

AP Studio Art: Drawing, 2D, and 3-D Syllabus

Fairfield Ludlowe High School offers the AP Studio Art course as a year long two period course. In addition to the regular scheduled class time, the AP students may work in the art studio during lunch or free periods. Additional time may be scheduled with the teacher after school on an as needed basis. AP Studio Art is comprised of three distinct portfolios; AP Drawing, AP 2-D Design and AP 3-D Design. Each of these portfolios has their own overarching requirements. All information and guidelines for scoring the AP Studio Exams may be found on line. apcentral.collegeboard.com/apc/.../ap12_studio_art_scoring_guidelines.pdf. The students are encouraged to find their own voice and to celebrate their unique style through problem solving and art-making. Various techniques and methods are employed in order to achieve success.

Due to the number of art works needed to complete the AP Portfolios (24 individual works for 2-D Design and Drawing Portfolios, and 20 individual works for 3 D-Design Portfolios) The Art Department devised the following prerequisite: Advanced Drawing and Painting I and II for the Drawing and 2-D Portfolios, or sculpture/advanced sculpture or pottery for the 3-D Portfolio.

Course Description:

1. Each June there is a mandatory meeting for all perspective students. At this meeting the course expectations are fully explained. Each student is given a packet containing information pertaining to the summer assignment, issues of artistic integrity, work ethic. The expectation that students will have to work outside of the regular scheduled class time is fully explained. Students leave with the clear understanding that they will be working over summer (4 projects – one finish every 2 weeks; as well as some weekends , holiday breaks and vacations) The making of art always takes longer than expected.
2. In September the class meets to discuss the 3-part sequence of each portfolio: Quality, Concentration, and Breadth. Each student is then given an AP Portfolio poster with the latest requirements listed on the back. Portfolio development is discussed as an ongoing process; it is a journey of development and advancement. The students are expected to continue to advance their critical thinking skills and artistic techniques. Digital photos of all artwork are taken on an ongoing basis. All images are stored under the student's name on the art drive. In addition to

using these images for the AP Portfolios, they are also used as part of the student's applications to the colleges of their choice.

3. Section I: Quality

This section consists of 5 actual works no larger than 18" x 24" or smaller than 8" x 10" matted (3-D portfolio – 5 actual works/10 slides/two views of each) that demonstrate excellence and mastery in original artwork from either the students Breadth or Concentration. It is intended to show the very best work the student has achieved in the course.

4. Section II: Concentration

An in-depth exploration into an artistic concern, which is of interest to the student. Each student needs to develop his or her ideas and reasons for this exploration. Past student work and professional artist's work are used to help demonstrate this idea. A concentration is a group of work united by a concept or theme not a group of work related by media. More than one medium may be used to execute a concentration. The students are required to write down their initial ideas in their sketchbooks. The concept of the role of the initial idea as a starting point only is emphasized. The journey may change as the concentration proceeds. The students need to create 12 works of art that show mastery around a unifying theme. Up to 2 details may be used. However these details need to exhibit something important in the work that might be missed when viewing the entire image.

5. Section III: Breadth

An exploration of a variety of concepts and media help demonstrate the technical, conceptual and problem solving ability of the individual student, (12 unrelated works for the 2-D and Drawing Portfolios and 8 unrelated works/two views of each for the 3-D Portfolio). Students must understand that at no time may the same works appear in both the Breadth and Concentration sections. This section is intended as a celebration of what the student is capable of doing.

6. Copyright and Originality

All artists use sources to help them create original artworks. The students are introduced to the concept of multiple sources. If they use a published source, the end result must be substantially altered in such a way as to go beyond mere duplication. Duplication is an infringement of the other artist's copyright, against the law and a matter of artistic integrity.

7. Critiques and Displays

Students are expected to participate in individual and class critiques. At the completion of each project students are asked to gather and assess the progress and solution to the specific question at hand. The students will also receive individual critiques involving specific works and their

progress as a whole. This is intended to assist the student in their development as an artist. It is expected that the students will use the vocabulary of art during these critiques.

The students are taught how to properly mat and frame works of art.

8. Grading

The class uses the grading rubrics established by the College Board. The rubrics can be found on the AP College Board web site. apcentral.collegeboard.com/apc/.../ap12_studio_art_scoring_guidelines.pdf

Use of these rubrics familiarizes the students with grading expectations and criteria.

