

AP[®] Studio Art: Drawing, 2-D, and 3-D

Syllabus 4

Visual arts courses are usually elective courses by nature and, therefore, they often present scheduling issues for school counselors or registrars. Advanced art courses are usually even more of a challenge since they represent smaller numbers of students and are usually offered fewer times throughout the school day. For this reason, AP[®] Studio Art classes are often double- or even triple-rostered—meaning that you may find that you are juggling Drawing, 2-D Design, and 3-D Design portfolios all in one class period. Though this presents a few challenges even for the most experienced teacher, it is possible to teach all three portfolios concurrently with a great deal of success. Here are some hints and techniques that have worked for a triple-rostered AP Studio Art course:

1. One strategy for the complexity of the schedule is to stagger critiques, presentation of new assignments, and slide-taking deadlines for each type of portfolio. For example, have the Drawing Portfolio students critique on one day and 2-D and 3-D Design students on different days.
2. Sometimes you will be able to create assignments that may address similar design concepts or themes, but can be executed by each portfolio group to meet the requirements of their specific portfolio type. For example, if you are addressing the concepts of line quality and mark making to create space within a composition, 2-D and Drawing students can create cross-contour drawings from life while 3-D students create a cross-contour sculpture out of wire or other linear materials.
3. Over the course of the semester, periodically schedule group critiques for all three portfolios at once. Aside from the obvious benefit of community building in the classroom, this also creates an opportunity for students to have their work viewed by peers who have not been following the progress of their work as closely as those within the same portfolio group. [C6]
4. It is imperative for students enrolling in any AP Studio Art course, but especially a triple-rostered course, to possess the ability to work independently in terms of their ability to conduct research, their knowledge of materials and equipment, and their ability to take initiative during the production phase.
5. Also, it is beneficial to have students work on more than one piece at a time. If someone needs more instruction or a one-on-one critique, then he or she will have something else to work on until you are available.
6. Empower students to teach each other. For example, there always seems to be one student who knows more about Adobe Photoshop or using the printing press than some of his or her peers. So, encourage students to seek the advice of their peers or ask a student with a special knowledge or skill to pass it along to others.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

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

Course Description:

All:

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. [C5] Students will develop mastery in concept, composition, and execution. [C2] Students will address three components in their portfolios: Quality, Concentration, and Breadth. [C1] Students will submit this body of work to the College Board for grading and possible college credit.

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

Artistic Integrity:

Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea. [C7]

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or AP Studio Art poster throughout the duration of the course. (*Note:* The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

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.

2-D Design Portfolio

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

3-D Design Portfolio

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

C7—The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches them how to develop their own work so that it moves beyond duplication.

Expectations

All

The process of developing a portfolio requires a great deal of time and effort and the four 50- to 55-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. The open studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open studio is not required but is recommended for success.

Homework—Students may receive specific assignments or just be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend four to eight hours a week outside of class on their work.

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 this year. Due to the amount of work students do outside of class, specific sketchbook assignments will not be made but it is expected that students will use their sketchbooks as tools for developing and recording their ideas. [C5]

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

Critiques—the majority of class time is spent making artwork, though students are expected to participate in group and individual critiques throughout the semester. Furthermore, individual instructional conversations with the teacher 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 and compositions. In turn, these conversations will help the student discover ongoing ways to improve their art making. [C6]

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Drawing Portfolio

Students will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art Drawing Portfolio. [C1]

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or AP Studio Art poster throughout the duration of the course. (*Note:* The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

2-D Design Portfolio

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

3-D Design Portfolio

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

Student Objectives:

All

- Maintain a strong work ethic.
- 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 art making process with a passion—be fearless.

Grading

All

Student grades fall into two categories: classwork/projects (60 percent) and class participation (40 percent). Classwork/projects is self-explanatory. Class Participation includes students' participation in group and individual critiques, preparation for final projects, taking slides of their work, etc.

Supplies

All

Most supplies and equipment will be provided by the school, but the following supplies will need to be purchased by each student:

- Visual journal
- Fuji 100 slide film (at least two to three rolls)

2-D and Drawing Portfolios:

- Set of pencils
- Set of drawing pens
- A portfolio
- Set of brushes

It is recommended (but optional) that students purchase a set of Prismacolor Colored Pencils (at least a set of 24).

Bibliography

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Prentice Hall

Stefl, Jerry. *The AP Vertical Teams Guide for Studio Art*. The College Board

Chaet, Bernard. *The Art of Drawing*. Wadsworth Publishing

Course Outline and Schedule:

All

Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. [C4] Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester. Each student will develop a cohesive body of work for the Concentration section, which is a planned, sustained investigation of a visual idea in drawing. Each student

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that students are able to demonstrate a range of abilities and versatility with technique, problem-solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

will present, to the class and teacher, an action plan for the development and completion of their investigation. [C3] Dates for each group critique will be set and provided 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. [C6]

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

Please see the following attachment that pertains to your portfolio.

