

AP Studio Art Drawing: Overview | 2019 - 20

Summary

This course operates at a college level of study. It encourages and expects both the creative and systematic study of conceptual and formal issues relating to drawing and painting. Highly motivated students will be provided with an environment that fosters artistic growth, work ethic and focus. Students are expected to strive towards mastery and develop a true understanding of [the artistic creation as an ongoing process](#). A significant commitment of time is necessary to achieve excellence in both preliminary and final artworks. Students will be challenged to think both critically and conceptually, and make informed decisions based on learned techniques, as well as natural instinct. Students will perform at an intense level of production, working both inside and out of class studio, to achieve high calibre portfolios for examination/submission.

Student Expectations

- Work Ethic
- Self Accountability
- Confidence
- Enjoyment
- Following Instruction/Suggestion

Focus

- Student drive / focus
- Conceptual Thesis / Concentration
- Personal artistic expression / student voice
- Developing rough drafts / existing ideas
- Composition and design
- Visual communication
- Exploring emerging ideas
- Understanding elements and principals of art and design
- Media use
- Critique
- Portfolio
- Art history
- Familiarization with contemporary artists

Key Objectives

- Develop a high calibre portfolio showing a mastery in concept, composition, and execution
- Explore ideas using the ongoing process of sketch practice, rough drafts, preliminary planning and/or experiment
- Informed decision making
- Selecting artistic methods and materials appropriate for particular tasks/work
- Develop the confidence to push experimental works as well as strive for mastery in technical approaches
- Visual problem solving, while simultaneously pursuing personal ideas
- Continually improve works through self reflection, peer conversation, instructor/class critique and insight found through personal investigation
- Incorporate art history and culturally relevant concepts as further inspiration for personally driven artworks
- Independent artist research, with focus on subject matter and compositions that further inspire personal work

Overview

This is a full year course, divided into three major sections. All sections align with the major components of the AP portfolio requirements. The three sections include the following:

- 1. Sustained Investigation: "Concentration"**
- 2. Quality: "physical work submission"**
- 3. Digital Portfolio: "preparation / upload"**

Block scheduling allows AP class to meet every other day for 88 minutes. The course is structured to keep students actively engaged within their personal portfolios.

The course outline is reviewed with students during Unit 1 and revisited at the onset of all major sections. Individual components of the portfolio are discussed in detail. Numerous examples from the College Board, past student portfolios and exemplar works, correspond to each section of study. Students are further introduced to the scoring guidelines used in evaluating AP Studio work. Throughout this course, students are pushed to strive toward mastery in their conceptual development, pictorial composition, artistic approach and media application.

AP Drawing / Summer Assignment Packet - provided separately

As further preparation, Summer Assignment Packets are available the year prior to AP Studio enrollment. Assignments are geared to further stimulate independent thought and technical development throughout the summer session.

Assessment for Summer Assignment

Summer Assignments are due for final critique at the beginning of the course in Unit 1. This body of work will constitute 15% of the MP1 grade. Consequently, incomplete summer work will negatively impact the first quarter grade.

Students are further encouraged to develop personal artworks aside from summer assignment packet. Besides building a personal portfolio, a completely self-directed work may become a very strong work. The following ideas can also be used to stimulate personal artworks.

- *Do a narrative based illustration on one of your favorite stories/books. The intention is to create the cover art for shelf display in major book stores.*
- *Design a reissued album cover art or poster promotion for your favorite musician*
- *Do a drawing of your favorite possessions arranged in an irregular still-life composition.*
- *Do a still life drawing of worldly treasures as they come to life – animate them. Think of M.C Escher's metamorphic tessellations*
- *Do a drawing of an unusual interior – for instance, looking inside a junk drawer, closet, cabinet, refrigerator, inside your car trunk...use your imagination!*
- *Do a graphite drawing of a still-life arrangement that consists of reflective objects – your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to theme it with particular items, tell a deeper story through objects, render yourself being reflected in the object(s), etc. Try cropping into the actual composition.*
- *Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which the formal aspects of design are emphasized – i.e. Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Post-Impressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.*
- *Do a self-portrait, or several different ones, that expresses a specific mood/emotion – e.g. anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the manipulation of the environment/setting. You may want to research the self-portraits of Van Gogh, Rembrandt, Dürer, Kahlo, Beckman, etc.*
- *Do a portrait, self-portrait, still-life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).*
- *Do a drawing of a futuristic world or cityscape – i.e. New York in the year 2075 (keep in mind the rules of perspective).*
- *Do a drawing of your hands adorned in jewelry and arranged in a variety of positions. You must carefully plan your composition in order for the separate units to work together visually.*
- *Do a color rendering of a still-life arrangement consisting of your family member's shoes – try to convey some "sense" of each of your individual family member's distinct personalities in your piece.*
- *Do an architectural study that includes a stairway, fire escape or roof top in mixed media.*
- *Do a close up composition of plant forms in full color and high detail.*

