

Overview of Advanced Placement Studio Art Drawing Course

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This course overview outlines the course requirements for Advanced Placement studio art. It is expected that students electing this course will already have had two years of art in high school and will have begun to think about taking AP in their junior year. Students also must keep in mind that AP will require a considerable amount of work outside of regularly scheduled class time; the ability to work independently and meet deadlines will be crucial for success in the course. Students will be required to create and submit all three sections of the AP portfolio- **concentration, breadth** and **quality**. Each section must meet the guidelines outlined in the AP poster.

CONCENTRATION

The concentration consists of an independent body of work that explores a topic in depth. Students should plan to complete *at least* 12 pieces. The idea for the concentration may evolve during the process of creating each piece, and students will be asked to write about how their ideas develop as work is collected throughout the year. Through sketch book exploration, critiques and discussions with the teacher, students will select an idea early on in the school year that they begin to explore in independent work.

Time Line for Concentration

During the end of school in the year prior to enrollment in AP, students meet with the teacher to gain an overview of the AP course and register on the college board AP course web site. Students are expected to begin to look at sample portfolios and think about their concentration topic over the summer. Their first assignment is to come to school in September with at least one piece related to their idea. Students will be encouraged to set up a space at home so that they may continue to work on their concentration outside of school.

In the fall semester, students will have deadlines to submit pieces for their concentration every few weeks for class critiques. In this way, they receive constant feedback as they develop work outside of class. Before Christmas break, students will have made the first 7 pieces of their concentration. Students have until the first week of January to re-work any problematic pieces and/or incorporate suggestions and ideas received in critiques that they feel would strengthen their work. This allows for reflection and continued re-working of ideas within a supportive environment.

Early Jan: REVIEW OF PIECES 1-7. Pieces may be re-worked and re-submitted for review; this is to help prepare students for the mid-term exam. Students also write about how their idea has evolved and how this is shown in their work.

Mid-Term The exam consists of presenting pieces **1 – 9** of the concentration in a class critique.

By **mid-March** students present pieces **10 – 12** of their concentration. Students will begin to make appointments for slides to be taken of their work and have time to re-work pieces in order to strengthen their concentration.

BREADTH

The **breadth** section consists of 12 pieces that highlight a variety of approaches to drawing. Work might include a variety of media, techniques, subject matter and supports. To help generate ideas students are encouraged to explore the following through **observational** and **imaginative** works:

Content (subjects you might consider)	Technique (how you focus on the subject)	Media (art supplies and supports you might use)
<p>Elements from nature Shells, stones, leaves, hair, fur, water, sand, seeds, animals, plants, trees, natural light etc.</p> <p>Figure Portraits, figure groupings, self portraits, anatomy studies of hands, feet, ears, etc.</p>	<p>Line/mark Hatch marks, cross hatch marks, contour lines expressive lines/marks, weighted lines/marks etc.</p>	<p>Dry Media Pencil, charcoal, vine charcoal, charcoal pencil, conte, pastel, colored pencil, oil sticks etc.</p>
<p>Man-made objects Objects from different parts of your home including kitchen, bathroom, etc., cleaning supplies, furnishings etc., fabrics, patterns etc.</p> <p>Personal objects- think of things you associate with yourself or others</p>	<p>Form chiaroscuro, stylized rendering, graphic rendering, gesture, abstraction, etc.</p>	<p>Wet Media Ink, ink wash, water color, acrylic, oil, tempera etc.</p>
<p>Exteriors/Interiors Cityscapes, architectural forms, local street scenes, view with horizon, rooms in home or school, etc.</p>	<p>Space Linear perspective, atmospheric perspective, aerial perspective, dramatic scale change to suggest space, overlapping objects, etc.</p>	<p>Grounds for dry media Paper, board, Bristol board, brown paper, pastel papers in assorted colors, etc.</p>
<p>Ideas: inspiration from writing, politics, emotions, dreams, fears, etc.</p>	<p>Point of View Very zoomed in or out view Distorted View: i.e. from curving reflective surface such as a shiny dish or spoon Very high or low vantage point View through something (frames, doorways, veils, etc.</p>	<p>Grounds for wet media Heavy weight papers, water color paper, gessoed board, canvas board, stretched canvas etc.</p>

COURSE UNITS

The following units will be covered in class; the aim of the projects is to further push students' drawing skills while exposing them to a variety of media and approaches. Special emphasis is placed on the quality of the work, the concept and the composition. These pieces may be used for the breadth section of the portfolio, or may be worked into the concentration topics students are developing.

