**The goals of the AP Studio Art:**

• Encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio.

• Emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation.

• Develop technical versatility and skills while using the visual elements of art and the principles of design to compose graphic images in a variety of two-dimensional designs.

• Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

**The AP Studio Art course addresses three major concerns that are a constant in the teaching of art:**

(1) Sense of quality in a student’s work

(2) Student’s concentration on a particular visual interest or problem

(3) Student’s need for breadth of experience in formal, technical, and expressive means of art.

AP work should reflect these three areas of concern: quality, concentration, and breadth.

**The Differences between the Three Portfolio Types**

**3D:** “This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements of art principles in an integrative way. In the 3-D design portfolio, students should demonstrate their understanding of the Elements of Art and Design Principles as they relate to depth and space. The Principles of Design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual Elements of Art (mass, volume, color/light, form, plane, line, texture).” — from the AP Studio Art: 3-D Design Course Description, available on AP Central.

These issues can be explored through additive, subtractive, and/or fabrication processes, figurative or nonfigurative sculpture, architectural models, site-specific work, use of multiples, casting, assemblage. Almost any material can be used in almost any combination: wood, paper, metals, rubber, styrofoam, plaster, fabric, rope, acrylic, found objects, wax, clay, stone, earth, and concrete, among others. Critical to 3-D production, students must consider presentation: Will it stand on the floor, be suspended, mounted on the wall or shelf, be placed on a pedestal or base — or where is its place in the environment?

**2D**: Please keep in mind that although drawing does involve design, the emphasis in this 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.

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.

**Drawing**: This portfolio asks the student to use a variety of concepts and approaches in drawing and painting to demonstrate a range of abilities and versatility with problem-solving associated with mark making. Technical skill and conceptual variety can be demonstrated through either the use of one or the use of several media, but is not open to the use of digital manipulation, found object collage, photography, etc. Drawing and painting skills used to interpret the elements of art, rather than design principals are emphasized in this portfolio.

Explore drawing issues including line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making through a variety of means, such as painting, printmaking or mixed media.

Develop technical skills and familiarize yourself with the functions of visual elements as you create an individual portfolio of work for evaluation at the end of the course.

**Course Schedule**.

Summer Work: Each student in AP art must complete this summer assignment no matter your portfolio type or year of study.

* Paragraph 1: Write about how your artwork could impact another’s thinking or feeling. Write about what you want to say with your artwork, and what it means to you in the larger sense.
* Paragraph 2: Write about three (3) important issues that concern you. These issues should be something that is a general issue or concern in society. Some ideas you might be concerned with depicting might be pollution, environmental concerns, abortion rights, racism, homelessness, SIDS, religious war, religious discrimination, poverty, verbal abuse, bullying, depression, teenage suicide, discrimination, etc. What do you care about? Consider whether anyone you know has been affected by any of these? How? Why? How did it affect them? Or they could be stories that you have heard about that affected you.
* Concept sketches: For each idea, create a “plan” for a larger work of art. Draw what it will look like. If it is 3D, draw multiple views. Discuss the medium, the scale, the color, the way it will be displayed, etc. Each plan should fill a 12”x18” piece of paper. Follow the directions on planning your work on this link and will be part of our first critique on week one.

<http://www.theotaku.com/worlds/artistcubby/view/276740/>

**The School Year.**

The course focuses on both sections of the portfolio (breadth and concentration) throughout the year, with the most successful artwork selected for use in the quality section of the portfolio.

The breadth work is somewhat teacher driven. As I am (very much) against a formulaic response to the completion of the AP portfolio, students will develop work that shows evidence of a variety of concepts and approaches to problem solving and ideation in response to visual and conceptual challenges I present. Students will be expected to use a variety of techniques and media to develop and illustrate their ideas and content. I vary assignments from year to year so they are tailored to each group’s needs and interests, and I encourage individual and unique responses to all work.

The assignments made are based on a variety of collected problems commonly encountered in college-level courses. The students have specific in-class and out-of-class assignments; they also are expected to complete some of the “in-class work” out of class, depending on the schedule of assignments. Often students have work from their previous classes (painting, advanced art, photography, ceramics, and sculpture) that is used for breadth. Please keep in mind always to use specific elements of art and specific principles of design in your thinking, planning, and all ongoing critical decisions you make as you and your class explore these problems.

Students are encouraged from the beginning of the year to formulate ideas for their concentration and to record topics and themes of interest in their sketchbook, along with supporting visuals. In small groups, students are involved in brainstorming activities to assist with the expansion and clarification of their initial ideas. They consider concepts and subject matter from other works they have created, as well as the varied art materials and media they have used for previously constructed three-dimensional structures. During individual conferences with each student, the teacher will guide the student in further refining his or her concentration theme. The students will each develop and present to the teacher their specific plan of action for the development of their chosen concentration. Work should be thoughtfully planned to investigate a specific idea that is of personal interest to the specific student. As students’ work on their concentration progresses, modifications may be made to the original plan of action.

