

# AP Studio Art Syllabus: 2D Design & Drawing | Teacher: Ethan Pignataro

## COURSE OVERVIEW

This rigorous, yearlong course will focus on producing a large number of quality works that demonstrate mastery of fundamental artistic concepts. In their work, students will investigate all three components of the AP Portfolio, Breadth, Quality and Concentration. Students will further develop their technical skills and creative thought processes as they find their own way to communicate visually. This will include basic drawing and painting exercises, as well as projects centered on the elements and principles of design. Art history, critiquing, and an introduction to new techniques and materials will be covered. Students will also be presented with problems that require unconventional and imaginative solutions. In these projects, students will need to use their knowledge of technique and materials to communicate through their art. This encourages students to think on higher levels, while also developing their own voices through the visual arts. Thus, students will develop mastery in concept, composition, and execution of their personal artistic vision. *Remember, this is considered a college-level class, and the workload will reflect that.*

**All students enrolling in the course are required to submit an AP Portfolio.** Students will either submit a 2-D Design portfolio or a Drawing portfolio; this will be determined on an individual basis, depending on personal goals of artistry, concept, and execution.

## GENERAL LEARNING OUTCOMES

The student will show an understanding of the focus of the portfolio and its development.

- **Demonstrate a Breadth of high-quality work, 12 pieces (Digitally Recorded).**  
Evidence of curricular requirement: The course teaches students a variety of concepts and approaches in drawing and 2D design, so that the student is able to demonstrate a range of abilities and versatility with techniques, problem solving and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.
- **Develop a personal Concentration of 12 pieces of artwork (Digitally Recorded).**  
The course enables students to develop a body of work investigating a strong underlying visual idea in drawing or 2D design that grows out of a coherent plan of action or investigation (i.e., a concentration).
- **Select five top-quality pieces for submission in the portfolio presentation that show development and mastery of medium (18x24 limit).**
- **Write, record, discuss, reflect and explore the development of their concentration.**
- **Explore postsecondary options.**

## CRITIQUES

- Group critiques and displays of work are ongoing. Students are expected to participate in class group critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art, elements of art, and principles of design will be used to engage in written and verbal constructive critiques of these works.
- Ongoing individual one-on-one conferences between the teacher and each student will assist students in analyzing and discussing their own artworks.
- Ongoing individual conferencing with the teacher will assist students in the development

of their concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.

- Ongoing instructional conversations with the teacher will help students develop their work, assessing the strengths and weaknesses in their images, and will provide feedback on how they can further develop their drawings. This will also help students learn to analyze and discuss their own artworks and the works of their peers.
- Admissions representatives from a number of colleges and universities are invited to present candidate information and to evaluate portfolios on a regular basis.
- Upon completion of each artwork, fill out the self-critique rubric and submit it with each assignment. Be sure to complete both the rubric section and the explanation section.

### **STUDENT LEARNING: ACTIVITIES & STRATEGIES for BREADTH SECTION**

Units of study are presented to satisfy the Breadth requirement of each portfolio. The students work in this section should show evidence of conceptual, perceptual, expressive and technical range; thus the students work should demonstrate a variety of drawing skills and approaches. All the proposals listed below are idea points and may be compounded by your own inventive take on it. No work will be graded or accepted without preliminary thumbnails or a rough preliminary design done.

