

**AP<sup>®</sup> STUDIO ART: DRAWING**  
Wheat Ridge High School  
*Jefferson County Public Schools*

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Prerequisite: 2 semesters of *Advanced Drawing* and/or *Advanced Painting*  
Grade level: 12  
Length of course: 1 year (2 semesters)

**Course Description**

This course is an intense investigation of drawing technique and practice. It is designed for self-motivated 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<sup>®</sup> Studio Art is a rigorous college level curriculum that requires significant commitment and dedication. By exploring a variety of concepts, media, and approaches to drawing, students will develop a range of abilities and versatility with technique, problem solving, and ideation. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality art work.

AP<sup>®</sup> Studio Art will be evaluated, not by written exam, but by portfolio submission to the College Board at the end of the year. Students may be eligible for college credit by demonstrating excellence in all areas of the portfolio. Throughout the year, students will address all three sections of this AP<sup>®</sup> Drawing Portfolio Exam: Breadth, Concentration and Quality. Portfolio development is an ongoing process in which students are expected to use informed and critical decision making to develop their work.

**Objectives**

The main objective of this course is to provide the student with advanced challenges in the visual arts through which they can hone and display their skill, understanding, insight and personal artistic voice through a body of works. These works will be the core of their AP<sup>®</sup> Portfolio to be evaluated in early May by the College Board.

**Registering for AP<sup>®</sup> Studio Art**

This course is designed primarily for students in grade 12. Occasionally, art-school bound students may be admitted in grade 11 with individual permission from instructor. Nonetheless, *all students* must schedule a portfolio review with the instructor before enrolling in this course. With instructor approval (by signature), eligible students will register for four semester sections making up the yearlong AP<sup>®</sup> Studio Art course: two media-specific advanced classes (*Advanced Drawing* and / or *Advanced Painting*, one each semester) and two studio seminar sections (one each semester). The advanced sections will promote exploration of personal interests and ideas, while developing an artistic voice within a class setting. Moreover, the studio seminar sections will allow independent work time during the school day with critique sessions.

**Section I: Quality**

In the *Quality* section of the portfolio students submit five actual works that demonstrate their mastery of drawing. These pieces are to be unique, well designed, and demonstrate the highest level of craftsmanship. Students may select work from the breadth section and/or the concentration section, but they do not have to. These should be the student's best work, selected for excellence, and cannot be larger than 18" x 24" (including matting or mounting).

## **Section II: Concentration**

In the *Concentration* section, students develop a body of work that is developed from a sustained investigation of an idea or coherent plan of action. Growth should be evident in both concept and technique. This should include twelve slides exploring a single visual concern in depth accompanied by a written statement describing the intent and development of the project using accurate artistic language.

## **Section III: Breadth**

In the *Breadth* section, students will explore a variety of concepts and demonstrate versatility with respect to the use of media, techniques, problem solving, and ideation. A series of teacher-initiated assignments will be presented in the first term with the purpose of introducing students to the widest possible range of experiences in drawing while encouraging the development of high-level problem-solving skills. This is a set of works showing mastery of varied media, techniques, and subject matter. This section should include twelve slides of twelve different works.

## **Class Schedule**

AP<sup>®</sup> Studio Art will follow the outlined timetable to ensure that all portfolio demands are satisfied. By breaking down the school year into three terms and completing summer assignments, hard-working students should find comfort in the program while recognizing clear deadlines and expectations.

### Pre-Term: May – August

In preparation for the intensive AP<sup>®</sup> study, students will complete summer assignments that emphasize the elements and principals of art. These assignments are aimed at beginning several pieces for the breadth requirements of the portfolio. In the spring prior to the AP<sup>®</sup> year of study, students will receive a package containing instructions and materials for four summer assignments. Students are expected to return in the fall with the package complete. Students may choose what order and how long they spend on each project. Not all summer assignments are intended to be a finished portfolio piece. In these cases students may be asked to research images or inspiration that lead to a final project which will ensue at the beginning of term one. All assignments will be brought in the first day of the fall for reflection and critique.

