

Welcome to AP Studio -Drawing

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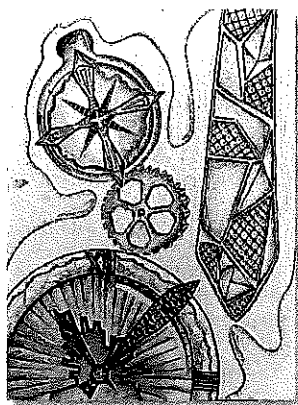
Contact:

Mrs. Shafer – dshafer@aacps.org

I will check my email periodically throughout the summer. Please, email me with any questions.



Misc.

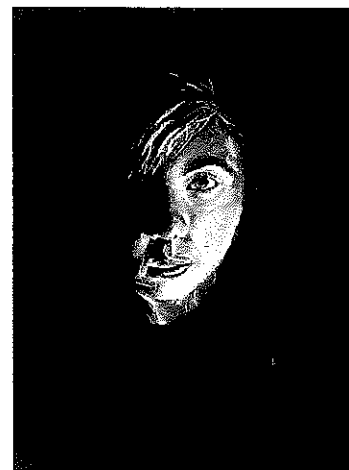


- Most supplies and equipment will be provided by the school, but the following supplies will need to be purchased by each student:
 - Visual journal / sketchbook
 - Set of drawing pencils
 - Paints
 - It is recommended (but optional) that each student purchase a set of drawing pens and a set of high quality colored pencils (set of 24)

- Class is Independent based; each student will develop unique projects while meeting deadlines.

AP site: <http://apcentral.collegeboard.com/home> (Check out this site and the AP Studio Home Pages)

- AP Courses and Exam
- AP Home pages
- AP Studio Art 2-D or AP Drawing



AP Summer Assignments

Part I – Visual Journal

Take your sketchbook with you and work on these throughout the summer. Use your sketchbook as a visual journal of your life. Writing and notes added to your drawings are great!

Part II – Assignments for Sketchbook

All assignments should be done in a sketchbook with good quality drawing paper. Sketchbooks should be 8 1/2" x 11" or larger.

Each drawing should be:

- Drawn with a sharp pencil, colored pencils or pen
- Drawn in a format that is 5" x 7" or larger.
- Strong in design
- Drawn from observation (real life not photos or the imagination)
- Show careful observation of contour and value
- Be complex and interesting
- Suitable in quality for an AP portfolio

Use a view finder to develop excellent compositions and designs for each drawing. **You are required to do a minimum of six sets, each set containing three drawings.** You can substitute 2 sets with personal topics if you wish. Complete a minimum of **18 excellent drawings.** You may have to complete more than 18 to achieve 18 that are excellent drawings. These drawings will become the basis for your work this fall.

Choose six from the list below:

- Three drawings from a public area
- Three drawings from the interior of your home
- Three drawings from still-lives made by you
- Three drawing of landscapes
- Three drawings of people in their environments
- Three drawings of a mechanical object
- Three drawings of people in their environments
- Three drawings of you in a special place

Visit as many galleries and museums as possible. Use your sketchbook when you are visiting places to record ideas that you see. Complete the assignments above. Enjoy your summer!! *if possible - not a grade*

Part III :

AP Studio Art Analysis of Summer Work

To critique your summer work you will need to answer the following questions. Answers ^{do not} need to be typed and composed in clear sentences with solid information. Number each piece with a Post-it note and use the numbers to refer to specific pieces as you answer the questions.

1. Which piece of work shows the strongest attention to the linear qualities of drawing? Support your choice by referring to specific qualities in within the art work.
2. Which piece of work shows the deepest sense of space? What device contributes most to that effect? (placement, perspective, overlapping, size, etc.)
3. In which piece is the composition the strongest? How did you make the decisions about composition?
4. Which is the least successful piece of work? What specific aspects are problematic? (lack of planning, uncomfortable with media , poor composition, poor concept)
5. Which piece is strongest in concept?
6. What specific areas in your work do you feel most confident about?
7. What areas need continued development and work?
8. Which of these works are suitable for a concentration?
9. What did you learn from working on your own this summer?
10. What topics do you want to explore more deeply during this school year?

Expectations for AP Studio Art: Drawing

An AP Drawing student will be developing advanced skills in:

- ❖ Observational Drawing of:
 - The human figure
 - Still life
 - Landscape
 - Architecture (Interior/Exterior)
- ❖ Use of light and lighting effects in drawing/painting
- ❖ Composition
- ❖ Mark-making vocabulary
- ❖ Abstract visual thinking
- ❖ Visual risk-taking
- ❖ Portfolio presentation
- ❖ Visual journaling

The AP Drawing Portfolio consists of:

- 12 slides demonstrating breadth and variety of technique, approach, and subject matter
- 12 slides representing a developed concentration of a visual theme. (3 can be details)
- 5 works, 18 x 24 inches or less, that reflect the highest quality of work in your portfolio

No slides from breadth can be included in the concentration section.