- Develop a landscape, interiors, exteriors, and/or cityscapes. Architectural perspective: take photographs of architectural structures in your town. These could be taken from the street side or the alley. Research, conceptualize, and compose a cropped architectural drawing based on your own photographs, using your choice of medium or mixed media. Format, size, and choice between color or black and white will reflect the student's voice and ideation. Students are asked to experiment with techniques once a medium is chosen. Focus is on organizational skills, contrast, proportion, and scale.
- Still-life of things that are important to you, under your bed, inside your closet; self-portraits, including your image reflected in a mirror, distorted in flute keys, metal tree ornament, teapot, through a glass of water, and in a spoon. Reflective objects still-life with self-portrait component demonstrating strong range of abilities and variety in techniques and mediums, black-and-white mediums, color mediums, and a mixed variety. Focus on creating emphasis and contrast using directional lighting.
- Portraits of classmates, a special friend, your favorite pet in its dwelling or bed; a bicycle still-life (charcoal studies — eight views and methods that demonstrate the student's ability to think creatively, experiment with points of view and techniques, problem solve, and make critical decisions).
- Figure drawing from a live model on white paper using charcoal. Focus on figure/ground relationships, proportion (sighting lines), and positive/negative space. Begin with 30-second figure drawings and advance to several 20-minute poses fully rendered within a setting, on 20" x 24" white drawing and/or printmaking paper. A third figure-drawing study in black-and-white media that distorts the figure in some way will be developed. Using directional lighting, develop hand and foot studies using ebony pencil and white chalk, hatching/ cross-hatching on gray paper. Focus on techniques, value, and contrast of value and visual texture for emphasis. As always, be sure to have a focal point for each

composition that you develop.

- Transparent watercolors on dry and wet papers using a variety of brushes and wet into wet- and dry-brush techniques, opaque watercolors, oil paint, layering (using old-master techniques); use brushes and painting knives to build and model images and forms, acrylic paint, and gesso.
- Create two unified color landscapes.
- Problem solve; take photographs of expressive compositions. Use color other than local color to render a finished product. Considerations include concept, technique, specific subject matter, medium, format, and size; piece should be no smaller than 8" x 8". Focus on individual choice and application of color harmonies as well as unity and variety.
- Build on previous exercise and student will work to make a nonrepresentational or abstract image with a focus on the quality, weight, and types of lines. This project will help demonstrate conceptual variety through the use of a variety of media, as well as an exploration of media and techniques, including wood & linoleum-block printing, monoprinting, screen printing, etc.
- Demonstrate a possible theme, which you will make known through your use of color, line, space, pattern/rhythm, and/or etch, that will demonstrate a high level of problem solving and critical-decision making. Use oil pastels and oil sticks, pastels on a variety of surfaces, charcoal, vine charcoal with eraser and charcoal pencil build up, white Conté crayon additions for contrast, powdered graphite lift out and drawn back into with layering, and graphite pencils of varying weights and hardness as you shade and model forms so they are lifelike and appear three-dimensional. The elements of art and the principles of design should always be considered as you discern, think through, and create each of your works. We will review these as you work and plan your works.

## **COURSE CONTENT, TIMELINE, & CALENDAR**

During the first week of school, the course and the requirements of each portfolio are outlined for the students. The three individual sections of each portfolio: Quality, Concentration, and Breadth, are discussed in detail and the homework and class assignments are given. Images of past portfolios are shown to help clarify the distinctive differences of the portfolios and the three sections. Students are shown the images and instructions from previously submitted AP portfolios.

### **1<sup>st</sup> Semester: August - November**

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing and 2D design together with high-level problem-solving skills. By semester's end, students will create and complete a body of work suitable for the Breadth section of their portfolio. Also, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in five sustained in-class assignments and at least eight short-duration assignments. Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

Students will:

- Develop a definition of drawing as mark making.
- Be introduced to a range of drawing issues.

- Understand artistic integrity as it applies to their artwork.
- Be presented with historical, contemporary, and contextual drawing and design references.
- Produce artwork that demonstrates quality in concept, composition, and execution of drawing or 2D design in the completion of assignments that demonstrates:
  - confident use of the elements of art and principles of design such as composition, focal point, space, etc.
  - meaningful and personal responses to stated assignment criteria
  - mastery of a wide variety of art making materials and mediums
  - sensitive visual response to demonstrations of a variety of techniques and mediums
  - a range of successful and purposeful image development strategies stemming from observation, memory, and personal vision
  - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value

Percent scores will be based on rubrics for individual assignments.

