

AP 2-D Portfolio

Course Description:

The AP Studio Art course is designed to allow students to create a collection of works that show an investigation of the three aspects of the AP Portfolio. Students will exhibit a mastery of concepts, techniques, and ideas used to develop their portfolio. The three sections of the portfolio are Concentration, Breadth and Quality. In the first week of the course all three sections are described and discussed for clarification. Sketch assignments are given throughout each grading period that may be used in the breadth section of the portfolio. Students will begin to develop a theme for the concentration section by the end of the first grading period. **Original artwork and concepts are emphasized along with the study and appreciation of artists and art history.**

Students utilize the 50 minute class period as a time to plan, develop, discuss and critique their works and the various aspects of the portfolio. They will set up meeting times with the instructor and receive material or technique demonstrations also during the class time. Much of the production work is done as homework.

Students will show an understanding and mastery of the Elements and Principles of Design in their exploration of the Breadth section of the portfolio that consists of 12 slides of their work. They will investigate a consistent theme or idea in the Concentration section that will consist of 12 slides of their work. From the two previous sections they will choose 5 works that exemplify quality in concept, composition and execution.

Students will have access to art prints, art magazines, art history books, and photographs. They will use these as inspiration and idea generators. Students will work from life as much as possible. Included in the class critiques will be the subject of artistic integrity. They will understand the issues of plagiarism and originality. Each student is encouraged to develop beyond duplication and create their own individual works of art.

AP Studio Art 2-D Portfolio 1st Six Weeks Syllabus

August 14 - 18: Orientation

- | | |
|--|-----------------------|
| a. Welcome to Art | e. class expectations |
| b. Media Choices | f. Contract info. |
| c. Supply lists | g. Setting standards |
| d. The three parts of the AP Portfolio | h. Syllabus |
| a. Quality : 5 artworks submitted in Portfolio | |
| b. Breadth : 12 slides submitted in Portfolio | |
| c. Concentration : 12 slides submitted in Portfolio | |

August 21 – September 1: Arranging space The Designing Process

Using shapes develop a series of thumbnail designs. Remember to explore line variety, balance, shape, space- both positive and negative, emphasis, tone, texture, movement, overlapping and value. You may change the scale, add pattern or repeat. The problem solving and decision-making is the important part. This exercise will be the core for further designs.

A final composition using at least one of the designs enlarged and worked as a finished piece of art will be due at the end of the six weeks and will count as a six weeks test.

September 4 –15 Exploring Composition and Media

- 1.) **Color Theory/Complements** – Using a photo and a viewfinder, ZOOM IN on an interesting compositional arrangement. Enlarge to 5" X 7" paper and use the local color's complement to complete the design. (ex. If an object is red, do it in green) Choice of colored media.
- 2.) **Design** – Using another photo and a viewfinder, zoom in to find a composition. Choose one of your designs from the Designing Process sheet to use as an overlay. On 5" x 7" paper overlay the design on the zoom-in and render in pencil or charcoal to create shifting planes and a focal point.
- 3.) **Drawing from life using a viewfinder** – as a group, **set up a still life arrangement**. Using 5" X 7" viewfinder, zoom in on part of the still life drawing. Bring life to the composition with your choice of media and/or techniques.
- 4.) **Life Drawing: Parts of the Figure** – Divide a 9" X 12" paper into a grid-like composition. **Using a small mirror draw different views of your face, hand, or feet in the spaces**. Establish your focal point with value or color emphasis.
- 5.) **Mystery Media/Style** – Choose one of your designs and do with a mystery medium (a material you would not find in an art supply store). Use a style and/or technique of a famous artist or art time period.

REMEMBER: Elements of Art – line, color, shape, form, value, space, texture.

Principles of Design – balance, harmony, variety, movement/rhythm, contrast.

Class Critique: Friday, September 15. Work not meeting **quality proficiency** will have to be resubmitted by the end of the 6-weeks.

September 18 - 22 – Developing Ideas for your Concentration

Prior to September 15th each student will arrange a time to meet individually with me after school to discuss a Concentration topic. The idea for the concentration should be strong and engaging (grabs the viewers interest and keeps them engaged in looking at it) An excellent concentration will show clear connection between the idea and the work itself.

Strong, fully developed idea + skilled technique = excellent = a 5.

Due the last week of the six weeks (Sept. 18 – 22): Using "Art News" or "Art in America", read and write a brief summary of an article featuring a contemporary artist or exhibition. OR attend an exhibit or show and write a brief article about what you observed as if you were writing an article for an art magazine.

