

# *Drawing, 2-D Design, and 3-D Design*

## *Course Description:*

### **All**

The AP Program offers three portfolios: Drawing, 2-D Design, and 3-D Design. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods).

Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the concentration section. In the breadth section, the student is asked to demonstrate a serious grounding in visual principles and material techniques. The quality section permits the student to select the works that best exhibit a synthesis of form, technique, and content.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. Students will submit this body of work to the College Board for grading and possible college credit.

The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

## *Artistic Integrity:*

During the first week of class, we will discuss artistic integrity and review both the AP poster and the Course Description. As AP Studio students, you are expected to create your own personal imagery. If published photographs or the works of other artists are used, they should be in the service of a larger personal vision; you must show substantial and significant development beyond simple duplication. Plagiarism, using an image (even in another medium) that was made by someone else, is unethical and will not be tolerated in this class.

## *Portfolio Development:*

### **All**

Students will develop mastery of concept, composition, and evaluation of their personal ideas and themes. Students will also understand that artmaking is an ongoing process that uses informed

and critical decision making to determine outcomes to problems. Students are expected to develop a comprehensive portfolio that addresses each of these in a personal way.

### **Drawing Portfolio:**

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

## *Expectations:*

### **All**

The process of developing a portfolio requires a great deal of time and effort; regular class sessions are not adequate 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 highly recommended for successful completion of the portfolio.

Students will use "idea-generation" and focused attention as they consciously form and relate ideas. They will capture and relate ideas from their "mind's eye" and construct and graphically translate these into graphic forms of communication (2-D Design/Drawing) or three-dimensional forms of communication (3-D Design). Forming and relating these ideas students will personally develop creative, innovative works. Students will use a variety of concepts and approaches with techniques and mediums as they demonstrate work with an idea, concept or abstraction formed and existing in their mind.

Homework, maintaining a Visual Journal, and work outside the classroom and beyond scheduled periods is used throughout the course. Students may receive specific assignments or be asked to

spend time working on an in-class assignment at home. They should be prepared to spend 4 to 6 hours a week outside of class on their work.

*General Sketchbook Guidelines– Sketchbooks will be used for planning works of art, particularly brainstorming exercises. Make notes and sketches or ideas, collect images that appeal to you, experiment with techniques. Draw every day. Do not make “perfect” drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do. Always finish what you start no matter how much you do not like it. **Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You do not need negative feedback when you are trying out new ideas or experimenting. Your sketchbook is a place for risk taking. Do not invite criticism unless you are confident it will not derail your free spirit.***

Critiques – The majority of class time is spent on artmaking, however 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 strength and weakness in their own work and provide feedback on ways to further develop their individual and unique drawings and compositions. These conversations will additionally help the student discover ongoing ways to improve their artmaking.

Over the course of the class, periodically, group critiques will be held for all three portfolio groups at one time. Aside from the obvious benefit of community building in the classroom, this creates an opportunity for students to have their work by peers who have not been following their progress as closely as those within the same portfolio group.

### **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.

### **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 effectively
- Understand how art elements and design principles communicate content
- Increase awareness of the creative process
- Increase knowledge of art tools and materials
- Pursue the artmaking process with a passion – be fearless

## *Goals of the AP Studio Course*

### All

- Encourage creativity while demonstrating an understanding of design principles as applied to a 2 dimensional or 3 dimensional surface
- Emphasis on making art in a critical and informed environment that involves critical decision making and will promote critical thinking
- To develop technical versatility and skills while using the visual elements of art and the principles of design in a successful composition
- To help students understand what artistic integrity is and what and how images can be used. To help students understand the use of published photographs, images, and/or artist works and when it is or is not considered plagiarism.
- For the student to be able to show mastery in concept, composition, and execution in various media.

