Course Description
The AP® Studio Art Portfolio 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. [C2] 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. Students also develop a body of work for the Concentration section of the portfolio that investigates an idea of personal interest to them. [C3] The goals of the AP Studio Art course are:

- To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio. [C1]
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation. [C5]
- To develop technical versatility and skills while using the visual elements and principles in compositional forms. [C4]
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Studio Art course addresses three major concerns that are a constant in the teaching of art: (1) a sense of quality in a student’s work; (2) the student’s concentration on a particular visual interest or problem; and (3) the student’s need for breadth of experience in formal, technical, and expressive means of the student’s art. AP work should reflect these three areas of concern: quality, concentration, and breadth. [C1] Students begin the course the first term by working on their Breadth section to allow them to experiment with media and concepts (see attached Breadth section suggestions). Students are expected to develop mastery in concept, composition, and execution of ideas. [C2] They are shown examples of past AP portfolios for ideas and inspiration. I start with observational value drawings first and vivid color works as the second assignment. Students then move on to individual preferences such as scratchboard, watercolor, or reduction linoleum prints.

After class demonstrations, students choose what and how they wish to work. [C5] Students need to work on many diverse projects to encourage and ensure portfolio individuality. In the Breadth section students explore a variety of concepts and approaches in order to demonstrate their abilities and versatility with problem solving, ideation, and techniques. These experiences are also used to develop an approach for their concentration. [C4]

In the second term, students develop and choose an idea to explore in depth for their Concentration section. In the Concentration section, students are expected to develop a body of work that is an investigation of a theme or an idea. It should be well planned and investigate an idea that is of personal interest to the student. [C3] From these total works, we then discuss and select their five Quality examples of excellence 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. [C5] We mat only on 16” x 20” or 18” x 24” neutral colored mattes to give uniformity to the portfolio presentation.

Students are encouraged to develop verbal and written literacy about their works (see attached grading rubric), and we use the AP scoring rubric for individual and group evaluation. Students are encouraged to examine their work and discuss how to move it from a middle-range piece to a high-level one. [C6] In terms of grading, students are expected to produce one work per week of AP quality, and have a slide shot of it. For each slide a student is short at the end of the grading period, one grade is dropped. We stress that this is
the student’s personal portfolio, and that outside work and work from other courses can also be included.

**Homework**
As in any college-level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments. Ideas for projects or solutions to problems should be worked out in a sketchbook both in class and outside of class. The sketchbook is an essential tool in recording ideas, capturing visual information, working on compositional issues, and just fooling around. Sketchbooks are checked frequently for progress.

**Open Studio**
One afternoon a week students are expected to meet from 2:40 – 4:30 p.m. for an open studio. A schedule of meeting dates will be posted. Some of these meetings will be open for students to work on projects independently and some will be structured drawing sessions. It is important that students arrive on time and be prepared to work during these meetings.

**Exhibitions/Competitions**
AP Studio Art students are encouraged to participate in exhibitions and competitions. At the end of each semester, students will organize an exhibition of their work in the Media Center. Details about this exhibition will be provided toward the end of each semester.

**Assignments/Evaluation**
Assignments that are open-ended in nature and that explore a variety of approaches to design are made during the first semester. Assignments have end dates. Students should make every effort to complete work by the end date, however, there may be circumstances that cause an assignment to be delayed. It is important that students have a discussion with the instructor if work is going to be turned in late or they will miss a critique. Work is evaluated in progress and in the finished state through critiques with teacher and peers.[C6] The AP Studio Art rubric, which is distributed separately, provides the grading criteria. Assessment of student work is based on original compositions and artistic integrity. The teacher will conduct discussions and assign readings that reflect what constitutes ethical behavior in the making of art.

**Materials needed for class:**
Most supplies and equipment will be provided by the school, but the following supplies will need to be purchased by each student:

- Sketchbook
- Set of pencils
- Set of drawing pens
- A portfolio
- Set of brushes

It is recommended (but optional) that students purchase a set of Prismacolor Colored Pencils (at least a set of 24).