At present, the goal for the first semester is to complete their 12 breadth pieces. This may vary from student to student depending on the amount of time spent on specific breadth assignments. If the students were successful with their summer assignments, they may have enough work to complete the breadth section by the end of the first semester. In the (rare) case, that a student has an exceptionally strong concentration or breadth already in place, they might not be expected to do any additional assignments for that section and may be allowed to focus on the weakest part of their portfolio, while still producing the required quantity of assignments.

The second semester is devoted to completion of the breadth and concentration. As the portfolios have been due at the end of the first week of May, we generally try to schedule the last due date for work around the third week of April, thus allowing time for photographing and uploading digital files of the work, refining quality pieces, and writing the narrative.

**Additional requirements: Before the end of the third term**,

* Students will be expected to have submitted work into a juried student art show,
* Visited a gallery show or art museum, taken pictures, and do a presentation to the class
* Create an exhibit of their work for a school display case (exhibition dates and locations will be assigned by the end of September.

**Grading when Choosing Not to Submit a Portfolio**

If a student has an issue with submitting a portfolio and is still enrolled in AP art at the end of the second semester, they cannot earn an A grade for the final term of the class. The maximum possible grade is a B+ and that is only if AP quality work has been completed and ready to submit and student’s class participation meets required standards. Incomplete portfolios will deduct a percentage of the grade based on inadequate quantity or quality of work. Submitting a portfolio does not guarantee an A grade for the class. Students must complete all assignments when they are due and will be graded on the quality of that work as well as meeting the participation point standards.

**End of First Semester Evaluation.**

Toward the end of the first semester each AP student will consult with the AP art teacher and the mentoring teachers to review the progress of the student’s portfolio. If there are fewer than 12 strong pieces completed, it will be recommended that the student transfer into Advanced Art and continue work on a revised curriculum. That does not mean that the student is not allowed to submit a portfolio, only that a more structured studio environment or additional time is recommended, and that the submission of a portfolio would not be required at the end of the school year.

Continuing on in Advanced art is the recommended course of action for students who are not yet high school seniors, as this gives them additional time to produce the quality and quantity of work required for an AP Studio Art Portfolio.

**Critiques**

Critiques are an integral part of all studio art classes. All students are brought together for group critiques when they have major assignments due. Each student must show his or her work and briefly discuss the intent of the work. The class is then expected to provide positive feedback and offer suggestions for improvement. All students participate. The vocabulary of art (elements and principles of design) is introduced in earlier foundational classes and is reinforced through verbal and written critiques and exhibition reviews — a requirement of all visual arts classes. These critiques generally take the entire class to complete, sometimes more than one class period. I do very little of the talking during these sessions, other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as part of their discussion. 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. Students will submit a self-evaluation based on a rubric and I provide each

individual student with brief written critique and score. These critiques are extremely important and there will be participation points earned with them that can only partially be made up if missed.

**Copyright**

When students use work by another artist as a reference point in creating their own work, they thoroughly understand that the work is merely a resource and must be transformed significantly through their individual voice and expression in a visual media. Students must understand that copying another person’s idea or work is a violation of artistic integrity and is unacceptable in the context of AP Studio Art. Works that allude to those of other artists must move far beyond duplication of the original ideas or forms. Ideally students rely primarily on their own life experiences and imagination as the primary basis of their work. Issues surrounding ethical appropriation, referencing, and taking inspiration from doing extensive research on other artists and work are presented and discussed throughout the course, during day-to-day operations, and as a part of critiques and individual conferences. Students are supported in understanding the importance of developing their own ideas and approaches, as well as in finding and using their own artistic vision and voice to create works that relay their unique, personal perspectives. They use sketchbooks to document their research of other artistic traditions and products and “cite” any work they reference by providing images of the original work (photos or sketches), the name of the source (URL or book title and page, for example), and also a brief written or drawn statement that explains how the work supports their own artistic goals and ideas, or how the meaning of the original work has now changed; this way students’ references can easily be checked and verified, and students can safely use other artists’ work to inform their own.

**Selecting and Preparing Quality Pieces**

After spring break, students identify works to be photographed (3D Design) or mailed in (Drawing and 2D Design) for the quality section of their portfolio. Simply put, they are to pick their most successful works. Work is to be selected for excellence and mastery in concept, composition, and execution. Students have a strong understanding of quality because it has been exemplified in critiques and portfolio evaluations throughout the year.

**----------------------cut-off and submit with disclosure----------------------**

**The required Parent and Student signatures on the disclosure document for AP Studio Art indicates that you have read and agree to the terms of the master syllabus as well.**

**Initial \_\_\_\_\_\_** (Student) **Initial \_\_\_\_\_\_** (Parent)