**AP 2 Drawing Art Syllabus**

**NAME OF COURSE**

Visual Arts– Advanced Placement Studio Art and Drawing Portfolio

**INSTRUCTOR**

Ms. Castellon

**CONTACT INFORMATION**

Email: maricel.castellon@sausdlearns.net

**COURSE DESCRIPTION**

The advanced placement art courses are designed to prepare students for college, give them the necessary studio experience to nurture their creativity, and give them the opportunity to earn college credit. Students must earn a score of 3 or higher on the student portfolio assessment to be eligible to receive college credit. A link is available through AP Central for parents and students to view exactly what each United States college/university will accept. http://apcentral.collegeboard.com

The AP Drawing Portfolio courses continually address a broad interpretation of design issues, techniques and media that will involve the students in a sustained, informed and critical decision-making process while they create art. For this portfolio, students are asked to demonstrate continued investigation and mastery of two portfolio sections - selected works and sustained investigation. For Drawing, the portfolio focus is the use of

mark-making, line, surface, space, lightened shade, and composition. Students may work with any materials, processes and ideas. Some possibilities for submission include drawing , painting, printmaking and mixed media.

**COURSE OBJECTIVES**

To encourage creative as well as sustained investigation of materials, processes and ideas

To emphasize making art as an on-going process that involves the student informed and

critical decision making through practice, experimentation and revision.

To help students develop technical skills and familiarize them with the functions of visual

elements and principles of Art.

To encourage students to become independent thinkers who will contribute inventively and

critically to their culture through the making of art.

To point out and uncover technical issues and concepts in the designs. Ongoing

individual critiques with the teacher will further provide students opportunities to

 discuss and question their own work as well as the works of their classmates.

A review of the AP Studio course outlines the sections of the course for

the students, including Sustained Investigation and Selected Works criteria.

Visual resources are used to expose students to several examples of successful AP studio art portfolios via past student and college board digital images and textbooks.

These resources will aid the students in mastering their presentation, quality, craftsmanship and originality throughout their creative efforts.

**Materials;**

Computers/iPads with Adobe Photoshop digital software Digital projector and screen ¨ Standing lights ¨ School Wi-Fi connection ¨ In-class art library including techniques, art history, and visual references ¨ Art magazines in the school library including Art News, Art supplies, drawing boards ¨ Classroom digital cameras for student use ¨Mounting supplies and equipment CR1 CR2

**GRADING POLICIES**

20% Participation/ Daily Class Work/Skill builder

20% sketches and writing

30% Half-way project

30% Final project

**COURSE OF STUDY**

During the first weeks of school, the course outline and expectations are reviewed with the students. Each individual section of the portfolio – Selected Works and Sustained Investigation – is discussed in detail. The Selected Works section requires students to demonstrate skillful synthesis of materials, processes and ideas. The Sustained Investigation section requires students to conduct a sustained investigation based on questions, through practice, experimentation, and revision.

**The Sustained Investigation** consists of 15 digital images of artwork and process documentation that demonstrate sustained investigation through practice, experimentation and revision.

The Sustained Investigation will require students to create 5 art pieces the 1st, 2nd and 3rd nine weeks, for a total of 15 pieces.

For the Sustained Investigation, students must state the following in writing:

Identify the questions that guided your sustained investigation

Describe how your sustained investigation shows evidence of practice, experimentation

and revision guided by your questions (1200 characters maximum, including spaces, for

responses to both prompts.

For each image in the Sustained Investigation, students must state the following in writing:

Materials used (100 characters maximum, including spaces)

Processes used (100 characters maximum, including spaces)

Size (height x width x depth, in inches) CR5

**The Selected Works**

Is 40% of the grade by School board and it consists of 15 physical works that each demonstrate synthesis of materials, processes and

ideas using drawing skills (for drawing portfolio).

