“If you keep following your own footprints, you will end up where you began, but if you stretch yourself your artwork will flourish.” (Donna Baspaly)

I. Course Overview and Introduction

Welcome to AP Studio! It is going to be a fun and challenging year. I look forward to helping you all with your artistic journeys. This is a college level art class and YOU will challenge yourself to develop your artistic voice, as well as demonstrate mastery of concept, composition, and execution.

Pacing is very important. You will be completing, on average, one artwork per week for a portfolio to be submitted to the College Board in early May, or one piece every two weeks if you are in 3-D Design. For 2-D design and drawing, a total of 24 digital images plus 5 actual pieces will be submitted (29). Plan on working on your artwork 2 hours at home for every hour spent in class OR using open studio time to your best advantage.

All- Goals for the Courses

Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process. For a variety of concepts and approaches to the Drawing, 2-D Design, or 3-D Design portfolios where students will demonstrate a range of abilities in problem solving, the elements of art and principles of design, specific art mediums, art techniques, and content, look at assignments in the Course Overview for weeks 1–36.

Students will develop mastery in concept, composition, and execution of Drawing, 2-D Design, or 3-D Design. Students will address the three components in their portfolios: quality, concentration, and breadth. Students will submit this body of work to the College Board for grading and possible college credit.

Artistic Integrity

Students are expected to use artistic integrity throughout the course. Work that is based on
published photographs or the work of other artists must move beyond duplication to illustrate an original idea. For additional specific information, look at Original Work, found under Student Self-Critique.

**Drawing Portfolio**

Students will expand their drawing and two-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, as well as compositional and aesthetic concepts.

**Required Skills - Drawing**

- Students will develop a portfolio of excellent drawings that show evidence of mastery in concept, composition, and execution of drawing using a variety of media and conceptual approaches.
- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for artworks (for example, mark making, compositional elements of art and principles of design, patterns, color harmony, balance, 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, ideation, media, and techniques.
- They will specifically complete at least 4 Paintings using different painting media, including acrylics, transparent watercolor, oil sticks or oil paints, brush and ink, or other wet media.
- They will complete at least 4 Drawings using different dry media, including charcoal, graphite, conte, erasers, silkscreen, printmaking and/or pastel as well as digital art if desired.

For the Breadth portfolio, students will select at least 6 of the 12 pieces from the following list of assignments:

1. Set up around your city and record what you see. Zoom in on details of your surroundings. Complete 2-3 sketches before beginning. Think about interesting and unusual compositions.

1. Draw/paint/print/collage a seated human figure from head to toe placed in an environment. Show all the details of the figure and the surrounding background.

2. Draw/paint/print an architectural structure in detail or whole. See Frank Gehry, Santiago Calatrava and Frank Lloyd Wright’s work for inspiration.

3. Do a portrait of a friend or family member in full color. Try to capture their mood and personality.

4. Do a landscape drawing/painting/photograph outside from observation showing surrounding vegetation.

5. Do a color composition of an imaginary world (no action figures).

6. Set up an interesting still life in natural light using kitchen utensils and appliances and draw/paint or photograph. Or try other objects like shoes, bathroom supplies (toothbrushes, hair brushes etc)

7. Do a double human figure drawing within an interior setting showing all the detail of the figures and their surroundings. Do a close up highly detailed drawing of a bicycle, motorcycle or engine of a car from an unusual angle.
8. Do a line drawing in ink of a very cluttered area or unusual area of your home or the city. (Inside of a closet, open a drawer, look down the basement steps or up into the attic, inside of the refrigerator) Now do the same assignment but use ripped colored paper to represent the composition and glue/collage the paper to recreate what you see.

9. Do a detailed color rendering of a house-plant or other plant in the garden, zoom in. IF 3-d see if you can create a “green” sculpture of living things. Photograph it or trying going to a natural place(woods, field) etc and make a living sculpture of what you find there. See Andy Goldsworthy’s work for inspiration.

