

AP Studio Art: 2D Art and Design Syllabus

Welcome!

The AP Studio Art class is intended for highly motivated Junior and Senior students who are seriously interested in the study of art and design. AP course requirements are significantly more rigorous, and students should demonstrate commitment and accomplishment when enrolled. At least one year of Studio Art, as well as a high level of technical art skills, creativity, and inquiry are prerequisites to this course. During the year, the students will work in and out of class to produce a portfolio to meet the standards set up by the College Board. Students will be expected to complete at least one piece of quality artwork every one or two weeks, complete practice exercises, keep a comprehensive sketchbook, document their ongoing inquiry and thinking processes, and participate in critique sessions. Each student must have a sketchbook with them and be able to develop these sketchbooks as ongoing journals throughout the year. This course emphasizes making art as an ongoing process that involves the student in informed and critical decision making at all times, according to their own individual inquiry.

Students create a portfolio of work to demonstrate inquiry through art and design and development of materials, processes, and ideas over the course of a year. Portfolios include works of art and design, process documentation, and written information about the work presented. In May, students submit portfolios for evaluation based on specific criteria, which include skillful synthesis of materials, processes, and ideas and sustained investigation through practice, experimentation, and revision, guided by questions.

College Course Equivalent

The AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing courses are designed to be the equivalent of a one-semester, introductory college course in 2-D art and design, 3-D art and design, and drawing, respectively.

Instructional Goals

AP Art and Design courses should address the following learning outcomes: the ability to (1) conduct a sustained investigation through practice, experimentation, and revision, guided by questions; (2) skillfully synthesize materials, processes, and ideas; and (3) articulate, in writing, information about one's work.

Portfolio

Beginning in 2019-20, the AP Art and Design portfolios will each consist of two sections:

1. **Sustained Investigation** (60% of exam score)

For all portfolios, students will submit images and writing to document their inquiry-guided investigation through practice, experimentation, and revision:

- 15 digital images that include works of art and design and process documentation.

- Typed responses to prompts, providing information about the questions that guided their investigation and how they practiced, experimented, and revised, guided by their questions.
2. **Selected Works** (40% of exam score)
- For all portfolios, students will submit works of art and design and writing to demonstrate skillful synthesis of materials, processes, and ideas:
- For AP 2-D Art and Design and AP Drawing: 5 physical works or high-quality reproductions of physical works with written responses on paper describing the materials, processes, and ideas used.

Summer Assignment Instructions:

Students: You are to complete at least three artworks (suggestions on the next few pages) over the summer. It is also recommended that you be working in a personal sketchbook / visual journal / altered book. These pieces will be due at the beginning of the third week of school. Your outside work will constitute 50 percent 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 Sustained Investigation. Please return with a list of 10 potential ideas to be discussed with the class during the second week of school. The three pieces you create over the summer may be, but are not required to be part of your Sustained Investigation over the school year.

Each of the pieces needs to be done on a surface no larger than 18" x 24" and no smaller than 8" x 10". You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc.

The emphasis in the design 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 in the design studio. There is also a focus on the mastery of a variety of drawing methods.

You will develop mastery in concept, composition, and excellence of your work in 2-D Design, using the Elements of Art and the Principles of Design. You will develop mastery in concept, composition, as well as execution of 2-D 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 ideation and solutions to your problems.

List of possible assignments (at least 3 pieces, size 8x10 to 18x24) to be completed over the Summer - you may come up with your own as well:

- Do a portrait, self-portrait, landscape, or still life in the style of another artist in which formal aspects of design are emphasized—such as Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Post-impressionism, and so on. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.
- Do a self-portrait, or several different ones, that expresses a specific mood/ emotion—for example, anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.
- Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—such as a wet medium, a dry medium, and some collage element.
- Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).
- Do a drawing of a futuristic cityscape—for example, Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
- Divide a page, canvas, board—i.e., the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
- Do a graphite drawing of a still-life arrangement that consists of reflective objects—your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects.
- Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, your car. Use your imagination!
- Do a drawing of your worldly treasures arranged in an interesting still-life composition. • Do a drawing of your worldly treasures as they come to life—animate them.
- Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
- Do a color rendering of a still-life arrangement consisting of your family members' shoes—try to convey some “sense” of each of your individual family member's distinct personalities in your piece.
- Do an Ink-wash drawing of the human figure in action and motion, building up values and accenting with varied values of ink line with pen and sticks.
- Do a Prismacolor pencil and sticks drawings, building up values, shading, modeling of your reflected image and its surrounding environment, found in a reflective metal or glass object or series of objects, such as musical instruments, tea set, Christmas-tree balls, glass objects, and the like.
- Create an analogous color-scheme painting with acrylic or oil paints, brushes, and painting knives of the interior of a section of your personal space/environment/special place. Include directional lighting, contrast of value for emphasis and focal point. Consider the rule of thirds as you compose your page.