For each image in the Selected Works section, students must state the following in writing:

idea(s) visually evident (100 characters maximum, including spaces)

Materials used (100 characters maximum, including spaces)

Processes used (100 characters maximum, including spaces)

**STUDENT EXPECTATIONS**

To develop the presentation, quality, craftsmanship, and originality in all artwork

To create original artwork and recognize the strong level of artistic integrity that must

 be applied to all work. Published photographs or images or works of other artists must

 be substantially changed or altered in a way that the new work moves beyond duplication.

 **Plagiarism is not acceptable.**

To be committed to the program and spend outside of school time on projects

To be in class on time, prepared, ready to work, and be on best behavior

To respect everyone and the property and work of others and of the work environment/supplies

**PORTFOLIO TIMELINE**

1st SEMESTER

Ongoing individual critiques with the teacher will further provide students opportunities to

discuss and question their own work as well as the works of their classmates.

A review of the AP Studio course outlines the sections of the course for the students, including Sustained Investigation and Selected Works criteria.

Visual resources are used to expose students to several examples of successful AP studio art portfolios via past student and college board digital images, textbooks and the AP Studio Art Poster.

These resources will aid the students in mastering their presentation, quality, craftsmanship and originality throughout their creative efforts.

Students will continue experimenting with a variety of media and approaches through class

projects, independent study, etc. A quick thumbnail is drawn and a series of questions are

asked to help develop the student’s problem solving skills.

**First 9-Weeks:**

September (3rd - 30th): 2 Sustained Investigation works due

October (2nd - 13th): 1 Sustained Investigation work due

**Second 9-Weeks:**

October (16th - 1stNov): 1 Sustained Investigation work due

November (2nd - 23d): 2 Sustained Investigation works due

December (1st - 17th): 2 Sustained Investigation works due

**MID TERM CHECKPOINT (December 16th)**

Images uploaded and labeled

Written reflection of Sustained Investigation

Selected Works Plan

**2nd SEMESTER**

**Third 9-Weeks:**

January (8th - Feb. 2nd): 2 Sustained Investigation works due

February (6th - March 4th): 2 Sustained Investigation works due

March( 4th- 12th): 1 Sustained Investigation work due

**Fourth 9-Weeks:**

March (13th - 31st): 1 Selected Artwork due

April (1st - 30): 4 Selected Artworks due, if not already completed

May: Submission of Portfolio and continue with individual independent study

\*AP artwork will be scanned or photographed and uploaded into the computer as soon as the college board opens the website for submissions! This is necessary to get the process completed on time! **THIS IS THE STUDENT’S RESPONSIBILITY!!**

 **Resources;**

Drawing Studio Art Syllabus – Ms. Castellon

TEXTS (Available as resources)

ArtTalk; Rosalind Ragans: Glencoe; 1995

Exploring Visual Design; Davis Publications; 2011

Lifelike Portraits from Photographs; Lee Hammond: North Light Books; 1995

Scholastic Art periodicals and supplemental material provided by the instructor

**SPECIAL PROJECTS/ASSIGNMENTS**

The Annual Art Exhibit might be held in the spring of 2025. This event allows art students the opportunity to receive recognition for their artistic accomplishments, thus every student will be a part of this annual event.

**Skill Builder/Mini Investigation Projects**

These short projects will include multiple works investigating a single idea to build drawing skill and model the process of investigation in preparation for your chosen sustained investigation. Each investigation will include all steps on the investigation process handout and will be graded using the sustained investigation grade sheets for finished works. Possible investigations will be designed based on the needs of the current class and may include but are not limited to the following ideas:

**Color:** How can 90 colors be created from seven colors through primary, secondary, and complement mixes/tints/shades? How do color choices affect the mood or perception of a drawn subject? How does colored light affect perception? How does light affect local color?

 **Experimental Line/Mark-Making**: How can lines be created in three-dimensional space? How can marks be created with unconventional materials beyond store bought art supplies? Can mark-making alone be subject matter? How can emotion be communicated through the quality of marks?