10. Draw or paint clear and shiny objects trying to capture the reflective surfaces and the details of what is reflected in them. Do the same with a digital art program.

**Required Skills – 2-D Design**

- Students will develop a portfolio of excellent 2-D pieces that show evidence of mastery in concept, composition, and execution of design using a variety of media and conceptual approaches.
- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for artworks (for example, mark making, compositional elements of art and principles of design, patterns, color harmony, balance, 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, ideation, media, and techniques.
- They will specifically complete at least 12 pieces clearly demonstrating art elements and design principles such as balance, unity, rhythm, contrast, pattern, value, color, and line. 8 of these will be based on specific classroom assignments, the other 4 will be students selected.
- Students will specifically work in at least 4 of the following media: digital art, photography, graphite, charcoal, pastel, paint, watercolor, ink, or printmaking.

For the Breadth portfolio, students will select at least 6 of the 12 pieces from the following list of assignments:

2. Set up around your city and record what you see. Zoom in on details of your surroundings. Complete 2-3 sketches before beginning. Think about interesting and unusual compositions. Use different kinds of mark making.

3. Draw/paint/photograph/collage a seated human figure from head to toe placed in an environment. Show all the details of the figure and the surrounding background.

4. Draw/paint/photograph an architectural structure in detail or whole. See Frank Gehry, Santiago Calatrava and Frank Lloyd Wright’s work for inspiration.

5. Do a portrait of a friend or family member in full color. Try to capture their mood and personality through mark making.

6. Do a landscape drawing/painting/photograph outside from observation showing surrounding vegetation.

7. Do a color composition of an imaginary world (no action figures).

8. Set up an interesting still life in natural light using kitchen utensils and appliances and draw/paint or photograph. Or try other objects like shoes, bathroom supplies (toothbrushes, hair brushes etc.)
9. Do a double human figure drawing within an interior setting showing all the detail of the figures and their surroundings. Do the same assignment, but use collage to represent the figure.

10. Do a close up highly detailed drawing of a bicycle, motorcycle or engine of a car from an unusual angle.

11. Do a line drawing in ink of a very cluttered area or unusual area of your home or the city. (Inside of a closet, open a drawer, look down the basement steps or up into the attic, inside of the refrigerator) Now do the same assignment but use ripped colored paper to represent the composition and glue/collage the paper to recreate what you see.

12. Do a detailed color rendering of a house-plant or other plant in the garden, zoom in. IF 3-d see if you can create a “green” sculpture of living things. Photograph it or trying going to a natural place(woods, field) etc and make a living sculpture of what you find there. See Andy Goldsworthy’s work for inspiration.

13. Draw or paint clear and shiny objects trying to capture the reflective surfaces and the details of what is reflected in them. Do the same with photography.

14. Use only colored shapes and create an interesting composition/design. Do a series of these in different colored papers, recycle as much as possible. Look at the work of Alexander Calder

3-D Design Portfolio

Students will expand their three-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, as well as compositional and aesthetic concepts.

Required Skills – 3-D Design

- Students will develop a portfolio of excellent 3 dimensional design pieces that show evidence of mastery in concept, composition, and execution of drawing using a variety of media and conceptual approaches.
- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for artworks (for example, form, compositional elements of art and principles of design, patterns, color harmony, balance, 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, ideation, media, and techniques.
- They will specifically complete at least 12 pieces clearly demonstrating art elements and design principles such as balance, unity, rhythm, contrast, pattern, value, color, and form. 8 of these will be based on specific classroom assignments, the other 4 will be students selected.
- Students will specifically work in at least 4 of the following media, processes, and technique: assemblage, wire sculpture, clay, and papier mache. They will demonstrate both additive and reductive techniques.

II. Portfolio Requirements

Drawing Portfolio
Students will produce a minimum of 24 works that satisfy the requirements of the quality, concentration, and breadth sections of the AP Studio Art: Drawing Portfolio.

