

AP Studio Art:
Drawing
Syllabus for 2011-12

Overview

The AP portfolio is made of three sections; Quality, Concentration, Breadth. Throughout the year all three facets of the portfolio will be emphasized in order to have the most well rounded portfolio possible. Each quarter there will be 3 pieces under concentration, 3 under breadth and 5 journal entries due.

Quality

The quality section refers to the actual physical work you would like to put into the College Board judges hands. Your work should exhibit the development of mastery in concept, composition, as well as execution of 2D/Drawing elements and principles of design. You will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Your versatility of techniques should also be emphasized as you develop your ideas and problem-solve strong solutions in your work.

Concentration

The concentration section is the student's commitment artistically to a given idea. This idea will be developed and show growth through a cohesive body of work numbering at least twelve pieces. You are encouraged from the beginning of the class to formulate ideas for your concentration. There will be three concentration pieces due each quarter. A concentration may be the exploration of a variety possibilities; from the elements and principles of design to a commentary on a social issue. The concentration section will be an exploration to find your voice visually in your work. Students will create and develop a cohesive concentration, exploring a single visual concern throughout the year in depth. This idea will be aided in development by the use of journaling about significant artists from the past and present, also through individual portfolio reviews where you will be guided through developing a cohesive concentration. A written statement to describe the intent and development of your visual idea, using accurate artistic language, will also be required.

Breadth

Your breadth section is an investigation of the elements and principles of design in a variety of mediums, covering a number of artistic problems. The artist will demonstrate the ability to master several mediums and have a clear understanding of the elements and principles of design. Again your versatility as an artist and ability to master concept, composition and technique will be the focus of this section of the portfolio.

Summer Work

Students enroll in AP Studio Art for rigorous and challenging artistic development. All students enrolled in AP Studio Art are required to complete assignments from the summer work packet previous to their first semester in AP Art. The packet includes the College Board grading rubric and an explanation of the requirements for all three AP Studio Portfolios. Students are instructed that these assignments should be developed and treated as finished artworks which may be included in Quality, Breadth or the Concentration sections of their portfolios. The quality of work, presentation and craftsmanship are all areas emphasized to create the professional atmosphere we encourage throughout the year. Our first days of class each fall are devoted to the presentation of summer work to the class which is incorporated into a large group critique involving 2D, 3D and Drawing portfolio students. **Summer work is part of your 1st quarter grade.**

Photo Students-

Students submitting a 2D portfolio are generally from our photography program. Non-photo 2D portfolio students complete assignments from our drawing/studio portfolio using an emphasis on design elements and principles to guide their work.

Throughout the year we will review the AP Exam process and concentration development. Students are required to complete assignments which will enhance their technical skill and knowledge with a wide range of materials. Many of these assignments will help students create the breadth section of their portfolio.

We encourage and guide students to explore one or more of their ideas or interests that will develop into their concentration.

During our mid-year individual portfolio review we will work together to define direction of concentrations. Photo students will benefit by pursuing ideas for two concentrations. Often the two ideas have some common elements but neither is developed enough to stand alone as a concentration. By reviewing design elements and principles and continuing to take photos with two ideas in mind the focus of your concentration may have a more rich perspective.

At the end of the third quarter you will look at all of your work and discuss your concentration through a statement based on the questions for the portfolio by the College Board. Most often some works from each of the original ideas and some of your recent work create a very strong concentration while also enhancing your breadth.

Additional Course Requirements

Critiques- All students are assigned to a small group, (4-5 students), made up of 2D, 3D and Drawing portfolio students for three small group critiques during the first semester. Students are encouraged to develop a sense of community with their group as they discuss their development throughout the semester. Students will also be required to submit a written critique sheets for each student in their group. As part of our semester evaluation we are looking at the development of your ability to verbalize your ideas in a discussion about art they are viewing.

