

AP Studio Art: Drawing

Teacher Contact Information

Miss. Anna Shrift ashrift@bguilfoyle.org www.msashrift.weebly.com

A Brief Overview of the Class

Introduction

The AP Studio Art: Drawing class is designed for students who are seriously interested in the practical experience of art. The AP Studio Art: Drawing exam score is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. Portfolios consist of a minimum of 24 pieces. Portfolios are submitted digitally, with the exception of 5 pieces submitted in original (paper/hardcopy) format via mail.

Structure of the Portfolio

The Drawing Portfolio has a three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns and methods. Each section is worth 1/3rd of the total AP Exam Score.

- I. **Breadth (Range of Approaches)** : A variety of 12 works demonstrating a serious grounding in visual principles and material techniques. This section displays a technical approach to art. (Submitted digitally) (With the exception of your 3 piece summer assignment, these portfolio pieces/projects are teacher led...I choose the projects.)
- II. **Concentration (Sustained Investigation)** : 12 related works that demonstrate sustained and thoughtful investigation of a specific visual idea - focusing on one particular theme or topic. (Submitted digitally) (100% student directed. You choose the topic. You choose the project.) Summer is the ideal time to start thinking about what subject/topic you would like to focus on for your Concentration. We will begin working on your concentration in January.
- III. **Quality (Selected Works)** : For this section, students are asked to submit five actual works in original (paper/hardcopy) format via mail. Students should carefully select the works that best demonstrate their understanding of drawing issues. The works submitted may come from the Concentration and/or Breadth sections, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works. Quality is basically your best 5 pieces.

Artistic Integrity

ALL Drawing must be 100% original. You may not work from pictures found on the internet or from another piece of artwork. (NO Pintrist, No advertisements, No branding or brand names, no celebrity pictures, NO Google image searching ideas.)

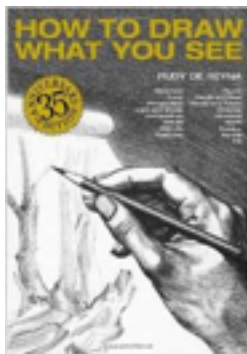
Portfolio Constraints

Artwork (image area) cannot be smaller than 8 x 10 inches

Artwork (image area) cannot be larger than 18 x 24 inches.

Do NOT sign your art work. (This includes your initials or any other identifying mark)

Required Materials



Required Textbook:

How To Draw What You See

Author: *Rudy De Reyna*

ISBN: 978-0-823-02375-2

Recommended Price: \$14.99

Can be purchased at:

<http://www.half.ebay.com>

<http://www.amazon.com>

<http://www.barnesandnoble.com>

Required Studio Materials:

Students are required to purchase their own drawing materials for this course. Below is a list of materials you will need for the first day of class. Depending on your artist style and preferences, you may or may not need the entire list of materials to complete your summer assignment. You may also choose to purchase additional materials/mediums throughout the year as needed.

Small Sketchbook (Portable. Not to be bigger than a notebook.)

Drawing paper for pencil/black charcoal (Larger than 8"x10". Not to be larger than 18"x24". Around 80lb.)

Bristol Paper for ink (Larger than 8"x10". Not to be larger than 18"x24". Smooth)

Artagain Paper for white charcoal (9"x12" or larger)

Pencils (Variety 9B to 9H Derwent brand recommended)

Kneaded Eraser

White Eraser

Charcoal Pencils (White and Black)

Ink Pens (Sakura MICRON brand pens recommended))

Ruler (Metal or clear plastic recommended. 18-24 inches)

Drawing Board (Basically a large clip board. Around 18"x24" Will allow you to work anywhere)

Drafter's or Painters Tape

Colored Pencils (Prismacolor recommended.)

Can be purchased at:

Materials may be purchased anywhere. I suggest Michael's, AC Moore and Hobby Lobby in Altoona. Coupons for these stores are available weekly in the Altoona Mirror, Online, and on stores' Mobile Apps.

Summer Assignment #1: View Example Portfolios

Assignment Time: 1 hour

Points: No points

Due Date: To be completed prior to Summer Assignment 2 & 3

Use the links below to view submitted works by other AP Studio Art: Drawing students. Be sure to read the AP scoring rationals and student commentaries explaining the Concentration sections of their portfolios.