Technology

- Students will utilize departmental photography equipment and design lab for digital portfolio preparation, additional reference collection and independent research.
- Additional lab access will also be available during SAP periods and conducted during after school enrichment sessions as per course requirement. Photographing of art works remains ongoing during studio sessions.
- Outside of designated lab time, students have weekly access to the design lab for research and print purposes.
- Students will be encouraged and taught the necessary techniques for conducting self directed photography. Acquiring accurate reference material is an essential factor in the art making process, students will be guided through the processes, with the understanding of using such reference for part of their larger expression/vision.
- Working from self directed photography, as well as gathered source materials from public image collections/databases is a major component in the professional industry of illustration and fine art. It must be used correctly, not plagiarized!

Process and Documentation

Throughout the duration of this course, students are responsible for preliminary rough drafts, sketches, color studies and written reflection/documentation. In doing so, students will become very familiar with subject matter, media possibilities and composition solutions.

- Preparatory work in both studio and home portfolio
- Required to work in personal sketch books and writing journals
- Documenting ideas, information and inspiration for discussion forum and submission
- Written Reflection on personal strategies, portfolio progress and overall self evaluation
- Archive all preliminary concepts in the developmental stages of major works.

[This process emphasizes the ongoing artistic process](#) and further presents the platform for exploring personal ideation with intent on refining rough concepts to finished art.

Students will also be required to maintain an **organized three ring binder** for instructional handouts, terminology sheets, self gathered source material, photo references, notating and written critique summaries. Students are responsible for reference collection and self directed photography independently. Source/reference material will not be distributed for independent projects. Outside of designated lab time provided for research, students have access to the design lab, printers, and media center after school, weekly.

All preliminary works, rough drafts, sketch journaling, and final portfolio works will be reviewed on a UNIT/project basis, during group critique forums. Feedback will be expected from peers and continually provided by the instructor.

Material Requirement

1. Single Subject - Organized Three Ring Binder - college ruled paper, two pocket folders
2. Hardbound Sketchbook Journal "specified in summer assignments packet"
3. Standard Supplies "specified in summer assignments packet / additional supplies as desired"
4. Student grade carry portfolio case

Monthly Homework Reading / Writing Task

Besides individual process/documentation outside of school, independent homework readings will include brief writing tasks. Students will also be provided with content relevant material, pertaining to their personal works. Articles found in today's leading contemporary arts magazines, press, museum and gallery publications will also be selected to keep students current with industry trends.

Assessments and Course Approach

Brief course readings are integrated as preparation and conclusion exercises, involving relevant topics from art history and contemporary masters. **Formative** assessments are based on the written responses associated with course and homework readings, self evaluation/peer critique and preliminary rough drafts as outlined by the College Board's AP Studio Arts guidelines. **Summative** assessments are based on all major portfolio works as specified by the College Board's AP Studio Arts guidelines.

Terminology and Vocabulary

The proper use and understanding of studio terminology / artist vocabulary is essential. All terminology scaffolds from foundational courses. Students are regularly gauged, and expected to demonstrate an understanding through written critiques, self reflection, group discussion and homework / assessments.

Critique and Analysis

Critiques are an essential practice in studio art courses. They are conducted informally with individual students, and routinely in **group forums**. Group forums encourage open dialogue, peer discussion, and evaluation. Students will further scaffold upon developed critique knowledge during foundational classes and elaborate through written reflection and comparative group response. Emphasis is placed on viewing personal work more objectively, as to better identify areas of success and challenge.

Provided Critique Material

- Comparative studio critique guidelines - designed per course
- Critique overview / scoring rubric - outlined by the College Board, AP Studio Art guidelines
- **Concentration Critique Guide** - advanced consideration of media, theme, composition, and conceptual thesis
- **What constitutes plagiarism** - support materials for understanding

Copyright

Working from published photographs or existing artist copyright is prohibited. Class discussion will educate students on copyright infringement and encourage personal art making. Direct reproduction from internet sources, illustrative works, books, gallery art or any published means is not acceptable. **If students submit works that make use of published/credited photographs, imagery or existing artists works, they must show substantial development beyond mere duplication to ensure personal ownership of their work. Plagiarizing an image (even in another medium), is unethical and prohibited in this course.** There must be significant alteration from any pre existing work, as students are able to use source material as inspiration or basis for personal artworks.

Students will be encouraged and taught the necessary techniques for conducted self directed photography as needed for quality reference material. Photography references are an integral part of the larger expression, process and final product. Working from self directed photography, as well as gathered source materials from public image collections/databases is a major component in the professional industry of illustration and fine art. It must be used correctly.

Students caught plagiarizing works will automatically fail the assignment, and not will not be permitted to submit any such duplicated works for portfolio examination.