9. In September we have Parents' Night. This special evening is designed to inform parents. We discuss the three parts of the AP Portfolio Process (Quality, Concentration and Breadth), and exhibit the work of past students, allowing for all questions the parent's may have to be answered. We discuss the difference between a College Portfolio and the AP Portfolio and where these two portfolios overlap. Once again work ethic and copyright infringement are noted. The purpose of this meeting is to gain the support of our parents, which is very helpful for our students.

10. First Quarter—September, October, November

Each student's body of work created in the related prerequisite course will be evaluated. A series of teacher-initiated assignments will be presented. The purpose of these assignments will be to further the student's range of experiences and to develop the level of creativity and problem solving skills. The students are encouraged to use the media of their choice to solve the artistic question at hand. They must also choose the appropriate size and dimension related to their media choice. In addition the student's body of work is assessed for any missing experiences that might be essential to a comprehensive college portfolio presentation. It is expected that students will continue to develop mastery in a variety of media and techniques, display confident use of the elements and principals of design, and develop their artistic voice. Most of the work completed during this quarter will become part of the Breadth Section. It is possible for one or two of the pieces to become seed pieces for the Concentration

11. Second Quarter—November, December, January

During this quarter the remaining Breadth pieces will be completed, however the main thrust of this quarter is the development of the Concentration. Considerable time will be devoted to the individual student's ideas and development. Critiques, both individual and group, are extremely important in keeping the student on track and advancing. The students go back and revisit their written statement about their

concentration. They update and revise it as needed. In addition all portfolio materials needed to apply to colleges are collected. The students; burn CDs; create original CD covers, stationary, and folders with student art work on the cover, to send to all their schools. The student is taught various ways to present their artwork in a professional manner.

12. Third Quarter–February, March, April

This term is devoted to the final preparations for the AP Portfolios. The final Concentration pieces are developed and photographed. Each student has several mentoring sessions in which the final Breadth, Quality and Concentration pieces are picked. Sometimes it is helpful to have the entire class offer feedback to an individual student who is still uncertain about their selections. Weak points are addressed and revised. It is important to pick a wide selection of work that demonstrates the full range of abilities of each student for their Breadth Section. In addition the Concentrations are laid out and assessed. It is imperative that each Concentration shows development of technique, risk taking, individual voice and a personal journey. The class discusses the criteria for a quality piece of art and how one is chosen. The Quality pieces are chosen and matted. All information and digital artwork is uploaded directly to the AP web site and submitted before the test date. Lastly, the students meet at the testing time to submit the portfolio.

13. Fourth Quarter–April, May, June

The AP Studio class is offered the opportunity to execute a group or individual mural somewhere in the school. In order to qualify for the mural project the art student must have an A- grade average for AP Studio Art. Since this project is considered Public Art, it is site specific, and the student must write up a proposal and present it to the Principal for approval. Once approved, it becomes the student's responsibility to finish the mural before finals. The mural is considered a highly prized parting gift from the student to the school. It is also the entire grade for fourth quarter.

Resources:

1. Drawing

Drawing a Contemporary Approach, Claudia Betti, Teel Sale, 5th ed., 2004, Wadsworth Thomson.

Drawing Space, Form, and Expression, Wayne Enstice, Melody Peters, 3rd ed., 2003, Pearson Education, Prentice Hall.

Experimental Drawing, Robert Kaupelis, 1980, Watson-Guptill Publications.

Magazines

Art on Paper
Art in America
Art Forum
Modern Painters
American Artist

2. 2-D Design

Color and Meaning Art, Science and Symbolism, John Gage, 1999, University of California Press

Design Basics, David A. Lauer, Stephen Pentak, 6th ed., 2005, Thompson Wadsworth.

Design, the art of, Cheryl Dangel Cullen, 2003, How Design Books.

Design Principles and Problems, Mary Pat Fisher, Paul Zelanski, 2nd ed., 1996, Thompson Wadsworth.

Design Synectics Stimulating Creativity in Design, Nicholas Roukes, 1988, Davis Publications.

3. 3-D Design

Sculpture in Paper, Nicholas Roukes, 1993, Davis Publishing.

Shaping Space, Mary Pat Fisher, Paul Zelanski, 2nd ed., 1995, Thompson Wadsworth.

Sculpture Technique Form Content, Arthur Williams, ed., 1995, Davis Publishing.

Magazines

Ceramic Monthly
Clay Times
Sculpture Magazine

4. In addition the Art Department has a library of resource books covering individual artists, techniques and methods, as well as Art History topics