AP TIME LINE	Class AP Units (State standards 9.1 A, B, C, H, 9.3 A, F, 9.4)	Related projects
First Semester Concentration: Present pieces 1-9 Breadth: class assignments address various topics Quality: on going; complete 5 quality pieces (can be pulled from breadth and/or concentration)	sighting angles, comparison measurements	Angled-object still life (boxes, furniture etc.)
	Observational Perspective	Hall way drawings using hatch marks and colored pencil
	Weighted line	Converting section of perspective drawing into linoleum print
	Chiaroscuro	Cross contour fabric study
	Concentration pieces 1-9 (underway through out semester)	Tonal ground observational still life individual
Second Semester Concentration: resolve pieces 1-12 Breadth: examine breadth chart and determine what needs to be done to have 12 pieces Quality: on going; select 5 pieces to submit	Figure Study	Ink drawings from observed model
	Color Study	Individual projects (may be from class still life or other choice of subject)
	Figure abstraction	Choice of media
	Water color	Still life set ups
	Landscape	choice media
Work to supplement breadth section of portfolio	Determined on individual basis, using Breadth handout as guide	
Art Exhibit	Student run exhibit	Students will each hang a body of work in designated areas and provide written explanation for end-of-year show

QUALITY

The quality section of the exam consists of five actual pieces not to exceed 18 x 24" that will be sent for review. These pieces may be derived from class assignments or independent work students undertake. Students will meet with the teacher to discuss which pieces are exceptional in their use of materials as an expressive tool and their ability to synthesize the elements of the work into strong compositions.

GRADING

It is recognized that a substantial amount of work for the AP course is student-directed. Therefore, students receive many opportunities for feedback from the instructor and their peers. Students are strongly encouraged to see their peers as part of their support system as they work on their portfolios. Additionally, project rubrics help students evaluate their work against specific criteria addressed in given assignments. Students may be encouraged to re-work problematic pieces so that they can be re-submitted as part of the total work presented in their concentration.

ARTIST SOURCES

Through discussions with the teacher, students receive suggestions of various artists to investigate based on the direction of their work. Students research artists on the internet and browse through art books in the class or library. Students are also strongly encouraged to visit area art exhibits, galleries and other art venues. Students are reminded, however, to avoid duplication or use of existing published or copyrighted images without significantly altering the original content.

Students' grades are broken down into the following categories:

Quality of Work (20%) How visually strong is the work? How well are issues related to craftsmanship and composition addressed?

Evidence of Idea Development (20%) How evident is a clear and consistent idea presented in the work? Does work show idea development (for concentration)? How clearly does work reflect concept presented in class (for class assignments)?

Progress shown (20%) Is substantial progress being made by given deadlines to develop a body of work to be submitted for the AP exam?

Daily Studio Grade (30%) How productive is student and how well do they contribute to a well-functioning studio environment through their participation and maintenance of the studio and supplies?

Sketchbook (10%) Does student use sketchbook as a way to explore, experiment and develop ideas?

REFERENCES

1. *Drawing on the Right Side of the Brain*, Betty Edwards 1989
2. *Drawing From Observation*, Brian Curtis 2002
3. *Keys To Drawing*, Bert Dodson
4. Johannes Itten's Color Star
5. *Gardner's Art Through the Ages*
6. *The Art of Responsive Drawing*, Nathan Goldstein 1977

College Preparation

Students are encouraged to think about college options and discuss their ideas with the teacher in the fall; art school representatives come to present their programs and review student portfolios. On-going discussions and suggestions are integrated into the course.