

AP® Studio Art: Drawing Portfolio Syllabus

Course Description:

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract and observational works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless. There is no preferred (or unacceptable) style or content. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above. Using computer programs merely to manipulate photographs through filters, adjustments or special effects is not appropriate for the Drawing Portfolio. Links to student work in the Drawing portfolio can be found on AP Central at apcentral.collegeboard.com/studio/drawing.

The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the AP Studio Art Course Description or AP Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

Structure of Portfolios

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique and content. The diagram on the next page summarizes the section requirements for each of the three portfolios.

DRAWING PORTFOLIO

Quality — Section I (one-third of total score)	Concentration — Section II (one-third of total score)	Breadth — Section III (one-third of total score)
5 actual works that demonstrate mastery of drawing in concept, composition and execution	12 digital images; some may be details Works describing an in-depth exploration of a particular drawing concern	12 digital images; 1 image each of 12 different works A variety of works demonstrating understanding of the principles of drawing issues

Quality

Quality refers to the mastery of design principles that should be apparent in the concept, composition and execution of the works, whether they are simple or complex . There is no preferred (or unacceptable) style or content .

For this section, students are asked to submit five of their best actual works in one or more media.

The works submitted may come from the Concentration and/or Breadth sections, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works

Concentration

The course enables students to develop a body of work investigating a strong underlying visual idea in drawing that grows out of a coherent plan of action or investigation.

Students will develop a thesis or Concentration idea by the identification of personal interests and the investigation of visual resources. Students will document their ideas using thumbnail sketches and personal reflections. As the Concentration section of the portfolio develops, this process will be used again and again to develop a body of work that grows from this consistent plan of investigation and reflection. Students will develop mastery in concept, composition, and execution in a portfolio of related communicative artworks. Students will establish and maintain a clear visual focus/purpose within their artworks in pursuit of their personal voice. Students will document and reflect on their Concentration process in their journals. They will chart their personal progress through the use of written reflections.

Breadth

In the Breadth section students will experience a variety of concepts and approaches to media, problem solving, and ideation. Students will explore mark making, and the use of color and value to develop their ideas and compositions. Students will also study Western and non-Western approaches to making art. They will experiment with a variety of traditional and non-traditional techniques and media. The Breadth process will be documented in journals through reflections and self-evaluations.

Required Skills

Students will develop a portfolio of college-level drawings that enable them to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.

They will:

- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for major artworks (e.g., mark making, compositional elements, patterns, color harmony, balance, and media, etc.) that are suitable to the purpose of the artwork.
- Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, idea creation, media, and techniques.

- Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems.
- Build and improve their work through self-reflection, individual student critiques with the teacher, and group critiques with the teacher. In addition, individual instructional conversations with the teacher will assist students in discovering strengths and weaknesses, as well as ongoing ways to improve the creation of their drawings and other artwork.
- Incorporate the elements of art and the principles of design into each work.
- Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.

Technology

Students will develop and present a digital portfolio:

- Using a high quality digital camera to document work
- Using a computer graphic editing program such as Adobe Photoshop
- Using PowerPoint to create a portfolio of digitally documented artwork, including written reflections and a critique that can be used for a college application

Artistic Integrity

Students are not allowed to copy published photographs. Work based on photographs or the work of other artists must move beyond mere duplication and provide the basis for a personal approach to an idea.

The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.

Assessment and Evaluation

The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

- Grades developed using the evaluation rubrics as established by the College Board
- Both volume and quality will be taken into consideration for final grades
- Regular attendance is mandatory
- Use of in-class time and homework time
- Attention to lectures, directions, and demonstrations
- Participation in critical discussion
- Proper safe use of materials and equipment
- Cleanup duties, storage of work, and documentation of work (highest quality digital photographs)

9 weeks grades will be based on the following:

Projects 80%

Journals 10%

Critiques 10%

Rubric for assessment

6 Excellent

5 Strong

4 Good

3 Moderate

2 Weak

1 Poor

For more information about the role of colleges and universities in the AP Program,
visit the Value of AP to Colleges and Universities section of the College Board website
at <http://professionals.collegeboard.com/higher-ed/placement/ap>.

Materials and Supplies

Refer to teacher handout

Teacher References

AP Central®

apcentral.collegeboard.com

Art Magazines

Art in America

Books on Drawing

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Prentice Hall

Berry, William A. *Drawing the Human Form: Methods, Sources, Concepts* . 2nd ed .

Englewood Cliffs, N .J .: Prentice Hall, 1994

Enstice, Wayne, and Melody Peters . *Drawing: Space, Form, Expression* . 3rd ed .

Upper Saddle River, N .J .: Prentice Hall, 2003

Robert Kaupelis. *Experimental Drawing*. Watson Guptill, 1980.

Chaet, Bernard . *The Art of Drawing* . 3rd ed . New York: Harcourt Brace, 1983 , Jacklym St. Aubyn.

Drawing Basics. Wadsworth Thomson Learning, 1998.