Work from the quality section can be included in either breadth or concentration.

* The 5 works in the quality section are the only *actual* works that will be seen by the test scorers.



AP Studio Art Structure

Assessment Overview

In early May, students submit actual works and digital images of works for 2-D Design and Drawing Portfolios. These works should demonstrate artistic growth and development. For the 3-D Design Portfolio, students submit digital images of the art works they created as well as an artist statement in which they describe ideas investigated and explain how the ideas evolved as they created their body of work.

All portfolios are assessed by at least two highly experienced studio art educators (AP Studio Art teachers or college faculty) who apply standard scoring criteria, with respect to the forms and content.

Format of Assessment

Section I: Quality | 5 actual works for 2-D and Drawing, 12 digital images for 3-D | 33% of Portfolio Score

- Demonstrate mastery of design in concept, composition, and execution

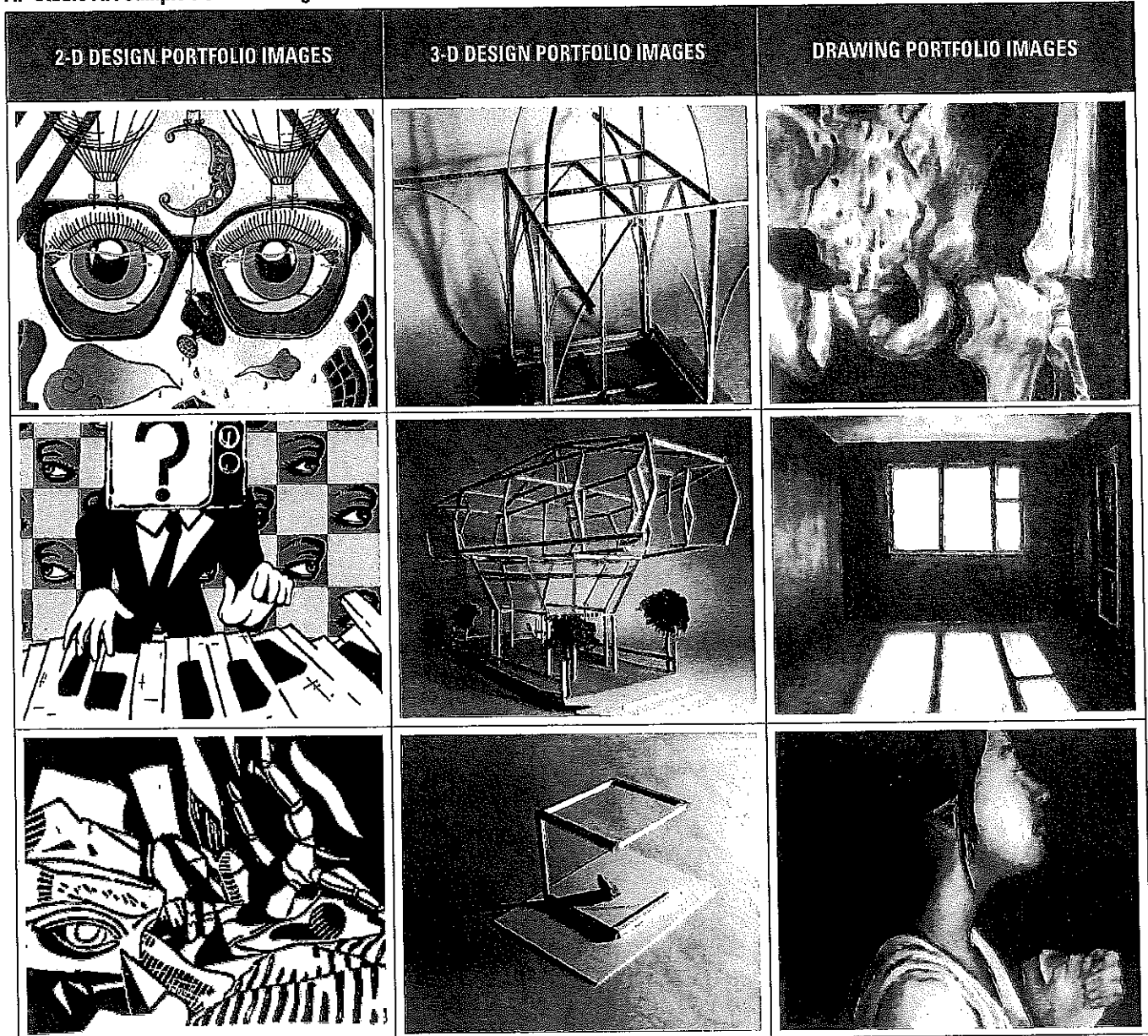
Section II: Concentration | 12 digital images | 33% of Portfolio Score

