

AP Studio Art: Drawing, 2D, and 3D
Cabot High School
School Code: 040320

The AP Studio course is a challenging and rigorous exploration of art designed for the student who is ready and willing to undertake the mastery of concept, composition and execution. It is not for the casual artist! It will require a large amount of time and thought for success, much like having a part time job. The successful student will need to be self-motivated and directed and able to work independently.

Students are expected to expand their knowledge of production, theory and history of art and become aware of present day artistic trends and directions. They are also expected to work collegially, sharing knowledge, technique, and providing one another with feedback on process and content.

Students in this class are double blocked for two consecutive periods in a traditional 7 period day for a total of 10 hours per week in class and will be expected to spend time outside of class to complete work by deadlines.

Unless the enrollment warrants a separate class period, AP Studio class time is shared with Art III.

AP Studio Art is a full year, two semester course. AP portfolios are due for adjudication in early May, while the course work continues to the end of the academic year. The Arkansas Fine Arts Standards are embraced throughout the course.

The areas of study in AP Studio Art are: Drawing, 2D Design, or 3D Design. Portfolios follow guidelines established for each specific area of study by the College Board.

GENERAL AP STUDIO CLASS REQUIREMENTS:

- Students in each AP Studio area create work in each of the three sections of portfolio development.
 - **Quality** in a student's work that exhibits mastery of their capabilities in conceptual, compositional and technical execution. (5 pieces of actual work).
 - **Concentration** on a particular visual interest or problem through a planned investigation resulting in a body of work that exhibits an evolution over timewhich is visually coherent. This is a student selected focus that is explored within a plan of action (12 pieces in slide form).
 - **Breadth** of experience in formal, technical, and expressive directions through diverse artistic experiences (12 pieces in slide form due by the end of the Fall term).

- Students will be required to complete three summer assignments of sketchbook size or larger selected from the Summer Assignments list (appended) for 2D and Drawing. For 3D design, photos of 3 projects from at least 3 different views are required.
- The Elements of Art and The Principles of Design should be evident in the development of conceptual approaches to composition and creative problem solving across all portfolios areas.
- **Breadth** will be completed in the fall semester with twelve photographed works to be ready for upload by the end of the Fall Semester
- **Concentration** will be the focus of the spring semester with twelve photographed works to be ready for upload by last week in April
- **Quality** In the first week in May, 5 quality pieces will be matted or mounted and prepared for portfolio submission on the assigned date.
- The 12 pieces selected for breadth and concentration, as well as the 5 final selections for quality will be the end result of an ongoing, informed and critical decision making process throughout the course.
- Students will be required to photograph and prepare images for digital upload.
- AP Studio students will be required to complete three projects in class (100 pts each) every four weeks. Each project will involve a self-evaluation and group critique. (see appended evaluations form)
- Students are expected to meet the weekly class requirements culminating in at least 24 works of art for the year's work that satisfy the requirements of Quality, Concentration and Breadth.
- Works created prior to and outside of the AP Studio Art Course can be included in the final portfolio selection.
- Students will use a sketchbook to record their ongoing visual explorations and ideas for class work. This will be turned in for grading once each nine weeks.
- With each breadth project students will research a historical period in art, an artist, technique or style in written form. (30 pts)
- During the Spring semester, each student will be required to write a short paper researching an artist whose work directly relates to their concentration each nine weeks (100 points each)

- All AP Studio students will be required to present each piece in group critiques at 1.5 - 2 week intervals (25 pts each)
- Each student will display their entire Breadth and Concentration portfolios for group evaluation. This data can be utilized to aid the student in the selection of the Quality submissions and to make any adjustments, additions or corrections to the portfolio segments
- Students will enter their work in local art competitions. They will be requested to write a critique of their work in comparison to students from other schools.

ORIGINALITY AND INTEGRITY

All work should be personal observation, reflection and exploration. Any image that is “borrowed” (published photographs or photographs taken by other people) **should be expanded upon so that it significantly transcends mere copying**. A published photograph is a work of art and copying it or any other existing work of art is an infringement of the original artist’s rights. While copying may show great technical skill, it falls short of the basic AP Studio requirements that stress personal conceptual and compositional development and technique. AP quality work requires technical skill, compositional strength and conceptual development. **COPIED WORK WILL NOT RECEIVE CREDIT!**

ASSESSMENT AND EVALUATION

Ongoing evaluation will take place in process with each student individually during the creative process. Students will be guided towards mastery in their chosen portfolio areas.

Each project is evaluated upon completion using comprehensive evaluation rubrics. Timely completion of all required work is expected.

Summative Assessments that evaluate the progress of work to that point are made each grading period through group critique. Students will evaluate themselves and others on their development of a consistent focus of study (concentration) and adequate progress of technique and content.

