

COURSE DESCRIPTION:

The AP Studio Art Portfolio course is designed for the committed art student who is dedicated to working on a sustained investigation of all three aspects of portfolio development: Quality, Concentration, and Breadth. Students will be enabled to develop mastery in drawing, involving a broad interpretation of drawing issues such as, mark making, chiaroscuro, rendering of form, composition, surface manipulation, and the illusion of depth. . Students will develop an individualized, cohesive body of work (visual voice) which will investigate and become a coherent plan of action for their concentration. Students will engage in critical decision making as part of their ongoing art production through analyzing and discussing their own work in the form of group, teacher, and personal critiques. The expectation of this class is that students will develop their own ideas and imagery by understanding artistic integrity, as well as what constitutes plagiarism.

EXPECTATIONS:

Students are expected to spend **as much time out of class as in class working on their art** in order to meet deadlines. They are also expected to be active participants in class critiques, using appropriate art vocabulary to analyze their peers and their own progress. Students are expected to maintain a visual journal (sketchbook) for developing ideas reflecting on concepts, researching artistic processes and art history, and developing their own visual voice. All of these concepts should demonstrate a knowledge and use of verbal and visual literacy.

Art should be used to express ones emotions and ideas through visual voice instead of copying from a photograph. **In this course, students are expected to work from direct observation, and when unable; use original imagery from personal photographs, with the understanding that one cannot just copy directly from the photo.** Photographs lack true space, have distorted lighting, and do not capture the essence of a subject. Students must interpret the space rather than copy the image.

Students are expected to display their work through **a minimum of two art shows** during the school year. One of which **MUST** be the PWCS All-County Art Show. In preparation for these shows, they must plan, organize, matt and hang their own artwork. If a competition requires additional preparation, students will be given the requirements ahead of time. Attendance is required for any art show or opening that a student has entered. Students or guardians are responsible for dropping off and picking up artwork. It is not the responsibility of the instructor to ensure the delivery or pick up of any student work. If there is an emergency, students must make other arrangements.

Summer Assignments: The AP Exam requires that you produce 24 works of art for the final portfolio. Because it is a challenge to complete this amount of work in the time allotted during the school year, it is suggested that you begin AP art production over the summer in order to get a jumpstart on the volume of work that you must submit for the AP exam. Summer production will be used for a critique in the first week of school to provide feedback on how to raise the level of quality to AP expectations. Do not procrastinate...it will catch up with you once the school year begins with additional assignments. **Organization is the key to success in any Advanced Placement course.**

The following summer assignments are also available on a separate handout:

I. ART PRODUCTION -

It is critical to begin addressing the requirements of your AP portfolio during the summer months when the demands of the school year are less stressful. Many school systems across the country begin school at the beginning of August, yet all students take their AP exam on the same day in May. Art production over the summer will balance out this factor; in addition it will provide the opportunity to demonstrate your commitment towards your AP portfolio.

Create 2 of the following assignments during the summer. The type of media you choose to use is yours to select; however, vary the media and examine which medium best captures the aesthetic qualities desired in each work of art. These assignments will be due by the middle of September. They do not need to be fully completed for the critique in

the first week of school, but need to have a substantial enough amount completed in order for the class to talk about your decisions, etc.

RECOMMENDED SIZE: No smaller than 12" x 18", no larger than 18" x 24".

NOTE: Select from below: Each work of art should be created with a different media to address the BREADTH of your portfolio. Each composition should be unique and reflect a personal connection to the subject matter. Technical merit always matters. Pay close attention to detail and depth using a full range of values and a discriminating eye. Develop your subject matter from direct observation for accuracy in rendering these images. Juxtapose imagery to conceptually emphasize a personal perspective/ interpretation. Photographic sources should only be used to supplement compositional development. IF using photography, seek out your own images to creatively capture subject matter with your own eye.

