

AP Portfolio

Instructor Ms. Brinley

Credit Earned College Accredited Course - Full Year Course

Course Description

The AP Studio Art Drawing Portfolio 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.

The AP course addresses 3 major concerns that are constant in the teaching of art:

1. the sense of quality in a student's work
2. the student's concentration on a particular visual theme
3. the student's need for breadth of experience in the formal, technical and expansive means of the artist.

The Quality, Concentration and Breadth sections of the AP Portfolio will be outlined to AP Students the first week of class. Students will study and evaluate examples of artwork from the College Board and other past student works that correspond to each section required in the portfolio. We will evaluate those works according to the AP rubric to allow students to develop a higher understanding of the requirements for college level art.

Required Materials

Sketchbook or blank page journal

Two pocket folder-for handouts

Recommended course fee of \$50 (to cover the cost of art materials)

Course Content

1. **Maintain a journal/sketchbook**
to critique each project created and to align it with the AP rubric.
2. **Research two artists per month** for a total of 10 artists to be completed Aug thru Dec. Explain the artist and movement, give specific details, interpret the message the Artist is trying to convey. Analyze the visual qualities for the artwork. Tie this into a breadth piece and make relevant connections.
3. **Critique sessions** will be conducted weekly
All students are expected to participate using their art vocabulary to describe, analyze, interpret and judge their work and the work of others. Students are expected to earn 4's or 5's in their assessments. Lower scores in the critique sessions will serve as the stimuli for the student to rethink, rework and recreate a work of art to bring it to its highest level.
4. **Museum and Gallery Exhibits**
Students are expected to visit area museums and galleries as well as our local universities to study the works of emerging artists. This is also a great resource to find exciting works to write about for the weekly required critiques. There are also several annual art festivals in our area that students should take advantage of going to. Many of these events showcase the artwork of many professional artists from all over the country, Students will gain invaluable knowledge and experiences through interactions with these artists and their works
5. **Field Trips and Student Art Exhibits**

I will lead art related field trips over the course of the school year that all AP students are required to attend.

Students will be provided opportunities to showcase their artworks in areas shows and exhibits and all AP students will be required to enter their works in our annual AP Art Show in January.

6. Open Art Studio

Open art studio is available every Wednesday from 1:30 – 3:30pm and during lunch periods. Attendance is mandatory for a minimum of 2 hours per week. (We will not have open studio when I will be attending professional development workshops. Those dates will be posted)

Breadth

12 Individual Works of Art

Students will begin the course by developing the Breadth section of the portfolio. Through direct teacher instruction, emphasis will be placed on the development of 12 high quality works of art. The work should reflect excellence in technique, concept, and ideas. The 12 individual works in their breadth will demonstrate a comprehensive approach to drawing and painting as evidenced by strong, artful compositions. I expect students to challenge themselves and their ideas of what strong art should look like and experiment with a variety of materials and techniques. AP art students will need to expand their horizons, get out of their comfort area and stretch themselves. Students will need to be self-starters, risk-takers and strive for a fresh approach to problem solving.

-A compilation of diverse work should include observational drawings from life, unique imaginative works pertaining to the human figure, portraiture, landscapes, cityscapes, stills and include realistic, formalistic and expressive qualities executed in a variety of media.

-Students may render in pencil, prisma, conte, chalks, pastels, watercolor, acrylic, oils, and inks.

- All work is expected to be created with an eye toward excellence and be in compliance with the high standards set forth by the College Board and myself. I will demonstrate varied techniques and students will be expected to explore many possibilities and approaches.

Goals for the Breadth

1. Develop Aesthetics and versatility while laying the groundwork for their concentration.
2. Create one work of art per week in class and one work per week outside of class. Some works of art may take more than one week. This will need to be addressed with the instructor and be included in the weekly critiques as a work in progress. Students will need to monitor their time in order to complete the 12 works on time.

Deadlines

Are important for the overall success of the portfolio.

Grades will be input on a weekly basis

Students can re-evaluate their project and rework it for a grade change up to one week after the grade is recorded.

Students are expected to sketch in their sketchbooks, practice drawing from direct observation, experiment with various media and do timed drawings in order to render quickly. Practice, Practice, Practice.

Concentration

12 Works of Art

Students must declare their concentration to me in writing.

Students will create a cohesive body of work investigating a single idea in one or more media. The body of work must be well articulated and express a strong underlying idea.

-Study the concentration areas on the College Board website and see what a 4 or a 5 looks like.

-Study artists past and present

-Visit museums, galleries and art shows to talk to professional artists about their work.

Goals for the Concentration

1. Focus on a process of investigation, growth and discovery.
2. Show the development of a visual language appropriate to their subject and relevant to the selected area of study.
3. Choice of materials must be successfully linked with ideation development.