Progress in written and verbal critique format will be required at the end of each term.

Class critiques will take place at least 4 times each grading period.

Students will learn and apply appropriate art criticism processes.

Students

will be guided to reflect on their own work and that of others with informed and critical decision making skills.

STUDENT READING AND VISUAL RESEARCH

With each breadth project, students will complete research on an artist, technique or historical period.

Each semester students will complete 1 digital or actual gallery visits with documentation in the form of a written art criticism or other documentation as determined by the instructor.

KEY CONCEPTS

Students will explore and discover historical, cultural, social, environmental, and personal references from which to develop concepts & ideas.

Students will use their creativity in a wide variety of media, techniques, processes, and

tools to develop original works of art and design.

Students will reflect upon, respond to, and rediscover art of self, of others, of environments, and of diverse cultures.

REQUIRED SKILLS

Students will:

- Create a body of college level work that shows evidence of mastery in concept, composition and execution.
- Exhibit the ability to think about and discuss art concept, composition and execution.
- Expand and elaborate upon representational skills and techniques
- Choose materials, methods and concepts that are appropriate to the purpose of the work
- Explore a variety of conceptual approaches to creating.
- Research artists, periods, styles, and techniques as they apply to the student's area of study.

DRAWING COURSE SEQUENCE AND PURPOSES

- Brainstorming multiple concentration possibilities
- In-depth studies of the principles of design as they govern the use of the elements of design.
- Exploration of mark making through a variety of media
- Exploration of various perspective techniques
- Rhythmic use of marks to build form
- Studies in proportion and scale: Use of sighting, worms eye, bird's eye views
- Value as it creates form and mood
- Subtractive Charcoal Still Life
- Portraiture and figure study from direct observation of models
- Inventive Texture Self Portrait: grid drawing with various textures of mark making
- Interpretive self-portrait
- Focus on surface qualities: textures, reflections: Still life
- Perspective studies of hallways and buildings
- Abstraction and metaphor: Use of words and associated feelings to generate imagery
- Use of traditional and nontraditional media
- Use of space, light and perspective to create a narrative image
- Reduce, ReUse, Recycle: Using remnants of art gone bad in collaged or other new ways

2D COURSE SEQUENCE AND PURPOSES

- Brainstorming multiple concentration possibilities
- In-depth studies of the principles of design as they govern the use of the elements of
- design Abstractions from reality: Cubist Composition, enlargement of close up areas of observed subject
- Expanding Narrative from a Photocopied Photographic Stem Statement. Photo is used as the beginning, middle or end of the “story” and is then expanded, obscured or redirects the narrative of the image.
- Photographic series that focuses on compositional principles (leading lines, law of thirds, framing, Focal Point, Simplicity, Point of View, Closeups)
- Photographic series based on a theme or mood
- Shifting Perspectives; Cubistic design from the observable world
- Collage as a stand alone and as a reference point for further design/drawing
- Use of arbitrary color in repetitive design based on patterns found in nature
- Use of color based on various color schemes in abstract and representational subjects
- Abstraction and metaphor: Use of words and associated feelings to generate imagery
- Abstraction through cropping imagery so the parts become unidentifiable.
- Interpretive self-portrait
- Reduce, ReUse, Recycle. Using remnants of art gone bad in collaged or other new ways.

3D COURSE SEQUENCE AND PURPOSES

- Brainstorming multiple concentration possibilities
- In-depth studies of the principles of design as they govern the use of the elements of design
- Exploration of sculpture as it relates to the elements of design: line, form, value, texture, color and the principles of design
- Use of the elements and principles in 3 dimensional expression of mood
- Exploration of a variety of methods of creating 3dimensional
- art including, but not limited to Additive, Subtractive, Modeling and Casting processes
- Found Art Sculpture that suggests rhythm in structure
- Use of sculptural relief in any of the above forms (Egyptian, Greek Friezes, etc...)
- Exploration of sculptural forms through the human figure and portrait. (Henry Moore, Michelangelo, Giacometti, etc...)
- Abstraction of natural forms including the human form and/or portrait (Henry Moore, Boccioni)
- Exploration of modular sculptures made from a single readymade module (paper cups, etc.)
- Interpretive Self Portrait
- Combine Sculpture; contrast and unity in form through assemblage of ready made and sculpted objects
- Retablos and personal mythology
- Creation of public sculptural forms and redesign (Noguchi, Segal, Oldenburg)
- Environmental Sculpture (Christo, Smithson, Goldsworthy). Use of existing natural or manmade structures as a basis for art.