**Art Fee: $25**
*Fees not collected until Sept. 2nd!!!*
Art fees cover the cost of materials used in class during the school year, such as acrylic and watercolor paints, charcoal, pastels, India ink, brushes, drawing pencils, markers, etc. *Each student will be given a sketchbook once the art fee is received.*

**Content of the Class:**
The course includes the following three components:
A) Study of contemporary artists and trends. In addition to class work, students are expected to visit galleries and the local art museums on their own.
B) A sketchbook to be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick drawings, and practice of various techniques. Many art schools like to see a student’s sketch books to see how their minds and creativity work.
C) Development of the student’s submitted portfolio for AP 2-D Design, which has three parts:
a) **Quality (Original Works)**  
Five matted works for 2-D Design  
These should be the student’s best work, selected for excellence, and cannot be larger than 18” x 24”. [C2]

b) **Concentration**  
This should include 12 slides exploring a single visual concern in depth.  
It is something like a visual term paper and is an important part of the class.  
When a subject is settled on, the student should spend considerable time developing it. It should show investigation, growth, and discovery involved with a compelling visual concept. The Concentration is usually completed in the second term. (Up to three slides could be close-ups to show details.) [C3]

c) **Breadth**  
This is a set of works showing mastery of varied media, techniques, and subject matter. [C4]  
This should include 12 slides of 12 different works.  
Because a portfolio submission of 24 slides is needed, each student will need to complete 12 slides each term, or roughly one to two works per week. Students should work steadily and have the sufficient number of slides by the end of their two terms, as their grade in the course will be based on that work. They can then continue to improve their portfolio until the May submission date.  
Students who finish early will have an individual project and a school service project. Submission of a portfolio in May is mandatory to receive AP credit.

**Grading:**
Students will receive 3-5 grades a week based on the following percentages:

- **Project:** 20% (process of project)
- **Homework/Sketchbook:** 15% (1 sketch/week, vocab., research, etc.)
- **Quiz:** 20% (vocab., art history, techniques, etc.)
- **Test/Completed Project:** 40% (finished projects, semester tests)
- **Participation:** 5% (pass out/clean up, required materials, critiques, READ etc.)

Students’ grades are based on a 100 point scale. (Grades will not be rounded up.)

- 90 to 100
- 80 to 89
- 70 to 79
- 60 to 69
- 59 and below

**Other Important Information:**
It is your responsibility to ask what you missed when you are absent and to make up the work.

Late work will be accepted up to 4 school days after due date for a 10% reduction of given grade. Each day after, an additional 10% will be taken off.

**Copyright Issues**
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. [C7]

**2-D Design Portfolio Sections:**
**Quality, Concentration, Breadth**

**Section III: Breadth**
Twelve slides needed of 12 different works; no detail slides are permitted. Works emphasizing the elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value, and color) organized using the principles of design (unity/variety, balance, emphasis, rhythm, and proportion/scale).
Media could include graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking. [C4]

Suggested Breadth Projects [C4]

Twelve works demonstrating a variety of concepts:

- Media, and approaches
- Positive-negative shapes study in color
- Linoleum block print
- Woodblock print
- Box design—2-D front
- Redesign a current product image or logo
- Logo-symbol design
- Kaleidoscope—radial balance design
- Cool-warm contrast
- Primary color—RYB
- Monochromatic variations of one color, using value
- Analogous—colors next to each other on the color wheel; e.g., Picasso’s Blue Period
- Lettering and type design
- Design with literary or conceptual associations poster design—travel, country, Olympics, sports, endangered animals
- CD or album design; e.g., for blues, jazz, classical
- Repeated pattern, possibly using linoleum print
- Collograph—cardboard layers, then ink in white and print on black paper
- Seedpods, and forms evolving from them
- Design a deck of cards; e.g., “New Wave”-style
- Redesign the Tarot deck
- Graphic designs for school theater productions, yearbooks, etc.
- Self-portrait as a favorite industrial product
- Develop a modular repeat pattern for a fabric
- Work showing specific color theory, such as Fauvism, expressionism, color field painting
- Psychological use of color
- Historical use of color
- Story or poem illustration
- Game board and game pieces
- Fashion design, or costume design
- Photography; e.g., Kodalith process, nature design, building or architectural
- Digital altering or layering of photographic images
- Line properties; e.g., graffiti, Japanese calligraphy
- Environmental design
- Historical signs; e.g., pub signs

