

AP® Studio Art: Drawing

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Course Description

AP Studio Art Drawing is an in depth exploration of the Drawing art making processes. Students will create an original body of work consisting of 12 related images that follow an identifiable theme. These 12 works are part of the students concentration. 12 additional works that demonstrate the student's breadth of understanding of visual art and design will also be created. Breadth work may be created in prior visual art classes and during the summer. During the first week of school, the course is outlined to the students. The individual sections of each portfolio—Quality, Concentration and Breadth—are discussed in detail. I show extensive slide examples from both the College Board and past students' work that correspond to each section of the portfolio—with special emphasis on the distinctions between the Drawing Portfolio and the 2-D Design Portfolio. Additionally, the students review the images and instructions from the AP Studio Art Poster.

AP Sections

1. Quality: 5 works that demonstrate mastery of design
2. Concentration: 12 in-depth works that follow an identifiable theme
3. Breadth: 12 works that demonstrate an understanding of 2D design

Summer Assignment 1

Instructions: You are to complete at least five of the following assignments over the summer for the AP 2-D Design class; it is also required that you be working in a personal sketchbook/visual journal/altered book. This will help to keep the creativity fresh and establish Art making as a routine.

Sketchbooks/journals will be due the second week of school. Your outside work (assignments and sketchbooks) will constitute 50% of your grade throughout the year in AP. Consequently, if you do not do this work, you will not pass the first six-week period. I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration. Please return with a list of 20 potential ideas to be discussed with the class during the first week of school.

Assignments can be done using any available materials and in any size appropriate for the medium chosen.

Work that is worthy of being considered for the Quality section of the portfolio needs to be done on an 18 x 24 surface—nothing larger, nothing smaller. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc. An 18 x 24 sketchbook or bristol book would work perfectly.

Please keep in mind that although drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship,

and the creation of a visually successful design will all be components of every grade.

You will develop mastery in concept, composition, as well as execution of 2D design elements and principles. As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideas and solutions to your problems.

Assignments (choose 5 from the list below, or generate original ones)

- Do a blind contour drawing of your hand in several different positions.

Experiment with drawing using your peripheral vision.

- Do a self-portrait using multiple mediums in different sections of the portrait.

- Draw a shoe and render it using stippling technique

- 5 drawings in 5 days. Draw 5 different food items, one a day, in color using colored pencil

- Draw a room in 1 point perspective

- Do a 2 point perspective drawing

- Create a still life using pipe parts and bottles. Render values using ebony pencil

- Create an Andy Warhol inspired piece using a clothes pin for inspiration

- Make a still life and render it using charcoal

- Make an animal out of cardboard in the style of cubism.
- Paint a large self portrait using an original photo of yourself.
- Carve a face out of plaster cast into a paper cup
- Create a linoleum cut print.
- Draw a piece of fruit 4 times, taking bites out of it as you go to illustrate the progression it makes. Render with colored pencil.
- Select a small object and create a large(18x24) eraser drawing
- Make a self-portrait using magazines and create a graphite rendering from the collage
- Reverse oil painting. Cover a gessoed board with a dark oil paint color.

Use cotton balls and q-tips to remove paint and create highlights to reveal a self portrait of yourself.

- Road Trip: create a watercolor and ink composition on an actual road map.
- Unread letter: Write a letter to a person who will never read it. Using the letter as the foundation, create an ink drawing on top of the text that illustrates the premise of the letter
- Animal Machine: on an ink wash ground, combine an animal and a machine into a single creation using ebony pencil.
- Take a picture of yourself with an image projected onto your face. Alter this image in photoshop to enhance colors. Print and re-create colored pencils of roil pastels

Summer Assignment 2

- create a personal ART website using www.weebly.com
- create a separate page for every summer assignment

- photo-document work in progress and finished
- post images onto pages to organize your work into an online portfolio

Course Schedule

Block scheduling is used. Classes meet every day for 90 minutes. The course focuses on both sections of the portfolio (Breadth and Concentration) throughout the year, with the best art work selected for use in the Quality section of the AP Studio Art portfolio. The Breadth work is generally teacher driven. Concentration work is student designed and executed. Students come up with a theme and create 12 different works that all relate to a singular theme. Works may vary by materials and mediums. The students are expected to complete some in-class work out of class, depending on the schedule of projects.

Breadth pieces and Concentration pieces may vary from year to year depending on the amount of time spent on specific Breadth assignments. If the students were successful on all the work they produced for their summer work, they may have enough work to complete the Breadth section by the end of the first semester. In that (rare) case, the students might not be expected to do any additional assignments for Breadth and may be allowed to focus on their Concentration.

Breadth Assignments

- symmetrical drawing

- upside down drawing
- opposite hand drawing
- gridded collages (create small collage, grid, enlarge, and render in graphite)
- 1 point perspective room
- create an image in pop art style using colored pencils and ordinary objects
- draw shaving cream sandwiches using split-complimentary color schemes
- draw paper bags and render in charcoal
- water color trees and leaves for repetition
- copy the composition of a master work for unity and balance
- reverse the size of a common household object by drawing surrounding images dis-proportionately
- create a mandala that illustrates harmony in color and texture

Students may use breadth pieces created during the summer or use ones created in class along with their concentration work. Concentration ideas are formulated in the first week of class because students had the summer to come up with one. These pieces are worked on in class everyday and at home when necessary to ensure completion of all 12. Breadth pieces are almost done entirely at home due to time.

