

# Mrs. McLemore

## Stephenville High School

### AP Studio Art Syllabi: Drawing, 2-D and 3-D Design Portfolios

#### Course Description:

Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process. [C5] Students will develop mastery in concept, composition, and execution. [C2] Students will address three components in their portfolios: Quality, Concentration, and Breadth. [C1] Students will submit this body of work to the College Board for grading and possible college credit.

#### Artistic Integrity

Students are expected to work from observation and imagination. Work should show evidence of critical thinking and should illustrate original ideas. Students are not allowed to use photographs, published images and/or other artists' works as primary sources as this is merely duplication and is plagiarism. Students who make use of others work for inspiration are required to show how their work is 80% different than the original as to prove that their work is not plagiarism. Additionally, as part of the critique process, students will be required to discuss inspiration sources and will not be allowed to move on to their final piece until they demonstrate original thought and an individualized approach. [C7]

#### Expectations

Students will focus on expanding their drawing, two-dimensional, or three-dimensional design skills and will work to advance their visual communication skills by exploring a variety of creative processes and techniques, and compositional and aesthetic concepts.

The process of developing a portfolio requires a great deal of time and effort and the five weekly class sessions are markedly inadequate to create the amount of work necessary for the portfolio. AP students are invited to work in the studio between 7:45 to 3:40 daily (when they are not scheduled for academic classes) and from 3:40 to 5:30 on Wednesdays. Additionally, the local council art offers free studio space for AP students from 3:40 to 5:30 on Tuesdays and Thursdays and 11am to 3pm on Saturdays.

Homework—Students may receive specific assignments or just be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend four to eight hours a week outside of class on their work.

Sketchbooks-- Students will use a sketchbook as a visual journal to work through ideas, to practice drawing and design skills, and to record their journey through this year. Given the amount of work students will be required to do outside of class, specific sketchbook assignments will not be made, however, a total number of pages filled will be expected and graded.[C5]

Critiques - - The majority of class time is spent actively working on artwork, however, all students are expected to participate in group and individual critiques throughout the semester. In order to facilitate critiques, students will be required to meet with the instructor as they complete rough drafts so that the teacher can provide instruction and ongoing assessment. Then, as students complete projects, they will be required to present their artwork to the class for peer feedback and instructor-led critiques.[C6]

## Student Objectives

- Maintain a strong work ethic.
- Work through and solve visual problems effectively.
- Refine the ability to draw/render what you see.
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Pursue the art making process with a passion—be fearless.
- Exhibit artistic behavior.

## Grading

Student grades fall into two categories: major grades (50 percent) and daily grades (50 percent). This is the district grading policy. Major grades are made up of projects and meeting portfolio deadlines. Daily grades come from students' participation in group and individual critiques, daily work as evidenced in class and appropriate classroom use of supplies.

## Supplies

Many expensive specialty supplies and most equipment will be provided by the school, however, each student will be expected to supply their own basic supplies as follows (but not limited to):

- Set of drawing pencils (minimum 6)
- Set of drawing pens (minimum 6 colors)
- Set of colored pencils (minimum 24 colors)
- Set of watercolors, acrylics, oils **or** gouache (minimum 12 colors, 24 preferred)
- Set of brushes (at least 3 different sizes and styles)
- One pad (20 sheets) of Strathmore Bristol Vellum 11x14 (or larger)
- Sketchbook (minimum 50 sheets, at least 70lb)

- Sculpture students will not need the Bristol pad nor some of the drawing/painting supplies, however, students be expected to help provide their sculpture materials on an as needed basis.

All supplies can be found at The Apple Tree. You do not have to purchase your supplies there, however, if you purchase supplies elsewhere, please purchase like items in quality and number. If getting to the store is difficult for you, there will be an order form available where you can order and attach a check and The Apple Tree will deliver the supplies to the school for you.

## Bibliography

Landa, Robin. *Graphic Design Solutions*. Wadsworth Cengage Learning.  
 Sale, Teel and Claudi Betti. *Drawing A Contemporary Approach*. Wadsworth Cengage Learning.  
 Brooke, Sandy. *Drawing as Expression*. Pearson.  
 Stewart, Mary. *Launching the Imagination*. McGraw Hill.  
 Hornung, David. *Color: A workshop approach*. McGraw Hill.  
 Zelanski, Paul and Mary Pat Fisher. *The Art of Seeing*. Prentice Hall.  
 Davis, Maggie. *AP Studio Art Teacher's Guide*. The College Board  
 Hobbs, Salome and Vieth. *The Visual Experience*. Davis Publications  
 Brommer and Kinne. *Exploring Painting*. Davis Publications  
 Rose, Tedd. *Discovering Drawing*. Davis Publications  
 Edwards, Betty. *Drawing on the Right Side of the Brain*. Penguin Putnam Inc.