Course Overview

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Week 1	
Drawing Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
2-D Design Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
3-D Design Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
Week 2	
Drawing Portfolio	Movement through Mark-Making—experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing (resources: Cy Twombly, Franz Kline, Alma Thomas, etc.).
2-D Design Portfolio	Contrasto Positive/Negative Space Study—using Contrasto, create a composition with a visually interesting and balanced use of positive and negative space (resource: Jazz by Henri Matisse).
3-D Design Portfolio	100s or 1000s of Things Sculpture—use small objects that come in 100s or 1000s (such as toothpicks, nails, pushpins, etc.) to create an interesting form that demonstrates a sense of rhythm and movement.
Week 3	
Drawing Portfolio	Mark-Making Study in progress...
2-D Design Portfolio	Contrasto in progress...
3-D Design Portfolio	100s/1000s of Things Sculpture in progress...

Week 4	
Drawing Portfolio	Subtractive Charcoal Self-Portrait—with a combination of vine and compressed charcoal, use the dark field method to create a self-portrait (lay a field of charcoal over the entire surface of the page and use an eraser to create a range of values).
2-D Design Portfolio	Cyanotypes—use found objects to create an interesting composition on photosensitized paper and place in the sun to achieve a print (resource: <i>Breaking the Rules: A Photo Media Cookbook</i> by Bea Nettles).
3-D Design Portfolio	Cross-Contour Wire Sculpture—experiment with the use of line to define form: use wire or other linear materials to create a cross-contour sculpture that can be naturalistic or nonobjective (resource: <i>Calder's Circus</i> video).
Week 5	
Drawing Portfolio	Charcoal Self-Portrait in progress...
2-D Design Portfolio	Cyanotypes in progress...
3-D Design Portfolio	Wire Sculpture in progress...
Week 6	
Drawing Portfolio	Gesture Drawing—create a pen drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy.
2-D Design Portfolio	Photocopy Transfer Collage—using black/white imagery and text to create a composition with a range of value and an interesting narrative (use safety with essential oils to transfer images).
3-D Design Portfolio	Illuminated Paper Sculpture—create an armature of wire, reed, or dowels and use handmade paper to cover the armature—a lamp kit will be provided (resource: <i>Paper Illuminated</i> by Helen Hiebert).
Week 7	
Drawing Portfolio	Cross-Contour Drawing—experiment with cross-contour drawing using a variety of subjects including still-life objects as well as the human form.
2-D Design Portfolio	Photocopy Transfer Collage in progress...
3-D Design Portfolio	Illuminated Paper Sculpture in progress...

Week 8	
Drawing Portfolio	Cross-Contour Drawings in progress...
2-D Design Portfolio	Text and Image Collage—create a traditional or digital collage that communicates both a visual and a literal statement (resources: Barbara Kruger, Kurt Schwitters, Augusto de Campos, James Rosenquist, etc.).
3-D Design Portfolio	Found Wood Relief Sculpture—using dissimilar shapes and sizes of wood, create a relief sculpture that demonstrates unity and balance (resource: Louise Nevelson).
Week 9	
Drawing Portfolio	Fruit/Vegetable Drawing Series—create a series of drawings using colored pencils that capture the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten).
2-D Design Portfolio	Digital Anti-Self-Portrait—using a digital photo of yourself and Adobe Photoshop, portray yourself as a stereotype (resource: Cindy Sherman).
3-D Design Portfolio	Found Wood Relief Sculpture in progress...
Week 10	
Drawing Portfolio	Fruit/Vegetable Drawings in progress...
2-D Design Portfolio	Anti-Self-Portrait in progress...
3-D Design Portfolio	Installation of Multiples—using materials of your choice, create a visually interesting series of 5 to 10 objects that you will install on campus—be purposeful about your choice of locations.
Week 11	
Drawing Portfolio	Perspective Drawing of Architecture on campus
2-D Design Portfolio	Perspective Drawing of Architecture on campus
3-D Design Portfolio	Recyclables Sculpture—using only recyclable objects, create a free-standing sculpture (resources: variety of images of art created from recycled objects).
Week 12	
Drawing Portfolio	Perspective Drawing in progress...
2-D Design Portfolio	Perspective Drawing in progress...
3-D Design Portfolio	Humorous Self-Portrait—inspired by Robert Arneson’s self-portraits, create a clay sculpture that exhibits your likeness in a humorous way.