View Studio Art: Drawing Portfolio Samples from 2014-2016:

<http://studioartportfolios.collegeboard.org>

View Studio Art: Drawing Portfolio Samples from 2002-2013:

http://apcentral.collegeboard.com/apc/members/exam/exam_information/220194.html

Summer Assignment #2: Sketchbook

Assignment Time: 10 hours

Points: 10 project x 10 points each = 100 points total

Due Date: First Day of School

Materials: “How to Draw What You See”, sketchbook, pencil/ink, ruler

This portion of your summer assignment is to help you review and sharpen your artistic skills. Read pages 1-57. Draw as you read. Sketchbooks will be graded on the evidence of mastery of each Project.

Use your sketchbook to record:

- Project 1. Basic Structure of Objects
- Project 2. Eye Level: Foundation of Perspective
- Project 3. Drawing Cubic Objects
- Project 4. Drawing Cylindrical Objects
- Project 5. Drawing Spherical Objects
- Project 6. Drawing Conical Objects
- Project 7. Putting Basic Forms Together
- Project 8. The Horizon Plane
- Project 9. Light and Shade
- Project 10. Translating Local Color to Black and White

Your sketchbook should show evidence of practice, progress, and mastery of each Project. Each project should fill at least 1 sketchbook page. Label project numbers in the corner or on the edge of your sketchbook paper.

Assignment #3: 3 Observational Drawings for Breadth

Assignment Time: 3 projects x 5 hours minimum = 15 hours <

Points: 3 projects x 100 points each = 300 points total

Due Date: First Day of School

Materials: Various. To be done on your Drawing, Bristol, or Artagain Paper.

Choose 3 of the following observational drawings:

1. Object study: Choose an object and draw it. Be as creative as possible. Enlarge it or focus on a zoomed in area or draw it going off the page or draw it multiple times or draw it from an unusual view point.
2. Still life that consists of 3 or more objects. Set up the objects on a table and place a lamp near objects to create dramatic lighting. Your goal is to convey a convincing representation. Render as accurately as you can.
3. Building Exterior: Do a drawing on location. Look for a building or spot in your neighborhood that is part of your neighborhood's identity. It could be a fire house, museum, church or any other building or place that you would miss seeing if it were torn down. Maybe even your own house.
4. Interior drawing (or any other local hangout): go to a place where you can sit and sketch for a long period of time. Capture the essence of this place (church, local eatery/café, bookstore, mall, library, Barnes and Noble etc.) by drawing the people and places you see.
5. Landscape: locate a landscape near your home or use a photograph that you have taken on vacation. It is best to work from an actual subject, so try to draw outdoors while looking at the actual landscape. Try incorporating color.
6. Figure drawing/Action portrait: have a friend or family member pose for you doing some sort of movement (jump roping, walking, riding a bike, walking down stairs, etc.).
7. Draw your hand. If you are right-handed-draw your left hand. If you are left-handed, draw your right hand. Try to add interest to your hand by drawing your hand in an interesting position or holding an object.
8. Make a large careful drawing of a textured object such as a loofah, sponge, tree bark, wood, etc. Emphasis on texture.
9. Self portrait or your reflection.
10. A collection of objects which are all one color, done in color.

[More information on Assignment #3 on next page --->](#)

The Breadth portion of your portfolio must demonstrate a serious grounding in visual principles, technical skills, and material techniques including: line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making. **The AP Exam Judges, as well as art schools love to see drawings made from life. Spend the time needed to complete the work on site. LOOK AT WHAT YOU ARE DRAWING.** Do not draw from photos. Use a full range of values, with deep shadows and bright highlights to create form and depth. Consider composition. Use the entire page; fill the paper up, using more positive than negative space.

This portion of your summer assignment will help alleviate the pressure of producing 12 Breadth pieces during the school year, by having you complete 3 portfolio drawings before the start of school. This assignment will also help prepare you for the rigors of the AP Art classroom.

Artwork will be graded using the AP Drawing Portfolio - Breadth Rubric.

