Course Description
This course is designed to facilitate the development of a portfolio by the student that can be used for application to college, for scholarships, tuition waiver applications, and for researching related career options.

The Drawing course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. AP Studio Art is not based on a written exam; instead, students submit portfolios or evaluation at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation.

The Drawing course emphasizes design using the elements of art and principles of design in an integrative way. The principles of design (unity/variety, balance, emphasis, contrast, repetition, proportion/scale and figure/ground relationship) can be articulated through the visual elements (line, shape/form, value, texture, shape/form, value, texture, space and color).

The Drawing course emphasizes art making as an ongoing process that involves informed and critical decision-making and problem solving. The summer art history assignment is designed to expose the student to a variety of experiences that will aid them in understanding the historical context of their own work. The reading assignment on creative problem solving techniques is designed to help the student find an approach or approaches to creative thinking that will aid them in the development of their portfolio work. The summer “themes” assignment encourages students to apply problem-solving techniques to the development of six pieces based on the pairing of contemporary themes with post-modern practices. Students will use a sketchbook to journal, plan, reflect and document their artistic growth and direction of theme development.

Students in the course will complete written self-assessments, checklists, inventories, portfolio index sheets, quarter and semester assessments. Critical thinking and self-reflection are important components of the course and students are expected to support their observations about their own work and that of their peers. Individual and group critiques are held regularly during the year and are also an important part of the course. We use the critique process to clarify conceptual issues and to celebrate the uniqueness of personal voice.

Students are given homework assignments such as topic research and preliminary sketches for projects that will be done in class. Projects conclude with a class critique and student self-evaluation. Critiques are a required part of class participation where students are expected to discuss their own work, the work of their peers, and the work of master artists in written and verbal form. Students will have a minimum of six individual critique sessions with the instructor to review sketches and projects, discuss the plan of action for the Concentration and to select work for the final portfolio. Students are encouraged to develop verbal and written literacy about their works. The AP scoring rubric is used for individual and group evaluation.

This course promotes a sustained investigation of all three aspects of portfolio development – Quality, Concentration, and Breadth. Students begin the course the first term by working on their Breadth section that allows them to experience a variety of media, concepts and approaches to problem solving and ideation. In the second term, students develop a focused body of work investigating a strong underlying visual idea for their Concentration section. Each student will provide and present an outline of their plan of action or
investigation. From these total works, the student selects their five *Quality* examples to be matted. Students understand that making art is an ongoing process that uses informed and critical decision making as these selections are made for their portfolio submission.

**Course Objectives**

- To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio.
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation.
- To develop technical versatility and skills while using the visual elements and principles in compositional forms.
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

**Artistic Integrity**

All work must be original. If students use someone else’s work or a published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original! During individual as well as group discussions and critiques, students will develop an understanding of what constitutes plagiarism and how to maintain their own artistic integrity.

**Expectations**

Class time does not provide adequate time to create the amount of work needed to complete the portfolio. Students should be prepared to spend 4 to 8 hours a week outside of class on their work. An “open studio” will be available one night a week to provide additional work time at school with a teacher present.

**Content of Course**

- **The study of historical and contemporary artists, movements and trends.**
  In addition to summer and class assignments and class field trips, students are expected to expand their experience/knowledge by visiting local galleries and museums on their own.

- **Sketchbook/Journal.** A repository of collected & created visual ideas, notes, photos, plans, quick sketches, thoughts and reflections. Art school recruiters value seeing sketchbooks as much as finished work in assessing the creativity of the student.

- **Development of the three-part portfolio.**
  - **Breadth:** 12 works that show a mastery of varied media, techniques and subject matter. This work emphasizes the *Elements of Art* and the *Principles of Design* and is usually completed in the first term.
  - **Concentration:** Up to 12 digital slides exploring a single visual concern in depth. This work should show investigation, growth, and discovery involving a compelling visual concept. This work is usually completed in the second term. (Up
Quality: Five matted pieces (no larger than 18x24”) selected from the Breadth and Concentration sections of the portfolio.

The Breadth Portfolio
The course teaches students a variety of concepts and approaches in Drawing so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving and ideation. Such conceptual variety can be demonstrated through the use of several media or through the varied uses of the same material. The focus of this portfolio should be on works that emphasize the elements of design (line, shape/form, space, texture/pattern, value and color) and the principles of design (unity/variety, movement, balance, contrast, emphasis, repetition and proportion/scale). The Breadth portion of the AP portfolio will be teacher-lead assignments. New techniques and materials will be introduced to the students. The Breadth assignments will be done the first semester of the school year.

Examples of breadth assignments:
( Media used could include, but are not limited to, graphic design, typography, digital imaging, photography, collage, printmaking, illustration, painting or mixed media.)

• Self-portrait in the style and medium (when possible) of an artist, period or artistic movement selected from the summer art history assignment.
• “Rub-Out” collage with mixed media with emphasis on repetition, texture and movement.
• Landscape, portrait, self-portrait or still-life using one wet medium and one dry medium and either collage or transfer elements. Emphasis on line, shape and contrast.
• Color pencil drawings or acrylic paintings of one object seen from three different points of view. Emphasis on color, balance and proportion/scale.
• Cliché Verra print based on one drawing of three or more buildings/structures that have had, or do have, personal significance. Emphasis on perspective, line, texture and value.
• Inkjet print of the scanned film from the cliché verra assignment with Photoshop manipulation and traditional media applied to the print surface.
• Monotype. Non-objective imagery with a dominant color scheme emphasizing variety of color, shape and texture.
• Drypoint. Use of expressive line to develop an illusion of depth, form, light and shadow.
• Masterpiece remake. The student will choose a specific work from their summer history assignment and “remake” it in a different style and medium than the original.

The Concentration Portfolio
Students will develop a focused body of work investigating a strong underlying visual idea in Drawing that grows out of a coherent plan of action or investigation. Students will be expected to discuss their ideas about their concentration choices several times before November of the school year. In November, the students will write a report on their concentration plans, including materials to be used, subject matter, specifics on each piece to be created and how the work will show growth, personal voice, risk-taking, evidence of student thinking and methods of working. Students will articulate the central idea of their Concentration and how their Concentration will evolve. Through the writing and group critiques, students will refer to influences on their work: a stylistic direction from art, art history, contemporary artists’ works influencing their thinking and their ongoing research into personal interests. The Concentration work will be done the second semester of the school year.

Examples of possible concentration concepts:
• Portraits/Self-Portraits
• Exploration of Rhythm/Movement
• Man’ relationship with Nature
• Abstractions of natural or mechanical subjects
• Series based on juxtaposition, combining text & image, gazing, hybridity or layering
• Series based on identity (personal, cultural, etc.), fantasy or protest
• Historical, cultural or personal narrative

The Quality Portfolio
These five matted pieces should be the student’s best work, selected from the Breath and/or Concentration portfolios for their excellence.

Calendar
First Semester:
Week 1 – review course outline, view samples from previous portfolios, review checklist and work from summer assignments and personalize sketchbooks and portfolios
Weeks 2-17 – Twelve week to a week and a half long Breadth assignments that end with a class critique, self-evaluation and photographing the work. These assignments will cover a variety of media, techniques, themes and subjects.
Six sketchbook reviews (individual with teacher)
Week 18 – Semester critiques and discussion of Concentrations. The semester final will be a student written contract (with sketches) of their Concentration.

Second Semester:
Weeks 1-18 – One Concentration piece is due every two weeks. (pieces 10-12 are optional)
Class critiques will be held once a week - all students must have either finished or “in process” work to show. Each finished piece will be photographed when completed.