1. **Course Overview**

The Advanced Placement Studio Art course is designed for highly motivated students who are committed to the study and creation of visual art. Using guidelines established by the Advanced Placement College Board, students must prepare a portfolio of their best work to be submitted for discussion and evaluation at the end of the school year. Students will work in a variety of two-dimensional media, including a personal concentration of at least twelve pieces that focuses on a theme of personal interest to each student. To be successful in this course many of the art projects must be done outside of class. On average, an AP Studio Art student spends 8 hours working on art outside of the class.

During the school year, students will have the opportunity to concentrate in a particular medium, art style, and/or subject matter. Students are expected to complete approximately one major project each week, and they will be required to prepare portfolios of their best work for participation in the Spring Arts Alive show and for the College Board’s AP portfolio exam. Students in AP Studio Art should be committed to success, and they must be willing to put in the time and effort necessary to produce the high quality work expected of a serious, focused investigation into a discipline in which they are interested.

**THE EXAM**

Students in this course are expected to submit the Advanced Placement Portfolio for college credit and/or advanced placement. The AP Studio Art program provides high school students with the opportunity to create portfolios of college-level work, which are submitted for evaluation at the end of the school year. The College Board reviews the portfolios from nationwide submissions. A panel of artists, college professors and high school art teachers evaluate the submitted work and rate it on a scale of 1 to 5. Qualifying portfolio scores enable students to earn college credit and/or advanced placement. Most colleges award academic credit equivalent to one freshman level studio art class for a portfolio that scores a 3 or higher.

Check out this website to see what you need to get on your test in order to get credit.

<http://collegesearch.collegeboard.com/apcreditpolicy/index.jsp>

Sun Valley’s AP Studio Art course focuses on skills needed for the AP Studio: Drawing or AP Studio: 2D Design portfolio exams. The portfolio for either exam contains three required sections: Quality, Concentration and Breadth. Each portfolio requires students to upload digital images and commentary, as well as actual artworks.

At the beginning of the school year, students enrolled in AP Studio Art course will decide which exam (Drawing or 2D Design) they will prepare for, and this will in turn guide their efforts for the year (You CAN change your mind at any point prior to registering for the portfolio.). The difference between the two portfolio exams is described below:

***The Drawing portfolio*** is intended to address a wide range of approaches and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth an mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational and inventive works may be submitted.

***2D Design*** involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 2-D Design portfolio, you should demonstrate your understanding of design principles as applied to a two-dimensional surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, proportion/scale and figure/ground relationship) can be articulated through the visual elements (line, shape, color, value, texture, space). Any 2-D process or medium may be submitted, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, printmaking, etc.

**The Three Sections: Quality, Concentration, and Breadth = 24 total works**

This course encourages and expects a sustained critical and creative investigation in technical, formal and conceptual issues in drawing and/or 2-D design. You will develop a portfolio that contains all three aspects of portfolio development: quality, concentration, and breadth.

**Quality (5 actual artworks)**

For this section, you will be submitting five actual artworks (not slides or digital reproductions) that demonstrate your mastery of drawing or 2-D design issues. There is no preferred (or unacceptable) style or content. Your mastery of drawing should be apparent in the concept, composition and execution of your works, whether they are simple or complex.

The College Board defines mastery as the ability to express concept, composition, and execution (of drawing or 2-D design) at a level of quality consistent with advanced art production.  As this course is equivalent to a first year college art class, you will be expected to challenge yourself to produce and submit work of high quality.

**Concentration (12 images)**

For your concentration, you are asked to make a commitment to the thoughtful investigation of a specific visual idea. To document your process, you should present a number of conceptually related works that show your growth and discovery (For the 2-D Design portfolio, these works should use the principles of design in an informed and/or experimental way.). It is important to define your concentration early in the year so that the work you submit will have the focus and direction required for a concentration. A written commentary describing what your concentration is and how it evolved must accompany the work in this section.

A concentration is a body of works that:

1. •Grow out of a coherent plan of action or investigation;
2. •Are unified by an underlying idea that has a visual and/or conceptual coherence;
3. •Are based on your individual interest in a particular visual idea;
4. •Are focused on a process of investigation, growth and discovery; and
5. •Show the development of a visual language appropriate for your subject.

Before committing to your concentration, you will write a concentration proposal that you will present to the instructor and the class. The proposal will be your plan of action, and it will include a clear and concise description of the series of artworks, the media and methods you will be using, a schedule, and your objectives. Your peers, during discussion of your concept(s), may help you refine your concentration, to challenge you to go further, or, indeed, to rethink the concentration entirely.

There will be at least one process critique by your peers of your in-progress concentration.

Upon completion of the concentration itself, you will write an artist’s statement specific to the concentration, which you will present to the class along with the actual artwork for critique. The statement will accompany your artwork in the AP Art Show in April.