**★ By the end of the semester students will have completed 12 artworks that comprise the Breadth section of their portfolio and they will have developed a concept for the Concentration section of their portfolio. ★**

### 1<sup>st</sup> Semester into 2<sup>nd</sup> Semester: November - January

While some Breadth work will continue to be required, the main focus of these months will be the development of specific personal imagery suitable for the Concentration section of the drawing/design portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of concentration work through individual and whole-class assignments. Early in November, students will meet with the instructor, during which time they are individually counseled about their choices of plan for a concentration study. By the end of January, students will not only have completed a significant portion of the Concentration pieces but will also have initiated a written statement to describe the intent and development of the project using accurate artistic language.

Students will:

- Develop a working definition of what constitutes an acceptable and successful concentration. Early in the term students must attend a mentoring appointment, at which time they are individually counseled about the “visual idea” for their concentration study as well as the development of a plan of action leading to its completion. Throughout the year, ongoing one-on-one conferences between teacher and student will take place to view, plan, and modify the specific theme, idea, or concept that the student decides on for his or her concentration.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate:
  - a sense of pursuit in visual problem solving
  - the creation of a related body of work with an underlying theme

- that all pieces have relevance to the study
- their progression through discovery, active problem solving, and invention
- that their choices of materials and techniques successfully linked with ideation development.
- Begin the first part of the written statement, forming an individual plan of action and writing it down as succinctly as possible.
- Reference at least one artist whose work has some relationship to Concentration section work.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.
- Plan best strategies for continuation while reviewing the plan for study.
- Understand that writing informs the work and work informs the written statement.

Percent scores will be based on rubrics for individual assignments.

**★ By the end of the January, students will have completed the Breadth section of their portfolio, have half of their Concentration section completed, and will have started writing and revising their artist's statement. ★**

### 2nd Semester February – First Week of May

This section of the semester will be devoted to the final preparation for the AP Studio Art: Drawing and Design Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision making for the Concentration section through sketchbooks and homework. Four process-based assignments in the form of challenges will be presented. These are intended to encourage risk taking in the production of the final pieces for the Concentration. An individual mentoring appointment will be scheduled, at which time the Breadth section and the Concentration section will be thoroughly reviewed in order to identify and remedy weak pieces.

Students will:

- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or outside the instruction offered in this course.
- Follow instruction regarding best practices for sequencing and labeling slides for both the Breadth and Concentration sections.
- Implement strategies for identifying and presenting five best-quality pieces.
- Complete final editing and printing of the written statement for the Breadth section.
- Complete registration and the ordering of work within the portfolio based on the completion of the entire portfolio.

Percent scores will be based on rubrics for individual assignments.

**★ By the first week of May, students will have completed both the Breadth and Concentration sections of their portfolios, have chosen their 5 Quality pieces to send to College Board and will have finished writing and revising their artist's statement. ★**

ALL WORK WILL NEEDS TO BE PHOTOGRAPHED AND UPLOADED TO THE COLLEGE BOARD PORTFOLIO WEBSITE AT LEAST ONE WEEK BEFORE THE FINAL DUE DATE  
NO EXCEPTIONS

## **ASSESSMENT & EVALUATION**

### **Portfolio Development (75%)**

- Based on finished work/projects as per semester quota
- Sketchbook assignments
- Graded using the evaluation rubrics as established by the College Board
- Both volume and quality will be taken into consideration for final grades

### **Studio Conduct (25%)**

- Regular attendance is mandatory.
- Use of in-class time and extra classes
- Attention to lectures, directions, and demonstrations
- Participation in critical discussion
- Proper, safe use of materials and equipment
- Cleanup duties and storage of work

The grading scale for this class will be reflective of Knox County grade percentages as well as College Board portfolio scores that number from 1 (lowest) to 6 (highest).

Grade Scale:

A - INNOVATION (93-100 or 6/5)

The student has not only done what was asked, but has also done it in an extraordinary and unusual way.

B - SUCCESS (85-92 or 4/3)

The student has done what was expected and has exhibited a high level of accomplishment on every aspect of the goal.

C - MODERATE SUCCESS (75-84 or 3/2)

The student has done well but some of the aspects of the goal could have been more complete.

D - ATTEMPTED (70-74 or 1)

The student has tried to do what was asked but only accomplished a few of the aspects of the goal.

F - DID NOT ATTEMPT (0-69 or 1/0)

Not enough effort was made to accomplish any of the aspects of the assigned goal.