- 1. Landscape using a bold color palette.** Work from direct observation paying close attention to how the summer heat and light can influence the scene. Be expressive with color to emphasize the mood.
Suggested research: Examine landscapes by Andre Derain and Wolf Kahn as well as Fauvism.
- 2. Self-portrait using symbolic colors** to emphasize the expression on your face. Juxtapose personal images to convey hidden aspects of your personality. BE creative and expressive.
Suggested research: Examine color theory / color psychology as well as self-portraits by Vincent VanGogh/ Post-Impressionism , Chuck Close/ Photorealism or Frida Kahlo/ Surrealism.
- 3. Abstract composition** that captures a specific **style of music**. Emphasize movement to convey a specific rhythm. Should the design be flowing or static to capture the beat? Carefully examine what type of color scheme will best enhance the overall mood in your art. What types of images/ symbols do you want to integrate into this abstract composition?
Suggested research: Examine the paintings of Wassily Kandinsky and mixed media collages by Romare Bearden.
- 4. Interior space.** Select an interesting room in your house. Use a collaged approach to developing this composition focusing on simulating the textures of the room. Consider the use of twigs, fabric, straw, aluminum, etc. in addition to various types of papers (handmade and recycled). Pay close attention to the use of linear perspective to accurately draw the space to scale.
Suggested research: Examine interior spaces throughout art history. Various types of perspective: 1, 2, and 3 point (bird's-eye and worm's-eye view)
- 5. Magnify a reflective surface.** Emphasize the abstract quality of reflected light and images on these surfaces. Perhaps include a self-portrait reflected on this surface. Seek unusual reflections.
Suggested research: Examine works of art with reflected images by MC Escher and Janet Fish.

II. MUSEUM/ GALLERY VISITS: BOTH activities are due by the end of the first nine weeks. (SELECT 2 of 3 provided activities)

Examining actual artwork conveys far more than work viewed in a book or online. Visit one of the area Museums (National Gallery of Art, Hirshorn Museum and Sculpture Garden, The National Museum of Women in the Arts, The Corcoran Gallery of Art, The National Portrait Gallery, The Phillips Collection). Check online prior to your visit for specific exhibits of interest. After your museum visits, complete either activity one or two and activity three. You may use more than one museum\ for this section. Many of these museums are in close proximity to each other. Once school begins, it will become very challenging to do these visits. Take advantage of the summer months to address these activities in advance.

ACTIVITY ONE: COMPARE and CONTRAST one of the following

1. Two works of art by the same artist.

2. Two works of art by different artists from the same time period.
3. Two works of art with the same subject matter but different styles.

Provide a color sketch of both works of art to provide a visual reference to in your essay.

Answer the following questions in a type written essay:

- Background information for each artwork: title, artist, date, media, dimensions, style
- Describe the subject matter and the elements of art for each work of art. How are they similar?
How are they different?
- Analyze the use of the principles of design in each work of art and how this use effects the composition.
How are these effects similar/ different?
- Interpret the meaning behind each work of art. What do you believe the artist is trying to communicate in each piece? How does the artwork reflect the time in which it was created?
How are these 2 artworks similar or different in their meaning and/or intent?
Look for visual clues by the artist.
- Judge the overall success of these two works of art. What do you believe the artists could have done differently to improve the outcomes of their art? If nothing, explain why, be specific.
- Evaluate the overall aesthetic quality of these two works of art. How are they similar?
How are they different? Which work of art do you respond to more?
What specific parts of this work of art do you find more aesthetically appealing?

ACTIVITY TWO: Scavenger Hunt for reoccurring themes. This activity is designed to provide insight into why artists work in series to assist you in developing your own series (CONCENTRATION).

Examine how artists work in series. Look for reoccurring themes in bodies of artwork by one artist.

- Create a list of 3 specific series viewed in the museum/s by different artists. Describe the unified imagery/ subject matter in each series. Provide the name of the artist and the media used in each series.
- Select one of these 3 series for a closer examination. Create thumbnail sketches of at least 5 works of art from this series. Pay close attention to how the use of the elements, subject matter, media and style provide a unifying aesthetic quality to the series.
- Write a summary related to this featured series. Address why you believe the artist chose to do this series. Ask the guards/ docents in the museum and/ or read the information provided about the artist/ artwork in the museum. At home, go online and research more information about the artist and their artwork to gain more insight into this series.

ACTIVITY THREE: Visit a gallery with practicing artists. Call in advance for the hours these galleries are open and inquire what times it would be best to talk with the practicing artists.

(LOCAL GALLERIES: Liberty Town in the City of Fredericksburg, Manassas Clay in the City of Manassas, Torpedo Factory in Old Town Alexandria, The Artists' Undertaking in Occoquan)

Visit a gallery and select an artist at work to discuss the following questions:

1. Why did they choose to have a career in art?
2. Where did they receive their training in art?
3. Why did they choose this specific medium to create art?
4. What is their favorite subject matter and why?
5. Any advice for a future aspiring artist?

Summarize your visit in a minimum of a two page type written essay. Include your aesthetic response to the artwork created by the artist you interviewed.