**Breadth - Variety (12 images)**

This section of the portfolio exam requires you to submit a variety of works demonstrating your understanding of a range of drawing and design issues.

For the Drawing portfolio, you may submit examples such as observational drawings (portraits, still life, landscapes, figures), work from invented forms, stylization, abstraction and non-objective work. You may choose to demonstrate any or all of the following: effective use of light and shade, line quality, surface manipulation, composition, spatial relationships and expressive mark-making.

For the 2-D Design portfolio, you should submit work that demonstrates an understanding and application of the elements and principles of design. These include contrast, balance, emphasis, unity/harmony, variety, rhythm, repetition, visual movement, proportion/scale, and figure/ground relationship.

Throughout the course, you will study a variety of concepts and approaches in drawing and design, including an advanced investigation into the application of the elements and principals of design.

**Sketchbook/Journal**

**You are expected to maintain an 11 x 14” sketchbook/journal throughout the course, in which you will include your visual ideas, notes, photos (for reference, inspiration, etc.), doodles, plans, short assignments, quick sketches, experiments with various techniques, and many of your homework assignments. You are expected to use it regularly. For the fullest benefit, it should be with you at all times.**

**Critiques**

Critiques of in-class projects and homework are an important and regular part of the course. Usually weekly, mid-process on longer projects and certainly after every project, you will have the opportunity to analyze and discuss your own artwork and the work of your peers during oral group critiques. Occasionally, you will be asked to write about your work or the work of your peers. In addition, Mrs. Grazel will discuss your work with you and provide critique of your work at least every few days of your project work. Upon request, you may receive further individualized instruction and assessment during Mrs. Grazel’s prep periods and after school.

**Summer Assignments**

Summer work is an essential part of the AP Studio Art course. During the summer prior to the AP school year, you are expected to complete six art assignments (listed below) in the media of your choice, which will all be due on the first week of the school year. Consider each piece’s potential for inclusion in your portfolio for the AP exam, and invest the time and effort necessary to produce high quality work. In addition to the seven assignments, you must visit an art museum and document the experience in your sketchbook.

**Assignments during the summer prior to the school year in which the student is enrolled in AP Studio Art are mandatory**.

**1. Landscape** – This is observational (from life, not a photo). Make a painting/drawing of an interesting place other than your home; a vacation spot would be a good choice. The illusion of three-dimensional space should be a major concern. Consider atmospheric (aerial) perspective and, if relevant, linear perspective. If you choose a location far from home, watercolor may be a good medium to use because of its portability, but the medium is up to you. Suggestion: Do a series of thumbnail sketches to work out the composition. Work from life, not from photographs.

Some artists to view/study before doing this assignment (Look them up, specifically looking for “landscape painting”):

JMW Turner

Vincent van Gogh

Wolf Kahn

Paul Gaugin

Claude Monet

**2. Still Life** – Using the color medium of your choice, paint a still life comprised of at least three visually interesting objects. Work large (at least 18 x 24”). Build a strong composition. Observational accuracy is key; notice the relationships between shapes, both positive and negative. Notice subtle color changes. Mix colors with specificity and accuracy. Establish form via chiaroscuro and color changes. Demonstrate your ability to create a rich range of tonal value.

Some artists to view/study before doing this assignment (Look them up, specifically looking for “still life”):

Paul Cezanne

William Harnett

Vincent van Gogh

Wayne Thiebaud

Ralph Goings

Rebecca Scott

Janet Fish

Dik F. Liu

3. **Sketchbook Drawings from the Real World** – Take your sketchbook to a good location for observing people: the mall, a café, the beach, etc. Fill up several pages (at least four) with multiple drawings of people (and other things) on each page. You should have AT LEAST ten good figure sketches. Try to capture people in their natural habitats and in activities that are relatively stable: reading, eating, waiting in line, etc. (Do not have people knowingly pose for you.). Capture the entire figures as much as possible. Indicate their environments as much as possible.

Some artists to view/study before doing this assignment (Look them up, specifically looking for “figure sketches”:

Edgar Degas

Edward Hopper

Edward Manet

Alice Neel

**4. Multi-Figure Narrative** – Make a fully-realized artwork that tells some type of a “story”. It must have several human figures interacting with each other and with their environment (“Environment” doesn’t necessarily mean outdoors.). It may be a drawing or a painting, and it must be either full value or full color. Focus on pictorial composition. You may have people pose for you, or you may use photographic references (especially if you take the photos yourself.), but it must not be a copy of a single photograph. The figures may be stylized rather than realistic if you choose.