## *Content and Skills*

### All

- Students will produce a portfolio of college level works that demonstrate mastery in concept, composition, and execution through the successful master of the elements of art and the principles of design.
- Students will explore ideas through creative planning, practice, and experimentation with new techniques, processes, and media.
- Through experimentation students will be able to select the compositional elements that best suit their interests, skills, and abilities and effectively execute their works of art based on these structures.
- Visual Journals and Altered Books will be utilized to foster planning and encourage higher level thought processes, as well as, serve as a record of ideas, personal reflection, and project development over time.
- Students will be exposed to a variety of works throughout history, representing significant movements, styles, themes, and artists.
- Students will research artists to gain a deeper understanding of varied approaches and techniques and techniques used throughout history to create works of art, and will use this knowledge to create effective and successful works of art.
- Students will increase their visual art vocabulary by studying theories in art and participating in research, critiques, and peer sharing.
- Critical thinking, communication skills, vocabulary, understanding of processes, personal growth and development, and improved conceptualization and mastery of techniques in artmaking will result from peer critiques and one-on-one critiques with the instructor.

## *Assessment and Evaluation*

### **All**

Grading uses the evaluation rubrics as established by the College Board with emphasis on quality of concept, composition, and artisanship.

### **Portfolio Development (75 %)**

- Class work / Projects
- Visual Journal – Practice sketches, notes and designs for compositions, brainstorming themes and reflections

- Finishing work on time according to established deadlines

**Lab Conduct/Participation/Quizzes/Tests (25 %)**

- Regular class attendance
- Participation in individual and group critiques
- Use of class and open studio time
- Attention to lectures, directions, and demonstrations

**Formative Assessments** – Include but are not limited to homework, classwork, practice tests, rough drafts, and selection of projects/research papers/presentations.

**Summative Assessments** – Include but are not limited to Unit tests, final projects, final essays, final research papers, and final presentations.

## *Supplies*

**All**

Most of the supplies and equipment will be supplied by the school but the following supplies must be purchased by each student:

- Visual Journal
- Project specific materials not available from the school

**2-D and Drawing Portfolios:**

- Set of Drawing Pencils
- Set of Drawing Pens
- A portfolio
- Set of basic paint brushes

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

## *Course Outline and Schedule:*

Students will primarily be working on the Breadth section of the portfolio during the first and second grading period. A variety of approaches and concepts will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the third and fourth grading periods. Each student will develop a cohesive body of work for the Concentration section, which is a planned, sustained investigation of a visual idea. Each student will present to the class and teacher an action plan for the development and completion of their investigation.

### **Assignments and Assessments**

The Breadth section of the portfolio will be teacher directed based on student interests to ensure students engage with a range of elements of art and principles of design. The Concentration section will be student focused with teacher guidance and facilitation to ensure that students explore a variety of design processes and techniques, and compositional and aesthetic concepts.

### **Mastery Mondays**

Students will participate in mini-skill and/or technique workshops within the Monday class period to learn and practice new skills and/or techniques needed to effectively and artistically design, create, and produce mastery level studio works of art for AP Studio Art projects. Students will interact with peers, community artists, and the instructor during these class periods. Peer teaching will occur in an effort to raise student consciousness in the importance of learning new skills and or techniques in studio art.

Suggestions and examples of breadth projects in the Drawing Portfolio:

- Self-portrait
- Still Life
- Gesture Drawing
- One-point perspective
- Landscape glass and reflective objects

- Idea of isolation
- Distorted interiors
- Illustration of self-generated places
- Visual puns
- Bird's-eye views of various objects
- Composition based on specific art period or style
- Anatomical drawings
- Monochromatic composition
- Pieces based on one specific element
- Piece based on one specific principle
- Composition based on psychological theories
- Composition based on human emotions
- Composition based on capturing everyday moments

Examples of possible concentrations in the Drawing Portfolio:

- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Series based on an element or the use of an element in a composition
- Series based on interaction on groups of people
- Series based on age
- Series based on light



- Series based on the combination of the human figure and the addition of contrasting elements
- Illustrations based on historical events or artistic periods
- Illustrations based on childhood memories

Suggestions and examples of breadth projects in the 2D Design Portfolio:

- Self-portraits (traditional)
- Landscapes
- Interiors
- Distorted interiors
- Illustration of self-generated places
- Visual puns
- Bird's-eye views of various objects
- Composition based on specific art period or style
- Anatomical drawings
- Monochromatic composition
- Pieces based on one specific element
- Piece based on one specific principle
- Composition based on psychological theories
- Composition based on human emotions
- Composition based on capturing everyday moments
- Cubist self-portrait
- Multimedia composition

Examples of possible concentrations in the 2-D Design Portfolio:

- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Series based on an element or the use of an element in a composition
- Series based on interaction on groups of people
- Series based on age
- Series based on light
- Series based on the combination of the human figure and the addition of contrasting elements
- Illustrations based on historical events or artistic periods
- Illustrations based on childhood memories

Suggestions and examples of breadth projects in the 3D Design Portfolio:

- Artist-inspired sculpture
- Organic form
- Geometric form
- Found object sculpture
- Cubist self-portrait
- Object cast in a raw material
- Hand-built clay vessels
- Series of evolving forms
- Wire figure
- Surreal object

- Interactive sculpture
- Sculpture based on an element
- Indoor installation
- Outdoor installation
- Multimedia sculpture
- Sculpture based on human emotion

Examples of possible concentrations in the 3-D Design Portfolio:

- Series based on kinetic sculptures
- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Collection of functional wheel thrown vessels
- Collection of non-functional wheel thrown vessels
- Collection of three-dimensional portraits
- Collection of figures based on contemporary art
- Series of interactive environments

Some assignments will be created that may address similar design concepts or themes that can be executed by each portfolio group to meet the requirements of their specific portfolio. For example, if all students 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 from wire or other linear materials.

Mandatory critiques will be scheduled on a weekly basis alternating individual and group each week.

- Drawing – Wednesday

- 2-D Design – Thursday
- 3-D Design – Friday

Students will be responsible for having their work “critique” ready at the beginning of class on their specified day, following the critique the work will be turned in for evaluation.

Students should plan to work on more than one project at a time and to complete projects at a rate of approximately 1.5 – 2 per week. This schedule will allow adequate time for projects that need re-working to be completed in order to fulfill the requirements of the AP Portfolio.

## *Resource Texts:*

Arnason, H H, and Marla Prather. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. New York: Harry N. Abrams, Inc, 1998.

Brommer, Gerald F. *Discovering Art History*. Worcester, Massachusetts: Davis Publications, Inc. Fourth Edition. 2006.

Brommer, Gerald F. and Kinne, Nancy K. *Exploring Painting*. Worcester, Massachusetts: Davis Publications, Inc. Third Edition. 2003.

Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. London: Laurence King, 2000.

Kleiner, Fred S, and Helen Gardner. *Gardner's Art Through the Ages: A Global History*. Boston, MA: Thomson/Wadsworth, 2009.

Mackey, Maureen. *Experience Clay*. Woodland Hills, California: Gencoe/McGraw-Hill. First Edition. 2003.

Mittler, Ph.D., Gene A. *Art in Focus*. Woodland Hills, California: Gencoe/McGraw-Hill. Fifth Edition. 2006.

Mittler, Gene A. and Howze, James D. *Creating and Understanding Drawings*. Woodland Hills, California: Gencoe/McGraw-Hill. Third Edition. 2001.

Nelson, Glenn C. *Ceramics; a Potter's Handbook*. New York: Holt, Rinehart and Winston, 1971.

Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Boston: Houghton Mifflin company, 1941.

Rose, Ted and Mahan-Cox, Sallye. *Discovering Drawing*. Worcester, Massachusetts: Davis Publications, Inc. Second Edition. 2007.

Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. New York: Free Press, 1990.

Williams, Arthur. *Beginning Sculpture*. Woodland Hills, California: Gencoe/McGraw-Hill. First Edition. 2005.

## Course Overview

### Week 1:

- Hand in Summer Assignments; Introduction to Mastery Monday; Introduction to AP – AP Welcome letter and class expectations; C3 Syndrome Behavior contract; AP syllabi; AP Portfolio Grading and grace period; handling materials and tools in the classroom; sketchbook and/or altered book assignments; supply list; and Q&A. Go over grading and evaluation rubric; plagiarism; look at the poster examples; discuss breadth, concentration, and quality. Critique summer studio assignments. Intro to mark making and what it is: light, dark, thin, thick, etc.; intro to mark making tools: premade, handmade, and organic.
- Studio #1, “Still life drawing in a Textual Context,” with contours in pencil. Torn or cut edged papers will be assembled to create a whole using various papers and textures on which the still life will be drawn. Choose a style in which to execute the drawing: Imitationalism, Formalism or Emotionalism. Artists and works will be observed and discussed along with a short review of the elements and principles of art.
- Write your philosophy of art (HW); sketchbook and/or altered book check (HW contour of the top, middle, or bottom of your closet)
- Pop quiz on poster; create value scale; begin shading with selected medium; choice of pencil, conté crayon, or charcoal. Shade according to value scale, medium, and style.
- Work to complete still life; Explain critique process for each individual discussions with teacher. Studio #1 Still life DUE.