Some examples of summer assignments include:

- *Investigating Texture*: Color Pencil Foliage Composition
- *High Contrast Mechanics*: Pen and Ink Rendering
- *Urban Landscape*: Acrylic Perspective Study
- *Gallery Visits* with written response
- Evidence of *Sketchbook Usage* as an investigative and planning tool
- *Scavenger Hunt* for design principles in different settings

### Term 1: August – November

The first term begins with a critique of the four summer projects that were given the previous spring. The critique of summer work will be followed with a series of teacher-initiated assignments engaging students in an array of perceptions and approaches. Instruction will be presented with the purpose of introducing students to the widest possible range of experiences in drawing while encouraging the development of high-level problem-solving skills. By term end, students will create and complete a body of work suitable for Section III (Breadth) of the AP<sup>®</sup> Drawing Portfolio. In addition, it is anticipated that the students will discover personal directions, particular studio

strengths, and visual ideation interests. Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

Some examples of projects for the breadth area of the portfolio (Section III) include:

- *Psychological Space*: Habitation and Abandonment
- *Social Commentary*: Conceptual Representation
- *Figures in Action*: Life Drawing Study
- *Texture Drawing*: Surface Manipulation
- *Fences and Gates*: Linear Perspective
- *Dominant Liquid*: Luster and Shape
- *America the Beautiful*: Monoprint
- *Interior Landscape*: Metaphor for the Mind
- *Metamorphosis*: Evolution Composition
- *Wrapped Objects*: Cross-contour Study

### Term 2: December - February

By the end of the first semester, it is expected that students will have more than the required 12 works for the area of breadth (Section III) from which to choose the best. While some breadth work will continue to be required in this second term, the main focus of this term will be the development of specific personal imagery suitable for a *Concentration* study (Section II) of the Drawing Portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of Concentration work through both individual and class assignments. Early in the term students must attend a mentoring appointment at which time they are individually counseled about their choices of plan for a Concentration study. By term end, students will not only have completed a significant portion of the Concentration pieces but will also have initiated a written statement to describe the intent and development of the project using accurate artistic language.

Some examples of themes submitted for the concentration area of the portfolio (Section II) include:

- *The Inner Self*
- *Youth and Old Age*
- *Through A Microscope*
- *Bob Dylan and His Lyrics*
- *Reflections*
- *Rewriting History*
- *Views from the Floor*
- *Along the Nile River*

### Term 3: March – May

This short term will be devoted to the final preparation for the AP<sup>®</sup> Drawing Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth Section in order to demonstrate maximum variety, all the while continuing to develop work that demonstrates invention, personal voice, and thoughtful decision-making for the Concentration Section. An individual mentoring appointment will be scheduled at which time the Breadth section and the Concentration Section will be thoroughly reviewed in order to identify and remedy weak pieces.

Portfolio Preparation and related responsibilities include:

- Shoot label, and prioritize slides for Breadth section
- Shoot label, and prioritize slides for Concentration section
- Mat artwork for Quality section and prepare for shipping

- Contact three or more colleges or art schools to learn the policies on accepting AP® Studio Art credit. Write notes in your journal to share with seminar group.

### **Studio Expectations**

Work of this nature demands the full consideration of the property and rights of fellow classmates and the full cooperation, attention and maturity of *all* students. Students are expected to respect opinions, space, ideologies, and artistic approaches of *everyone* in the studio. There are many instances when AP® students will be working in the room with other classes present; all AP® students will be expected to maintain a non-disruptive and mature work ethic. In addition to daily studio time, AP® students will need to process project development and execution outside of class. Therefore, students are also encouraged to have a quiet place in which they may spread out and work on projects at home.

### **Grading Procedures and Policies**

Students must complete projects in a satisfactory manner before credit will be given. This means devoting the required daily participation as well as spending time outside class to finish. Assessments include completed assignments, participation in seminar critiques, written evaluations, and portfolio completion.

General grading criteria for studio project grades and portfolio review:

- Level of skill in applying the *elements of art*
- Understanding of *design principles*
- Individual *creativity* and *personal expression*
- Meeting *standards* and *deadlines* given by the instructor
- Evidence of *technique* practice and *growth*
- Mastery of *media* and *subject*

Furthermore, project rubrics and participation assessments will consider assignment guidelines, studio work habits, critique involvement, effort, and craftsmanship. Formative assessments include self-evaluations, teacher reviews, and peer critiques. Accommodations and grade modifications will be implemented for special needs students.

### Grade Breakdown

Portfolio Development (75%)

- Based on finished work as per term quota
- Graded using the evaluation rubrics as established by the College Board
- Both volume and quality will be taken into consideration for final grades

Lab Conduct (25%)

- Regular attendance is mandatory
- Productive use of class time and seminar meetings
- Participation in critical discussion
- Proper safe use of materials and equipment
- Cleanup duties and storage of work

### **Sketchbooks**

All AP® students are required to keep an artist journal and have it with them everyday. All research, sketches, and planning for projects are to be in this sketchbook. Journals should be used as a

resource for inspiration and as an outlet to release creativity. Enjoy it. Take it with you everywhere and draw on every page.