Some artists to view/study before doing this assignment:

Caravaggio

Francisco Goya (particularly The Caprices and The Third of May, 1808

Auguste Renoir (The Boating Party Lunch)

Mary Cassatt (particularly The Boating Party

Norman Rockwell

Romare Bearden

Jack Levine

Chris Van Allsburg (children’s book illustrator: Jumangi and the Polar Express)

**5. Abstract Design** – Create a color design that utilizes the principles of art to maximize visual impact. Consider color theory. This is an abstract or non-objective artwork. If you are not satisfied with your first attempt, keep trying until you’ve created something you want to hang on your wall. Work until you impress yourself.

Some artists to view/study before doing this assignment:

[Wassily Kandinsky](https://www.google.com/search?q=wassily+kandinsky&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=WnSYU5zrOMmKyATL94EQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=wassily+kandinsky&rls=en&tbm=isch&tbs=isz:l)

[Kazimir Malevich](https://www.google.com/search?q=Kazimir+Malevich&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=LXSYU7iqD8OhyATrlYCgDg&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=Kazimir+Malevich&rls=en&tbm=isch&tbs=isz:l)

[Paul Klee](https://www.google.com/search?q=paul+klee&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=EHSYU87AF8WyyAT-sIHoBQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=paul+klee&rls=en&tbm=isch&tbs=isz:l)

[Franz Marc](https://www.google.com/search?q=franz+marc&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=8HOYU4SJI8yeyASToIHgDQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=franz+marc&rls=en&tbm=isch&tbs=isz:l)

[Pablo Picasso](https://www.google.com/search?q=pablo+picasso+cubism&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=OnOYU7KOIYWVyATRs4GYCA&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=pablo+picasso+cubism&rls=en&tbm=isch&tbs=isz:l)

[Joan Miro](https://www.google.com/search?q=joan+miro&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=UXKYU5_GOsqSyAT2noCgBQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=joan+miro&rls=en&tbm=isch&tbs=isz:l)

[Jackson Pollock](https://www.google.com/search?q=jackson+pollock&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=xnOYU5WDM4aZyATw8YD4CA&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=jackson+pollock&rls=en&tbm=isch&tbs=isz:l)

[Jasper Johns](https://www.google.com/search?q=jasper+johns&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=w3KYU6_dBMScyATLgoDoBQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=jasper+johns&rls=en&tbm=isch&tbs=isz:l)

[Frank Stella](https://www.google.com/search?q=Miriam+Schapiro&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=7nGYU9GDNoqayAS62YH4BA&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=frank+stella&rls=en&tbm=isch&tbs=isz:l)

[Sonia Delauney](https://www.google.com/search?q=sonia+delaunay&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=z3GYU6LdDIa3yATkxYGICw&ved=0CAgQ_AUoAQ&biw=1070&bih=674#q=sonia+delaunay&rls=en&tbm=isch&tbs=isz:l)

[Miriam Schapiro](https://www.google.com/search?q=Miriam+Schapiro&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ei=03SYU6bBBIytyASa9IDwDQ&ved=0CAgQ_AUoAQ&biw=1070&bih=674)

**6. Concentration ideas** – Generate at least ten different GREAT possibilities for your concentration series. Describe each idea in a few sentences, being clear on what your main objective(s) will be. Each of these ten ideas should really be something you’d love to do for two months or more. Each idea would be for a series of at least twelve pieces.

Artists to view/study before doing this assignment:

Look at the work of contemporary artists to get a sense of the wide variety of concepts and approaches being used today. You can find many contemporary artists by going to the PBS website for its Art21 program at <http://www.pbs.org/art21/> .

Also, view sample Concentration portfolios of previous AP students at the following links:

Drawing: <http://apcentral.collegeboard.com/apc/members/exam/exam_information/220194.html>

2D Design: <http://apcentral.collegeboard.com/apc/members/exam/exam_information/220017.html>

Here is what your concentration list might look like:

**List of Concentration Ideas Project Description:**

Type a list of 10 great ideas for a personal concentration. A *concentration* is a series of

artworks that focus on the exploration and development of a single idea or theme, and/or on the

development of technical skills in a particular medium or combination of media or of particular

design concerns. Your concentration should be something that would excite you to be able to do

for a considerable period of time.

Examples of what concentrations might look like can be found here:

<http://studioartportfolios.collegeboard.org/>

Click on the year in the upper left of the screen, then on the 2D Design, 3D Design, or Drawing;

then click on student examples for the *Concentration* section of the AP portfolio.

Please type your list, and include a scrapbook page of inspirational art for each idea. Note that

you are listing different ideas for **ten different *series*** , not ten ideas for the images in a single

series.

I recommend NOT trying to do all of this at once, but thinking about it regularly and jotting down one idea at a time, and developing them separately.

Here's what you're list might look like.

***My Concentration Ideas***

1. **Portraits** of everyone in the class. I will try to use as many different media as I can,

experiment with mark-making while making each person a superhero. I will focus on each person having a special power and put emphasis on color combinations.