Section II: Concentration

Twelve slides of a series of works organized around the visual concept (some may be details). Look for quality of ideas, and quality of execution of work! [C3]

- Design and execution of a children’s book
- A series of identity products for imaginary business (logo, letterhead, signs, boxes)
- Political cartoons using current events and images
- Series of works starting with representational interpretations and evolving into abstraction
- Exploration of pattern and designs found in nature and/or culture
- Abstractions developed from cells and other microscopic images
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings on a theme
- Use of multiple modules to create compositions that reflect narrative or psychological events
- Series of landscapes that use color and composition to intensify artistic expression

C3 – The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

C4 – The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem-solving, and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.
Section I: Quality
Assess your selected portfolio work and score it on the following criteria: [C5, C6]

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Moderate</th>
<th>Good</th>
<th>Strong</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials well used; technique is excellent</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Inventive/Imaginative</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Evidence of thinking; Clear visual intent</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Purposeful composition</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Awareness of style and format</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Sensitive/evocative</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

If you have not scored your work consistently in the 4 or 5 range, now assess what its strengths and weaknesses are, and how to rework the piece and raise it to a 5.

Explain your rationale in a paragraph below, considering:
1. Have you done anything special with the use of the art elements (line, color, shape, texture, value)?
2. What are some of the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings? To what do you ascribe your feeling—the use of colors, shapes, technique, theme?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across? Discuss if the work is a significant success, why or why not, and support your judgment with evidence.

Bibliography
Art Synectics, Nicholas Roukes, Davis Publications, 1982.

Rules:
Be on time for class.
Be prepared to begin class when the bell rings by listening and not talking.
No talking during instruction & demonstrations, except to ask a question.
Follow School Rules.
Remain in your seat until the bell rings.
Ask permission/sign out to use the restroom or get a drink.
Respect the teacher, all students, their property & their work. Never touch another person’s artwork or property without permission!!!
Procedures:

Opening:
- Pass out Materials/Portfolios (assigned helpers)
- Draw Now – 1st 5 min. (warm ups in sketchbook)
- Listen to Instructions (no talking, no pencil sharpening)

Studio Time:
- Work on Art Only (no work from other classes; if finished, work on sketchbook homework)
- Try your best (Effort counts! This is the most important.
- Students become better artists by trying their best & working up to their potential. Be your best!
- Always bring materials to class (pencil, eraser, sketchbook)
- Write your 1st, last name, and period on all projects and assignments. (No Name! No Grade!)

Clean Up:
- Everyone cleans (assigned helpers, clean your own area)
- Return cleaned materials to their proper place
- Dry projects go inside your portfolio, wet projects, on the drying racks.
- Be seated until the bell rings

Bibliography

Art Synectics, Nicholas Roukes, Davis Publications, 1982.

________________________________________________________________________

Please provide parent contact information below, detach at the dotted line and by Aug. 26, 2011. Place an asterisk (*) next to your preferred method of contact.

Student:______________________________________________________________

Pd. ________________________________________________________________

Parent/Guardian (print):

______________________________________________________________

Parent/Guardian (sign)______________________________________________

Parent/Guardian phone # ____________________________________________

Parent/Guardian email address: ______________________________________