Sketchbooks will be "spot" checked periodically for the inclusion of the following:

- Brainstorming concentration design
- Keeping notes on AP<sup>®</sup> college credit
- Planning out titles/labels for the work in your portfolio
- Becoming familiar with the work of at least five different artists who you find to be inspiring. Print at least three images from each artist to include in your sketchbook. Write a paragraph summary about what specifically moves you about each artist
- Visiting at least one art gallery or museum each term and writing about what you saw
- Visiting at least one "Portfolio Day" this year and writing about your experience

### **Artistic Integrity**

No copy work is allowed. Work that is based on a published photo or another artist's work must be more than mere duplication. Any published work must serve your vision in a way that moves beyond copying and becomes your original statement. Misuse of copyrighted materials is plagiarism and a legal issue can be pursued as such.

### **Late Work**

Due dates will be given for each project and students must submit finished assignments on these dates to receive full credit. Unfinished projects will not be accepted. Students will lose 5% of the project grade if they fail to submit an assignment on the due date but get it in within two weeks of the deadline. Students will lose 10% of the project points if they finish and submit the project anytime after two weeks late until the close of the current six-week grading window.

### **Attendance Policy**

Class attendance is mandatory; it is important to be in class for demonstrations, lectures, individual instruction, and critiques. Students are expected to actively participate in class critiques and discussions; therefore, unexcused absences and tardies will immediately impact the participation grade. Make-up and late policies are aligned with published WRHS policy.

### **Access: Studio 23**

Instructor will provide additional open studio time for students to come in after school and work on their art. Weekly seminars will meet in studio 23 and attendance is mandatory for all AP<sup>®</sup> Studio Art students. This is a forum for all AP<sup>®</sup> students to share their ideas and progress for feedback through critique. Furthermore, this is a common time for the instructor to give new assignments and relay any relevant updates.

### **Supplies and Fees**

Art materials will be supplied by the instructor on an as needed basis throughout the course. Fees will be generated and charged to the student accordingly. Most individual supplies needed will be provided by the instructor at the onset of the course. Hence, students are expected to come to class prepared with all supplies on a daily basis; sketchbook, drawing pencils, erasers, and class binder should be brought everyday.

## **Class Resource Books**

AP Studio Art Teacher's Guide by Maggie Davis

The Creative Artist by Nita Leland

Artists' Journals and Sketchbooks by Lynne Perrella

From Ordinary to Extraordinary by Ken Vieth

Art Effects by Jean Drysdale Green

Celebrate Your Creative Self by Mary Todd Beam

Experimental Drawing by Robert Kaupelis

*As a result of our extensive study of design, students need to be conversant in the Elements of Art and Principles of Design. They are listed here for convenient reference.*

**Elements of Art** - These are the tools artists use to create an artwork according to the principles of design. They are: line, shape, color, texture, form, space, value.

- Line – An element of design that may be two dimensional (pencil on paper), three-dimensional (wire or rope), or implied (the edge of a form or shape).
- Shape – An element of design that is two-dimensional and encloses an area. Shape can be geometric (square, triangle, circle) or organic (irregular in outline).
- Color – An element of design that identifies natural and manufactured things as being red, yellow, blue, orange, etc.
- Texture – An element of design that refers to the surface: whether it is rough, smooth, or soft, for example. It can be actual or simulated (implied).
- Form – An element of design that is three-dimensional and encloses volume (cube, sphere, pyramid, cylinder, free flowing).
- Space – An element of design that indicates areas in a drawing (positive and negative) and/or the feeling of depth in a two –dimensional work of art.
- Value – An element of design that relates to the lightness and darkness of a color or tone.

**Principles of Design** - These are the methods or techniques that artists use to make a successful work of art using the elements of art. The principles of design are: rhythm, movement, repetition, balance, contrast, unity, and emphasis.

- Movement - A principle of design that refers to the arrangement of parts in a work of art to create a slow to fast movement of the eye through the work.
- Rhythm – A principle of design that indicates a type of movement in an artwork or design, often by repeated shapes or colors.
- Pattern - A principle of design in which combinations of lines, colors, and shapes are used to show real or imaginary things. Pattern may also be achieved by repeating a shape, line or color.
- Balance - A principle of design that refers to the equalization of elements in a work of art. There are three kinds of balance: symmetrical (formal), asymmetrical (informal), and radial.
- Contrast - A principle of design that refers to differences in values, colors, textures, and other elements in an artwork to achieve emphasis and interest.
- Unity - A principle of design that relates to the sense oneness or wholeness in a work of art.
- Emphasis (focal point)- A principle of design that A principle of design by which the artist or designer may use opposing sizes, shapes, contrasting colors, or other means to place greater attention on certain areas or objects.