2-D Design Portfolio

Students will produce a minimum of 24 works that satisfy the requirements of the Quality, concentration, and breadth sections of the AP Studio Art: 2-D Design Portfolio.

3-D Design Portfolio

Students will produce a minimum of 18 to 20 works that satisfy the requirements of the quality, concentration, and breadth sections of the AP Studio Art: 3-D Design Portfolio.

Student Objectives

- Maintain a strong work ethic.
- Work through and solve visual problems effectively.
- Refine the ability to render what you see.
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Be passionate about art-making.

Introduction to AP Studio: Week 1-2

On the first day, we review the syllabus, the pace and home studio requirements. We discuss 3 individual sections of each portfolio—Quality, Concentration and Breadth—in detail. We examine and discuss examples from the College Board CD. Additionally, you and your classmates analyze the images and instructions from the AP Studio Art Poster.

Next, you will bring in your sketchbook and a few of your best pieces from summer work or other art classes. You are encouraged to include some of these pieces in your portfolio, or bring in other pieces to discuss with me.

Finally, we have a class critique to get everyone used to the process and vocabulary, although you may already know critique from prior art here.

Ask your parents to attend the AP Open House; or they can review the information on the class website. Parents must sign off on the syllabus and class
requirements. Anyone needing special assistance obtaining camera, computer access, or materials needs to let me know immediately.

III. Classroom and Field Resources

“It is the supreme art of the teacher to awaken joy in creative expression and knowledge.” (Albert Einstein)

Ms. Fuentes also teaches Art History and has a comprehensive classroom library of art books, magazines, museum catalogs, art periodicals, and art history texts. We have numerous posters and reproductions to display.

Students, you are encouraged to use resources in and out of the classroom to look at both historical and contemporary artists for inspiration and understanding.

We will have a scheduled field trip to Red Dot Art Fair in December, which will be a great chance for you to immerse yourself in contemporary art.

See the class website for links to lots of art exhibits, art festivals, and free art events in Miami.

IV. Art Supplies & Materials – see separate list

“Every master knows that the material teaches the artist.” (Ilya Ehrenberg)

This is a college level class. The $20 lab fee will not cover enough supplies for you to complete a full portfolio. You are expected to have a sketchbook/journal, and USB drive. You need access to a computer and basic digital camera.

You will need to buy some art supplies for your personal work. It depends on the type of work you are doing. Photo students should have DSLR camera.

SEE THE ART SUPPLY LIST PROVIDED SEPARATELY.
V. Ethics, Integrity, and Plagiarism

“Practically all great artists accept the influence of others. But... the artist with vision... by integrating what he has learned with his own experiences... molds something distinctly personal.” (Romare Howard Bearden)

Here is the official statement from the College Board Course Description for AP Studio Art:

“Any work that makes use of (appropriates) photographs, published images and/or other artists’ work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student’s individual “voice” should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one’s own.” (AP College Board Course Description, 2011)

Students are encouraged to work from life, real objects, or their own photographs as much as possible. If you use published images or other’s work, you must significantly change or manipulate it, or use it as part of an overall unique statement. Of course, it is usually OK to abstract an image or to use another’s work as inspiration or a jumping off point for an original interpretation. See Picasso’s Las Meninas series as original interpretations of Velasquez’ Baroque classic piece. [http://www.themasterpiececards.com/famous-paintings-reviewed/bid/34780/Famous-Paintings-by-Picasso-Las-Meninas](http://www.themasterpiececards.com/famous-paintings-reviewed/bid/34780/Famous-Paintings-by-Picasso-Las-Meninas).

Yes, you have probably done master studies in beginning art classes. These are an accepted way to learn technique, but only original works may be turned in for the 2-D Design Portfolio.