III. READING: Go online to AP Central. This is a vast resource of information pertaining to the AP exam. It has examples of artwork, the course overview, how the portfolios should be structured, and how they will be scored. Read all of the information that is important to the Design portfolio. Print out the important information and **ASSEMBLE these printouts into a three ring binder.** Handouts throughout the year will be provided to add to this information. This binder will act as your textbook.

Here is the link for the AP Studio Art 2-D Design page:

http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/3987.html

IV. PERSONAL PHOTOGRAPHS: Although it is highly recommended to work from direct observation as much as possible, this is not always convenient. Go through family photos for possible use in art production throughout the school year. In addition, take photographs of the following subject matter using your artistic eye to capture an engaging composition through the lens of your camera (film or digital). Use different perspectives to capture unique points of view.

- Figurative: family and friend, capture nature poses and interactions to convey the interrelationship of figures and their environment
- Portraits: wide variety of ages and emotions
- Architectural details
- Interior and exterior spaces
- Landscapes, seascapes and/or cityscapes
- Close-ups of varying objects (both manmade and natural) focusing on contrasting textures and patterns.
- Road signs, signs on buildings, warning signs, etc.
- The unusual or bizarre, objects of aesthetic appeal

NOTE: These photographs should only be used as resource not as the main source of compositional development.

BREADTH SECTION: Proposed Assignments for Drawing Portfolio:

Students are required to create 12 works of art that demonstrate a variety of approaches in drawing. These pieces should show a variety of concepts and approaches using the elements and principles of design to help demonstrate an advanced range of abilities through varying techniques and 2-D media.

Students will create AT LEAST 12 of the following proposals selecting a range of subject matter and media in order to demonstrate this variety in their work. These works will be submitted through digital photographs and uploaded onto the AP Central Website in order to use them for the exam.

1. Self-Portrait rendered with exaggerated light to achieve chiaroscuro and drama
2. Portrait created with symbolic colors to intensify an emotion on the face
3. Self-Portrait captured in an unusual reflection (see artist, M.C. Escher. Consider prisms, globes, or using fish eye type lenses, etc)
4. Well-proportioned figure captured in movement
5. Group figure drawing of friends/family interacting (examine proportion and scale)
6. Group figure drawing that makes a statement on society
7. Still life as portrait – include objects that are symbolic of a person, can include photo in the frame
8. Still life of fruit and/or vegetables in an arrangement that contrasts and emphasizes texture
9. Direct observation drawing of a human skeleton with juxtaposed images to add personal interpretation of the bones
10. Landscape that captures deep space and compositional depth near your home
11. Landscape with surreal objects out of scale. Select objects with symbolic meanings
12. Landscape that portrays an environmental concern
13. Unusual perspective of a cityscape (birds' eye or worm's eye view)

14. Close-up of architecture that incorporates linear perspective (alleys, stairwells, etc.)
15. Composition rendered in a specific style (Fauvism, Expressionism, Cubism)
16. Capture an aesthetically unpleasing object in a perspective that captures it's hidden beauty
17. Altered book, journal incorporating mixed media
18. Complex contour drawing of overlapping related images (hand, open to closed for example)
19. Composition incorporating reflective surfaces

PROPOSED MEDIA for this section: Charcoal, pen/ink, marker, pastel, oil pastel, watercolor, gouache, tempera paint, acrylic, colored pencil, monoprint, drypoint print, linoleum print, mixed media, collage, scratchboard, graphite, graphite lift

CONCENTRATION SECTION:

Students will develop an individualized, cohesive body of work (visual voice) which will investigate and become a coherent plan of action for their concentration. Students will develop this idea in order to write a proposal for their concentration. As you think of ideas for your concentration, write them down in your sketchbook/visual journal on a page entitled: "Concentration". As we near the end of December, students will begin to examine these ideas more closely, and reflect upon them in order to determine which have the most artistic potential. Record any thoughts and reflections on this page as well, in order to gain insight into selecting an effective concentration.

Consider the following two questions carefully in order to develop possible ideas for your concentration:

1. What is the central theme of your concentration?
2. How will you develop this theme into a body of 12 works that clearly communicate your intent in a sequential and aesthetically cohesive series?

QUALITY SECTION:

Students' top five Quality works of art will come from either the Breadth or the Concentration sections. These works of art should reflect mastery of not only technical use of media but also knowledge of composition and design concepts.