2. Scenes of **music** affecting people (from reference and imagination), and musical instruments

with dynamic angles (from life). My color choices and the style with which I approach each piece will reflect the variety of moods created by the different instrumental sounds and styles of music.

3. Oil pastel **portraits** of my friends, based on distorted photos I take using my iPad and iPad

filters, but I will explore color relationships without any technology aide. I am concerned with

exaggeration and distortion. In first taking the photos, I will be considering the best way to frame

the subjects for the strongest compositions.

4. Paintings illustrating **Loss**. Trying to give a sense the different ways people may experience

loss. Loss of friendship, of loved ones, etc. Trying to capture the feeling itself through facial

expression, body language, style, color, etc.

5.Drawings of **animal therapy** using colored pencil. These images will include a human and animal interacting within an environment. I plan to show how animals help people cope with everyday struggles.

6. A series of collages in the style of the artist Romare Bearden, focusing on the **joy** of people's

everyday lives (after work, at dinner, etc.). Romare Bearden used a combination of color paper

and parts of photographs, and I plan to do the same, and I will use paint to make it more

cohesive in terms of color and style.

8. Close-ups of **vegetables**, in fine detail, in photographic quality, drawn in color pencil. I will

focus on breaking up the picture plane for energetic and striking compositions using the natural

shapes that I observe.

9. The **struggles** of a teenager. I want to capture funny yet annoying events that teenagers go through each day. For example your backpack breaks, you forgot your lunch, sweating from gym, etc. I want these drawings to be created in marker, watercolor and sharpie to obtain an illustration look.

10. Repetition within the **anatomy** of the human body. I am interested in medical illustration and would like to concentration on pattern, value and form within the body working from the inside of the body and out.

7**.Museum Visit –**Visit one of them. Take your sketchbook.

**Museums closest to Sun Valley:**

Brandywine River Museum <http://www.brandywine.org/museum>

Philadelphia Museum of Art <http://www.philamuseum.org/>

The Barnes Foundation <http://www.barnesfoundation.org/>

The Rodin Museum <http://www.rodinmuseum.org/>

a. In your sketchbook, describe the experience of the museum visit. What are the first things that you notice when you walk in the front doors? What do you notice about the space, the environment? Describe what you see and feel and why that has caught your attention. Be as specific as possible.

b. In your sketchbook, write about two different artists’ works of the same subject matter. Compare and contrast approaches. Use the 4-step critique process when evaluating the works: Describe, Analyze, Interpret, and Judge/Evaluate (One paragraph for each step.). Draw full-value thumbnails sketches of both artworks. Your thumbnail drawings should indicate dark, middle and light tones to truly capture the basic composition of each.

8.**Complete the photo challenge below (45 photos) You can print these photos out and put them in a binder or keep them on a USB.**

•Self-portrait with “head gear”

•Pair of your favorite footwear (i.e. socks,shoes, skates, etc.)

•Re-create a masterwork with your personal objects and friends

•Front door of your home or a public building

•Bug’s eye-view

•Your favorite meal

•Visual interpretation of a poem or a song

•Landscape

•Self-portrait on your worst day

•Corner of a room

•Your pet in repose

•Inside of your closet or dresser drawer or locker (if you use one . . .)

•A staircase

•The front grill of a car

•Five of your favorite food items

•A favorite childhood memory

•Houseplants from above

•Four objects from your room

•Three of your favorite childhood toys

•Cafeteria at school

•View from a restaurant table

•Passengers on a city bus or metrorail

•People through a window

•Same place but taken at different time of the day or seasonal conditions

•Mystical objects

•A piece of furniture that you like

•Three things that hold special memories for you

•Kitchen appliances or utensils

•Any hardware or construction tools

•Fruit in a bowl or basket

•Items of clear glass on a windowsill

•Your favorite place to “hang”—coffeehouse, friend’s house, etc.

•The bathroom

•Five people in a small space (be nice to those willing to help you out!)

•A downtown building from a distance and close up

•Some form of ice

•A object in sequence—an egg, cracked egg and fried egg on a plate . . .

•Different fabrics

•A pile of pillows

•Exploration of an emotion

•A series of a person in motion

•Experiments with light

•Patterns or repetition

•Found texture

**II. Successful Learning**

1. •LOOK carefully at things. Understand the importance of observation and reflection.
2. •Appreciate and respect the process of art-making.
3. •Ask questions.
4. •Challenge yourself. – If there seems to be a simple solution, push yourself to find a more creative one.
5. •Experiment. Take risks with your art.
6. •Be open to suggestions.
7. •Be aware of how other artists solve similar problems.
8. •Make productive use of your time.
9. •Be willing to rework an assignment.
10. •Complete approximately one major artwork each week.
11. •Remember that you are working on unique, original solutions to visual problems.
12. •Complete the homework assignments as if they were major class projects (5-8 hours/week).
13. •Take advantage of your sketchbook and draw independently and often.
14. •Visit museums and galleries.
15. •Look at art in books and magazines.