Each student is given an individual portfolio review towards the middle of 2nd quarter. At this time we will formalize ideas and direction of concentration, discussing work they need to complete before the exam in May. The timing of this critique allows the student to have accumulated enough work to determine direction and a leaves ample time to implement new ideas into future works.

All students must participate in a large all class critique during the first semester final exam period. Students present their work, describe their progress and direction and are critiqued by peers from all of the portfolio areas. This gives all students the opportunity to see the sustained evolution of ideas, skills and growth of fellow student artists.

Each student will have a final critique with the instructor approximately one month before the exam to assist with the selection of work for their portfolio. This will allow an opportunity to make decisions about what work might enhance their portfolio.

**Mastery
of skills -**

Throughout the semester I will work with you on your individual mastery of technique in you discipline, and development of ideas. At any point throughout the year when either a student or the instructor feels it will benefit the student we may choose to have a work in progress meeting and critique.

We are constantly guiding each student to develop and push their own ideas and skills. Through demonstrations, assignments, journal investigations and field trips students will be introduced to many processes and in depth artistic investigations. Students learn that the development of art is an ongoing process. All students have created art work in series and based on the elements and principles of art and design.

**Journal/
Sketchbook**

All students are required to keep a journal/sketchbook. You should include thumbnail sketches for the development of artwork, questions, written explorations and ideas. We ask students to explore concepts and work through thumbnail sketches before moving to a larger format. Students may experiment with different media, enhance technical expertise and work on their observational drawing skills additional studies in their sketchbook.

Students are required to have 5 journal entries per quarter. Through current art magazines, journals, books, internet resources, visiting museums and galleries and other classroom resources students will find artist's they are attracted to and influenced by. They may scan and print

the artist's work or do a thumbnail sketch to be included in their journal. Students should identify the artist and artwork. They should include any other information they find about the artist or their work. They will then make a statement about what attracted them to the work and how the work may influence their own. We feel this regular viewing and analyzing of professional artists work will enrich student's creative vocabulary, knowledge, understanding and connection to the art world. We encourage students to analyze the work to see why a color scheme, composition, or concept was successful in that particular artwork.

Originality- We will discuss plagiarism and emphasize the difference between copying a work and being influenced by a work, for example; taking an element, like complimentary colors to create strong optical effects, and the copying of an Op-art painting. We do not allow our students to submit copied artwork or create artwork using someone else's photographs. Such work will not be allowed in the portfolio or submitted for a grade. If you do use photographs, published images, and/or other artist's works, you must show a substantial and significant development beyond duplication to ensure personal artistic ownership of the work. Students who knowingly submit plagiarized work may be subject to disciplinary action by the Dean's Office and receive a failing grade in the class.

Assessment- Your portfolio will be assessed based on the rubric guidelines set forth by the College Board. A copy of these guidelines will be posted in each classroom and we will also review as a class several times throughout the year. A variety of assessment tools will be utilized such as: small group critiques, large group critiques, individual portfolio reviews, written responses, and day to day observation.

Field Trips – Art Institute of Chicago, view exhibits, critique
Field Museum, view exhibits, critique, draw, photo shoots
Museum of Contemporary Art, view exhibits, critique
Additional Gallery and Museum Shows
Downtown Chicago Photo Shooting opportunity

Digital

Images -

All students are required to take slides of their first semester work in January. This will allow students to have images prepared for scholarship applications and give them an opportunity to be sure of the quality of their slides before they are needed for their final AP Portfolio submission. They will need to complete taking digital images of the year's work by April 25, 2012.

Art Shows - All AP students are required to participate in the art shows listed below. They will also be required to have work matted for display in the school on a regular basis throughout the year:

AP Art Day
District 113 Art Center Show
Central Suburban League Show
Senior AP Art Exhibition

Students have the opportunity to submit work for juried shows:

Great Frame Up
Best of the Best
Teapot Show
LEAD Show
4 X 5 Show

AP Art Day - All AP students participate in a display and demonstration of their work in the main hall of the school during early February. This gives the students the opportunity to be identified with their work and encourages other students to ask questions of the artists and gain insight into the visual arts. Artists/students need to be able to reflect upon and express their ideas verbally. We feel it is important for students to describe and engage in discussion about the evolution of their work.