- Using oil sticks and oil pastels and graphite pencils of varying hardness, develop a composition exploring proportion/scale, figure/ground relationships that are articulated through mass, volume, color/light, form, plane, line, and texture; interior and exteriors.
- Using powdered graphite, white Conté crayon, or pencil, as well as directional lighting, solve your visual problems: a. still-life with directional lighting; b. portrait of a family member reflected in a mirror, including surroundings; c. self-portrait with surroundings.
- Using a mixture of drawing, painting, and printmaking mediums, develop two compositions using a human figure in a reclining position. Include foreshortening and relationships of parts and the environment. You can take photographs of a friend or family member as he or she reclines or sleeps on a couch, inside the bed of a truck, etc., and work from these photographs as you develop your work.
- Using your favorite art medium, develop a study exploring positive and negative space. Consider light source, focal point, and the rule of thirds, as well as the elements of art and principles of design, as you plan and develop your composition.
- Using Reduction print, linoleum, or wood-block print, create an abstraction from nature.

The following assignments are from the text *Painting As a Language: Material, Technique, Form, Content*, by Jean Robertson and Craig McDaniel (Wadsworth Publishing, 2000).

- Create a self-portrait of yourself engaged in some imagined activity that holds special personal meaning.
- Think of all the places you have lived or visited and make a list of the significant landscape features you recall. Include features you remember with fear or distaste as well as those you loved. Make sketches of those features from memory. After you have assembled a number of images, combine them together in a finished piece.
- Paint an invented interior from your imagination. Attempt to create spatial and color relationships that enhance a connection between the physical and psychic structure of the interior. Use the painting as an opportunity to express or explore some of your thoughts about the issue of public versus private space.
- Adhere/attach (paste, sew, staple, gesso, or gloss medium) a selection of collage elements of varying thickness onto several painting supports—such as stretched canvas, canvas board, Masonite, plywood, cardboard, matboard, pegboard, etc. Make figure studies across the surface of the painting and collage materials. After completing the figure studies, continue working on each artwork, attempting to build “bridges” that link collage material within the structure of each overall composition, paying attention to formal elements of line, shape, value, and texture. For example, can a pattern found in a collaged fragment of a newspaper be made to flow into a painted pattern?

The following assignments are from the text *Art Synectics*, by Nicholas Roukes (Davis Publications, 1984).

- Developing a Composition That Shows Progressive Magnification of a Subject: Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational, overall view of the object as accurately as you can. In the next box to the right, imagine that you have a

camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.

- “Redoing” an Old Masterpiece: Select a painting, sculpture, or well-known image from art history for interpretation. Redo the work ... update it, stylize it, change colors, media, characters, etc.
- Creating an Architectural Myth with Photomontage: Collect photographs/ photocopies of city skylines, landscapes, and seascapes. Also collect photos/copies of household and technical objects—for example, egg beater, toothbrush, toaster, electric fan, automobile grill, etc. Carefully implant the photo of the technical gadget within the photo of the environment to create a surreal cityscape or landscape. (You might want to look at the work of the artist Max Ernst, who took printed images and recombined them to create hybrid forms.)
- Making a Nonverbal Book: Use a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: The Fear Book, The Happy Book, The Book of Rage, The Book of Angst, and so on. Use mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings). Also, design a cover for the book.
- Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.
- Stimulating Imaginative Fantasy: Can you visualize the following situations and create a dialogue for them? (a) Old shoes are waiting for repair in a cobbler’s shop. What do they have to say when the cobbler isn’t around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations. Make a drawing or cartoon of one of the scenarios.
- Creating New Symbolic Inferences by Switching Images and Photo Captions: Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match. Paste the new headlines or captions under the photos to create new symbolic inferences.
- Strengthening Intuitive Creativity: Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage. Seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a glue stick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/ or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or

transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)

