AP Studio Art – Drawing Course Syllabus

Course Description

This AP Studio Art course is designed for students who have completed the following courses; Studio Art Foundation, Drawing & Painting, Portfolio and/or have demonstrated a strong interest in the experience of art making. AP Studio Art is based on building a body of art work made up of 27 to 29 pieces of art work that is submitted to the AP College Board in the beginning of May. This portfolio is the exam. The portfolio is made up of three sections; Quality, Concentration, and Breadth.

- In the **Quality** section, students select 5 pieces of art work that successfully demonstrate mastery of design principles as applied to a two-dimensional surface. There is no preferred style or content. Medium is irrelevant. Your **mastery** of design should be apparent in the **composition**, **concept**, and **technique** of the work whether they are simple or complex. Works may be no larger than 18”X 24” including matting or mounting. Works smaller than 8”X 10” should be mounted on sheets that are at least 8”X 10”. The 5 pieces chosen for this section can be works from the Breadth and/or Concentration.

- In the **Breadth** section, students submit 12 pieces that show a **variety** of works demonstrating the students understanding of the **Elements of Art**. Include examples of line, shape, value, form, texture, space, and color in your Breadth.

- In the **Concentration** section, students submit 12 pieces of art work that demonstrates through investigation of a specific visual concept that is formulated by the student. These works should use *The Elements of Art* in a knowledgeable and/or experimental way. It is important that you define your concentration early in the year so that your work has direction required for the concentration.

* Normally students meet everyday for a minimum of forty-five minutes. This is a very demanding course. Students should expect to have a significant workload to complete outside of class.

Course Objectives

- To promote critical thinking as well as development of **art technique**, **composition**, and **content*/idea within each piece of art work.
- To emphasize investigation, **growth**, and **discovery** within each piece of art work.
- To emphasize art making as an on going process that takes place in and outside of the classroom.
- To develop a strong body of work investigating an underlying theme that grows out of a sound plan of action for the **Concentration**.
- To develop a variety of concepts and approaches that demonstrates a range of problem-solving resolutions in the **Breadth**.
- To participate in group and individual critiques to allow students to learn how to examine and evaluate their own artwork and the art work of their peers.
- To teach students about artistic integrity.
Summer Assignments

2. Complete “Object Series” Project. Incorporate a selected object into 3 completely different compositions. The object must be drawn from direct observation. All three compositions must have some kind of relationship with each other. Pieces can be no smaller than 9”x 12” and no larger than 12”x 18”.
3. Read The Blank Canvas by Anna Held Audette. Complete a “Book Critique.”

Artistic Integrity

Plagiarism or the duplication of other’s imagery is flatly prohibited. Legal issues as well as artistic integrity are covered in length. As an issue of integrity, AP students are not allowed to use any one else’s photos as the subject, composition, and artistic voice and vision belong to the photographer.

AP Students are discouraged from drawing from their own photographs. Students are encouraged to work from direct observation, as working from life is always preferable to working from an image that has been flattened.

Using photographs for source information in the service of their own vision is permitted only in rare situations. Occasionally, the use of one’s own photographs is unavoidable if drawing a subject from direct observation is too dangerous or difficult. In rare instances small portions of published generic imagery may be used if incorporated as a small part of a larger composition if it is done in the service of the student’s, and not the source’s, personal vision.

Homework

As in any college-level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments. Ideas for projects or solutions to problems should be worked out in a sketchbook both in & out of class.

Open Studio

Since this course is so demanding and rigorous, students may find it difficult to met deadlines. Therefore, students may come in to the art room to work on assignments during their study halls, after-school (2:45 to 3:30), and during lunch period (with the teacher’s approval).

Portfolio Exhibition

At the conclusion of the AP College Board Exam, AP Studio Art students will organize an exhibition of their work in the district conference room.
**Assessment**

**Sketchbook: 20%** - Must show evidence of decision making and documentation of informed and critical decision making, written critiques and reactions to art created by self, established artists and peers, and documentation of a coherent plan of investigation for concentration. *(Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.)*

**Class Participation: 40%** - Must demonstrate daily effort and time on task in & out of class, active engagement in discussion and critiques, and completion of artist article reflections.

**Portfolio: 40%** - Includes class projects and outside assignments demonstrating successful engagement with concepts of Breadth, Quality, and Concentration. Project grades are based on the project rubric. Students do a self-evaluation using the rubric and submit it with their project.