Keeping a Sketchbook

1st six weeks

AP 2D Portfolio

Studio Art students should keep a sketchbook. Many feel comfortable working on one and **the work can be photographed and used in the portfolio.**

Sketchbook Assignments:

1. Cut one-inch square swatches of light grays from magazines and arrange into a chart showing value steps from white to medium gray.
2. Cut one-inch squares of dark gray values, from medium gray to black. Arrange them in an interesting way to show a value scale of dark-valued grays.
3. Do a nonobjective drawing, using only vertical lines. Then do the same type of drawing using only horizontal lines.
4. **Do three drawings of a still life or a figure.** Do one using a slow, searching contour line, one using a fast sketchy line, and one using bold, thick lines.
5. Listen to a selection of music. Without making recognizable things, capture the rhythm and feel of the music with line variation and color.
6. Take a cross-section of a piece of fruit or a vegetable and look for the internal line structure and shapes. Create a design or drawing based on this cross-section.

AP Studio Art

2-D Portfolio

2nd Six Weeks Syllabus

September 25 - 29: Developing Ideas for Your Concentration section of the Portfolio.

Complete the tree map and part #1 of Worksheet. Arrange time to meet individually with me to discuss your Concentration topic. The ideas for the concentration should be strong and engaging (grabs the viewers' interest and keeps them engaged in looking at it as well as one that will keep you engaged.) An excellent concentration will show a clear connection between the idea and the work itself. The biggest help to you will be to research an artist or an art style or period that can guide you as you work on your concentration. After discussing idea with me do three thumbnail sketches and have them approved before you begin. For the first piece choose a medium you are comfortable with.

A strong, fully developed idea + skilled technique = excellent (and a score of 5.)

October 2 - 6 Using "Art News" or "Art in America", read and write a brief summary of an article featuring a contemporary artist or exhibition. Continue to work on concentration projects.

October 10 - 20: "Reflective Images"

Explore reflective surfaces by **setting up a still life that includes a mirror as well some drapery or household objects**. Develop the reflective qualities by using high contrast in darks and lights. Other possibilities with reflective surfaces are: chrome bumpers, musical instruments, sheets of Mylar, drinking glasses, vases and glass containers filled with water, pots and pans, streams or lakes, side-view mirrors on cars or trucks, glass windows or doors, highly polished surfaces, such as stone, bronze or steel.

Work out your composition with a rough draft before beginning your final piece.

Monday, October 23: CLASS CRITIQUE of the concentration piece. Pieces will be put up and a major test grade given.

October 24 – Nov. 3 – Drawing from Life: Studies of the figure
Using the model or classmate as a model, students will explore:

*Contour Line Drawing – blind & studied (3day)

*Gesture Drawing (2 day)

*The Extended Pose (4 day)

Students will turn in a contour line drawing of the model, a gestural line drawing of the model and a tonal drawing of the extended pose.

Keeping a Sketchbook **2nd six weeks** **AP 2D Portfolio**

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Sketchbook Assignments:

7. Work on value scale: Draw an aspect of an amusement park up close. Show all darks and lights with at least 8 grays in between.
8. Color value: Using colored pencils, work on a value scale. Blend colors together to create darks and lights.
9. Found Object sketch: bring in an interesting object that you will draw in high detail.
10. Do three drawings of a still life (multiple items arranged on the table in a group. Do one using a slow, searching contour line, one using a fast sketchy line, and one using bold, thick lines.

11. Perspective: find a place in the school building that you can sit and draw using one point perspective. (Like looking down the hall.)
12. Drawing with ink: set up a still life or bring in an interesting plant. Draw the plant using a brush and ink. Do not forget darks and lights with at least 6 shades of gray in between.

AP Studio Art **2D Portfolio**
3rd Six Weeks Syllabus

November 6-10: Working on Concentration

By the end of this week you should have Concentration piece #2 completed. We will sit down and look it over and you will work on any suggestions.

November 13-17: Working on Concentration

By the end of this week you should have Concentration piece #3 completed. We will sit down and look it over and you will work on any suggestions.

A strong, fully developed idea + skilled technique = excellent (and a score of 5.)

November 20-24 (yes it's Thanksgiving holiday!): Using "Art News" or "Art in America", read and write a brief summary of an article featuring a contemporary artist or exhibition. Try to visit a gallery or attend an exhibition.

November 27- December 7: Design Integration (working on Breadth)

Choose or create an interesting composition that is 11" X 14" please create thumbnail sketches (at least 3) and conference with me on your plan.

Refer to **your original design** sheet and choose one design that will be used to integrate into your composition. This is to be completed for class discussion by December 7.