- Creating Symbols That Portray Our Lifestyle: Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, transportation systems, dances, and so on that are part of our world.
- Develop a landscape, interiors, exteriors, and/or cityscapes. Architectural perspective: take photographs of architectural structures in your town. These could be taken from the street side or the alley. Research, conceptualize, and compose a cropped architectural drawing based on your own photographs, using your choice of medium or mixed media. Format, size, and choice between color or black and white will reflect the student's voice and ideation. Students are asked to experiment with techniques once a medium is chosen. Focus is on organizational skills, contrast, proportion, and scale.
- Still-life of things that are important to you, under your bed, inside your closet; self-portraits, including your image reflected in a mirror, distorted in flute keys, metal tree ornament, teapot, through a glass of water, and in a spoon. Reflective objects still-life with self-portrait component demonstrating strong range of abilities and variety in techniques and mediums, concepts, black-and-white mediums, color mediums, and a mixed variety. Focus on creating emphasis and contrast using directional lighting.
- Portraits of classmates, a special friend, your favorite pet in its dwelling or bed; a bicycle still-life (charcoal studies — eight views and methods that demonstrate the student's ability to think creatively, experiment with points of view and techniques, problem solve, and make critical decisions).
- Figure drawing from a live model on white paper using charcoal. Focus on figure/ground relationships, proportion (sighting lines), and positive/negative space. Begin with 30-second figure drawings and advance to several 20-minute poses fully rendered within a setting, on 20" x 24" white BFK drawing and/or printmaking paper. A third figure-drawing study in black-and white media that distorts the figure in some way will be developed. Using directional lighting, develop hand and foot studies using ebony pencil and white chalk, hatching/ cross-hatching on gray paper. Focus on techniques, value, and contrast of value and visual texture for emphasis. As always, be sure to have a focal point for each composition that you develop.
- Transparent watercolors on dry and wet papers using a variety of brushes and wet into wet and dry-brush techniques, opaque watercolors, oil paint, layering (using old-master

techniques); use brushes and painting knives to build and model images and forms, acrylic paint, and gesso.

- Create two unified color landscapes.
- Problem solve; take photographs of expressive compositions. Use color other than local color to render a finished product. Considerations include concept, technique, specific subject matter, medium, format, and size; piece should be no smaller than 8" x 8". Focus on individual choice and application of color harmonies as well as unity and variety.
- Build on previous exercise and student will work and make a non-representational or abstract image with a focus on the quality, weight, and types of lines. This project will help demonstrate conceptual variety through the use of a variety of media, as well as an exploration of media and techniques, including wood and linoleum-block printing, collagraph, monoprint, silkscreen on fabric, papers, lithography, etching, and/or engraving.
- Demonstrate a possible theme, which you will make known through your use of color, line, space, pattern/rhythm, and/or etch, that will demonstrate a high level of problem solving and critical-decision making. Use oil pastels and oil sticks, pastels on a variety of surfaces, charcoal, vine charcoal with eraser and charcoal pencil build up, white Conté crayon additions for contrast, powder graphite lift out and drawn back into with layering, and graphite pencils of varying weights and hardness as you shade and model forms so they are lifelike and appear three-dimensional. The elements of art and the principles of design should always be considered as you discern, think through, and create each of your works. We will review these as you work and plan your works.
- Create cut-paper self-portraits, interiors, landscapes.
- Create distorted interiors.
- Create gridded and distorted self-portraits.
- Create drawings or paintings of imaginary places.
- Create visual puns.
- Create a Leger-inspired or futurist-inspired drawing of an engine or the inside of a mechanical object.
- Pop-inspired pieces working with personal symbols and/or words (Robert Indiana, Ed Ruscha).
- Pieces that combine photocopied body parts (face, hands, feet) with anatomical drawings.
- Acrylic paintings using analogous or complementary color schemes.
- Pieces inspired by the "fortune" from a fortune cookie.
- Metaphorical or symbolic self-portraits superimposed on top of an incised surface that is mounted to a backing board, resulting in a "textured" background. (I generally have the students cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images / areas of underlying texture.)
- Funky portraits of classmates in environments using thick bold outlines/contours and areas of flat color (David Bates).