Artist in Residence -

Students will participate in a variety of activities led by guest artists these classes, assignments and exercises are designed to build students skills and help them move forward with their own concentration development.

These experiences include:

- figure drawing
- still life drawing and painting
- journal sketchbook workshops
- printmaking workshops
- scientific illustration
- portfolio review
- exhibit viewing

Final Portfolio Requirements-

All students will assemble a final portfolio consisting of:

- 12 pieces demonstrating breadth in their work.
- 12 pieces demonstrating a concentration investigation.
- 5 actual artworks demonstrating the quality of their work

Instructional Materials

The following materials are a sampling of references used as examples in demonstrations and references available in the classrooms. In addition to these materials we have a vast book and periodical collection which is constantly supplemented with news releases from museums and shows. We also have internet access in each classroom for students to use for reference.

Books

- Adams, Ansel. *The Camera*, New York: Little Brown, 1981.
Adams, Ansel. *The Negative*, New York: Little Brown, 1981.
Adams, Ansel. *The Print*, New York: Little Brown, 1981.
Cody, John. *Atlas of Foreshortening: The Human Figure in Deep Perspective*. 2nd ed. New York: Van Nostrand Reinhold, 2001
Editors of Time Life. *Life Library of Photography*, New York: Time Life Books 1976
Eldon, Kathy. *The Journey is the Destination, The Journals of Dan Eldon*, San Francisco: Chronicle Books 1997
Fine, Ruth, Pascale, Mark. *Contemporary American Realist Drawings*, National Book Network, 2000
Horenstein, Henry. *Black and White Photography A Basic Manual*, New York: Little Brown 1983
Macnamara, Peggy and Donnelly, Marlene. *Painting Wildlife in Watercolor*, New York: Guptill 2003
New, Jennifer. *Drawing From Life, Journal as Art*, New York: Princeton Architectural Press
Orvirk, Otto, Robert Stinson, Philip Wigg, and Robert Bone. *Art Fundamentals; Theory and Practice*. 9th ed. Dubuque, Iowa: William Brown, 2002.
Roukes, Nicholas. *Design Synectics*, Worcester, Mass.: Davis Publications, 1988
Wong, Wucius. *Principles of Color Design*. 2nd ed.:Wiley, 1997

Videos

- Portrait of an Artist David Hockney*, 1983 London Weekend Television Production
Everyday Creativity with Dewitt Jones, 1999 Joel Suzuki and Dewitt Jones
Alfred Stieglitz: Photographer, Museum of Modern Art

Magazines

Art in America
Art News
Lenswork
Photoshop User
Layers
Camera Arts
Rangefinder

National Geographic
Black and White Magazine
Communication Arts

Nature's Best Magazine Photography Winner.

Idea and Information Packet **for summer work**

This packet contains information about the requirements for the AP Portfolio which consists of 24 slides of your work. Please read the assignment sheet for either the studio or photo AP class and complete four assignments before school begins. Included in this packet is information from the AP College board about what the portfolio will consist of in your concentration and breadth. There are also several lists of ideas for assignments and concentrations shared with us by other teachers. These are not assignments we will be requiring you to complete in our program they are only to help you come up with some unique and personal ideas for the four assignments you will create this summer. In the fall we will begin the year looking at this work and helping you find a direction for your concentration. Please do take the time to look over the information we have provided, it will give your creativity a little fuel.

First and Second Year AP Studio - 4 works due August 26, 2011

First year students should complete one self-portrait, one still life, one heavy object that appears to float and one artwork of your choice. All works should be at least 18" X 24".

Second year AP Studio students may choose to complete three works for their concentration and one observational drawing instead of summer assignments.