AP Studio Breadth Evaluation

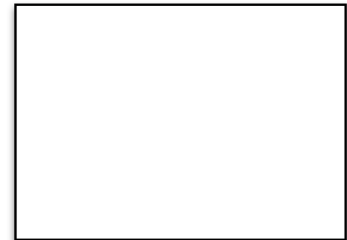
Name _____ Due Date: _____ Date Turned In: _____

Title of Work or Prompt _____ Assignment: _____

Excellent	Good	Fair	Poor	Design and Composition (20 points)
				Work fills the picture plane - interesting use of figure/ground (positive/negative space) and
				Uses contrast in size, value, color, shape, texture
				Has a focal point, visual movement.
				Consistent Spatial Relationships (perspective), sense of depth
Excellent	Good	Fair	Poor	Technical Skills (20 points)
				High Degree of craftsmanship and/or drawing skills
				High degree of accuracy in drawing and/or design
				Media are effectively used
Excellent	Good	Fair	Poor	Content/Expressive Quality (20 points)
				Strong visual concept (idea behind or within the work)
				Design and composition strongly support the content
				Originality and Integrity (Copied work is substantially manipulated)
Excellent	Good	Fair	Poor	Overall Quality (20 points)
				Confident, evocative (brings about a response in the viewer) work that engages the viewer
				Strong visual concept (Idea behind or within the work)
				Work is complete and on time
				Work fits the qualities of the portfolio area (2D or Drawing)

Sketch of Art Work

- Use the format that fits your work.
- With highlighter or red pen or pencil, trace out the compositional format you used in this work (*rules of thirds, Z or S curve, golden triangle, Rules of Thirds, Strong Diagonal, Opposing Diagonals*)



Strengths and Weaknesses - Please describe **two** specific strengths and **one** weakness you see in your work. Explain **specifically** what you can do to strengthen the weakness.

Strengths	Weakness	Plan for Improvement

Project Grade: _____ /80

Evaluation Grade : _____ /20

AP Studio Breadth Evaluation

Portfolio Development: Discuss how you met the issues of your portfolio.

2D Portfolio: <i>(elements: line, color, shape, texture, value, space) (principles: emphasis, rhythm, movement, balance, unity/harmony, variety/contrast)</i>	Drawing Portfolio: <i>(light and shade, proportion, Perspective/depth/pace, surface manipulation, mark-making)</i>

1. **Design and Composition** (Mention at least 3 elements and/or principles of design you consciously used in your work)
2. **Technical Skills:** In what ways is your piece technically excellent (see the rubric on the front page)?
3. **Content and Meaning:** In what ways does your selection subject, choice of elements and principles, media and composition support your content?
4. **Overall Quality: Is your work confident and evocative? How does it engage the viewer? (E.g. verve (strong and bold) or nuanced subtlety) Explain:**
5. **Artistic Integrity:** (1) If published sources or works by other artists were used, were they transformed in the service of a larger, personal vision in which your voice is prominent? Discuss those sources, their use and alterations. (2)

Project Grade: _____ /80

Evaluation Grade : _____ /20

SUMMER PROJECTS LIST:

Choose 3 of the following for your summer project work. Any of these can be approached from either the drawing or 2d focus (see page one)

1. A self-portrait that expresses a specific mood. Think about the effects of color and how its use can help convey the mood. You may use any style (realism, cubism, expressionism, etc...) Research different self portrait work of several different artists and the styles and techniques they used to create them. AVOID compositions or poses that are common or typical.
2. Still life arrangement of 3 or more reflective objects (metal, glass, etc.) Your goal is to convey convincing representation. Sketch and shade for contrast and drama. Consider doing this as a self portrait – draw yourself distorted in a shiny object.
3. A drawing or design based upon an unusual interior: looking inside a closet, cabinet, refrigerator, inside your car, etc.. Pay very careful attention to the composition of your image.
4. A still life arrangement of objects representing members of your family – a favorite pair of shoes, a toy etc. You must have at least 3 objects and use an unusual viewpoint or angle. Put the objects on the floor and stand up looking down at them.
5. A close-up drawing of a bicycle from an unusual angle. Work for interesting and complex interplay of negative spaces.
6. Buildings/architecture: Look for a building or spot that is part of our community's identity. It could be a firehouse, restaurant, park, church or any other building or place that you frequent or pass by often and would miss seeing if it were torn down. Use correct perspective and look towards a compelling composition from an intriguing viewpoint (very much above, like top floor of a parking deck or from the pavement level)
7. Create a drawing that is based on your observations of reflections in an unusual reflective surface - not a normal mirror - This could be metal appliances (toaster, blender) computer monitor, bumper, window, etc....
8. Expressive Landscape - this can be near your home, a place you visit on vacation or one you find on a drive into Little Rock or out into Lonoke county's countryside. Make every effort to work plein air – meaning drawing or painting outdoors. You will have better light and will be able to focus on the color you actually see. essence of the place by capturing the people you see.
9. Action portrait/figure drawing – have a friend or family member pose for you doing some sort of movement (jumping rope, riding a bike, walking down stairs etc.) Capture the entire sequence of their action in one work or art or a series of photos. How will you portray movement in your work? Look at “Nude Descending a Staircase” by Dada artist Marcel Duchamp to see an example of an action painting. Also see the work of Futurist artists Giacomo Balla and F.T. Marinetti.
10. Choose an artist from 144 artists list. Research the artist and his/her work and then create a piece of art that takes the spirit of the artist's style

SUMMER PROJECT LIST:

Choose 3 of the following for your summer project work.

