

AP STUDIO ART

Course:

The AP Studio Art course offers an outlet for highly motivated students who are engaged in the rigors of art making to develop high-level skills and techniques in a studio atmosphere. The AP Studio Art course will focus the students' endeavors to satisfy the three essential sections of the portfolio: Quality, Concentration and Breadth. The student's labors in AP Studio Art, along with any other pertinent work created outside of the classroom, will be submitted to the College Board for adjudication.

Objectives:

The goal of the AP Studio Art program is to foster an atmosphere of artistic contemplation and production. While students are to produce work that demonstrates technical facility at a college level, they are also to develop a concern for the issues the artist faces during the creative process. Critical analyses of art historical work, along with an examination of the student's own endeavors will be an integral part of the course. The students will understand that art is an ongoing process. The students will experience artistic growth through creative problem solving and develop personal aesthetics that will inform and enrich the body of work that they create. They will see that while there are certain criteria that must be addressed for any given problem, there are a myriad of possibilities that satisfy those goals. The students will use their experiences gained through their own artistic contemplation to answer those questions. This fusion of skills and theory seeks to yield sophisticated work that expresses the individual student's artistic voice.

Assessment:

Projects will be thoroughly discussed and expectations will be declared at the beginning each assignment. Rubrics for each project will be distributed before the start of a new project. The student and facilitator will participate in informal and formal critiques throughout the creative process. Feedback and numerical grades will be assigned at the completion of each project.

Structure:

The requirements of the AP portfolios will be addressed by dividing the year in two parts. The first half of the year will be devoted to developing the breadth section of the portfolio by working with various media and methods. Although the many of the projects will be teacher initiated during the breadth portion, each project will allow for individual exploration and adjustments. The students will develop a mastery of media and techniques, as well as demonstrate an understanding of two-dimensional design through these assignments. At mid-term the twelve works that will be chosen for the portfolio will be recorded, cataloged and prepared for submission.

The student will keep a sketchbook that will be used primarily as the textbook for the course. Homework assignments, preliminary studies, notes and ideas will be chronicled throughout the year in the sketchbook. The student will use the sketchbook to research and develop ongoing projects and as a tool to discuss project goals with the

instructor. The sketchbook will also include various homework assignments. Assignments will range from 5-6 teacher directed exercises to predominantly student-derived drawings. The teacher will review the book on a weekly basis to maintain that the student is working consistently. The sketchbook will be a place where students can collect images and ideas that will aid in the development of a concentration.

The second half of the year will focus on the individual student's concentration portfolio. The portfolio will consist of twelve works that encompass a singular vision as defined by the student. The work will be linked visually or conceptually, but the student will devise the theme. Exercises throughout the year, critiques, sketchbooks, and dialogues between student and teacher will help cultivate the theme of the concentration.

Independent Assignments:

Because of the heavy requirements of class time students will be required to work on guided projects as long-term Homework assignments. The assignments will be created with in-depth rubrics and due dates, carrying the same weight as any project.

Honor Code:

Students are not allowed to use published photographs or copyrighted material in their work. If such material is used it may be only as a reference and the work itself must go beyond mere duplication. This class will be conducted under an honor code. All students will be expected to do their own work. At times students will be given projects or exams that must be completed outside of class. If a student breaks a code, it will give him or her an unfair academic advantage and may result in the student being removed from the course.

Bibliography:

- *The Art of Responsive Drawing* 6thed, Nathan Goldstein, Prentice Hall
- *Gardner's Art Through the Ages* 11thed, Wadsworth Publishing
- *Mastering Digital SLR Photography* 1sted, David D. Busch, Course Technology PTR
- *Photography* 9thed, Barbara London, Jim Stone, John Upton, Prentice Hall

AP Studio Art: Drawing Portfolio

Drawing and Painting concentration

First Semester

September/December

Chosen Artist

- from an array of postcard images of art from various cultures, periods and media. Students select a piece of interest and write about its formal qualities and appeal. Images and writing are shared with classmates. One goal is to define a personal aesthetic.

Christo Still life

- An elaborate still life will be created and then using white canvas and fabric, the set-up will be wrapped using twine and rope in the manner of the artist Christo. Various drawing media will be used for three experimental studies which will lead in to a large-scale black-and-white tonal drawing focusing on composition, value, and line.

Artists: Christo & Jean-Claude

The Painter's Shoes

- Students will examine various paintings dealing with objects of personal significance to the artist. The student will examine how the subject matter and manner in which it is painted speaks about who the artist is. The student will create a drawing, using a medium of choice, of a pair of their own shoes. The shoes should offer a view of who the artist is. Mark making will be explored. Artists: Van Gogh, Freud, and Magritte.

Contour Line Self-Portrait

- Will focus on specific distortions of proportion and expanding into added tone, color or non-linear element. Artists: Hockney, Schiele, Pettibon, Steadman.

Chiaroscuro

- Students will create a tonal drawing on neutral paper using black and white charcoal. The subject matter will be various plaster castings. This exercise is a staple in the classical method dating back to the Renaissance.

Artists: Prud'hon, Micheangelo

Structural Drawings

- Preceded by substantial instruction, review and exercises in two-point perspective, ellipses, and cross contour. Student will create studies concentrating on the forms of objects like tools, or vessels; drawings will use transparency to establish volume and spatial relation, retaining search and construction lines.

Monochromatic Painting

- Students will create a composition of their choosing that displays a broad range of light and shadow. The resulting still life will be photographed and used as the basis for a monochromatic painting.

Cezanne's Fruit

- Throughout Art History the still life with fruit has been a popular motif. It has been handled in many different manners and in this course it will provide the students with an exercise in color theory.

Artists: Cezanne, Van Gogh

Flattening out 3D into 2D

- Students will create a form out of oil-based clay and use it as the subject of a still life rendering using colored pencil or acrylic paint.

Artist: Alexander Ross

An Insect's Eye View

- the students will create a composition by focusing in on a very small part of an ordinary everyday object until that composition borders on abstraction.

Artists: Friedman, Clemins

Anatomy Studies

- using anatomy charts and illustrations from medical texts. This assignment will continue the ideas and techniques developed in the structural drawings and provide an introduction to drawing the figure. The assignment will be done primarily in the sketchbook.

Figure/Portrait Studies

· Gesture Drawings

Students will take turns posing for each other. The class will focus on contour, gesture, structure, proportion, weight, and movement. Students will experiment with different mediums: compressed charcoal, conte, ink (brush, pen, stick,) fat markers, oil sticks/crayons, etc.

· Gesture Drawing Painting

Students will create two or three paintings (primed paper) based on 3-5 of their gesture drawings. A limited palette of colors will be chosen for each painting.

· Developed Figure Drawings

Students will build upon their knowledge of the figure and compose figure drawings with developed lights and darks and dynamic composition.

· Portrait of a Friend/Family Member

Students will study a close friend or family member and compose sketches or shoot photographs of the chosen person. The student's goal is to convey the friend/family member's personality to the viewers of the painting. Artists: Alice Neel, David Hockney.

Kinetic Drawing/Painting

- The class will watch the Fischli & Weiss film: *The Way Things Go*. Kinetics and causality will be discussed as they pertain to the film. The student will create a series of drawings (minimum of three) that explores a visual cause and effect. The visual 'narrative' can be representational or abstract. The student will choose the medium.

Painting from Environmental Sculpture

- The work of Andy Goldsworthy will be used as a point of departure for environmental sculptures that will be created at the Valley Stream State Park adjacent to the school. Photographs of the sculptures will be taken focusing on composition and light. The student will use a photo of his or her choice to use as the foundation for a large-scale painting. The student can explore different ideas and concepts that they may want to express in the painting.

Painting from an Interior

- The student will create a painting in a similar manner as the previous project but will focus on a figure in an interior. Methods of transferring and enlarging the image will be demonstrated. The student will take the source photo and the student will explore composition,

light, mood, and color in his or her photography. Artist: Fishl, Freud, Close.

Sketchbook Assignments:

- 10 hands, 10 feet - observational drawings done in pencil
- Great Master Copy - from a "master" drawing from a teacher approved list
- Zoom In - to an everyday object focusing in on a small section, abstracting the form
- Looking into a room - interior drawing done from a dark room looking into a dramatically lit space
- Set of keys - tonal drawing done in pencil

Second Semester

January/May

Concentration

The concentration will be a body of work that falls within a particular vision or theme that the student will identify. The body of work will consist of no less than twelve pieces. Since the focus of the work will be about an exploration and progression, the student will be encouraged to work in a prolific manner.

From day one of the year students will be encouraged to collect images, articles, and media from artists that inspire or intrigue them. Throughout the first semester the teacher will create opportunities to look at art and discuss work. Periodically, presentations of concentration portfolios that have been submitted in past years will be shown and discussed. Most importantly, the student will be maintaining a sketchbook that will serve as a record of visual ideas, interests and concepts that in conjunction with the aforementioned items will serve as the basis for establishing a concentration.

During the Christmas break the student will be asked to create a work of art along with a written artist's statement that proposes the direction the student wishes to take. As students come back from break they will close out the semester by preparing the breadth section and reviewing their proposals with the teacher and peers. Critiques, brainstorming, limitations, and analysis will be discussed and a timetable will be arranged.

At this point there will be about ten weeks to submit the AP exam. So student must be focused on this work, both inside and outside the classroom. Work will be reviewed in weekly mini-conferences, and in peer critiques every two weeks. Students will be able to speak in a sophisticated manner about their own work as well as that of others.

Several days will be put aside for shooting slides of work. These days will be clearly identified and will serve as progress dates for student work. As work is recorded, slides will be stored in binders in the classroom.

AP Studio Art: 2D Design Portfolio

Photography concentration

First Semester

September/December

Review photographic composition - subject placement and mood.

Classroom Component:

- Visit the Kodak.com. Search Composition. Select "Composing your pictures" Write your notes and thoughts in your journal.
- Select 4 photographs that display moods. Draw the rule of thirds on them.
In your journal note the relationship between the placement of subjects and the mood created.

Shooting Assignment:

Select an emotion such as loneliness, sadness, despair and its polar opposite: joy, elation, jubilation, celebration. Shoot half a roll of film depicting the positive and half a roll of film depicting the negative. Use composition, placement to accentuate the emotion.

Review photographic composition, development times, lighting - natural light, artificial light, light and mood.

Classroom Component:

- Visit Kodak.com. Search: Composition. Select "Lighting". Write your notes and thoughts about lighting, and lighting in relation to mood in your journal.
- Discuss shadows and mood.
- Find 4 photographs that depict mood through lighting. Print, or cut and paste into your journal with your notes.

Shooting Assignment:

Shoot half a roll of film with back light, side light, top light, bottom light, fill light, etc. to accentuate the mood of your subject.

Review Principles of Design and Elements of Art - What creates strong design in a photograph?

Review/introduce digital photography.

Classroom Component:

- Sort the photos from the classic photo collection into groups illustrating each of the aesthetic theories. From your Formalism group, select the gold medal winner, silver winner and bronze winner with your group. Be prepared to defend your selections.
- Find 4 classic photos that illustrate great formal design. Paste these into your notebook with your reasons why they are successful.

Shooting assignment: Shoot one roll of film looking for strong composition in the areas of: architecture, shadows, nature, still life, animals, etc.

Understanding Cubism and David Hockney's "joiners".

Shooting assignment: Select a visually compelling object, person, building etc. as your subject. Stand in front of your subject, keeping your feet firmly rooted in one place, start taking photos of your feet. Move your camera up toward your subject taking photos from right to left. Slightly overlap each area you photograph with the next photograph. You may need to shoot two rolls of color film for this assignment.

Classroom component: Reassemble your color photos to bend or splinter edges or forms of your subject. Think of a way to expand upon David Hockney's work that is uniquely your own. Tape the tops of photos together with masking tape as you piece them together into a pleasing new image. After all photos or taped flip them over and apply double sided tape to the back corners of the pictures. Press down on to a board. Be aware of the outer shape of your artwork. Is it interesting and visually pleasing?

Making and fixing a camera-less image.

Classroom component: View the photographs and photograms of Man Ray. Collect an assortment of opaque, translucent, and transparent objects for your photograms.

Darkroom component: In the darkroom make a photogram or camera less image with the enlarger. Arrange the objects on the photo paper with an awareness of the positive and negative spaces. Think of a simple story or narrative for your objects to tell. Try to communicate this story.

Making and exposing images with an assortment of pinhole cameras.

Setting up still life vignettes with studio lighting.

Classroom component: Research World Pinhole Camera Day. Select 4 of the images that impress you the most. Print these images and paste them into your notebook. Construct your own pinhole camera. Try a much larger format or a much smaller format than you did when you were in photo 1. Try multiple apertures. Create a still life vignette that functions as a metaphor for your childhood.

How does color influence mood?

Classroom component: Research color theory. Select dramatic color photos to illustrate each color scheme and paste them into your notebook. Write a short statement about your thought on each. Hand color one or two of your black and white photos. Aim to make the color reveal more about the subject. Research Pop Art, and Andy Warhole. Print and paste four images into your notebook. Write your comments about the meaning of the images. Manipulate your scanned photo in Photoshop creating a series of a single image printed in varying hues. Try one hand colored print that uses unexpected color. Shooting Assignment Shoot two rolls of color film. Look for subjects with strong primary colors. Think about adding costumes and accessories to your subject as a way to introduce dramatic, saturated color.

Can a photograph 'lie'? Can a photograph represent the truth?

Classroom component: Research the work of Louis Hines and Jacob Riis. Research the photography of Wee Gee and Diana Arbus. Research the work of Edward Curtis. Print out 1-2 examples of their work. Paste these into your notebook. Which of the photographers would ascribe to the aesthetic theory of Realism? Which of the photographers do you admire? Why?

Shooting Assignment "Walk About Shoot" Shoot 36 exposures walking about your town. Look for people engaged in work or recreation. Shoot 4-5 exposures of each. Check your framing of the image. Review your point of view. Is there a group of people that should be photographed for social reasons - to enlighten the public? Shot them for extra credit or in lieu of the Walk About.

Cindy Sherman Portraits

Classroom component: Research the work of Cindy Sherman. Print and paste 4 photos by Cindy Sherman into your notebook. Research the work of Annie Liebowitz. Print and paste 4 photos by Annie Liebowitz into your notebook. Write your thoughts about each photographer. Compare and contrast their styles and meanings.

Shooting Assignment: Shoot 36 exposures of yourself in the garb and pose of a movie or clichéd character. Use your self timer or cable release. Shoot 36 exposures of a portrait in which the person reveals aspects of their personality in the photo for extra credit or in lieu of the Cindy Sherman assignment.

Wow I Never Knew That Shot Was Set UP!

Classroom component: Research the photo of the flag raising at Iwo Jima. Research the photo of the sailor kissing the nurse in Times Square on V-E Day! Paste a print of each into your notebook. Look at the copy of the "Twister" photo by James Hamilton. Write an art criticism of the photograph. Explain what your interpretation is for this photo.

Shooting Assignment: Pick a message you would like to address. Set up a shot that communicates your message. Shoot 4-5 frames, adjusting the exposure, focus, lighting etc. Recompose your subjects and reshoot.

Writing with the Pencil of Light

Classroom component: Collect 4-5 photographic images that utilize the quality of light to empower the photograph.

Shooting Assignment: for beautiful light. Shoot 36 exposures of beautiful natural lighting situations. You may shoot an additional 36 exposures of set up beautiful light for extra credit. Or you may shoot 18 of each.

Manipulations and Alterations - Surrealism

Classroom component: Research the photography of Jerry Uhlsmann. His images are considered to be Surrealist or dream like. Select two of your old images (or shoot new ones) to recombine into a new surrealistic image. You may use Photoshop to select areas from your photos and introduce them into a new image. You may carefully cut out your image and paste them onto another of your photographs. Scan and print or re-photograph your image.

Shooting Assignment: Select an idea for you to combine into a surrealistic photo. Shoot each object and situation for your concept. Shoot a total of 36 exposures.

Manipulations and Alterations

Classroom Component: Review the list of manipulations and alterations. Imagine how each technique will change the meaning when applied to a photograph. Scan and print 4 of your previous photographs select 4 alterations or manipulations. Write a short paragraph on each before and after the alterations are applied.

Second Semester

January/May

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From day one of the year students will be encouraged to collect images, articles, and media from artists that inspire or intrigue them. Throughout the first semester the teacher will create opportunities to look at art and discuss work. Periodically, presentations of concentration portfolios that have been submitted in past years will be shown and discussed. Most importantly, the student will be maintaining a sketchbook that will serve as a record of visual ideas, interests and concepts that in conjunction with the aforementioned items will serve as the basis for establishing a concentration.

During the Christmas break the student will be asked to shoot one roll of a theme you wish to investigate. This may become your concentration theme. As students come back from break they will close out the semester by preparing the breadth section and reviewing their proposals with the teacher and peers. Critiques, brainstorming, limitations, and analysis will be discussed and a timetable will be arranged.

At this point there will be about ten weeks to submit the AP exam. So student must be focused on this work, both inside and outside the classroom. Work will be reviewed in weekly mini-conferences, and in peer critiques every two weeks. Students will be able to speak in a sophisticated manner about their own work as well as that of others.

Several days will be put aside for shooting slides of work. These days will be clearly identified and will serve as progress dates for student work. As work is recorded, slides will be stored in binders in the classroom.

The first 12 images of the portfolio are due at the end of January. They may be placed in either the breadth or the concentration sections of the portfolio. Students will be guided and evaluated on an individual basis as their special needs for completing their portfolios arise. All work must be completed and in slide format by April 20th.

The last weeks will be devoted to measuring the work, matting the quality selections and labeling the slides. Artist statements will be prepared for the portfolio. All students will be expected to take the exam.

AP Studio Art: 2D Design Portfolio

Graphic Design concentration

First Semester

September/December

Contour Line Drawing:

Blind Contour line/Observed Contour line drawings. These drawings will emphasize line quality and will be extended via enhanced color into expressive statements.

Color Lenses

students will be creating two compositions using shifting color schemes to invoke disparate moods.

Textural Studies

students will be seeking various textural objects (for example: a smooth metal, a denim jacket and a rough textured wood or burlap) to create a composition to be rendered in ink or pencil.

Cultural Values

students will have the opportunity to select from a variety of teacher provided cultural and commercial character masks that have previously been painted white. A strong light source will be directed on the masks to permit the students rendering of a range of tonal values.

The New Unified City

students will create a unified new cityscape using unique objects to replace the traditional buildings and structures. Look for and collect images from newspapers, magazines, and internet sources. You may scan your image into Photoshop and resize to adapt the scale to your vision of the New City. You must keep in mind that your images will be used in a way that moves beyond duplication. Your New City must be a unified composition. Review that ways that create unity in a composition.

Flattened Fruit Flying 3D to 2D

step one - students will make a strong tonal composition of an arrangement of fruit. Step two students will recreate the composition simplifying and painting the fruit with flat paint. Step three students will recreate and redesign the composition releasing and duplicating elements from the objects (such as leaves from the apples or the border from the plate) to reposition them in the new abstracted composition.

It Was the Best of Times... Safety Poster Design

students will explore a commercial poster using counterchange to advertise the safety rules of an adventurous experience, such as the safety rules for riding a roller coaster or bumper cars.

Pre-selling your Brand

Students will create an original concept for their own company. The company and its market will be determined by the individual students and after they have named the company they will create an original logo. Logos will be developed on paper using traditional media and then rendered in Adobe Illustrator, and Photoshop.

Shop Till You Drop: a shopping bag design

students will research shopping bag designs looking for the use of emphasis in the company logo. Students will then design a shopping bag for a store of their own creation, using emphasis to highlight the store logo making it memorable.

It's All About the Letter Form

letter forms as Design Elements. Students will select several letters and search for lyrical or solid font incarnations. Using all or part of the letter in one or more of the fonts, students will create compositions that investigate repetition, rhythm, and positive and negative space and scale.

Old Master Book Jacket or Catalogue Cover

students will select and research an "old master" painter for their book jacket. They will select an appropriate type face and determine the placement of the title and/or information. They will alter the appropriated image using Photoshop.

Architectural Magnifications

Students will locate an architectural form and select a small area to draw in pencil on illustration board. Using a circle template, students will place several circles in the composition. The area inside the circles will be magnified within the circles. Student will opt to create color contrasts or value contrasts in the whole composition and within the circles.

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