### Week 2:

- sketchbook and/or altered book check (HW shading of the top, middle, or bottom of your closet), outline of possible Concentration (HW); pieces DUE; outline of possible Breadth pieces DUE (HW);
- Studio #2, “A knot is not a knot,” (fabric changing in the room), with contours in pencil; select color scheme. Choose an artist on which to develop a more personal

- style experience through the use of medium. Student will research artist and work.
- Select color scheme; create value scale; intro to mark making: light, dark, thin, thick, etc.; begin shading with selected medium; choice of prisma color pencil or oil pastel.
- Shade according to color scheme, value scale and medium with an emphasis on a more personal style of artwork.

#### Week 3

- sketchbook and/or altered book check (HW contour of an abstraction of a landscape, cityscape, or countryside); rough draft of final outline for Concentration and Breadth projects DUE (HW);
- "A knot is a knot" - Continue shading in color with an emphasis on developing student's personal voice through the chosen medium incorporating a more personal style.
- Introduce "Breadth and Concentration Basics" and "AiMS" (AiMS: artist, media, subject), "A knot is not a knot" DUE

#### Week 4:

- sketchbook and/or altered book check (HW shading of an abstraction of a landscape, cityscape, or countryside); Final outline of Concentration and Breadth projects DUE (HW); Studio #3 Breadth project - AiMS; Students choose subject; teacher chooses artist, style, and medium: Rauschenberg, Gilliam, and/or Johns, and watercolor wash with tempera or acrylic; draw contour drawing for color blocking; Artists' style and works will be observed and discussed.
- Studio #3; select color scheme; create value scale; create water color sketch of subject; group critique
- Studio #3; Paint subject with tempera and/or acrylic

#### Week 5:

- sketchbook and/or altered book check (HW contour of three textural objects; variety) Studio #3 Breadth & #1 Concentration (HW) from sketchbook and/or altered book DUE
- sketchbook and/or altered book check (HW contour and shading of three textural objects; variety)

- Studio #4 Breadth project– AiMS; Students choose subject matter and artist/style; teacher chooses medium: pen and ink with ink washes and permanent marker; student will research artist and style of work. select color scheme; create value scale; create ink wash of subject in the style of artist chosen; group critique
- Studio #4; work using layers of ink, pen and ink, and permanent markers

Week 6:

- sketchbook and/or altered book check (HW contour of a corner from your kitchen or bathroom; must include both fabric and hard edged objects); must include both fabric and hard edged objects)
- Studio #4 Breadth & #2 Concentration (HW) from sketchbook and/or altered book DUE
  - sketchbook and/or altered book check (HW shading of a corner from your kitchen or bathroom)
  - Studio #5 Breadth project– AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.

Week 7:

- sketchbook and/or altered book check (HW contour of an object that is personal to you with an explanation);
- Studio #5 & Breadth & #3 Concentration (HW) from sketchbook and/or altered book DUE
  - sketchbook and/or altered book check (HW shading of an object that is personal to you with rationale);
  - Studio #6 Breadth project– AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.

Week 8:

- Mastery Monday; sketchbook and/or altered book check (HW contour of your subject choice)

- Studio #6 Breadth & #4 Concentration (HW) from sketchbook and/or altered book DUE
- sketchbook/ altered book check (HW shading of your subject choice);
- Studio #7 Breadth project-AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.

Week 9:

- sketchbook and/or altered book check (HW contour of unusual objects: bones, torn paper products, or kitchen tools)
- sketchbook and/or altered book check (HW contour of bicycle, motorcycle, or other machine on three pieces of matt board)
- Studio #7 Breadth, sketchbook and/or altered book check (HW shading of unusual objects: bones, torn paper products, or kitchen tools), & #5 Concentration (HW) from sketchbook and/or altered book DUE
- Studio #8 Breadth project-AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; group critique.

Week 10:

- sketchbook/ altered book check (HW shading of bicycle, motorcycle, or other machine on three pieces of matt board); Studio #8 Breadth & #6 Concentration (HW) from sketchbook and/or altered book DUE
- sketchbook and/or altered book check (HW contour of overlapping jewelry and feathers with a blurred edge – 5 objects)
- Studio #9 Breadth project-AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.