**Composition:** How do layers of space, placement on the page, or eye levels affect perception of a subject? What happens to form when part of a subject is cropped out of an image? How can composition communicate ideas?

**Altered Images:** How can altering images change the story or affect perception of subject matter? What are ways images can be altered digitally, in physical space, and or both?

**Image Experimentation:** How can images collected from magazines or other analogue sources be recombined into a new unified image? What images emerge when open to discovery and working without a plan? How can drawing be created from or on the newly created work? How do hand-drawn marks interact with collaged imagery? How can one combine imagined and observational drawing? CR3

**Visual Documentation of Skill Building**

Quality documentation of finished work and the process of art making will support the final portfolios.

Students will learn and demonstrate the ability to do each of the following before moving on to art making in class:

Taking quality photos of finished work, works in progress, sketchbook pages, and the art-making process using cell phone cameras and smartphone digital editing software. Editing images for clarity and accuracy on cell phones.

Selecting the highest quality images and deleting those that aren’t needed.

Creating a Google Drive folder for this class.

Sharing folder with instructor.

Uploading images to Google folder.

Renaming images.

Sorting images into folders online. C4

**Brainstorm** Once students have completed the skill-building mini investigation projects, they are ready to investigate an idea of their choosing. Students will be guided through a brainstorm process to generate questions/ideas for an investigation that is compelling to the student. Brainstorm will include reviewing past work, reflecting on personal history, and considering materials, process, and ideas that are of interest. Students will research an artist with a similar focus using the artist/art history research handout at the end of this syllabus.

**Skill Builder/Mini Investigation Projects (5 points per investigation)** These are short projects that will include multiple works investigating a single idea to build drawing skill and the process of investigation in preparation for your chosen sustained investigation.

**Sustained Investigation Process (5 points per grade-check)** Once you have begun your chosen sustained investigation, you will document your process weekly via Google document. Every grade-check, (half-quarter, quarter, and semester), the depth of your investigation will be evaluated based on the guidelines of the College Board, teacher’s discretion and the investigation process.

Students are expected to produce work that develops mastery in concept, composition, and execution of ideas. Both sections of the portfolios require students to articulate information about their work. In Advanced Placement Drawing Portfolios, we begin with the Sustained Investigation, 60% of the total score. CR4

**Art Poster** Students will research an artist with a similar focus using the artist/art history research websites.

**The Sustained Investigation** consists of 15 digital images of artwork and process documentation that demonstrate sustained investigation through practice, experimentation and revision.

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Materials used (100 characters maximum, including spaces)

Processes used (100 characters maximum, including spaces)

Size (height x width x depth, in inches) CR5

In Advanced Placement 2- Drawing Portfolios

**The Selected Works section of the portfolio,**

40% of the total score, formally begins the 4th nine weeks of school, although it is advisable that students begin working on this section throughout the school year.

**The Selected Works**

consists of 15 physical works that each demonstrate synthesis of materials, processes and

ideas using drawing skills (for drawing portfolio).

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**STUDENT ARCHIVES**

Students create two sets of digital images, one for the College Board and one for our classroom archives. Every year each class will put together a digital collection of their artwork and written statements. This collection will remain in the art room and become property of our school. This will allow for revisiting of past portfolios for students to see portfolios with scores from 3 to 5 and to clarify what visually constitutes a successful AP Studio Art Portfolio.

**Artistic Integrity**

Throughout the year, artistic integrity will be stressed. Students will be encouraged to develop a personal artistic voice while researching and exploring the art of others. While not all drawings will require visual sources, when reference material is needed, students are encouraged to use primary sources whenever possible. For example, students can take their own reference photographs or stage/choose scenes to draw from observation. Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student’s individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else’s work or imagery (even in another medium) and represent it as one’s own. CR6

**Sustained Investigation Process Grade Sheet (5 Points Per Half-Quarter):**CR3

Last Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Review your sketchbook documenting your investigation process for this grade check and fill in the chart below: Date of Investigation \_\_\_\_\_\_\_\_\_\_\_

2. Review your sketchbook and check off criteria met in the rubric below.

3.Write the score you believe you earned this grading cycle. (You may use a decimal).\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4. Describe why you believe you earned that score: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. No progress made.