The list of possible concentration topics is infinite.

Ideas to consider but not limited to:

- Investigation of the figure (emphasis on distortion, shifting, altering or fracturing)
- Unique approaches to interior and exterior architectural environments
- incorporating unusual perspectives
- Portraiture emphasizing color exploration creating dramatic light and shadow effects
- Combine rich visual text with the human figure commenting on the human condition
- Study analytical cubism and set up a still life or create a cityscape to fracture into cubes
- Explore surrealists like Dali and Magritte. Insert odd or out of place images or objects into the picture plane to create a fantastical environment
- Create interesting one point, two point and three point perspective drawings. Consider unusual angles such as winding staircases, or interior hallways with rounded walls
- Explore a personal issue and create a body of work centered on that particular theme. Show evolution and depth of discovery.
- Focus on several foreshortened drawings of a variety of subjects such as musical instruments, reclining figures, body parts such as hands or feet

- Set up a series of metallic objects such as a silver tea set, kitchen utensils, a car grill, a car grill, tools from the garage and depict a strong drawing or painting their reflective surfaces.
- Combine painting and printmaking using abstract concepts while exploring innate objects.
- Investigate a particular culture and create a multi-layered body of work responding to the customs, rituals and symbols...
- Study images through a view finder and isolate a section of each of them. Enlarge and overlap them altering the size and scale.
- Show movement through the study of dancers, birds in flight, a strong wind's effect on nature in a field or at the ocean.
- Depict a scene looking through a window of people going about their daily lives, perhaps sitting at lunch counter, in a barber's chair, getting a massage.
- Establish a social parody of some sort. Create a painting or drawing that encourages the viewer to question what is going on in the picture.
- Create a painting of a forest using strong expressive color such as purple, red and aqua trees.
- Study the work of famous painters and render a work inspired by their techniques
- Study exotic animals and situate them in their natural habitat. Stress unusual compositions. Detail works and then gradually fade the marks away to suggest form but let the eye fill it in.

Students will:

- Develop a working knowledge of what constitutes an acceptable and successful concentration.
- Discover and narrow their greatest strength and interest. But also push for exploration and experimentation in several media.
- Receive guidance in planning a sequence of action for individual pieces.
- Choose materials that best illustrate the ideation of the body of work.
- Form an individual plan of action and record it as succinctly as possible.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.

Quality

5 overall works to be matted and submitted with the AP portfolio

AP students, their peers and I will evaluate their work through critiques and assist in selecting the 5 works.

Works cannot exceed 18" x 24" including the mat.

All mats need to be neutral.

Students may select from the breadth and or the concentration sections of their portfolio.

The entire AP portfolio consisting of 24 pieces of art will need to be documented.

- Students will digitally record their work using a digital camera formatted to 300 dpi.
- Work will be submitted to me digitally so I can evaluate and critique it before it is sent to the AP coordinator.
- Mr. Scott will forward the completed portfolios to the College Board exam committee.
- Photographing work. Use a strong light source with a black or neutral non-reflective fabric background.
- Images need to be labeled according to the AP guidelines including a written effective description of their process, ideas and techniques for the exam.
- Work must be sequenced as it is created in order demonstrate the development of the body of work following the instructions for labeling images in sections I and II.
- Students must complete registration and ordering work within the portfolio, based on the completion of the entire portfolio. Any student who fails to complete the requirements and does not test out will have to pay for their exam and lose AP status therefore losing the weighted credit. Students will then receive a portfolio credit.
- Students who fail to satisfy the demands outlined by the College Board and myself will be penalized. Please conform to the rules and rigor of the College Board.

Originality and Copyright Issues

Students are expected to create their own personal imagery. When published photographs or the works of other artists are used as a reference they should be in the service of a personal vision. Any published image must be altered, changed, shifted or distorted in such a way as to prevent duplication and to preserve the integrity of the artist.

Bibliography

- *Explore Painting* by Brommer, F. Gerland, Klinne, Nancy K., Davis Publications
- *The Art of Drawing* by Bernard Chaet, Wadsworth Thomson Learning
- *Creating & Understanding Drawings* by Mittler, Gene & Howze, James Glencoe McGraw Hill
- *The Visual Experience* by Hobbs, Salome, Vieth McGraw Hill Publishers
- *The Art of Writing about Art* by Suzanne Hudson and Nancy Moon-Morrissey
- *Drawing from Observation an introduction to Perceptual Drawing* by Brian Curtis McGraw-Hill Higher Education
- *Drawing Space, Form and Expression* by Wayne Entice, Melody Peters Pearson Prentice Hall