**Project Rubric**

<table>
<thead>
<tr>
<th>Mastery of Design</th>
<th>Mastery of Technique</th>
<th>Mastery of Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Imaginative &amp; inventive incorporation of the principles of design into the subject</td>
<td>* Successful engagement with materials and media</td>
<td>* Addresses complex visual or conceptual ideas</td>
</tr>
<tr>
<td>* Indicates inventive or knowledgeable decisions towards composition</td>
<td>* Technical competence with techniques</td>
<td>* Shows some manipulation of ideas</td>
</tr>
<tr>
<td>* Addresses complex drawing problems with confidence, purpose, and personal voice</td>
<td>* Lacking some degree of technical expertise, or handling of the media does not do justice to the concept</td>
<td>* Lacks a clear sense of intention</td>
</tr>
<tr>
<td>* Indicates inventive or knowledgeable decisions towards composition</td>
<td>* Some technical aspects or ideas are handled well, but do not always work well together</td>
<td>* Shows some consideration of purposeful composition</td>
</tr>
<tr>
<td>* Well executed but somewhat typical solutions to common drawing problems</td>
<td>* Solution shows little sense of exploration</td>
<td>* Shows lack understanding or little regard for the elements &amp; principles of design</td>
</tr>
<tr>
<td>* Shows some sense of composition</td>
<td>* Shows some sense of composition</td>
<td>* Lacks a clear sense of intention</td>
</tr>
<tr>
<td>5-6</td>
<td>3-4</td>
<td>1-2</td>
</tr>
</tbody>
</table>
* Obvious evidence of thoughtful informed decision-making
* Creative, unique solutions
* Successful application of personal voice to subject or drawing concept

* Lack of engagement with complex visual or conceptual ideas
* Simplistic, common solutions
* Minimal or awkward attempts to instill creative voice in drawing

* Little evidence of, or faulty decision-making
* Overly simplistic solutions for the problem given
* Apparent reliance on imagery created by others

**Classroom Resources**

* **Arts & Man** magazines
* Internet (16 computer in classroom)
  - *The Artchive* website by Mark Hardin
* AP website
* AP Studio Art Poster
* AP Studio Art: Student Images 2008 CD
* AP Studio Art: Breadth in the AP Portfolios Images 2007 CD
* *Drawing on the Right Side of the Brain*, Betty Edwards, Penguin Putnam Inc., 1989
* *The History of Art*, Lowe & B. Hould Publishers, 1988

**Nearby Community Resources**

* Munson Williams Proctor Institute, Utica NY
* Pratt School of Art at MWPI, Utica NY
* Picker Art Gallery, Colgate University, Hamilton NY
* Emerson Gallery, Hamilton College, Clinton NY
* Kirkland Art Center, Clinton NY
* Everson Museum, Syracuse NY

**Curriculum Time-Line**

**Semester 1**

**Week 1** -  
Go over AP Studio Art Syllabus/Expectations
Look at & discuss AP Art Student Exams/Grading
Critique students’ summer sketchbooks
Critique Summer “Object Study” Assignment (3 compositions)
Introduce the Elements & Principles – Design Chart

Week 2 - Introduce 1st Breadth Assignment “War, What is it Good For?”
Motivation: Images from The Civil War In Art by Doranne Jacbson
Problem: Create a piece of art that conveys your feelings toward war or your personal experience with war by using value to emphasis your focal point.

Week 3 - Article Reflection due
“War, What is it Good For?” with project write-up due on Friday
(In each Project Write-up, students need to state how they solved the Drawing Problem)
Group critique on “War, What is it Good For?”
Sketchbooks due – 10 new page

Week 4 - Individual critques on “War, What is it Good For?”
Introduce New Breadth Assignment “Driven to Abstraction”
Motivation: Word association/expressive line activity
Development of 4 thumbnail compositions for activity
Problem: Create a drawing that conveys rhythm and harmony while using line, shape, and color.
Artist Article: Scholastic Art & Man Magazine – Picasso and Cubism

Week 5 - Article Reflection due on Tuesday
Continue to work on Abstraction piece
Sketchbooks due – 10 new pages

Week 6 - “Driven to Abstraction” with project write-up due on Thursday
Group Critique on “Driven to Abstraction”
Individual critques on “Driven to Abstraction”

Week 7 - Introduce New Breadth Assignment “Figure in Motion”
Motivation: Look at the work by Edgar Degas and Michelangelo
Problem: Create a drawing that captures a figure(s) in motion and that emphasizing form.
Artist Article: Scholastic Art & Man Magazine – Edgar Degas working with Composition
Sketchbooks due – 10 new pages

Week 8 - Photograph critique due Tuesday
“Figure in Motion” with project write-up due Friday
Group Critique on “Figure in Motion”
Individual Critiques on “Figure in Motion”

Week 9 - Introduce New Breadth Assignment “Printmaking”
Motivation: Study the prints by Goya
**Problem:** Create a drawing in which you are using linoleum block for printing, where line and texture are emphasized.