- Social commentary pieces involving experimentation with acetone transfers and gloss medium transfers to be further developed with text and imagery—literal, metaphorical, or symbolic.
- Text and image pieces in which students are asked to physically write (soft graphite pencil such as ebony, 4B, 6B, 8B) across a surface that has been coated with undiluted gesso an excerpt from an account of a most memorable moment— good, bad, horrific, terrifying. The direction and spacing of the text are up to each student. Within a rectangular (inset) area that has been masked off with drafting tape, the students are instructed to gesso out all text and then superimpose imagery within the space that is invoked by the story—literal, symbolic, or metaphorical.
- Compositions that involve the use of inset imagery (image within image such as details/close-up views).
- Compositions on shaped surfaces.
- Compositions arranged radially.
- Color studies with torn pieces of paper (mosaic).
- Compositions that combine illusionary space with flat space.
- Drawing compositions that alternate from a simple contour drawing into a fully rendered drawing at student-designated focal points.
- Three-part pieces inspired by work of Jim Dine: In the first piece the students are asked to render an ordinary object or tool bigger than actual size, making it the dominant aspect of the composition. The students are also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the students are to create three distinct images of the object while making the whole piece work. In the third piece, the students have to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.
- Compositions that deny the boundaries of surface edges—compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins).
- Compositions that rely on a grid as an organizing principle.
- Compositions in which the students use various neutral tones of torn papers (with a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white conté.

Student Learning: Activities and Strategies for **Sustained Investigation**

A Sustained Investigation starts with an INQUIRY; a question or a series of questions that you want to investigate and find solutions to through your art making process. It is an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject; it should reflect a process of investigation of a particular artistic concern and share a theme, though this theme had the possibility of changing through the investigation; one idea can lead to another. You will need 12 digitally recorded images for the Sustained Investigation section of your portfolio, but you do not necessarily have to have 12 pieces. Some of the 12 images may be of

the art making process. We will talk about this in the first week of school and you will be shown examples of the portfolio images. The works in this portfolio should be unified by an underlying idea that demonstrates inquiry, growth, investigation, and discovery through conceptually related works and the process you went through to create those works. The student in consultation with the instructor make the choices of techniques, media, style, subject, and content. Written commentary describing the work, your inquiry and ideas, and how they evolved, must accompany the work.

The following are examples of Sustained Investigations that would be feasible for the 2-D Portfolio:

- Inquiry: Evolution of Illness - Student's grandma had Parkinson's disease and so she illustrated through photographic collage, stitching and writing the process of that illness on her grandma's memory, physical ability. Each image (portrait of grandma) had a poem she'd written about the grandma interspersed. She printed images on silk organza and layered them with drawings that depicted anatomical body parts affected by the disease. The portrait became blurrier and blurrier with each image. (2D mixed media).
- Inquiry: Identity - Hiding behind masks and other roles that we play, specifically women. The student started out photographing people wearing masks, but eventually move away from this and developed a broader interpretation of how we hide behind our roles as women "masking" who we are.
- Inquiry: History of Agricultural Practices - Illustrating a field trip to a historical farm emphasizing the antiques, tools, of this historical period.
- Inquiry: Personality fitting into historical time periods - Painting friends in different historical time periods through costumes and settings. Each friend was illustrated in an era and costume that was their current passion like dance, acting, etc.
- Inquiry - How can a story be told visually and what artistic style would best tell that story? Illustrating a story using an artistic style like fauvism.
- What could the inquiry be here?? - Painted abstractions derived from microscopic cellular structures.
- What could the inquiry be here?? - Oil pastel drawings of plant material juxtaposed with man made objects.
- What could the inquiry be here?? - Ink drawings based on photographic portraits.
- What could the inquiry be here?? - The skeleton/bones put into before and after situations.
- What could the inquiry be here?? - Unusual environments.
- What could the inquiry be here?? - Large close-ups of insects that evolved into very graphic interpretations.
- What could the inquiry be here?? - Fruits – from their growth on trees through picking, processing, selling and consumption by people.
- What could the inquiry be here?? - Focus on Vermeer, setting up friends and relatives in the positions of famous paintings and drawings by the artist and then emulating the set ups in the students' own work (dramatic natural light, models involved in daily routines).

