

AP® Studio Art: Drawing/2D Design Exam Syllabus

Eastchester High School

General Learning Outcomes

- The student will choose which exam portfolio program is appropriate.
- Show an understanding of the focus of the portfolio selected.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration, 12 pieces.
- Select five top-quality pieces for presentation.
- Discuss and record the development of the Concentration.
- Explore postsecondary options.

Course Content:

This course has been developed to accommodate students who have expressed an interest in completing either the AP® Drawing Portfolio Exam or the AP 2-D Design Portfolio. Therefore all content meets the requirements as stated in the student exam poster. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of art work. Students will address all three sections of the portfolio: Breadth, Concentration and Quality. Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Student Learning: Activities and Strategies

- Units of study are presented to satisfy the Breadth requirement of each portfolio. Students will use a variety of mediums, techniques, and approaches to develop concepts and ideation. Most students enrolled in AP art have the foundation prerequisite course Advanced Studio in Art, whereby assignments for the Breadth section are initiated.
- Critiques and displays of work are ongoing. Students are expected to participate in class critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art will be used to engage in written and verbal critiques of these works.
- The Research Journal will encourage independent research leading towards the Concentration. Students will be required to visit museums/galleries and respond critically to work that they see. The journal is intended to develop ideas with sketches and written material they wish to explore, in hopes of selecting a concept for the Concentration. Two to three Research Journals are required each quarter.
- Individual conferencing will assist students in the development of their Concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- Recruitment officers from a variety of postsecondary institutions may be invited to present candidate information and to evaluate portfolios.

- A culminating exhibition of their work with an artist statement is presented to the public at the end of the course.

Assessment and Evaluation

1st Quarter Assessment

40% Class Projects

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

20% Research Journal and Critique Participation

30% Commitment to Independent Work through Independent Study (an additional required scheduled period for art each day), home and outside programs

10% Breadth Section Sheet and Portfolio Review. These works may be a combination of class projects from the current quarter, from independent supervised work, or from the Advanced Studio course taken the previous year with instructor

In addition, students are required to maintain an ongoing digital portfolio of their work for reference and planning

2nd Quarter Assessment

20% Research Journal (Exploring Concentration) and Critique Participation

80% Concentration Pieces # 1-6

3rd Quarter Assessment

80% Concentration Pieces # 7-11

20% Research Journal

4th Quarter Assessment

20% Concentration Piece # 12

20% 5 Quality Pieces (may be drawn from other sections)

20% Written Statement

20% Presentation of Portfolio and Culminating Exhibition

20% Research Journal

Phase 1—September, October, November

Overview

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing together with high-level problem-solving skills. By term end, students will create and complete a body of work suitable for the Breadth (Section III) of the Drawing or 2D Design Portfolio. As well, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in four sustained in-class assignments and at least eight short-duration assignments. Assignment introductions will be staggered

to allow students to work on more than one assignment at a time.

- Students will develop a definition of drawing as mark making and be introduced to a range of drawing issues.
- Understand artistic integrity as it applies to their work in drawing.
- Be presented with historical, contemporary, and contextual drawing references.
- Achieve quality in the completion of assignments that demonstrate
 - confident use of design considerations such as composition, focal point, and use of space;
 - meaningful and personal responses to stated assignment criteria;
 - mastery of a variety of materials that are black/white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques;
 - a range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources; and
 - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value.

Phase 2—December, January, February

Overview

While some Breadth work will continue to be required, the main focus of this term will be the development of specific personal imagery suitable for a Concentration Study (Section II) of the Drawing/2D Design Portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of Concentration work through individual and whole-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 the end of the first week of December, students must declare their Concentration, and complete a Concentration Plan of Action. 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.

Students will

- Develop a working definition of what constitutes an acceptable and successful Concentration.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate
 - a sense of pursuit in visual problem solving;
 - the creation of a related body of work with an underlying theme;
 - that all pieces have relevance to the study;
 - progression through discovery, active problem solving, and invention; and
 - choices of materials and techniques successfully linked with ideation development,
- Begin the first part of the written statement forming an individual plan of action and writing it down as succinctly as possible.
- Reference at least one artist whose work has some relationship to section II work.
- Sequence work to best advantage in demonstrating the development of the

body of work.

- Identify the opening piece in the presentation sequence.
- Plan best strategies for continuation while reviewing the plan for study.
- Understand that writing informs the work and work informs the written statement.

Phase 3—March, April, first week of May

Overview

This short term will be devoted to the final preparation for the AP Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth Section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision-making for the Concentration Section. Students are encouraged to take risks in the production of the final pieces for the Concentration. 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. Students will

- evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course.
- Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III.
- Implement strategies for identifying and presenting five best-quality pieces
- Complete final editing and printing of the written statement for Section II
- Complete registration and ordering work within the portfolio based on the completion of the the entire portfolio.

Originality and Copyright Issues

Students are expected to develop their personal imagery. When published photographs or the works of other artists are used they should be in the service of a personal vision. Any published image should be altered in such a substantial way that it moves beyond duplication. This is a matter of artistic integrity.

Bibliography

Drawing, a Contemporary Approach by Betti and Teel (for the Drawing AP)
Design Basics (for the 2D Design AP) by Lauer and Pentak