- Describe an in-depth explanation of a particular design concern

Section III: Breadth | 12 digital images for 2-D and Drawing, 16 digital images for 3-D | 33% of Portfolio Score

- Demonstrate understanding of design issues

AP Studio Art Sample Portfolio Images



Educators: apcentral.collegeboard.org/studioartdrawing

Educators: apcentral.collegeboard.org/studioart2d

Educators: apcentral.collegeboard.org/studioart3d

Students: apstudent.collegeboard.org/studioartdrawing

Students: apstudent.collegeboard.org/studioart2d

Students: apstudent.collegeboard.org/studioart3d

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Students use sketchbooks for idea collection by:

Note Taking: historical/cultural, instructional sequence, notes on demonstrations, vocabulary, materials, skills, reference to theme or topic, retelling of information

Sketching/Note Taking: visual/verbal connection, direct observation and reactions in words, research recording from books, visuals, web, site sketching (gallery, museum, model, landscape, travel)

Skill-Building Assignments: media, tools, techniques and skills, brain storm/problem solve for unique personal style or voice

Media Practice: wet or dry, directly in book, (or...template or thumbnail spaces), photo copied form to be glued in when completed

Collecting Resources: found objects or resources/references for work that are glued, taped, held in bags, photos, note taking on how/why (reason) behind collection

Informal Critique/Coaching: teacher/student talking point for verbal, written discussion in positive/guided manner for feedback as reference

Written Reflection: Short Writing/Constructed Response: reflecting through sketchbook/journal (or. writing/sketching using a rubric for the writing skill) gives learners the opportunity to shape their ideas, create new ideas and transfer, connect the artist to what they already know.

How the Art Portfolio is Graded

The job of the AP[®] Exam Reader for the portfolios in Studio Art—that is, the task of scoring the student artwork—is a difficult one. As Readers, we want to make sure we give all students every possible chance to get the grade they deserve; we want to give them the benefit of the doubt.

Readers are trained to look for students who are trying to enhance their intellectual engagement, understanding of visual language, and application of vocabulary. Student work should demonstrate originality, evidence of thought and personal vision. We also look for students who are more aware of the principles and elements of design in their work; these students tend to produce work that is not only conceptually but also technically superior.

We are not saying that student work needs to "walk on water," but we are looking for the following traits: emergence of technical competence, manipulation of original ideas, work that has purpose and direction, decisions executed with authority and confidence, evidence of experimentation and risk taking, a range of stylistic as well as technical concerns evident in the work, purposeful composition, and a sense of real effort. If the student is using photographic resources, we as Readers should be able to discern the student's individual "voice," that is, we should get a strong sense that the student is transforming the images to speak to the viewer from his or her artistic mindset. Exact replicas of published photographs are not useful in enabling the Readers to see into the student's creative realm. This is only a small sample of the types of things Readers are looking for; however, the above criteria are very good guidelines.

Three to seven Readers look at each portfolio to help ensure that the student's achievements and the positive qualities of the artwork are recognized. For the Breadth and Concentration sections, two Readers look at each portfolio; for the Quality section there are three Readers for each portfolio. Each of the three sections has equal weight in averaging the final score.

That said, there are inevitably times when not all Readers agree. In this situation, the Readers must take the portfolios to the Table Leaders for their judgment. Table Leaders are responsible for training Readers on how to use the rubric to evaluate the portfolios. When the scores between Readers vary by more than 3 points for a given section of a portfolio, they are considered discrepant. For instance, if one Reader gives the student a 1 and another Reader gives the student a 5, this is a discrepancy. Two Table Leaders will then review the work and decide a final score.

After each portfolio is scored by the Readers, a table of assistants compile the scores. A record is kept of which Reader scored which portfolio to track how each Reader is evaluating and ensure that their scores are consistent. When there is a discrepancy between scores, the assistants take the portfolio in question over to the two or three Table Leaders for their opinion. This is the point at which the rubric is carefully considered; the discrepancy may be a result of Readers misinterpreting or not following the rubric. The Table Leaders score the portfolio again arriving at a score that is not discrepant through consensus. The Studio Art Chief Reader (who is in charge of the entire Studio Art Reading) does not like there to be more than a 1-point difference between the Table Leaders' scores. There are times when the Chief Reader is called in to make a final decision on a portfolio if the Table Leaders cannot reach agreement. As you can see, the process of scoring portfolios and solving discrepancies is taken extremely seriously.

The rubric is based on a 1-to-6 scale, 1 being the lowest and 6 being the highest possible score. The 1-to-6 score is the raw score for the Reading, and after the Reading the statisticians work the raw score into the 1-to-5 grades sent to students and schools.