GRADING POLICY:

Students must use out of class time to keep up with strict deadlines in order to meet the intensive portfolio requirements. Organization of time and classroom management is imperative to stay focused on production. This class is designed only for the serious art student who is independently driven.

- **Late work:** Late work will only be accepted without heavy penalty with an excused absence and MUST be turned in compliance with county policies. Incomplete work will receive partial credit dependent on how far the artwork is completed, therefore it is better to turn in what you have done, rather than nothing at all. Keep in mind that all work must still be completed for your AP Exam even if it was not completed on time for a grade.
- **Grades:** The following rubric will be used to examine technical merit, creative expression, and knowledge of design concepts in each work of art pertaining to the Breadth and Concentration sections of the portfolio. This grading rubric has been modeled after the scoring guidelines that are used by the AP scorers and were set forth by the AP Studio Board:

6 : EXCELLENT: The work shows an excellent knowledge/application of the required components
5: STRONG: The work shows a strong knowledge/application of the required components
4: GOOD: The work shows a good knowledge/application of the required components
3: MODERATE: The work shows a moderate knowledge/ application of the required components

2: WEAK: The work shows a weak knowledge/ application of the required components
1: POOR: The work shows a poor knowledge/ application of the required components

CRITIQUES:

Group and self-critiques/assessments will be an integral part of making art in order for students to attain a greater understanding of their own strengths and weaknesses in terms of composition, voice, and craftsmanship. Students will participate in critiques and personal assessments while working on each area of their portfolio; Breadth, Concentration, and Quality pieces. Students are expected to actively participate in these activities and use the language of art not only to enhance their own abilities but to effectively articulate and assess concepts such as artist's intent, compositional issues, and technical processes.

SLIDES:

All works of art from the BREADTH and CONCENTRATION sections of your portfolio will be sent digitally. You will need access to a digital camera to take slides of all 24 works of art. These slides will be uploaded onto your own personal page at AP central for your exam. Accessibility to this site will be available beginning around the end of January/beginning of February. You should be prepared to load 12 completed works of art at this time.

TEACHER REFERENCES / RESOURCES:

- AP Central website: www.apcentral.collegeboard.com
- Drawing Projects, Blackdog Publishing
- Launching the Imagination, McGraw Hill
- Experimental Drawing, by Robert Kaupelis

REQUIRED SUPPLIES:

All supplies will be provided for class work, but it is impossible to loan out supplies for art production out of class. Therefore, students might consider getting some of their own personal supplies to use at home, especially over breaks and when working on their concentration. Every Thursday, after school, there will be an Open Studio time from 2:00 – 3:30, along with other days scheduled throughout the school year. Students are welcome to work on their art using school materials and equipment during this time. A basic set of materials is recommended to address out of class production. This includes:

- A hard case portfolio
- A large drawing board
- Sketchbook: 4 x 5 inch or slightly larger sketchbook with grey or brown paper (you need to be able to carry this with you at all times, that is why a smaller size is recommended)
- An AP notebook (3 ring binder and a box of plastic sleeves to insert all written work.) This is where you can print out specific portfolio information and handouts from the AP CENTRAL website and place it in your binder. Students will use this binder as their textbook for this course.
- A variety of drawing pencils (H,HB, B, and ebony)
- Hard white, gummed, and kneaded erasers
- 36 or more set of Prismacolor colored pencils or Blick Studio pencils
- Access to digital camera and a flash drive to take images for slides, etc.
- Ultra-fine point sharpies or micron pens
- A variety of fine tipped paint brushes

PLEASE REVIEW THE SYLLABUS AND THEN FILL OUT THE INFORMATION BELOW AND RETURN TO MRS. GRAHAM NO LATER THAN TUESDAY, SEPTEMBER 6th.

I _____ (printed student name) have read and understand the expectations and consequences set forth for Mrs. Graham's classroom as stated on the syllabus. (posted on School Messenger)

Student Signature: _____ Date: _____

Student Email address: _____

I _____ (printed parent/guardian name), have read and understand the expectations and consequences set forth for Mrs. Graham's classroom as stated on the syllabus that is posted on School Messenger. In addition, I am aware of the online support I have for assisting with the success of my child using e-mail, School Messenger, and Parent Portal.

Parent Signature: _____ Date: _____

Parent email address: _____

Parent work phone: _____ Parent Cell phone: _____

Parents, what is the most efficient means of contacting you? (circle one) E-mail work phone cell phone

My child and I are able to access School Messenger as well as parent portal from our home computer. YES or NO