**III. Student Learning Expectations**

As a student in this course, you will be expected to:

1. •Apply a variety of problem-solving strategies.

◦Art requires much thought. You will be learning many ways to approach art-making. Some will involve writing your ideas; some will involve rough drafts; some will involve working spontaneously and experimentally; some will involve receiving and evaluating feedback from peers.

1. •Write effectively

◦in your journal and in written critiques of artwork.

1. •Communicate orally

◦by sharing your ideas with the class and discussing the work of others. You will be expected to use the vocabulary of art (including reference to the elements and principles of art) in a way that demonstrated informed, critical decision-making.

1. •Read critically

◦from magazine articles on famous artists, and when working on an art history research project.

1. •Demonstrate self-control and respect for all individuals.

◦Speak honestly and respectfully to your classmates and respect their voice and their opinions in discussions and group critiques.

1. •Pursue and participate in modes of artistic and creative expression EVERY DAY.
2. •Exhibit responsible citizenship.

◦Be responsible for your tools and your workspace; assist your classmates when needed; consider how you can reach out to the rest of the school and your community with your art.

IV. Expected Outcomes

By the completion of this course, the successful student will be able to:

1. •Independently generate and realize project ideas.
2. •Meet personal artistic goals.
3. •Develop effective compositions.
4. •Be skillful with a range of art materials and techniques.
5. •Demonstrate an exploratory attitude and approach to using those media and processes.
6. •Properly maintain art tools and materials.
7. •Take proper safety precautions.
8. •Recognize, analyze and discuss the works of important artists, periods and styles.
9. •Solve problems using critical and creative thinking.
10. •Exercise self-discipline, self-reliance and self-motivation.
11. •Communicate ideas and feelings through art.
12. •Communicate orally and in writing about your own artwork and the work of others.
13. •Help to foster a sense of community and collaboration.
14. •Demonstrate an appreciation of the roles art can play in your life and in the world.
15. •Create a portfolio of at least fifteen to twenty works for college applications by mid-year.
16. •Create a portfolio of at least thirty strong works for either the Drawing or 2D Design AP exam.
17. •Take the Drawing or 2D Design AP exam.
18. •Create an exhibit of your best work
19. •Participate in the AP Art Show and Arts Alive.

**V. Topics/ Content**

Main Components:

1. Observational skills
2. Various methods and materials for 2D art, including those used for drawing, painting, printmaking, design, collage, mixed media, as well as others
3. Composition – the elements of art and how the principles of art are used to organize them
4. Study of important art and artists – their importance historically and placed in context to your work
5. Personal expression and visual communication
6. Reflection

Essential Questions:

1. •What makes good art good?
2. •What is art, anyway?
3. •What makes a strong portfolio, and how do I build one?
4. •What kinds of ideas and questions inspire artists?
5. •What kinds of ideas and questions inspire me?
6. •What are more of the options available to me as an artist?
7. •How can I advance my technical, design, idea-generation, and expressive skills to be best prepared for a future as an artist?
8. •What makes a successful art exhibition, and how do I create an exhibit of my best work?

**Schedule:**

*Early September:*

Terms

Course Expectations

What does “Quality” look like?

What does “Breadth” look like?

What is a Concentration?

Presentation and critique of summer work – ALL summer work is due the first week of the school year.

The importance of a sketchbook

Throughout the course:

Good Art v. “Not-So-Good” Art

Aesthetics, Art History, and the Relevance of Art Today

What should be considered in evaluating different types of art?

What is art? What makes good art good?

What is a masterpiece?

What can we learn about design, technique, expression, and ideas from history’s great artists?

Why is art important?

Throughout the course, but especially in the first semester:

The Future

Careers in the Visual Arts

What are some of the career options for a visually creative person?

*September:*

The Place

Interiors and Exterior Spaces in Two-Dimensions

How does an artist use places/spaces as reference sources for more masterly art?

*October:*

The Thing

Objects as Starting Points in 2D Art (including things from the natural world)

How does an artist use objects as reference/starting points for more masterly art?

*November:*

The Face

Portraiture and Facial Expression in 2D Art

How does an artist use the human head as a reference/starting point for more masterly art?

1. •Structure of the Human Head
2. •Anatomy
3. •Likeness
4. •Three-dimensionality (“form”) through the use of tonal value and color changes
5. •Capturing character/personality
6. •Figure/ground relationships
7. •Expressiveness

*November – January*

Making a Portfolio for College and Applying to Art Programs

How does an artist prepare and photograph artwork for presentation?

Concentration Critique and evaluation

*December*

The Body

Figurative Art in 2D

How does an artist use the human figure as a reference/starting point for more masterly art?