Work out your composition with a rough draft before beginning your final piece.

Friday, December 8 : CLASS CRITIQUE of the concentration piece. Pieces will be put up and a major test grade given.

December 11 - 18 – Portfolio Discussion and Creation

Students will get information about how to put together a portfolio. They will look at all work completed so far and make corrections, changes, alterations, etc. Mats will be measured, cut, and presentation boards readied. We will also go over what is left to complete for the rest of the school year. Possibly look at examples of more portfolios.

This time will be spent planning other concentration pieces and presenting sketches to instructor and other students for help and critique.

Keeping a Sketchbook **AP 2D Portfolio** **3rd six weeks**

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Sketchbook Assignments:

13. Draw a series of eyes in as many different ways as you can think of.
14. Loosely paint on watercolor paper and, while it is wet, press leaves into the background, adding extra paint around the edges of the leaves. Leave for a bit, and remove. Repeat. Emphasize the use of dark and light values.
15. In a 5" X 7" space, do a **self portrait** in the pointillist (dot) technique with markers.
16. Do a life-size or larger pencil drawing of an ordinary object such as crumpled paper, paper bag, or soft-drink can in extreme detail.
17. On one piece of paper, use a fine-line black marker to realistically draw your hand in five different areas in different positions.

AP Studio Art **2-D Portfolio** 4th Six Weeks Syllabus

January 8 - 12: Symbolic Thinking (Breadth)

Analogy: Equality of ratios, proportion; an agreement, likeness, or proportion between the relations of things to one another.
Logical analogies, Syn-aesthetic analogies, affective analogies, paradoxical analogies will be explored. Using analogy as a tool for Symbolic Thinking, make up a list of symbolic analogies. Write out a response to each. Then choose one and create a visual representation of that analogy.

January 16 - 26: Symbolic Geometrics: Imaging and Transforming (Breadth)

Challenge: Substituting geometric shapes for figurative images.
- Select a reproduction of a representational art work

- Reinterpret the composition, but use only geometric and free form shapes in place of the original shapes and forms.
- Maintain the composition and proportions of the original work.
Finished works are due on Friday, January 26.

January 29 – February 16: Anthropomorphic Creation (Breadth)

Goal: create a drawing or painting that shows animals, plants or objects with human qualities.

*Use pen and ink or paint to depict one of the following situations:

- ___ Birds at a coffee break
- ___ Elephants at a restaurant
- ___ Pencils jogging
- ___ TVs watching TV
- ___ Frogs at a disco
- ___ Rocks getting married
- ___ Cabbages listening to a stereo or an I-Pod
- ___ Corn vs. carrots playing baseball

Or add to the list and develop one of the themes into a well-balanced composition.

Strong, fully developed idea + skilled technique = excellent = a 5.

By the end of the 4th six weeks each student should also have 6 Concentration pieces total completed and ready for photographing.

Due the last week of the six weeks (Feb. 12-16): Using “Art News” or “Art in America”, read and write a brief summary of an article featuring a contemporary artist or exhibition.

Keeping a Sketchbook AP 2D Portfolio 4th six weeks

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Sketchbook Assignments:

18. Draw a fragment of an object, enlarging it so it is no longer recognizable as that object.
19. Draw someone at his or her workplace, office, or home, giving a suggestion of the person’s occupation by including tools.

20. Integrate a drawing of the human figure with a still life or fantasy background.
21. Interpret one of your own photos (color or black and white) in pencil. Develop dark areas fully.
22. On a single sheet of paper, do texture rubbings in areas by placing the paper on a textured surface; develop this further by drawing on top of the textures to accentuate these areas.
23. On one sheet of paper, draw two or more models or two poses by the same model in an overlapping figure or half-figure arrangement.
24. Draw a tree shape as realistically as possible, but change it with totally unrealistic colors.

AP Studio Art 2D Portfolio
5th Six Weeks Syllabus

February 19 - 23: Tapestry Design

Challenge: create a dynamic and exciting composition using the materials provided for you. The works may be used in the **breadth** section of the portfolio.

February 26 – March 2: Tapestry Weaving

Translate the design into a tapestry painting with yarn. This work may be used in the breadth section of the portfolio.

March 5 – April 6: Assignment Ideas

Choose three ideas from this list and create well developed works for the **Breadth** section of the portfolio.

- | | |
|-----------------------------------|---------------------------------------|
| 1. Hatching and/or Cross-hatching | 2. Rendering light and modeling form. |
| 3. Strong tonal self portrait | 4. Abstract concerns |
| 5. Expressionist | 6. Mixed media |
| 7. Figure-frame relationship | 8. Line drawing (contour) |
| 9. Drapery study | 10. Scratchboard |

Strong, fully developed idea + skilled technique = excellent = a 5.

By the end of the 5th six weeks each student should also have 9 concentration pieces completed and ready for photographing.

Due the last week of the six weeks: Using “Art News” or “Art in America,” read and write a brief summary of an article featuring a contemporary artist or exhibition.

Keeping a Sketchbook **5th six weeks** **AP 2D Portfolio**

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Sketchbook Assignments:

25. Do a high-key (light) drawing with mostly light colors.
26. Do a low-key drawing with mostly dark colored pencils, using an eraser to create some highlights.
27. Do a richly colored drawing of flowers. Then use an X-acto knife to create patterns or make value differences (scraffito technique).
28. Do a small intensely colored design for a Turkish rug.
29. Use a copy machine to reproduce a photo of a friend, and use colored pencil to create patterns or graffiti on the face and background.
30. Draw a group of three cars in a parking lot, either from a side, back, or front view, displaying them together.

AP Studio Art
6th Six Weeks Syllabus

2D Design

April 9 – May 4: Wall Mural

Choose from the list of artists and create a tribute to that artist to be painted on the wall. Sketches will be transferred using overhead transparencies.

May 9 – Class Critique and discussion

Students will present works that they want to add to the portfolio for the group to assess and analyze.

May 7 – May 11: Finalize Portfolio

**It is advised that every well prepared portfolio should have AT LEAST ONE well developed contour line drawing.

12 Concentration pieces
12 Breadth pieces

*from these you must pick 5 pieces that are of excellent quality to send.

5 Quality pieces must be matted or mounted and spray fixed so no smudges occur.

Strong, fully developed idea + skilled technique = excellent = a 5.

By May 11th each student should also have 12 concentration pieces completed.

Due the last week of the six weeks: Using “Art News” or “Art in America,” read and write a brief summary of an article featuring a contemporary artist or exhibition.

Keeping a Sketchbook 6th six weeks AP 2D Portfolio

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Sketchbook Assignments:

31. Make an interesting cityscape by using markers vertically or horizontally for skies and buildings.
32. Create a montage of photographs or photocopies. Humor adds significantly to the composition.
33. Do a crayon etching by coloring firmly with colors, and cover with black tempera or ink. Let it dry, and scratch through the ink to create patterns.
34. Draw with white crayon on white paper. Then paint with watercolor.
35. Dip a straw in ink, holding a finger on the end. Drip the ink on the paper and use the clean end of the straw to blow ink around to make designs. These divisions could be the start of an abstract design, or could be filled with a pattern. If they are at the bottom of a paper, they could be plants.
36. Compact Disc Cover Design. Lay in lettering and illustration interpreting a favorite group or artist. Apply tempera

paint using an unusual composition. Do not copy an already existing cover. (That would be copy-right infringement!)

Bibliography used in AP 2-D Portfolio

- (A) Instructional handout for students.
- (B) Passmore, Kaye. *Discovering Drawing*. Worcester, MA: Davis Publications, Inc., 2000.
- (C) *Perspective Made Easy* DVD. Interactive Educational Media., www.instructionalgroup.com, Huntsville, TX.
- (D) Ragans, Rosalind. *Art Talk*. Woodland Hills, CA, Glencoe Publications, 2005.
- (E) Brooke, Sandy. *Hooked on Drawing!* Englewood Cliffs, New Jersey, Prentice Hall, 1996.
- (F) Walker, Sydney R., *Teaching Meaning in Art Making*. Worcester, MA, Davis Publications Inc., 2001.
- (G) Canaday, John. *What is Art? An Introduction to painting, Sculpture and Architecture.*, Alfred A. Knopf, Inc., New York, 1980.
- (H) McCarter, William and Gilbert, Rita. *Living With Art*. Alfred A. Knopf, Inc., New York, 1985.
- (I) Hobbs, Jack A. and Duncan, Robert L., *Arts, Ideas and Civilization*. Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1989.
- (J) Rosenfeld, Lucy Davidson. *Drawing: A Complete Course*. Portland, Maine, J. Weston Walch Publisher, 1987.
- (K) Roukes, Nicholas. *Design Syntectics: Stimulating Creativity in Design*. Worcester, Mass.: Davis Publications, 1988.
- (L) Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. Rev. ed. Los Angeles: Jeremy P. Tarcher, 1989; distributed by St. Martin's Press.
- (M) Schuman, Jo Miles. *Art from many Hands: Multicultural Art Projects*. Worcester, Mass.: Davis Publications, Inc., 1981.