You may edit digital images of your work for submission in the Breadth and Concentration sections of the portfolio. The idea of the editing should be to accurately represent your work, and to meet the size/resolution. You have to attest when submitting your work: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”

Would Marcel DuChamp’s L.H.O.O.Q. be acceptable for his AP portfolio?

VI. Assessment for AP Studio – All Courses
“Artistic growth is, more than anything else, a refining of the sense of truthfulnes. The stupid believe that to be truthful is easy: only the great artist knows how difficult it is.” (Willa Cather)

Building your portfolio is an ongoing growth process, both in and out of class.

1. **Projects:** Your pieces are holistically assessed on your ranges of accomplishments, and the evidence of thought, care, and effort shown in your work as it develops over time. Your portfolio should reflect exploration and development as an artist. You are expected to gain mastery of basic design principles in a variety of work (breadth) and develop a concentrated body of work (details follow in each portfolio section). Late work will be graded lower.

2. **Participation:** while much work will be done at home, you need to be in class, with your artwork, for feedback from teacher and peers. Critique is a vital part of your artistic development. You are intimately involved in reflecting on your own growth and in constructive critique of your classmates' work. You are expected to apply vocabulary of art elements and design principles in class and individual discussions.

3. **Exams = Portfolio Presentation & Submission:** Pacing is critical. You will have to work several hours a week outside of class time to meet the deadlines, though we can negotiate individual timeframes for complex pieces. Each grading period, you will be expected to photograph and edit your artwork in preparation for submission. In the final grading period, you will assemble your physical portfolio and upload digital images/commentary to the AP College Board website.

4. **Assignments/Sketchbook:** You will fill a sketchbook/journal this year. Sketchbook will be checked at least once a month but should be brought to class... here is where you can explore ideas, do thumbnails, and experiment with design and media. Your sketchbook should include visual ideas, photos, vocabulary, collaged objects, notes, thumbnail sketches, and experimentation with techniques.

5. **Quizzes:** Critique and mini presentations, research on artists, writing an artist statements, and other reading, writing, and presentations will be assessed as a quiz grade.
**GRADING:**

<table>
<thead>
<tr>
<th>Category</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Projects (portfolio pieces)</td>
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<tr>
<td>Assignments (sketchbook/journal, other classwork)</td>
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<tr>
<td>Participation in class</td>
<td>10%</td>
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<tr>
<td>Exams (Presentations/Critiques)</td>
<td>20%</td>
</tr>
<tr>
<td>Quizzes (writing, reading, research)</td>
<td>10%</td>
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### AP Art Studio Scoring Rubric

<table>
<thead>
<tr>
<th>Score</th>
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<tr>
<td><strong>6</strong></td>
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<tr>
<td>5</td>
<td>Strong</td>
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<tr>
<td>4</td>
<td>Good</td>
</tr>
<tr>
<td>3</td>
<td>Moderate</td>
</tr>
<tr>
<td>2</td>
<td>Weak</td>
</tr>
<tr>
<td>1</td>
<td>Poor</td>
</tr>
</tbody>
</table>

#### Holistic Art Scoring Guidelines

**6 Excellent**
- Work at this level
- Is consistently of high quality
- Shows evidence of thinking
- Demonstrates verve
- Addresses fairly complex visual and/or conceptual ideas
- Uses materials well, technique is excellent
- Shows evidence of experimentation and/or risk taking
- Shows strong evidence of informed decision making

**5 Strong**
- Work at this level
- Is generally strong, although there may be some inconsistencies
- Shows evidence of thinking in that it is about something
- Is fairly confident
- Has a grasp of the elements and principles of design
- Shows a strong sense of the student’s individual transformation of images

**4 Good**
- Work at this level
- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the elements and principles of design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student’s voice can still be discerned

**3 Moderate**
- Work at this level
- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates that an awareness of the elements and principles of design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student’s voice is minimal

**2 Weak**
- Work at this level
- Is technically weak or awkward
- Is simplistic in addressing solutions to problems
- Shows no clear intent
- Is limited in artistic decision making
- Indicates that, if other source materials are used, the student’s voice is not discernable

**1 Poor**
- Work at this level
- Shows little, if any, evidence of thinking/artistic decision making
- Is poor in technique
- Is trite in addressing solutions to problems
- Has poor composition
- Shows that work is obviously copied from photographic sources or from the work of others
VII. Portfolio Components

“Design is not just what it looks like and feels like. Design is how it works.”