In the past I have also used assignments from the summer list—especially those that the students avoided attempting. Additionally, students may bring in work from other classes such as photography, printmaking, and computer graphics that will fit in the 2D Design Breadth category if they feel it is

stronger than their class work. Pages from altered books and visual journals are often used as examples in 2D Breadth. (The altered book involves the student working in the pages of an old printed book. As the white page of the sketchbook is often intimidating, the students seem less afraid to experiment when working over the text and images within a book. Students are encouraged to gesso over areas, collage, write, and draw to recreate the book.)

Concentration

The students are encouraged from the beginning of the class to formulate ideas for their Concentrations and, where allowable, to start working on those ideas in their studio classes. The concept of working in a series or on a concentration is not foreign to our juniors and seniors. This idea is also emphasized in the studio courses as well and obviously, the student coming out of AP Studio Art: Drawing is very familiar with the idea. Consequently, by the senior year, many of the AP 2D Design students have already begun an in-depth exploration/personal investigation in a particular studio that can be further pursued in the AP class. Concentration themes are the most successful when they are meaningful to the student. They should be an in depth exploration of a concept, idea, art making technique, or process. Themes can be expansions on techniques the student has already been exposed to and wishes to pursue to a much higher level. They can also be techniques or processes the student has never worked with before. The entire

body of concentration work needs to be cohesive, unified, and follow an obvious visual theme.

Examples of concentration ideas:

- A series of interior spaces illustrated from a variety of viewpoints
- global concerns depicted through a variety of mediums
- mermaids illustrated with a variety of materials
- An illustrated story
- paintings of animals in their natural habitats
- Digital images created in Adobe Illustrator that depict the differences between lightness and darkness
- Photographs of double exposures that are then drawn using a variety of materials
- common objects that are abstracted using the style of cubism
- A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles.

Examples included works showing repeating shapes/patterns, geometric division of space, and balance.

- A series of photos related by subject—such as portraits, self-portraits, landscapes, architectural details, a family history.
- A series of mixed media pieces based on childhood memories using collaged and layered imagery that incorporated text
- A series of illustrations based on the “Seven Deadly Sins.”
- A series of work based on the life of the graffiti artist.
- A digital self-portrait series that incorporate digital photos with text.

- A digital series that juxtaposed incongruent imagery—based on Surrealism and the work of photographer Jerry Ulseman.
- A series of invitations, program covers, and poster designs created with Adobe PhotoShop.

The goal is for students to complete 7-10 pieces from their concentration during the first semester. Students are also to complete 7-10 of their breadth pieces during this same semester at home (or use some from summer). Second semester will be devoted to creating the final 3-4 concentration/breadth pieces and photographing their work for submission in early May.

Critiques

Critiques are an integral part of all classes. All students are brought together for critiques at regular intervals—generally when they have major assignments due. Each student must show his her work and briefly discuss his or her intent. The class is then expected to provide positive feedback and offer suggestions for improvement. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique and show reviews. We have class critiques on the days work is due. These generally take the entire class to complete, sometimes more than one class period. I do very little of the talking during these sessions—other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as

part of their discussion. I will only interject when I feel that there is something that has not been addressed or have an idea about a possible solution or suggestion for a next piece. In many instances, after I take the work up to grade it, I provide the student with brief written commentary. For grading purposes, I use a simplified rubric based on the actual AP Scoring Guidelines for Studio Art. I think it is important for AP students to be familiar with the rubric that will be used to score the work in their portfolios. Additionally, there is ongoing dialogue with students on an individual basis during class time. As well, the students dialogue with each other about their work.

Copyright/Plagiarism

Students are not allowed to work from published photographs or other copyrighted work in the foundation drawing courses—those classes being based on drawing from direct observation. Many students will come into the program with the idea that there is nothing wrong with drawing from photographs, and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in any class and strongly discourage out of class. Even if they take their own photographs, as the resultant image has a distinctly flat and stiff look about it. Copyright issues are discussed with the students early on—they are made aware of the legal issues involved with working from some one's published work. In the AP 2-D class a lot of work is done with the use of transferred images. In these instances, the students know

that the work must be significantly altered and only a small component of their individual creation. As well, there are specific things that the student could only reference through a photograph (such as certain animals). Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression. Plagiarism of any kind will not be tolerated.

Keeping Track

Students will create a website to catalog and track their work. Students will be responsible for website creation, updating, photo-documenting work, and cataloging of all their own past and current art work. The website will be part of the overall grade.

Grading

Students will receive a grade for every project completed within a marking period (6 weeks). Progress grades will also be given. Sketchbooks will be graded with every completed project to document planning and thought processes.

Breakdown

- Students are responsible for 24 works of art total
- 12 will be done in class during the AP course as part of the Concentration area
- All 12 Concentration works are related and follow an obvious visual theme
- 12 will already have been done in previous arts (1-4) and/or over the summer and will count as the Breadth section
- The top 5 (does not have to come from the concentration area) will be sent for

judging/grading for the Quality section

- Students will create a website and use it for documentation of their work
- Sketchbooks will be used as visual journals over the summer and will be graded with the completion of projects (12 times)