- What could the inquiry be here?? - Fauvist or any other style landscapes of places that have meaning for you.
- What could the inquiry be here?? - Favorite book or poem illustrated in a specific style (exaggerated perspective).
- What could the inquiry be here?? - Trip overseas for 2D design, creating posters, flyers, magazine covers to advertise the country (using photos that you have taken yourself).
- What could the inquiry be here?? - Human influences on the environment, using photos the student took of aesthetically unpleasing human made structures (oil rigs, factories, abandoned/run down buildings, etc.) Student then developed the photos and used them to do hand coloring, collage and experimental mixed media techniques, finding the beauty within the ugliness.
- What could the inquiry be here?? - Close Ups of machines – engine parts, factory machines, etc. combined with exaggerated 3D effects and specific usage of color (i.e. warm/cool, analogous, etc.).
- What could the inquiry be here?? - Choose a particular artist/or style and emulate it, setting up your own people/objects/landscapes or abstractions.
- What could the inquiry be here?? - Self-portraits with grid overlays using variations within each grid.
- What could the inquiry be here?? - Hands in various positions and media.
- What could the inquiry be here?? - A mother's illness investigated in a variety of graphic forms, including the use of actual X-rays combined into other imagery as well as prints and pages of a visual journal.
- What could the inquiry be here?? - A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominantly color and space (the assertion and negation of space).
- What could the inquiry be here?? - A series of works done with encaustic, printmaking, and a variety of other media, concerned with different approaches to the picture plane as discussed in the text *Drawing: A Contemporary Approach*, fifth edition (Claudia Betti and Teele Sale; Wadsworth, 2004).
- What could the inquiry be here?? - A series of works done in 2D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes. Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.
- What could the inquiry be here?? - An illustrated story, "A Boy and a Frog."
- What could the inquiry be here?? - A photographic and illustrative investigation into the subject "My Little Brother." The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.
- What could the inquiry be here?? - A series of works done in graphite, colored pencil, and Adobe Photoshop illustrating aspects of the subject "Roller Coaster." The

investigation increasingly moved away from illustrative renderings to bold, graphic symbols.

- What could the inquiry be here?? - A series of works based on the subject “Skateboards.” The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—two were brought in as summer assignment work. I encouraged the student to pursue the idea but to paint images that were more relevant to the idea of “skateboard” or his experiences as a skateboarder.
- What could the inquiry be here?? - A series of works from a student’s visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items—ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.
- What could the inquiry be here?? - 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.
- What could the inquiry be here?? - A series of photos related by subject, such as portraits, self-portraits, landscapes, architectural details, a family history.
- What could the inquiry be here?? - A series of mixed-media pieces based on childhood memories using collaged and layered imagery that incorporated text.
- What could the inquiry be here?? - A series of illustrations based on the seven deadly sins.
- What could the inquiry be here?? - A series of work based on the life of the graffiti artist.
- What could the inquiry be here?? - A digital self-portrait series that incorporated digital photos with text.
- What could the inquiry be here?? - A digital series that juxtaposed incongruent imagery—based on surrealism and the work of photographer Jerry Ulseman.
- What could the inquiry be here?? - A series of invitations, program covers, and poster designs created with Adobe Photoshop.

As the portfolios have been due at the end of the first week of May, we will generally try to schedule the last due date for work around the third week of April, thus allowing time for photographing the work and final critiques. This date is subject to change.

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 or 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. I do very little of the talking during these sessions. 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. Also, the students dialogue with each other about their work.

- Group critiques and displays of work are ongoing. Students are expected to participate in class group critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art, elements of art, and principles of design will be used to engage in written and verbal constructive critiques of these works.
- Ongoing individual one-on-one conferences between the teacher and each student will assist students in analyzing and discussing their own artworks. Ongoing individual conferencing with the teacher will assist students in the development of their work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- Ongoing instructional conversations with the teacher will help students develop their work, assessing the strengths and weaknesses in their images, and will provide feedback on how they can further develop their work. This will also help students learn to analyze and discuss their own artworks and the works of their peers.
- Recruitment officers from a variety of postsecondary institutions may be invited to present candidate information and to evaluate portfolios on a regular basis.
- Upon completion of each artwork, fill out the self-critique rubric and submit it with each assignment. Be sure to complete both the rubric section and the explanation section.

Photos, sketchbook work, and writing is required for every single work created. The students' process and thinking must be evident.