1. •Structure of the Human Figure
2. •Anatomy
3. •Gesture
4. •Three-dimensionality (“form”) through the use of tonal value
5. •Figure/ground relationships – integration of figures and environment
6. •Expressiveness

*January:*

The Design

A Review of Pictorial Composition and Color Theory, and an Introduction to Abstraction

How do I more effectively apply the elements and principles of design in my art?

How do I use them expressively?

*February:*

The Media

An Exploration of Art Materials and Techniques

What other options are available to an artist re: materials and techniques?

*Late February - April:*

The Theme

Developing and Communicating Ideas; A Personal “Concentration”

How do I develop stronger ideas for the content of my art?

How do I better communicate those ideas through my art?

*Late April*:

The Exhibition

Organizing an Art Show

How does an artist best present his/her actual work in an art exhibition?

The Presentation

How do I make an effective presentation of my portfolio to an audience?

The Exam

Organizing, Documenting and Submitting your Portfolio to the College Board

*May:*

Public Art

Mural Painting or Some Other Collaborative Work (A Group Effort)

What are the steps and considerations in making a large-scale public work?

\*There will be at least one field trip to an art museum during the year\*

**Media (Materials and Techniques) will include most (if not all) of the following:**

1. •Pencil
2. •Charcoal
3. •Chalk
4. •Oil pastel
5. •Pastel
6. •Watercolor
7. •Acrylic Paint
8. •Pen and Ink
9. •Ink Washes (Brush and Ink)
10. •Scratchboard
11. •Collage
12. •Printmaking
13. •Mixed Media
14. Oil paint
15. Gouache
16. Conte

**In addition to the above, media (Materials and Techniques) for 2D Design may include:**

* 1. ◦Digital Imaging (Photoshop)
	2. ◦Photography
	3. ◦Encaustic
	4. ◦Silk Painting

**VI. Assessing Progress**

Critiques

Critiques of in-class projects and homework are an important and regular part of the course. Usually weekly, mid-process on longer projects and certainly after every project, you will have the opportunity to analyze and discuss your own artwork and the work of your peers during oral group critiques. Occasionally, you will be asked to write about your work or the work of your peers. In addition, Mrs. Grazel will discuss your work with you and provide critique of your work at least every few days of your project work. Upon request, you may receive further individualized instruction and assessment during Mrs. Grazel’s prep periods and after school.

Types of Assessment:

1. •Assigned exercises and projects
2. •Self-designed exercises and projects
3. •Homework assignments
4. •Written assignments (such as written self-evaluations, written peer evaluations, and reports)
5. •Sketchbook/journal
6. •Final portfolio of work
7. •Participation in oral critiques
8. •Presentations
9. •Participation in the year-end exhibition
10. •Final portfolio of work in the original and in slide form
11. •Midterm and Final Exams

Your grade will be based primarily on the portfolio of work for the quarter (approx. 60%), sketchbooks (30%) and homework/quizzes (10%)

**Grading Criteria:**

May include:

1. •Research of ideas; concept development
2. •Strength and clarity of concept
3. •Strength of design
4. •Technical proficiency
5. •Presentation
6. •Understanding demonstrated in discussion and writing
7. •Class participation

    (Attendance, work habits, ambition (“self-challenge”), listening, asking questions, contributing)

1. •Specific criteria for each assignment

You generally will be graded on a combination of concept, design, technical quality, and personal investment/work habits. You are at a level in your art education where the rubric will need to be modified for many projects based on the independent, individualized nature of your artistic investigations. In these cases, you will be graded on how well you met the objectives agreed upon by you and Mrs. Grazel. Bear in mind, you are in the equivalent of a first year college course. Your work will be assessed as such.

**VII. Classroom Expectations**

1. •Get to class on time
2. •Use your time productively.
3. •Complete approximately one project each week.
4. •ALWAYS get permission before leaving the classroom (for lav, locker, guidance, etc.)
5. •Clean up your work area at the end of each class.
6. •Hand in your projects by the agreed-upon due dates.
7. •**Attendance is critical to success in this program. Poor attendance will have a direct bearing on your grade**. If you are going to be absent on a critique day you must email Mrs. Grazel and send a picture of the work that was supposed be critiqued that day.
8. •Cell phones are to be turned OFF when in class.

\*Some Notes on Artistic Integrity and Plagiarism:

No form of cheating or plagiarism will be tolerated. For any infraction of cheating or plagiarism (including the first), the student will receive a zero on the assignment or assessment, and parents/guardians will be notified, as per the student handbook. The definition of plagiarism is “to steal and pass off the ideas or words of another as one's own.” Please note that plagiarism includes all forms of stealing words or ideas – no copying from books, web sites, or each other.