DHS Summer AP Art

During the summer we would like you to stay active being creative and sharpening your skills in a variety of areas. We are giving you four assignments to work on over the summer. We expect these pieces to be finished for the beginning of school. The work will be part of your first quarter & first semester grade. Remember the pieces do not have to be big, but also we do want them to be at least 9"x 12". Two of the pieces must be in color. We will leave the mediums up to you. If you are taking a class during the summer you may substitute a piece from that class for one of our assignments. Good Luck! And have a great summer!

1. Observation Drawing: Create an observation drawing of your choice. This may be a traditional still life with a strong light source, a landscape; an architectural drawing showing detail of how light hits a particular building. Furthermore, you may choose only one, or a few objects and zoom in on them to give a more abstract feeling to the drawing. Consider putting a border on your paper if you are using a drawing medium.
2. Self-Portrait: Create a self-portrait drawing. This may be a traditional self-portrait, or you may choose to be a bit more creative. You could create a distorted self-portrait, an abstract self-portrait, a self-portrait where you make yourself look as though you made of something other than flesh, like maybe wood or metal, or a representational self-portrait where you use objects that describe you.
3. Concentration: Create a piece that can be used in your concentration. For the second or third year AP students this should be part of a current series. First year AP students can look at the examples provided in this packet. Your concentration should be somewhat personal, so it motivates you and you show passion for the subject matter.
4. Your choice between two assignments: Pick one of the two attached assignments. "Heavy Floating Object" or "Unique Strong Light Source."

Unique Strong Light Source

Size: No smaller than 9"x 12"

Medium: open

Objective/Description: Create a drawing that will emphasize a unique light source, such as: light from a refrigerator, a computer, a campfire, a flashlight, light from a closet, street light or any other strong unusual light source you may come across.

References: Edward Hopper, Rembrandt, Velazquez, Degas' "Dancers".

Heavy Floating Object

Size: 12" x 18"

Medium: Open

Objective/Description: Create a drawing or painting in which you depict one or several heavy objects that appear to be floating. Another option may be to make an object that can float or fly and make it appear like it is made of another material that is heavy such as, stone or steel.

Reference: M.C. Escher, Claus Oldenburg.

Distorted Self Portrait in Reflective Object

Size: No smaller than 9”x 12”

Medium: Open

Objective/ Description: Find an object that is reflective other than a mirror. This may be a metal iron, hubcap, fishbowl, coffee or teapot. The object is to create a distorted self -portrait. Use the whole picture plane. This means that the composition should carry past or touch at least three edges of the picture plane.

Covered Hand Drawing

Fill an 18 x 24” page with a series of covered hand drawings. Place your hand in a glove or a mitten, or if you like, tape or wind string around the form. Stress tension in the fabric through changing the hand position. If you would like you may incorporate another object or two that is also wrapped or entwined, but you must include at least two hands.

This drawing should be about the structure beneath the covering.

Remember that we expect thoughtful compositional choices to create center of interest and eye movement.

You may use any medium.

Covered Organic Object

Create a drawing, or painting, in which you are wrapping an organic object in some kind of material. The object may be your hands, feet, a human head, a tree, or can just be an object that appears to be organic in form. The material covering the object can be plastic, cloth, tape, band-aids, a liquid (chocolate), a mechanical human made material (fencing, wire), or a material that appears also to be made of organic material (wasp nest, bird nest, cocoon).

Strong light will be very instrumental in making this drawing or painting successful. Also you may want to repeat the form and create depth in the piece.

The piece could be very symbolic in nature.

Printed Word Value Collage

Size: minimum 9" x 12"

Medium:

Paper and printed word, text from newspapers, magazines, word processed by student, or hand lettered. May be in color or black and white.

Objective/Description:

Create a work that emphasizes text in some form. The text may be used as a filler or the actual focal point of the piece.

You may use an old photo, figure drawing, still life or scientific illustration as a base for the drawing, photo, or design. Render the subject and background using text to create the range of values necessary to communicate the idea of form. Remember size, density and value of the words themselves should be considered. Consider the meaning of words, could they become an important element in the drawing?