1. Using either Popsicle® sticks, wooden matches, toothpicks, dowel rods, mat board cardboard, or any combination of the above, create an architectural model for a house (domestic architecture), a city skyscraper, or a museum of modern art to be built in the year 2075. (This should be the exterior structure, not an interior cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.
2. Take an every day object such as paper clips, straws, plastic spoons, rulers, pencils, etc. create something extraordinary.
3. Using Sculpty® of different colors, fashion full-figure caricatures of your family.
4. Using clay, fashion a three-dimensional self-portrait bust, or, a portrait of friend or family member.
5. From a block of floral foam (at least 7 inches square), fashion a handheld organic sculpture that is inviting to the touch. Coat the structure with white glue and then paint with acrylics. Make sure the patina supports the form of the structure. You might look at the work of Henry Moore, Barbara Hepworth, or Isami Nagouchi.
6. Create a three dimensional sculpture from found objects. You may choose to look at the work of Pablo Picasso, Julio Gonzales, Richard Chamberlain, or Robert Rauschenberg.
7. Choose an artist to study: create a sculpture that is based on some aspect of that artist's work (theory, concept, subject) Recreate the essence of the artist's work, but do not copy the work
8. stuffed, stitched, and decorated; or create a large rigid structure by using cardboard and tape.
9. * Find an interesting object from the garage, attic, flea market, auction, or secondhand store. Transform the
10. object by covering its entire surface with textural materials: mosaic, pebbles, glass, mirrors, feathers,
11. flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by
12. using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand,
13. marbledust, or sawdust on it. (Use tile cement to attach heavier materials.)
14. * Select a sculpture or well known image from art history for interpretation. Redo the work three dimensionally:
15. update it, change colors, media, characters; or, recreate a two-dimensional Old Master,
16. three-dimensionally.

17. * Select a theme based on a mythological character or legendary beast: Big Foot, the Lochness Monster,
18. Cyclops, Cyborg, The Troll, Bionic Beast, etc. Using pottery clay, fashion a skull, skeleton, or anatomical
19. fragment of the legendary beast. Place the “evidence” in a display box.
20. * Collect materials and objects that produce different sounds. Construct a three-dimensional sculpture with
21. them. The structure may involve spectator participation, insofar as it can be “played” like a musical
22. instrument; react to environmental conditions on its own (having elements that capture wind, rain, etc.) and
23. translate them into sounds through appropriate devices; or be a kinetic sculpture programmed with
24. switches, timers, or other devices.
25. * Using a minimum of 15 found objects (trash, recyclables, old toys, etc...) create an abstract sculpture that
26. focuses on positive/negative space. Focus on craftsmanship and a well-thought out design. Size may vary,
27. but your final sculpture must be a minimum of 12” inches in at least one direction.
28. * Using paper materials only (this can include colored paper, cardboard, etc.), build a 3D sculpture (in the
29. round) demonstrating strength and motion. This work should be well crafted and complete from all angles
30. viewed.
31. * Re-create a painting from an old master such as Michelangelo or Da Vinci (you are not limited to these two
32. people) as a 3D sculpture. You select the type of media you would like to use and how to re-create it into your own statement.

INSTRUCTIONAL MATERIALS:

Books

Audette, Anna Held, 100 Creative Drawing Ideas, Shambala
Brommer, Gerald, Discovering Art History, Davis Publications
Mittler & Howze, Creating and Understanding Drawing, Glencoe, McGrawHill
Mittler, Art in Focus, Glencoe, McGrawHill
Preble & Preble, Art Forms, Harper Collins
Roukes Nicholas, Design Synectics, Davis Publications
Roukes, Nicholas, Art Synectics, Davis Publications
Slobodkin, Louis, Sculpture, Principles & Practice, Peter Smith Publisher Inc

Magazines

Art News
Southwest Art
Art in America
American Artist
Art Forum

Videos, including but not limited to:

The Series, Art 21
Rivers and Tides, Andrew Goldsworthy
How Art Made the World
Artists Biographies, including, but not limited to:
Chuck Close
Michelangelo
Da Vinci
Roy Lichtenstein
Georgia O'Keeffe
Picasso
Jackson Pollock

Digital and Web related references, but not limited to:

studentartguide.com
Youtube