**Artist Article:** *Scholastic Art & Man Magazine- Goya Working With Line*

**Sketchbook due** – 10 new pages

Week 10 - Working on Printmaking Breadth
Artist Reflection due
“Printmaking” project and project write-up due
Group Critique on “Printmaking” piece

Week 11 - Start investigating individual concentration ideas
**Sketchbook due** – 10 new pages (50 pages total)
Look at other AP Waterville student concentrations
Look at AP Studio Art College Board website
Beginning to Mount & Matt completed work so far

Week 12 - Concentration Idea write-up due
THANKSGIVING BREAK

Week 13 - Introduce New Breadth Assignment “Time and Space”

**Problem:** Create a cityscape using two or three point perspective. Artist must show a particular time period in the city and people that interact with it. Artist needs to emphasize space, proportion, and value.

**Motivation:** selected images by Leonardo Da Vinci

**Artist Article:** *Scholastic Art & Man Magazine- Working With Perspective, The Renaissance – Featuring Leonardo Da Vinci*

**Sketchbook due** – 10 new pages (at least 5 pages need to be dealing with concentration)

Week 14 - Artist Reflection due
“Time & Space” with project write-up due on Friday
Group Critique on “Time & Space” piece

Week 15 - Introduce New Breadth Assignment “Family Portrait”

**Problem:** Create a drawing or painting that represents your family.

**Motivation:** Look at works by Faith Ringgold and Frida Kalho

**Sketchbook due** – 10 new pages (at least 5 new pages need to be dealing with concentration)

Week 16 - “Family Portrait” with project write-up due on day before Christmas vacation
Group Critique on “Family Portrait” piece

CHRISTMAS VACATION Start New Breadth Assignment - Artist’s Choice
Students are encouraged to work in a medium that they haven’t worked in yet this year

Week 17 - “Artist’s Choice” with project write-up due 1st day back from Christmas vacation
In each **Project Write-up**, students need to state what their **Drawing Problem** is and which **Elements & Principles** they are emphasizing in their work.

Group Critique on Artist Choice piece

**Sketchbook due** – 10 new pages (at least 5 new pages need to be dealing with concentration)

**Week 18** - Continue to Mount & Matt completed pieces so far
Critique on a **New Breadth Piece** with project write-up due Friday

**Week 19** - Critique on a **New Breadth Piece** with project write-up due Friday
**Sketchbook due** – 10 new pages

**Week 20** - **Regents Week – End of 1st Semester (Students have 10 completed Breadth pieces)**
At this point, students may work on several pieces at a time. Critique dates/Due dates are giving to students on their monthly calendars. Sketchbooks are still required to be turned in, but on a four week cycle instead of a two week cycle – to accommodate for the tighter time restraints in which Breadth/Concentrations pieces need to be completed.

**Week 21** - Start to Photograph completed pieces
Submit Concentration concept before starting on a concentration piece
Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 22** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**WINTER BREAK**

**Week 23** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday
**Sketchbook due** – 10 new pages (100 pages in all)

**Week 24** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 25** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 26** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 27** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday
**Sketchbook due** – 10 new pages (include practice concentration essay in sketchbook)

**Week 28** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 29** - Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**Week 30** - Submit Concentration Essay
Critique on a **New piece(s)** (Breadth or Concentration) with project write-up due Friday

**SPRING BREAK**
Week 31 - Finish Mounting and Matting pieces
Last critique on a new piece(s) (Breadth or Concentration) with project write-up due Friday

Week 32 - AP STUDIO ART EXAM WEEK
Submit (internet) Breadth and Concentration pieces for AP Exam including Concentration essay
Submit (mail) Quality to AP College Board

Week 33 - Start Independent community service project
Students complete individual web galleries to showcase their work
Schedule and plan AP Art Show Receptions

Weeks 34-40 - Complete Independent Community Service Project, and have Presentation/Critique of Projects
Attend Individual or Joint AP Art Show Receptions

Standards Addressed

In the process of preparing the portfolio for submission to the College Board, the following NYS Art standards are addressed:

Arts Standard 1, Creating, Performing and Participating in the Arts.
Create a collection of work in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints.

Create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors and images.

Demonstrate increasing level of competence in use in the elements of art and principle of design to create art for public exhibition (line, color, shape, form, texture; unity, variety, contrast, movement, emphasis, and balance)

Reflect on developing work to determine the effectiveness of selected mediums and techniques

Arts Standard 2, Knowing and using Art Materials and resources
Select and use mediums and processes that communicated intended meaning in their art works, and 3 exhibit competence in at least two mediums

Use the computer and other electronic media as designing tools to express their visual ideas and demonstrate a variety of approaches to artistic creation
Interact with professional artists and participate in school and community sponsored programs by art organizations and cultural institutions

Understand a broad range of vacations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art

**Arts Standard 3, Responding to and Analyzing Works of Art**

Use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others)

Explain the visual and other sensory qualities in art and nature and their relation to the social environment

Analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art.

Develop connections between the ways ideas, themes and concepts are expressed through the visual arts and other disciplines in everyday life

**Arts Standard 4, Understanding the Cultural Dimensions and Contributions of the Arts**

Analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey.

Examine works of art and artifacts from United States cultures and place them within a cultural and historical context.

Create art works that reflect a variety of cultural influences.