Written question is absent or not related to visual evidence of the sustained investigation.

Written or visual evidence of practice and /or revisions exists, but only one (written or visual) is related to the sustained investigation.

Visual evidence of rudimentary drawing skills

1. Minimal

Investigation is absent or not related to visual evidence of sustained investigation.

Written question is absent or not related to visual evidence of the sustained investigation

Written or visual evidence of practice and/or revision exists, but only one (written or visual) is related to the sustained investigation

Visual evidence of rudimentary to moderate drawing skills

A few critique criteria met.

1. Beginning

Investigation as appropriate for your ideas.

Written question is related to visual evidence of the sustained investigation.

Written and visual evidence of practice and /or experimentation are related to the sustained investigation.

Visual evidence of moderate to good drawing skills.

Some critique criteria met.

1. Great

Some investigation as appropriate for your ideas.

Written and visual evidence of the question furthers the sustained investigation.

Written and visual evidence of practice, experimentation and/or revision furthers the sustained investigation.

Visual evidence of good to advanced drawing skills.

Most critique criteria met.

1. In-depth

Investigation as appropriate for your ideas.

Written and visual evidence of questions furthers the sustained investigation.

Written and visual evidence of practice, experimentation and revision druthers the sustained investigation.

Visual evidence of advanced drawing skills.

Active, thoughtful and respectful participation in critique. Feedback in sketchbook.

**Write a reflection answering each question below each week in your sketchbook**

1.What questions are guiding your sustained investigation?

What, if any, new questions have emerged?

2.List materials and drawing skills (mark-making, line, surface, space, light and shade, and/or composition) you are exploring.

3.Describe what you did this week during your investigation process (research, materials/drawing practice, design process, making, and/or curating/display).

4.How have you practiced and/or experimented this week?

5.What have you revised or changed as you have been working?

 6.What is working well so far?

7.What could you improve?

 8.What insights, discoveries, or inspiration have you gained?

9.What will you do next to further your investigation? CR5

**Discuss with teacher/other students and write down any suggestions give** CR5

1. Your process
2. Your observations
3. Improvements

**Artist Research**

 1. Research an artist related to the investigation you are starting in class. Search for an artist working with similar materials, processes, and/or ideas. Try searching keywords, the materials you’ll be using, your idea, etc. You may use magazines from the library including Art News, Art in America, and Juxtapoz. Here are a few online resources to get you started:

 CR1 Artsy.net

Metmuseum.org

Art21

Colossal

2. Record all research in your sketchbook. Use the questions below to guide your research of an artist or artist collective. Document research in your sketchbook to include the following:

 Printed and/or sketched images of the artist(s)’ work

Write answers to all questions listed below

 Sources: website address, name and author of book or magazine article CR3

**Research Questions**

1. Who:

 2. When:

3. Where is the artist from?

4. List aspects of the artist(s)’ identity (race, gender, culture, other?).

5. What ideas does the artist investigate in their work?

6. What materials did the artist use?

7. What was the artist’s process when creating the work? How did they make their work? 8. What drawing skills (mark-making, line, surface, space, light and shade, and composition) did the artist use?

9. How did the artist use those drawing skills?

10. What imagery did the artist use?

11. What did the artist use as sources for images?

12. How difficult do you think it was to create their work?

13. Do you think the artist worked with a plan, no plan as in open to the process, or both? 14. Did the artist work from imagination, observation, or both?

15. How does the artist(s)’ personal experience, culture, or history inform or influence their work?

16. What is your opinion of the artist(s)’ work and why?

17. What else do you think is important to note about this artist(s)’ work?

18. What questions would you ask the artist(s) if you could talk to them in person?

19. How does this artist(s)’ work relate to the project or investigation you are working on in class?