## Course Outline and Schedule:

Students will prepare work for the Breadth and Concentration sections of the portfolio throughout the year. For Breadth, a variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. [C4] Students will work in a more open-ended and exploratory style for the Concentration section of the portfolio. Each student will develop a cohesive body of work for the Concentration section, which is a planned, sustained investigation of a visual idea. Each student will present, to the class and teacher, an action plan for the development and completion of their investigation. [C3] Dates for each group critique will be set and provided for students along with each assignment. Students will be expected to have projects “critique ready” at the beginning of class on each assigned critique day. Individual critiques with the teacher and group critiques with peers and the teacher are mandatory. [C6]

## Course Overview

Due dates and a basic description for each project are listed below. Please note that the due date for each piece does not mean that on that day you bring your piece to class half finished or wet. In order to be GRADED, your piece must be finished, documented, uploaded to your website and matted.

Due dates are critical to keeping you on pace to turn in your AP Portfolio. If you fall behind on a project, you have to find a way to catch up.

<b>Week 1</b>	
Drawing Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
2-D Design Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
3-D Design Portfolio	Individual Portfolio Review—sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.

<b>Breadth 1 Due August 31</b>	
Drawing Portfolio	Movement through Mark-Making—experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing (resources: Cy Twombly, Franz Kline, Alma Thomas, etc.).
2-D Design Portfolio	Contrasto Positive/Negative Space Study—using Contrasto, create a composition with a visually interesting and balanced use of positive and negative space (resource: Jazz by Henri Matisse).
3-D Design Portfolio	Positive/Negative Space Study. Create a visually interesting sculpture that emphasizes the use of positive and negative space.

<b>Breadth 2 Due September 14</b>	
Drawing Portfolio	Subtractive Charcoal Self-Portrait—with a combination of vine and compressed charcoal, use the dark field method to create a self-portrait (lay a field of charcoal over the entire surface of the page and use an eraser to create a range of values).
2-D Design Portfolio	Photocopy Transfer Collage—using black/white imagery and text to create a composition with a range of value and an interesting narrative (use safety with essential oils to transfer images).
3-D Design Portfolio	Assemblage Self Portrait using black and white.

<b>Breadth 3 Due September 28</b>	
Drawing Portfolio	Gesture Drawing—create a pen drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy.
2-D Design Portfolio	Text and Image Collage—create a traditional or digital collage that communicates both a visual and a literal statement (resources: Barbara Kruger, Kurt Schwitters, Augusto de Campos, James Rosenquist, etc.).
3-D Design Portfolio	Assemblage abstract family using chromatic grays.

<b>Breadth 4 Due October 5</b>	
Drawing Portfolio	Fruit/Vegetable Drawing Series—create a series of drawings using colored pencils that capture the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten).
2-D Design Portfolio	Digital Anti-Self-Portrait—using a digital photo of yourself and Adobe Photoshop, portray yourself as a stereotype (resource: Cindy Sherman).
3-D Design Portfolio	Create a sculpture that shows the stages of life.

<b>Breadth 5 Due October 19</b>	
Drawing Portfolio	Perspective Drawing of a Community Building: focus interesting architecture
2-D Design Portfolio	Perspective Drawing of a Community Building: focus interesting architecture
3-D Design Portfolio	Interesting Architecture.

<b>Breadth 6 Due November 2</b>	
Drawing Portfolio	Figure Drawing Unit—make a series of drawings utilizing a variety of tools and techniques.
2-D Design Portfolio	Figure Drawing Unit—make a series of drawings utilizing a variety of tools and techniques.
3-D Design Portfolio	Create a series of figures.

Major Critique of first six pieces will be take place in class on November 3 and 4.

At this point, we will begin adding concentration deadlines. The work you do in your concentration is highly personal and will be done almost entirely outside of class. It is imperative that you begin considering your concentration and actually start work early in the fall. If you wait until the first two are due, you are taking a risk that you will not be in love with your concentration, but have to complete it anyway.

<b>Breadth 7 AND Concentration 1 and 2 Due November 30</b>	
Drawing Portfolio	Use Fibonacci Numbers and the Golden Ratio as you explore proportional relationships
2-D Design Portfolio	Use Fibonacci Numbers and the Golden Ratio as you explore proportional relationships related to graphic space.
3-D Design Portfolio	Use Fibonacci Numbers and the Golden Ratio as you explore proportional relationships

The final exam for the fall will be a portfolio review of Breadth pieces 1-7 and Concentration 1and 2. The AP Rubric will be used to score portfolios. Students will submit all 9 pieces documented and matted.

Second Semester

<b>Breadth 8 AND Concentration 3 and 4 Due January 4</b>	
Drawing Portfolio	Use your “handwriting” to create a letterform that identifies you. Use this as a background for a piece about your quirks.
2-D Design Portfolio	Use your “handwriting” to create a letterform that identifies you. Use this as a background for a piece about your quirks.
3-D Design Portfolio	Use your “handwriting” to create a letterform that identifies you. Use this as a jumping off point to create 3d initials.

