

AP STUDIO ART: Drawing & 2D Design

2015-2016 Syllabus

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AP® Studio Art / Portfolio Development is designed to provide students with the time and mentorship necessary to create a portfolio that displays your strongest original work with an emphasis on variety of media used and subject matter. You will be given a great amount of responsibility and freedom. "The Art room's Doors are always open" and you should be in there as much as possible. Portfolios do not develop overnight and good portfolios do not develop without hard work.

The course has been developed to accommodate students who have expressed an interest in completing the AP® Drawing Portfolio Exam. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of artwork. Students will address all three sections of the portfolio: Breadth, Concentration and Quality.

Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Students will:

- Choose which exam portfolio program is appropriate.
- Show an understanding of the focus of the portfolio selected.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration of 12 pieces.
- Select five top-quality pieces for presentation.
- Discuss and record the development of the Concentration.
- Explore postsecondary options.

Student Learning: Activities and Strategies

Units of study are presented to satisfy the Breadth requirement of each portfolio.

- Units involve classroom time as well as home time.
- Students will use a variety of mediums, techniques, and approaches in drawing to develop concepts and ideation.

Critiques and displays of work are ongoing.

- Students are expected to participate in class critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art will be used to engage in written and verbal critiques of these works.
- Individual student critiques with the teacher will help students learn to analyze and discuss their own artworks and artworks of their peers.
- Individual conferencing will assist students in the development of their Concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.

Conversations with the teacher will be ongoing throughout the semester.

- This 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 drawings. This will also help students learn to analyze and discuss their own artworks and the works of their peer.

Postsecondary options will be explored by students.

- Representatives from a variety of postsecondary institutions will be invited to present candidate information and possibly evaluate portfolios on a quarterly basis.
- Field trips to local Fine Arts Schools will possibly be arranged.
- Research on scholarships and secondary institutions will be required.

The course will be broken down into 3 terms; Term 1 Summer, Term 2 Art IV and Term 3 AP Studio Art.

Term 1 – SUMMER (June, July & August)

Overview - Summer Assignments

Your summer assignments are designed to prepare you for the rigors of producing quality art work throughout the school year. They also will give you an excellent head start in developing a quality breadth portfolio.

Due 1st day of school for grade

Pick at least half (6) of these assignments to complete over the summer. Most assignments should not be much larger than 9x12". Use quality paper when drawing assignments and a **focus on complete renderings** with a wide range of modeled values. **Do not sign your work on the front** as it will be disqualified as being a piece of art for the AP portfolio.

1. **Group of People:** Make a rendering of a group of people. You may want to use a group of individual photos or models as references for body positions, proportions and character. Relate all figures to a common environment. Pay close attention to Perspective and Space (overlapping) proportion and value. Use color pencil.
2. **Nature Observation:** Examine a small area of nature. Create a composition involving foliage. Seek a variety of plant shapes and tones. This drawing should investigate different textures, surfaces and shapes in nature. Use oil pastels or color pencil. See Albrecht Durer's Great Piece of Turf
3. **Urban Landscape:** Show the use of perspective and understanding of light and shadow on the architectural components. Base composition off of personal photos (digital photos) showing one or two point Perspective. Use real color but manipulate the actual color to their opposites (complements) for stronger shadow areas. Use any color medium.
4. **Glass and Water:** Observe the value found in glass and the distortion water makes when an object (straw, flower etc) is placed in a glass of water. Draw with pencil. Notice and render the shadow and reflective light cast by the glass.
5. **A self-portrait that expresses a specific mood:** Think about the effects of color and how it conveys the individual mood. You may use any style (realism, cubism, expressionism, etc.). Research online to study various artists' self-portraits and their styles and techniques. Check out Van Gogh, Frieda Kahlo, and Rembrandt.
6. **A drawing of an unusual interior:** for example, looking inside of a closet, cabinet, refrigerator, inside your car, under the car's hood etc. Include as many details as your can.
7. **A close-up drawing of a bicycle/tricycle from an unusual angle:** Don't just draw the bicycle from the side!
8. **Buildings in a landscape:** Do a drawing on location. Look for a building or spot in your neighborhood that is part of your neighborhood's identity. It could be a fire house, restaurant park, church or any other building or place that you would miss seeing if it were torn down. Abandoned houses in wooded areas would be great to draw.
9. **Expressive landscape:** locate a landscape near your home or use a photograph that you have taken of a landscape. Or, you can also use multiple sketches or photos of different landscapes to create a unique one. It is best to work from an actual subject, so draw outdoors while looking at the actual landscape. Use expressive color to draw. Check out the Fauvists or the Der Blaue Reiter to see expressive use of color at work.
10. **Self-portrait, using your reflection in an unusual surface:** something other than a normal mirror. This could be a metal appliance (toaster, blender), a computer monitor, a broken or warped mirror, a car's rear view mirror, or tinted windows.
11. **Café drawing (or any other local hangout):** go to a place where you can sit and sketch for a long period of time. Capture the essence of this place (local eatery/café, bookstore, mall, etc.) by drawing the people and places you see. See Toulouse Lautrec's art of the night life of Paris for inspiration.
12. **Action portrait:** have a friend or family member pose for you doing some sort of movement (jump roping, walking, riding a bike, walking down stairs, etc.). Capture the entire sequence of their action in one piece of artwork. How will you portray movement in your work? Look at "Nude Descending a Staircase" by Dada artist Marcel Duchamp, as well as the work of Futurist artists Giacomo Balla or F.T. Marinetti. Check out the photographic motion studies by Eaweward Muybridge.