Artistic Integrity

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are not allowed to work from published photographs or other copyrighted work except as a reference. Students will understand they should work from their own individual life events, activities, dreams, fantasies, and still-life compositions, and they can work from photographs they take of these events and activities. They are not to work from the Internet or works created by others, whether published or unpublished. When doing this, students must move beyond mere duplication in their work. The work must be significantly altered in the service of the individual student's own voice and expression. Misuse of copyrighted materials is plagiarism and a legal issue and can be pursued as such. Artistic integrity is essential in creating their works. College foundation drawing and design courses are based on drawing and working from direct observation and the personal life of the student. Some students may come into the program with the idea that there is nothing wrong with drawing from photographs or works created by others, and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in any AP class and strongly discourage out of class. Students may work from their own photographs, yet they are

made aware that the resultant image might have a distinctly flat and stiff look about it. Copyright issues are discussed with the students throughout the course—they are made aware of the legal issues involved with working from someone’s published work. If a student uses the work of someone else, which is discouraged, the student knows that the work must be significantly altered and only be a small component of his or her individual creation. Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression, and move beyond duplication.

Assessment and Evaluation

There will be at least 1 large project due every two weeks (subject to change). Most projects are graded on a 100 point scale. Assignments are graded on the following criteria: Did the students follow procedures or techniques, was there meaningful analysis/planning before, during and after the student started the assignment, did the student spend time on task, was there a self-critique rubric attached, and was the artwork done on time. It is expected that all work and assignments be handed in on time or points will be deducted from the final grade.

Each project is scored on the following scale:

Letter Grades Points

100-90=A

89-80=B

79-70=C

69-60=D

59 or Bellow = E

Projects = 100 points

Sketchbook/Journal Process Work = 50 points

Activity = 50 points

Homework = 10 -20 points

Critiques, written or verbal = 20 points

Because this is a studio class, participation is very important and you must be in class to benefit from all the activities, exercises, and studio time that is given daily.

Students will:

- Develop a working definition of what constitutes an acceptable and successful Sustained Investigation. Early in the term students must attend a mentoring appointment, at which time they are individually counseled about the inquiry and “visual idea” for their Sustained Investigation study as well as the development of a plan of action leading to its completion. Throughout the year, ongoing one-on-one conferences between teacher and student will take place to view, plan, and modify the specific theme, idea, or concept that the student decides on for his or her Sustained Investigation.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate

- a sense of pursuit in visual problem solving;
 - the creation of a related body of work with an underlying theme;
 - that all pieces have relevance to the study;
 - progression through discovery, active problem solving, and invention; and
 - choices of materials and techniques successfully linked with ideation development.
- Begin the first part of the written statement, forming an individual plan of action and writing it down as succinctly as possible. Describe how your Sustained Investigation shows evidence of practice, experimentation, and revision guided by your questions. The AP readers need to see a high level of thinking. Show evidence of your thinking process - your investigation of your concept.
 - Reference at least one artist whose work has some relationship to Sustained Investigation section work.
 - Sequence work to best advantage in demonstrating the development of the body of work.
 - Identify the opening piece in the presentation sequence.
 - Plan best strategies for continuation while reviewing the plan for study.
 - Understand that writing informs the work and work informs the written statement.
 - Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or outside the instruction offered in this course.
 - Follow instructions regarding best practices for sequencing and labeling slides for both the portfolio sections.
 - Implement strategies for identifying and presenting five best-quality pieces for the Selected Works section.
 - Complete final editing of the written statements.
 - Complete registration and the ordering of work within the portfolio based on the completion of the entire portfolio.

Sources:

- AP Studio Art Poster
- AP Scoring Guidelines
- AP Studio Art Sample Syllabus 1,3, and 4 on College Board website
- Chaet, Bernard. *The Art of Drawing*, 3rd ed. Wadsworth Thomson Learning, 1983.
- *Creating and Understanding Drawings*. Mission Hills, Calif.: Glencoe/McGraw-Hill, 2005.
- *Discovering Drawing*, Ted Rose, Davis Publications, Inc., 2000 Nicolaidis, Kimon.
- *The Natural Way to Draw: A Working Plan for Art Study*. Boston, Mass.: Houghton Mifflin Company, 2011. Peters, Melody, and Wayne Enstice.
- *Drawing: Space, Form, and Expression*, 3rd ed. Pearson Prentice Hall, 2003. Rose, Ted, and Sallye Mahan-Cox. *Discovering Drawing*. Worcester, Mass.: Davis Publications, Inc., 2006.

- **Sample syllabus:**
<https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/2208/AP%20Syllabus.pdf>