Week 13	
Drawing Portfolio	Perspective Painting of Architecture on campus
2-D Design Portfolio	Perspective Painting of Architecture on campus
3-D Design Portfolio	Humorous Self-Portrait in Progress...
Week 14	
Drawing Portfolio	Perspective Painting in progress...
2-D Design Portfolio	Perspective Painting in progress...
3-D Design Portfolio	Humorous Self-Portrait in progress...
Week 15	
Drawing Portfolio	Figure Drawing Unit—make a series of drawings utilizing a variety of tools and techniques.
2-D Design Portfolio	Figure Drawing Unit—make a series of drawings utilizing a variety of tools and techniques.
3-D Design Portfolio	Alternative Clothing—explore fashion design by using an atypical material (e.g., masking tape coat, plastic wrap prom dress, etc.) to create an object of clothing that fits you.
Week 16	
Drawing Portfolio	Figure Drawing in progress...
2-D Design Portfolio	Figure Drawing in progress...
3-D Design Portfolio	Environmental Sculpture—using only what you find on site, create a sculpture out of natural objects in the woods, by the creek, or on the trails of campus; don't forget your camera and slide film to record your work (resources: Andy Goldsworthy, Robert Smithson, etc.).
Week 17	
Drawing Portfolio	Taking Breadth slides...
2-D Design Portfolio	Taking Breadth slides...
3-D Design Portfolio	Taking Breadth slides...
Week 18	
Drawing Portfolio	Breadth Slides Due—portfolio review, slide show, and celebration of the first semester's work.
2-D Design Portfolio	Breadth Slides Due—portfolio review, slide show, and celebration of the first semester's work.
3-D Design Portfolio	Breadth Slides Due—portfolio review, slide show, and celebration of the first semester's work.

Week 19	
Drawing Portfolio	Concentration Section—begin or continue work on the concentration.
2-D Design Portfolio	Concentration Section—begin or continue work on the concentration.
3-D Design Portfolio	Concentration Section—begin or continue work on the concentration.
Week 20 and 21	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 22	
Drawing Portfolio	Conc. and Critique
2-D Design Portfolio	Conc. and Critique
3-D Design Portfolio	Conc. and Critique
Week 23 and 24	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 25	
Drawing Portfolio	Conc. and Critique
2-D Design Portfolio	Conc. and Critique
3-D Design Portfolio	Conc. and Critique
Week 26 and 27	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 28	
Drawing Portfolio	Conc. and Critique
2-D Design Portfolio	Conc. and Critique
3-D Design Portfolio	Conc. and Critique
Week 29 and 30	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration

Week 31	
Drawing Portfolio	Conc. and Critique
2-D Design Portfolio	Conc. and Critique
3-D Design Portfolio	Conc. and Critique
Week 32	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 33	
Drawing Portfolio	Taking slides
2-D Design Portfolio	Taking slides
3-D Design Portfolio	Taking slides
Week 34	
Drawing Portfolio	Selecting quality work, preparing slides, matting/ mounting quality work, finalizing concentration statement...
2-D Design Portfolio	Selecting quality work, preparing slides, matting/ mounting quality work, finalizing concentration statement...
3-D Design Portfolio	Selecting quality work, preparing slides, finalizing concentration statement...
Week 35	
Drawing Portfolio	AP Studio Art Exhibition—install show and hold opening reception.
2-D Design Portfolio	AP Studio Art Exhibition—install show and hold opening reception.
3-D Design Portfolio	AP Studio Art Exhibition—install show and hold opening reception.
Week 36	
Drawing Portfolio	Portfolio Work and Slides Due—Portfolio review, slide show, and celebration of the year's work.
2-D Design Portfolio	Portfolio Work and Slides Due—Portfolio review, slide show, and celebration of the year's work.
3-D Design Portfolio	Portfolio Slides Due—Portfolio review, slide show, and celebration of the year's work.

Student Self-Critique

Upon completion of your work, fill out the following self-critique to be submitted with each assignment. Be sure to complete both the rubric section and the explanation section below. [C7]

Name: _____ Assignment: _____

C7—The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches them how to develop their own work so that it moves beyond duplication.

	Excellent	Average	Needs Work
Design Quality	Uniquely utilizes given design concepts	Utilizes given design concepts	Insufficiently utilizes some design concepts
Creativity	Work is distinctly original in terms of the concept, process, or materials used	Work demonstrates some originality of concept, process, or materials used	Work is clichéd, basic, or does not demonstrate inventiveness from the artist
Craftsmanship	Extraordinary or proficient level of craftsmanship	Sufficient level of craftsmanship	Mediocre or inferior level of craftsmanship

Design Quality—The elements of art (*line, color, texture, shape, form, space, and value*) and principles of design (*rhythm and movement, balance, proportion, variety and emphasis, harmony and unity*) are utilized successfully; there is strong evidence of the artist’s plan or organization of thought, and the basic assignment criteria are met or exceeded.

Creativity—The work is conceptually innovative, the materials used, or the process of creating the work are inventive, or the work is simply quite original.

Craftsmanship—Time and care are taken to create a piece that feels finished and is well made—it doesn’t seem to the viewer that the work was “slapped together in a hurry.”

Self Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category.

(If you need more space, write on the back of this paper.)