<b>Breadth 9 AND Concentration 5 and 6 Due January 25</b>	
Drawing Portfolio	Choose (or take) a photograph of yourself or an object. Alter the image in the following order: Modify, Magnify, Minify, Substitute, Rearrange, Reverse. Choose to show the transformation process in your piece, or use the finished product as a guide to paint/draw a final piece.
2-D Design Portfolio	Choose (or take) a photograph of yourself or an object. Alter the image in the following order: Modify, Magnify, Minify, Substitute, Rearrange, Reverse. This project can be done by hand or on the computer.
3-D Design Portfolio	Begin with a random “found” object. Alter the object in the following order: Modify, Magnify, Minify, Substitute, Rearrange, Reverse.

<b>Breadth 10 AND Concentration 7 and 8 Due February 22</b>	
Drawing Portfolio	Choose one image, such as a tree, bird, house or flower. Sketch or draw the image twenty different times trying different sketching styles and tools. Choose the best sketch to highlight on a collage made from your sketches.
2-D Design Portfolio	Choose one image, such as a tree, bird, house or flower. Depict the image in the following modes: linear, light and shadow, naturalistic, and expressionistic. Create ten thumbnail sketches for one of the modes. Refine one and make it the highlight piece for a presentation.
3-D Design Portfolio	Choose one image, such as a tree, bird, house or flower. Consider how the same image can be depicted differently using the same media, but different perspective. Do so in a sketch, then build one.

Before leaving for spring break, all students will participate in a critique of Breadth 8-10 and Concentration 3-8 on either March 8<sup>th</sup> or 9<sup>th</sup>. This is a major grade.

<b>Breadth 11 AND Concentration 9 and 10 Due March 21</b>	
Drawing Portfolio	Depicting Water: research how artists depict images of water, both in technique and media. Using a minimum of seven different kinds of water (i.e. swimming pools, waterfalls, natural pools, oceans, droplets, ice water in a glass, steam, bathtub, boiling...) create thumbnail sketches as you work. Take one sketch to further using a medium from your research. Make sure you

	notate the artist inspiration.
2-D Design Portfolio	Visual Identity. Create the logo, letterhead, and two other applications for a chosen small business owner in the area.
3-D Design Portfolio	Depicting Water: research how artists depict images of water, both in technique and media. Using a minimum of seven different kinds of water (i.e. swimming pools, waterfalls, natural pools, oceans, droplets, ice water in a glass, steam, bathtub, boiling...) create thumbnail sketches as you work. Take one sketch to further using a medium from your research. Make sure you notate the artist inspiration. Your finished piece can use actual water so long that it is water-tight.

<b>Breadth 12 AND Concentration 11 and 12 Due April 18</b>	
Drawing Portfolio	Create a drawing or painting that illustrates a political or social cause.
2-D Design Portfolio	Create a poster that illustrates a political or social cause. Can be portrait or landscape orientation.
3-D Design Portfolio	Create packaging that supports a political or social cause. (ie, cigarette carton against smoking, baby bottle for pregnancy care center, car for MADD..)

April 23-27 is STAAR and TAKS testing. Do not plan to get “caught up” that week! While you may not have to be here some of the days, I will be testing. DO NOT PLAN to work in my room those days.

**WHEN IS THE DUE DATE? The last day you can turn work into me for credit and inclusion in your portfolio is Friday, April 27<sup>th</sup>.**

As portfolios are completed, they will be prepared and packed for shipping. The school takes care of shipping off the portfolios.

The final project for the class is preparing and hanging the work for the SISD Art Show. Last year, more than 1000 pieces were in the show, and it is expected to continue to grow.

The final exam for AP is the completed portfolio submitted to the college board.

# Student Self-Critique

Upon completion of your work, fill out the following self-critique to be submitted with each assignment. Be sure to complete both the rubric section and the explanation section below. [C7]

Name: \_\_\_\_\_ Assignment: \_\_\_\_\_

	<b>Excellent</b>	<b>Average</b>	<b>Needs Work</b>
<b>Design Quality</b>	Uniquely utilizes given design concepts	Utilizes given design concepts	Insufficiently utilizes some design concepts
<b>Creativity</b>	Work is distinctly original in terms of the concept, process, or materials used	Work demonstrates some originality of concept, process, or materials used	Work is clichéd, basic, or does not demonstrate inventiveness from the artist
<b>Craftsmanship</b>	Extraordinary or proficient level of craftsmanship	Sufficient level of craftsmanship	Mediocre or inferior level of craftsmanship

*Design Quality*—The elements of art (*line, color, texture, shape, form, space, and value*) and principles of design (*rhythm and movement, balance, proportion, variety and emphasis, harmony and unity*) are utilized successfully; there is strong evidence of the artist’s plan or organization of thought, and the basic assignment criteria are met or exceeded.

*Creativity*—The work is conceptually innovative, the materials used, or the process of creating the work are inventive, or the work is simply quite original.

*Craftsmanship*—Time and care are taken to create a piece that feels finished and is well made—it doesn’t seem to the viewer that the work was “slapped together in a hurry.”

## Self Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category.

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(If you need more space, write on the back of this paper.)