Sketchbook 9"x12" High Quality paper either book bound or Wire bound NO GLUED SKETCHBOOKS

You will use your sketchbook **EVERY DAY**. Your sketchbook should be with you at all times and is there for daily artwork and practice and planning for your 6 assignments.

Daily Self-Portraits: You will create a fully rendered self-portrait every day of the summer. You are not limited to realism but may want to create a theme throughout the summer. Use any medium you see fit. Think “out of the box” to keep each drawing fresh and interesting. Date assignment on the back. You should spend **30 minutes per day** for each portrait.

Readings

Find, read, summarize and editorialize 6 articles about artists and art movements found in newspapers. You can find articles in local newspapers as well as on line. Some online sites that report on art are <http://hyperallergic.com/> and Huffingtonpost. You might also be able to find good articles from these blogs: <http://www.visualnews.com/2015/03/12/the-top-50-art-blogs-to-follow/>

Art Exhibits

Attend a minimum of 1 art exhibit in the Triangle area: This should be an art show on a featured artist or concept not a normal display of a museum’s or gallery’s work or a store that sells art. Write a review of the show. Try speaking with a docent or curator at the museum/gallery for added insight.

Term 2 Honors Art IV Fall Semester 1st Semester

Breadth

Students will develop the breadth section (Section III) of their portfolio. 12 images are required but students will develop 20 portfolio ready works. The Breadth section will be done by collecting and critiquing older works from previous years, through teacher initiated units and sketchbook assignments. Assignments will be presented in a staggered way allowing students to develop more than one assignment at a time. Students will concentrate on a selection of drawing processes, mastery of techniques, and personal voice. A selection of drawing methods will be emphasized.

Assignments for Breadth may include:

- Further development of any summer work
- Surreal Simulate Texture based from Oppenheim’s “Object”
- Complex contour line portraits with focus on hair
- Dramatic Charcoal Portraits
- Chalk portraits on dark paper
- Yourself as a superhero
- Micrography
- Modernize a Masterpiece
- Still-life Triptych
- Original Stipple Chessboard
- Dramatic Foreshortening
- Illustrating A Wacky Package –acrylic paint
- Color theory Oil Pastel images
- Figure Gestures –sumi-e style
- Ecorches
- Magritte influenced Surrealism
- Frottage renderings of photo
- Late Day Landscapes in pastels
- Nighttime Urbanscapes
- Self-Portrait in the style of a historical Painter

Concentration Study

Students will begin to develop their Concentration Study section of their Portfolio through research, discussions, writings and sketchbook assignments as homework. This starts with filling out the concentration questionnaire. From that questionnaire, students will develop their study by exploring their responses and teacher/student discussion.

Students will also fill out a minimum of 5 Artist Research sheets. These sheets will assist students in focusing on areas of art they can develop concentrations.

Midterm: A group critique of each student's breadth work. Students and teacher will help arrange and focus each other's portfolio.

Term end: Each student will have an Individual Teacher critique.

10 slides of Breadth Section completed. Concentration concept and plan developed.

Term 3 AP Studio Art

Overview

Breadth

Students will complete their breadth selection of 20 images by midterm.

Concentration Study

Students will create their Concentration Study (Section II) during this term. A Concentration is a body of work that grows out of a coherent plan of action or investigation. It is unified by ideas or conceptual coherence. The Study shows focus of idea, investigation, **growth and discovery**.

Students must define their Concentration and develop their plan of action by the end of Term 2- 1st semester. Students will be assisted in their decision through mentoring appointments.

Mid Term: Breadth slides completed 20 total.

Plan of action realized and in the process of being implemented. 5 slides completed.

Group critique of Breadth and Concentration

March, April, 1st week of May

Overview

The rest of this term will be devoted to the final preparation of the AP[®] portfolio. Students will complete their concentration and receive individual mentoring and direction on their choices for 3 sections. Class assignments will be individualized and directed based on student's individual needs for their portfolio.

Students will evaluate all work intended for portfolio and arrange them based on mentor guidance. Students will properly mat and label their 5 best pieces and create a final draft of their written statement for their Concentration Study. They will also be responsible for the complete registration of their work.

Copyright/Plagiarism

Copyright issues and the components of plagiarism are discussed the first week of class, when students are made aware of the legal issues in appropriating another's imagery or allowing another student to work on their artwork. Explicit and specific examples will help students understand how artistic integrity requires moving beyond duplication.

Students are not allowed to use someone else's designs or images from the internet, books, or any other source, unless there is significant alteration to the piece for it to be considered original. Students will work from direct observation, dreams, fantasies, life experiences and their own photos and designs.

Evaluation and Grades

Each Student work created will be evaluated using the AP[®] Studio Art Rubric.

Mid term critiques of the student portfolio will be worth 20% of the total grade for the semester at that point. End Term Critiques will be worth 25% of the total grade for the semester at that point.

Bibliography

TBD

Materials

Being serious about pursuing a career in or related to the arts you should have art materials at home. Part of the Portfolio Development class is to be independently creating art from home. **You need to have a portfolio** so you can keep your work in a neat orderly fashion. These portfolios range from about \$10 for the cardboard type to \$100's of dollars for leather bound cases. You will need to purchase **one or more sketchbooks** over the course of the year. Slides will need to be provided by the students.

AP Art Concentration

Artist Research work sheet

Name: _____

Medium: _____

What Caught Your Eye (the artist's concentration):

3 examples of their work illustrating their theme:

5 Ideas (with brief explanation) for concentration based off of this artist:

Student Name:

Concentration Idea:

Rationale:

Influences:

Materials:

List of images to be created: