

Chinese Christian Schools
2010–2011

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AP Studio Art Syllabus

Introduction:

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written examination; instead, students submit portfolios for evaluation at the end of the school year.

Most AP Studio Art candidates prepare their portfolios through organized AP instruction. If your school does not offer an AP Studio Art program, you may work independently to complete the portfolio. It is vital that you plan far enough in advance so that you can complete the portfolio on time. See the exam calendar for information on when portfolios are due.

The AP Program offers three portfolios: Drawing, 2-D Design, and 3-D Design. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in 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.

Content:

a) Each student will use a sketchbook to record visual ideas, notes, photos, doodles, and simple sketches to expand on concepts.

b) Students are to visit at least one gallery/art museum/art exhibit once a semester. The sketches or reflections will be recorded in the sketchbook.

c) All AP Art students will be expected to complete a finished project every two weeks. The work is due at the end of class every Friday – no excuses will be accepted. If the student does not attend class on that day, arrangements must be made for the missed assignment. Late work will not be accepted. On the day of the project deadline, students will present their work along with a brief reflection.

d) There are scheduled critiques each week. All students are expected to participate in group critiques to discuss their work in progress. All students must display drafts/sketches/thumbnails and be ready to discuss their concept. Students will critique and assess the work of their peers and provide feedback intended to strengthen and improve future work and rework.

e) All AP Art students are encouraged to participate in an informal portfolio review/interview arranged by the instructor.

f) The AP Art Studio portfolio is submitted to the College Board during the first week of May. College Board readers will evaluate this portfolio and a high score on the evaluation may be accepted for college credit, depending upon the institution. This portfolio is their AP test. The portfolio is categorized into three areas of concern: **quality, concentration and breadth.**

AP Studio Art Portfolio

Drawing Portfolio

drawing, painting, printmaking,

Section One

Quality: works that excel in concept, composition, and execution

Drawing Portfolio

5 actual drawings;
18" x 24" max.

2-D Design Portfolio

drawing, graphic design, collage,
typography, digital photo, fabric
design, painting, illustration, print
making, mixed media

Section Two

Concentration: series of works organized around a particular visual element/artistic concern; a body of related works

Drawing Portfolio

12 images;
some may be details

Section Three

Breadth: works that demonstrate a variety of concepts, media and approaches

Drawing Portfolio

12 works; one image
of each is submitted

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

3-D Design Portfolio

architectural models, abstract
ceramics, metal, plaster,
stone

3-D Design

Five works; two images of
each one are submitted

3-D Design

12 images;
some may be second views

3-D Design

Eight works; two images
of each are submitted

Keep in Mind

* Your portfolio may include work that you have done over a single year or longer, in class or on your own.

* If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.

* Your portfolio will be evaluated by a minimum of three and a maximum of seven artist-educators. Each of the three sections is reviewed independently based on criteria for that section, and each carries equal weight.

* You must follow the detailed specifications listed in the current Course Description and the Studio Art poster. If the guidelines are not followed, your grade report will carry a message saying that your grade is based on an incomplete or otherwise irregular portfolio.

Copyright:

Originality, creativity and work created from direct observation are encouraged. Copyright issues are discussed with the students and they are made aware of the legal issues involved. Some work may require the use of images for reference and students understand that transferred images or a published image used as a basis for their own work must have significant alteration to be considered original.

Grading:

Quarterly grades are based off an accumulation of points from sketchbook drawings, quizzes, critiques, reflections and projects. All students are evaluated on a rubric that measures concept, skill, and evidence of thought, development and effort shown in the artwork.

Various student evaluations will be given on major projects, written essays, quizzes, homework, and exercises, as well as attitude, participation and clean-up.

Being successful in class you must:

- 1) Attend regularly and work well through the studio time
- 2) Think critically and extend yourself in critiques and discussions
- 3) Has strong ideas and works well above average achievement
- 4) Do more than just the required projects and complete them at a high level
- 5) Works outside of assigned class time
- 6) Takes responsibility for the condition of the studio
- 7) Augments class work with relevant reading and connections

Subject Overview:

Design Basics

Chapter 1 - Design Process

Chapter 2 - Unity

Chapter 3 - Emphasis and Focal Point

Chapter 4 - Scale / Proportion

Chapter 5 - Balance

Chapter 6 - Rhythm

Chapter 7 - Line

Chapter 8 - Shape / Volume

Chapter 9 - Texture

Chapter 10 - Illusion of Space

Chapter 11 - Illusion of Movement

Chapter 12 - Value

Chapter 13 - Color

Resources:

Design Basics - Stephen Pentak, David Lauer (6th edition)

Supplies:

The AP portfolio should be completed using appropriate materials. The following list is a general guide for a basic supply list. Each 2-D design student should have the following:

- 1) assorted pencils: HB, 2B, 4B, 6B
- 2) set of colored pencils (prismacolor 24 or 60)
- 3) kneaded eraser, gum eraser, hard white eraser (magic rub)
- 4) acrylic or watercolor paints
- 5) assorted brushes (round, detail, flat, filbert)
- 6) a gin (tackle box)
- 7) a portfolio for carrying work
- 8) sketchbook (9"x12")
- 9) bristol board (smooth or vellum, 9"x12")

2-D design compasses many different types of art making. Students should have the materials appropriate to their own direction.

Concentration examples:

- 1) A series of expressive landscapes based upon personal experience of a particular place.
- 2) Abstraction developed from cells and other microscopic images.
- 3) A series of self-portraits with a specific theme.
- 4) Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.
- 5) A personal or family history communicated through the content and style of still-life images.
- 6) Interior or exterior space emphasizing perspective, structure, mood created by light, etc.
- 7) The use of multiple images to create compositions that reflect psychological or narrative events.