(Steve Jobs)

All

Students will primarily be preparing work for the breadth section of the portfolio during the first semester. A variety of specific concepts, specific approaches, specific mediums, and specific techniques will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. For specific information see the examples in the Course Overview.

The students will review and use the elements of art and principles of design as they think through, plan, and develop each of their works.

How is the student using specific elements in conjunction with specific principles?

These are what artists intuitively use to assist them as they create their images, forms, and structures. Students learn to seek out creative problems that are challenging and use goals, informed decision making, and problem-solving skills as they develop their works in an informed way. Each student is responsible for demonstrating mastery and use of the elements of art to organize the principles of design in their images and structures.

Students will transition into more open-ended and exploratory work for the concentration section of the portfolio during the second semester. Each student will develop a cohesive body of work for the concentration section, which is a planned, sustained investigation of a visual idea in drawing/3-D/2-D. Each student will present, to the class and teacher, an action plan for the development and completion of his or her investigation.

Each student will choose an idea to explore in depth for the concentration section. In the concentration section, students are expected to develop a body of work that is an investigation of a theme or an idea important to them. During ongoing, individual, one-on-one conferences with each student, the teacher will assist the student in discovering and focusing on his or her concentration theme or concept. The student will develop and present to the teacher, for approval, his or her specific plan of action and plan of investigation, outline, thumbnail sketches, etc. for the development of his or her chosen concentration theme, idea, concept focus.
This cohesive body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design will grow out of a coherent plan of action or investigation. The student must include specific evidence of the process he or she is going to follow to develop this cohesive underlying original visual idea and include a specific plan, which may be modified, with teacher approval, as the body of work develops and evolves over time.

Dates for each group critique with peers and teacher will be set and provided to students along with each assignment. Students will be expected to have projects “critique ready” at the beginning of class on each assigned critique day. Individual conferences, critiques, and one-on-one discussions with the teacher as well as group critiques with peers and the teacher are mandatory.

See the Assignment Schedule for details.

VIII. DIGITAL PORTFOLIO PREPARATION & SUBMISSION TO AP

“In spite of everything I shall rise again: I will take up my pencil, which I have forsaken in my great discouragement, and I will go on with my drawing. ”
(Vincent van Gogh)

You will begin preparing digital images of your art by early September. See Assignment Schedule for details.

The entire Breadth digital section is due after Christmas break.

The Digital Submission Web application will be available in early February through the College Board AP Central. (Images can always be deleted or rearranged later). You will be graded for uploading Breadth images and at least half of your Concentration images by mid March. All images for Breadth and Concentration must be uploaded by the 3rd week of April. More details will be provided.

Special Notes:

Students are responsible for on-time preparation and submission of the digital images. The teacher will teach students how to photograph and prepare their artwork, assist them with any problems,
and double check their submissions. She will NOT be preparing their portfolios.

IX. AP COLLEGE BOARD PORTFOLIO SCORING

What one does is what counts and not what one had the intention of doing. (Pablo Picasso)

Multiple reviewers, both college instructors and experienced high school AP teachers, evaluate your artworks. Each work is holistically scored on a scale of 1-6. An overall score of 3 or above on your portfolio earns college credit with the State of Florida University System (FIU, UF, FSU), and is usually accepted by private art schools as well. Please look over the full AP Scoring Guidelines available on our class website. See some examples of scoring and images here. http://apcentral.collegeboard.com/apc/members/exam/exam_information/213831.html.

Required Skills – 2-D Design