AP Drawing Portfolio- Breadth Rubric

Name: _____

Project:

Level	ASSESSMENT CRITERIA	S	T
Points	<i>(Grading >> S is student; T is teacher)</i>		
6 – Excellent (100 – 93)	<ul style="list-style-type: none"> • Demonstrates informed investigation of a broad range of visual concepts and compositions. • Exhibits obvious evidence of informed decision-making that involves highly successful experimentation and/or risk taking in most pieces. • Clearly displays an imaginative and inventive articulation of the principles of design in a broad range of drawing compositions. • Successful balance of form and content, and clearly demonstrates a broad range of intentions or purposes. • Is confident and evocative; it engages the viewer with visual qualities. • Technical competence of the work is consistently excellent; materials and media are used effectively to express ideas. • Clearly the student’s “voice” is prominent. • Be a varying range of accomplishment but overall the work demonstrates excellent breadth and quality. 		
5- Strong (92 – 86)	<ul style="list-style-type: none"> • Demonstrates thoughtful investigation of a range of visual concepts and compositions. • Shows evidence of decision making that involves successful experimentation and/or risk taking in many pieces. • Demonstrates innovative ideas through the effective manipulation of the principles of design in a range of drawing compositions. • Through a clear relationship of form and content, the work articulates a variety of intentions or purposes. • Most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence. • The technical competence of the work is strong; drawing materials and media are used well to express ideas. • Shows a strong sense of the student’s “voice”. • May be varying levels of accomplishment, but overall the work demonstrates strong breadth and quality. 		
4-Good (85 – 78)	<ul style="list-style-type: none"> • Demonstrates a good investigation of varied visual concepts and compositions. • Shows decision-making and evidence of experimentation and/or risk taking that is not always successful. • Demonstrates somewhat innovative ideas through purposeful attempts to manipulate the principles of design in a range of drawing compositions. • Relationship of form to content is evident; a range of intended purposes or directions may not be clearly articulated. • Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not be engaging. • Demonstrates good technical competence and use of drawing materials and media; technical aspects and articulation of ideas do not always work together. • The student’s “voice” is discernable. • May be uneven levels of accomplishment, but overall the work demonstrates good breadth and quality. 		
3-Moderate (77 – 70)	<ul style="list-style-type: none"> • Demonstrates a moderate investigation of a range of visual concepts and/or compositions. • Shows modest decision making; there is little evidence of successful experimentation and/or risk taking. • Demonstrates a few imaginative ideas or ideas that are tentative in their use of the principles of design. • Relationship of form to content is beginning to come into focus, but there is obvious uncertainty of purpose and direction. • Work is emerging in terms of potentially engaging qualities confidence is questionable. • Demonstrates moderate technical competence and some knowledgeable use of drawing materials and media. • The student’s “voice” is minimal. • May be an emerging level of accomplishment; overall the work is of moderate breadth and quality. 		
2 – Weak (69 – 65)	<ul style="list-style-type: none"> • shows very little evidence of the investigation of a range of visual concepts or compositions. • shows decision making that is limited to conventional solutions; there is little or no successful experimentation and/or risk taking. • primarily shows appropriated or weakly articulated ideas about the use of the principles of design in relation to drawing composition. • relationship of form to content is ambiguous, and few of the works demonstrate a clear intention, purpose or direction. • There is little about the work that is engaging; the work lacks confidence. • is generally awkward; it demonstrates marginal technical competence and clumsy use of materials and media. • there is little discernable student “voice.” • little evidence of accomplishment demonstrated in the works; overall the work is of weak breadth and quality. 		
1 – Poor (64 – lower)	<ul style="list-style-type: none"> • Work shows negligible investigation of a range of visual concepts or compositions. • Lacks evidence of decision making; no experimentation is evident. • Shows no imaginative or inventive ideas about the relation of the to drawing composition. • The relationship of form to content is unrealized; demonstrates little or no intention, purpose or direction. • Does not engage the viewer; there is no confidence evident in the work. • Work is generally inept; use of materials and media is naive and lacks skill or technical competence. • There is no discernable student “voice” • Overall, the work lacks accomplishment and is of poor breadth and quality. 		