In addition, artwork is to be unique and original. Images produced by others (drawings, paintings, even photographs) are the property of those artists, and obviously cannot be claimed as your own. There are special circumstances that govern the use of “appropriated images”, and these we will discuss as issues present themselves, but before you turn in a project that includes them. Our rule is: ask (the instructor) before you use a pre-existing image in your artwork. In general, use of “pre-existing images” (those not created by your own hand) will not be tolerated.

If you submit work that makes use of (appropriates) photographs, published images and/or other artists’ works, you must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. Your individual “voice” should be clearly heard. It is unethical, constitutes plagiarism and often violates copyright law to simply copy an image (even in another medium) that was made by someone else and represent it as your own.

**VIII. Homework/Make-up Policy**

Completing class projects by the due dates will likely require you to work on your projects outside of class. This is in addition to your regular homework assignments and your maintenance of a sketchbook/journal for independent drawing, brainstorming of ideas, and concept development.

The deadlines for your self-designed projects (such as for your Concentration) will be worked out between you and Mrs. Grazel.

In the event of a long absence, you will be given time equivalent to the number of days absent to make up the work, unless you request an extension well before the due date, and it is approved by the teacher or district.

You will likely not be given extensions for work missed due to family vacations outside of the school calendar. Please make sure to work ahead if planned vacations or absences are in your calendar.

**IX. Additional Information**

I encourage students to seek extra help whenever they feel they are falling behind. I will always arrange a time to sit down with you if you ask.

Please feel free to contact me at school: (610) 497-6300 x2104 or by e-mail at lgrazel@pdsd.org.

Summer Hours: I will be checking my school email every morning during the summer. I will be out of the country June 26th – July 12th.

What you will need:

1. •A sketchbook – 11” x 14”, at least “60 lb.” paper weight
2. •The Advanced Placement exam fee is approximately $95, and it will be due in February prior to the submission date for the portfolio, which is in early May.
3. Recommended – Large Art Portfolio to transport work. At least 24” by 36”

**Calendar**

1. •In November, December and January, if you intend to go to art school following high school, you will prepare your portfolio for college applications.
2. •In late January or early February, you will set up access to the AP Web application ([www.collegeboard.com/student/studioartdigital](http://www.collegeboard.com/student/studioartdigital)).
3. •Throughout the spring, you will upload images and work on your portfolio.
4. •By the end of April, you will forward your finalized portfolio to Mrs. Grazel.
5. •In early May, you will play a role in the organization, set up, and hosting of our annual Arts Alive, in which you will have a significant amount of display space to exhibit your work from this course and your other art courses. (Please see rules for Arts Alive)

**AP Website**

For the latest information about AP Studio Art, visit AP Central (apcentral.collegeboard.com).

**I have read and agree to the course expectations as described above. I am also clear on the expectations for the summer assignment.**

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Student’s signature   Date Parent Signature Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Student’s e-mail address Parent Email/Contact Information

**99 Concentration Topics (AP Studio Art)**

Selecting a concentration topic is of paramount importance when it comes to developing the AP Studio Art Portfolio–students must select something that offers enough engagement and interest to complete 12 works all based upon the same subjects. Here are 99 topics to get you started thinking creatively, and each of the 99 has been used to receive a passing score on the AP Exam.

For some students, deciding on a concentration can be the starting point of something spectacular–they find a topic that they are passionate about, they begin creating immediately, and they develop the concentration part of their portfolio almost effortlessly. For others, however, making a final decision brings their work to a screeching halt. They cannot find enough angles or approaches to the topic that interest them, they struggle to engage, and procrastination becomes worse than ever. For those students, this list can be used to start the preliminary process of creative thought, conceptual development, and brainstorming. A final topic doesn’t need to be a forced decision, but it never too early to begin the process of its development. This is a good place to get you started.

**Interactions**

1. Cliques and Social Groups
2. Accidents or Chance Encounters
3. People’s Interaction with Music
4. A Family Through Any Number of Years
5. Encountering a New Person, Place, or Experience
6. The Clash of Two Enemies
7. How We Avoid Encounters We Do Not Want
8. How People Meet, Talk, and Act Online
9. A Party (Kid’s Birthday, Retirement, Weekend House Party, etc.)
10. When Disparate Cultures Come Into Contact
11. Between Human and Animal

**Technical Concerns**

1. Light and Shadow
2. Reflections on a Variety of Surfaces
3. Folds and Fabrics with Pattern
4. Creating Depth through Use of Line
5. Illustrating a Single Story Using a Specific Artistic Style
6. Hands in Various Poses, Done with Various Media
7. Landscapes (or other subjects) Painted in Varying Color Schemes
8. Drawing with Nontraditional Materials/Drawing on Nontraditional Surfaces
9. Positive and Negative Space
10. Closeups that Show Texture
11. Water and Refraction