## **ARTISTIC INTEGRITY**

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are not allowed to work from published photographs or other copyrighted work except as a reference. Students will understand they should work from their own individual photography, activities, concepts, fantasies, and still-life compositions. Students are not to work from the Internet or copy works created by others, whether published or unpublished. When using inspiration, students must move beyond mere duplication of another work. The work must be significantly altered in the service of the individual student's own voice and expression. Misuse of copyrighted materials is plagiarism, a legal issue and can be pursued as such.

## REQUIRED FEES AND SUPPLIES

The fee for this course to cover supplies and materials is \$50.00, and payments can be made online or with a check made to Gibbs High School. You are also required to have your own 9"x12" (or larger) sketchbook and your own set of drawing pencils in a range of values.

## TEXTBOOKS AND OTHER REFERENCES

These will be used over the course of the semester in class and instruction:

### BOOKS:

***Gardner's Art Through the Ages: A Global History*** by Fred Kleiner

***Art Synectics*** by Nicholas Roukes

***Launching the Imagination*** by Mary Stewart

***Drawing Projects*** by Mick Maslen and Jack Southern

***Experience Printmaking*** by Donna Anderson

***Design Basics*** by David Lauer and Stephen Pentak

***Exploring Drawing*** by Gerald F. Brommer

***Discovering Drawing*** by Ted Rose

***The Visual Experience*** by Jack Hobbs, Richard Salome, Ken Vieth

***Understanding and Creating Art*** by Ernest Goldstein, Theodore H. Katz, Jo D. Kowalchuk, Robert J. Saunders

***Understanding Transparent Watercolor*** by Gerald F. Brommer

***Art in Focus*** by Gene A. Mittler with supplemental overhead transparencies

***Themes and Foundations in Art*** by Elizabeth L. Katz, E. Louis Lankford, and Janice D. Plank

***The Art of Drawing*** by Bernard Chaet

***The Natural Way to Draw*** by Kimon Nicolaides

***Art In Theory*** by Charles Harrison and Paul Wood

### FILM, VIDEO AND DVD:

*Episodes of Art 21* from PBS

### WEBSITES:

Google Art Project - <https://www.google.com/culturalinstitute/beta/>

WikiArt – <http://wikiart.org>

Student Art Guide – [www.studentartguide.com](http://www.studentartguide.com)

Colossal – <http://www.thisiscolossal.com>

Smarthistory - <http://smarthistory.org/>

Themes in Global Art - <http://www.learner.org/courses/globalart/>

If you have any questions about anything on the syllabus, feel free to contact me or talk to me here at school. I am looking forward to an excellent year and helping you learn about and create great artwork!

Ethan Pignataro

[Ethan.Pignataro@Knoxschools.org](mailto:Ethan.Pignataro@Knoxschools.org)

I have read and understand the syllabus. (Return this paper signed by a parent or guardian)

### Student Information

Student name: \_\_\_\_\_

Student email: \_\_\_\_\_

### Parent Information:

Name of parent (s) or guardian(s): \_\_\_\_\_

Relationship to you: \_\_\_\_\_

Home phone: \_\_\_\_\_ Cell phone: \_\_\_\_\_

Alternate or emergency phone: \_\_\_\_\_

Parent or guardian's email: \_\_\_\_\_

Student signature: \_\_\_\_\_

Parent signature: \_\_\_\_\_

Date: \_\_\_\_\_

## Media Release Form

There will be instances where opportunities arise for the student's work to be published, such as art shows, websites, competitions, and articles. In order to publicly show students work, we are required to obtain written parental/guardian permission. Please fill out and return this form with your signed syllabus.

### Consent to Publicly Show student Work form

Student: \_\_\_\_\_

Parent/Guardian: \_\_\_\_\_

Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Parent/Guardian Email: \_\_\_\_\_

Student Email: \_\_\_\_\_

I Give Permission for my student's work to be publicly displayed (Please Circle)

Yes

No

Parent/ Guardian Signature:

\_\_\_\_\_ Date \_\_\_\_\_