week	Biomorphic Forms, sketchbooks
42. week	Cross Contour Foreshortening, sketchbooks
43. week	Chiaroscuro, sketchbooks
44. week	Research and Image Development, sketchbooks