**Combinations and Juxtapositions**

1. Plants and Organic Material with Buildings
2. Transportation Through Natural Areas
3. Urban v. Rural Life
4. Technology with Old/Antique/Vintage Items
5. Size Distortions that Equalize or Enhance Everyday Objects
6. Indigenous People in Modern Life
7. Uniting Against and Enemy
8. Twins and Their Lives
9. Animals and the Food They Become
10. Instruments and People Playing Them
11. Disparate Objects Placed Together in Still Lifes

**Society and Human Interaction**

1. Society’s Greatest Advances Come at What Cost?
2. Costumes and Clothing from Different Parts of the World
3. Settings and Costumes from Various Time Periods
4. Consumers and Consuming
5. Dichotomy Between Rich and Poor
6. Bad Choices Teenagers Make
7. Beauty in an Impoverished Environment
8. Lifestyles of the Homeless
9. Social Issues
10. Work Based on Crime
11. Document Your Community

**Environment and Human Effects**

1. Using Nature as a Basis for Design
2. Architecture and its Surrounding Environment
3. Landscapes Over the Course of Multiple Years
4. Fences and the Divisions they Create
5. Site Specific Artworks
6. Nature Taking Over a Decrepit City or Abandoned Buildings
7. Impermanence/Ephemerality
8. How Can a Solitary Figure Alter an Environment?
9. The Destruction of Natural Disasters
10. Flowers as a Representation of Human Emotion
11. Development Encroaching on Habitats

**Journeys**

1. The Journey of an Animal (Salmon Swimming Upstream, Birds Flying South, etc.)
2. The Slow Disintegration of an Object or Group of Objects
3. From Young to Old
4. Through the Seasons of the Year
5. The Evolution of an Illness
6. Metamorphosis
7. Working Through Fears, Pain, or Illness
8. Life Cycles
9. Time Travel
10. The Life of an Athlete, Musician on Tour, Circus Performer
11. Documentation of a Road Trip

**Feelings or Emotions**

1. Abandonment
2. Vulnerability
3. Anxiety
4. Depression
5. Phobias and Fears
6. Obsession
7. Humiliation
8. Joy
9. Repulsion
10. Courage
11. Empathy

**People’s Unique Qualities**

1. What Will People Do to Be Different?
2. What Lengths Will People Go To in Order to Be Extraordinary?
3. Idiosyncrasies of Peers as Captured in Portraits
4. Fashion Choices and Accessories
5. Tattoos
6. Portraits Focused on Hair
7. Showing the Work that Goes Into Developing Talent
8. Goals and Future Plans
9. Habits
10. Unusual Life Experiences
11. Images of Beauty Throughout the World

**Single Object or Single Events that Represent Something More**

1. Masks
2. Shoes
3. Childhood Toys
4. Biographies Through Personal Effects
5. Quinceanera
6. Sporting Events
7. Souvenirs from a Family Vacation
8. The Best Meal You’ve Ever Eaten
9. First Paycheck
10. An Important Sporting Event
11. A Move Across the Country

**You can also check out Pinterest for concentration inspirations!**

Arts Alive – Rules for Senior Wall

2017-2018

1. You must be passing!!! In order to be eligible to have a wall for Arts Alive you must have passed **all marking periods** and you must be currently passing. If you did not pass a MP or you are, currently not passing you still can hang your work with the general classes.
2. **Students are not allowed to have walls if they have received ISS or OSS** during their senior year.
3. All work displayed in Arts Alive must be current and created this year. You many NOT use work displayed from previous years.
4. You must have at least **20 NEW Pieces** (Art or Photo or combined) in order to have a wall.
5. Anyone who has a wall must first help with the hanging of paper and mural creation before working on your own wall. The art Teachers (Ms.Grazel, Mr. Hartman and Ms. McCarthy) are the only ones who can give you permission to get started.
6. Any painting for your wall must be completed before hanging your paper/fabric. No Paint in hallways!!!!
7. Wall Space is first come first serve! Before choosing your wall you must complete a “Map or diagram” with the info of the sizes of your pieces and how they will hang on your wall. This will give you an idea of how much wall space you will need. This “map” must be completed and handed in to Ms. Grazel in order to pick your space.
8. Any supplies or extras you would like for your wall is up to you to purchase. We will supply the basic color paper and tape.
9. Remember you do not need to go crazy…. The art on your wall should speak for its self. Keep it simple.
10. If borrowing supplies from any of the Art rooms, please return where found.
11. Remember…. Your wall is your responsibility, the art teachers have nothing to do with it
12. Students who have a wall must have each one of their teachers sign a participation form in order to miss class. If a teacher says no, you must go their class.
13. NO “FRIENDS” missing class to help!!!!
14. Ms. McCarthy will only be printing 2 weeks prior to Arts Alive. Images must be submitted before this date. If you have not submitted images to be printed (this includes Art students who would like their quality pieces printed that were sent in for AP) please put them on my flash drive ASAP!
15. You are required to take down and clean wall area after Arts Alive