- sketchbook and/or altered book check (HW shading of overlapping jewelry and feathers with a blurred edge – 5 objects );Studio #9 Breadth & #7 Concentration (HW) from sketchbook and/or altered book DUE

Week 11:

- sketchbook and/or altered book check (HW contour of what's in your drawer; unusual layout via use of a view finder)
- Studio #10 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- sketchbook and/or altered book check (HW shading of what's in your drawer; unusual layout via use of a view finder);Studio #10 Breadth & #8 Concentration (HW) from sketchbook and/or altered book DUE

Week 12:

- sketchbook and/or altered book check (HW sketches)
- Studio #11 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work. Digital submission website overview (Directions for setting up student accounts, school code and teacher pass key given to students.)
- sketchbook and/or altered book check (HW sketches); Set-up of Digital submission Web Access due
- Studio #11; group critique & discussion of how to take digital photographs
- Studio #11; students take photographs of artwork thus far
- Studio #11; Individual discussions with teacher
- Studio #11 Breadth & #9 Concentration (HW) from sketchbook and/or altered book DUE; take picture of work and upload to Digital submission Web Access
- sketchbook and/or altered book check (HW sketches); Photographs uploaded to Digital submission Web Access due
- Studio #12 – Breadth Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.

- sketchbook and/or altered book check (HW sketches); Studio #12 Studio #12 Breadth & #10 Concentration (HW) project from sketchbook and/or altered book DUE; take picture of work and upload to Digital submission Web Access

Week 13:

- sketchbook and/or altered book check (HW sketches)
- Studio #13 Quality project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- sketchbook and/or altered book check (HW sketches); Studio # 13 Quality project & #11 Concentration (HW) project - sketchbook and/or altered book DUE; take picture of work and upload to Digital submission Web Access
- sketchbook and/or altered book check (HW sketches)
- Studio #14 Quality project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- sketchbook and/or altered book check (HW sketches); Studio #14 Quality & #12 Concentration (HW) project from sketchbook and/or altered book DUE; take picture of work and upload to Digital submission Web Access

Week 14:

- sketchbook and/or altered book check (HW sketches)
- Studio #15 Quality project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- sketchbook and/or altered book check (HW sketches); Studio #15 Studio #3 & #4 Quality (#4 HW) projects DUE; take picture of work and upload to Digital submission Web Access
- sketchbook and/or altered book check (HW sketches)

- Studio #16 Qualityproject -AiMS; Students choose subjectmatter, artist/style, and medium; student willresearch artistand style of work.
- Studio #16 & #6\* Quality (\*#6 or finish #1 -#5 HW) projects DUE; take picture of work and upload to Digitalsubmission Web Access
- sketchbook/ altered book check; Individualdiscussions and group critique: Critique all works as a whole inQuality, Breadth, & Concentration sections of AP portfolio.
- Make any finishing touches on AP portfolio work.
- Finishing touches.
- Write commentaries for Concentration pieces.
- Matt work if needed, photograph any work not photographed, and upload to Digital submission Web Access
- Digital submission on Web Access due
- Begin assembling of physical AP Portfolio.
- Finish assembling physical AP Portfolio and deliver.
- Start college portfolio PPT presentations of complete portfolio with statements on disc for final grade.
- Plan AP Art Exhibit
- Create invitations and plan food; Continue work on college portfolio PPT presentations of complete portfolio with statements on disc for final grade.
- Matt work
- Tag work - sketchbook/ altered book check; Individual discussions/ group critique

Week 15:

- Hang work and photograph show
- Host show

- Finish compiling and organizing college portfolio;Finalize college portfolioPPT
- Turn in college portfolioPPT for finalgrade.
  - sketchbook/ altered book check; Individual discussions/group critique; Studio class project #1; student choice of subject matter; artist/style, and medium
  - sketchbook/ altered book check; Individual discussions/group critique
  - Studio class project #1 DUE

Week 16:

- sketchbook/ altered book check; Individual discussions/group critique;
- Studio class project #2; student choice of subject matter; artist/style, and medium
- sketchbook/ altered book check; Individual discussions/group critique; Studio class project #2 DUE