

COURSE TITLE:

AP STUDIO ART

GRADE 12

LENGTH:

FULL YEAR

SCHOOL:

RUTHERFORD HIGH SCHOOL
RUTHERFORD, NEW JERSEY

DATE:

SPRING 2015

Rutherford High School
Rutherford, NJ
AP STUDIO ART
Spring 2015

1. INTRODUCTION/OVERVIEW/PHILOSOPHY

AP Studio Art is a full-year course designed for serious students interested in pursuing art as a major in college. Students should have taken prior art courses and have begun preparing a portfolio of individual works. Some works will be submitted via digital photo disk. Students will produce works of art according to the type of portfolio they submit. The AP Studio Art Teachers guidebook suggests that students work independently, outside of class, in an amount of time equivalent to time spent in class. Portfolios will be developed according to AP portfolio guidelines. Students will also maintain hard cover sketchbooks and attend portfolio days. AP students will also exhibit a one-person show in the Guidance Suite during the fourth quarter.

Students are required to vigorously participate in the AP process. Portfolios will be submitted to the AP examination board in May of their senior year. For AP Studio Art, this submission of original work and photo disk is in lieu of the usually required AP written exam. Students have the option of submitting one of three different portfolios – Drawing (traditional drawing, painting, printmaking), 2-D design (photography, digital imaging, graphic design), or 3-D design (ceramics or sculpture) – each based upon different skills mastered and concepts addressed. For quarter grades during the regular academic year, students will be assessed on the creation of their portfolio using ongoing critical analysis and individual and group critiques.

This class meets all New Jersey Student Learning Standards for the Fine Arts, all AP requirements and Board of Education standards.

2. OBJECTIVES

A. NEW JERSEY STUDENT LEARNING STANDARDS FOR VISUAL AND PERFORMING ARTS

For a complete copy of the NJ Student Learning Standards for Visual and Performing Arts, please visit the following website:

<http://www.state.nj.us/education/cccs/>

STANDARD 1.1

THE CREATIVE PROCESS: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

STANDARD 1.2

HISTORY OF THE ARTS AND CULTURE: All students will understand the role, development, and influence of the arts throughout history and across cultures.

STANDARD 1.3

PERFORMING: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

STANDARD 1.4

AESTHETIC RESPONSES & CRITIQUE METHODOLOGIES: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

B. COURSE OUTLINE

All standards cited in course outline are through Grade 12.

Structure of Student Portfolios

Student portfolios share a basic, three-section structure, requiring the demonstration of fundamental competence and range of understanding in visual concerns and methods. Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the concentration section (Section 2). In the breadth section (Section 3), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The quality section (Section 1) permits the student to select the works that best exhibit a synthesis of form, technique, and content.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

The following table summarizes the section requirements for each of the three portfolios:

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
Section 1. – Quality (One-third total score)		
5 actual works that demonstrate mastery of design in concept, composition, and execution	10 slides , consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition, and execution	5 actual works that demonstrate mastery of drawing in concept, composition, and execution
Section 2. - Concentration (One-third of total score)		
12 slides ; some may be details A body of work investigating a strong underlying visual idea in 2-D design	12 slides ; some may be details or second views A body of work investigating a strong underlying visual idea in 3-D design	12 slides ; some may be details A body of work investigating a strong underlying visual idea in drawing
Section 3. – Breadth (One-third of total score)		
12 slides ; 1 slide each of 12 different works Works that demonstrate a variety of concepts and approaches in 2-D design	16 slides ; 2 slides each of 8 different works Works that demonstrate a variety of concepts and approaches in 3-D design	12 slides ; 1 slide each of 12 different works Works that demonstrate a variety of concepts and approaches in drawing

Slides will be submitted via digital photo disk.

➤ DRAWING PORTFOLIO

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means. Many works of painting, printmaking, and mixed media, as well as abstract, observational, and inventive works, may qualify. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.

Works of photography, videotapes, and digital works may not be submitted for the Drawing Portfolio.

Section 1. - Quality

a. Rationale

Quality refers to the total work of art - the concept, the composition and technical skills demonstrated, and the realization of the artist's intentions. It can be found in very simple as well as elaborate works. For this section of the portfolio, students will select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

b. Requirements

For this section, students will submit five actual works. They may be separate, distinct works or they may be directly related to one or more of the other works submitted in this section. The works may be in one or more media. The works may be on flat paper, cardboard, canvas board, or unstretched canvas.

Section 2. - Concentration

a. Rationale

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students will explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the work presented, but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

b. Requirements

For this section, 12 slides must be submitted. Regardless of the content of the concentrations, the works should be unified by an underlying idea that has visual coherence. The student, in consultation with the teacher, makes the choices of technique, medium, style, form, subject, and content.

In May, students receive all the portfolio materials; these include the Section 2 envelope, with spaces for a commentary. A written commentary explaining the development of the concentration must accompany each work in this section. Students are asked to respond to the following:

- Briefly define the nature of your concentration project.
- Briefly describe the development of your concentration and the source of your ideas. You may refer to specific slides as examples.
- What medium or media did you use?

c. Examples of Concentrations

A concentration could consist of a group of independent works that share a single theme: for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works: for example, a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- Abstraction developed from cells and other microscopic images
- A series of self-portraits with a specific theme
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A personal or family history communicated through the content and style of still-life images
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects - drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create compositions that reflect psychological or narrative events

All concentrations for the Drawing Portfolio must be submitted in slide form. When preparing the Section 2 slides, the student will plan the sequence of slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.

- d. Section 2, Concentration, and Section 3, Breadth, may not contain slides of the same work.

For this section, 12 slides are required, some of which may be details. Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the nature of the project. The chosen topic should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

Section 3. - Breadth

- a. Rationale

Breadth refers to a student's experience and accomplishments in a variety of art forms and techniques. The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student should be introduced to a variety of problems in drawing.

b. Requirements

For this section, a student must submit a total of 12 slides of 12 different works. Detail slides may not be included. For this section, students will present evidence of their ability to work on a wide variety of drawing problems. The solution to these problems should demonstrate that students are able to pursue advanced drawing concepts as a result of exposure to, and experience with, a broad range of drawing alternatives. They should include drawings in which both line and tone are used. Students will explore as many different categories and modes of drawing as possible; they are encouraged to observe three-dimensional subjects and/or work with invented or nonobjective subjects for the purpose of developing skill in translating perceptions to a two-dimensional surface. The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media.

An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space.
- The use of various subjects, such as the human figure, landscape, still-life objects, etc.
- The use of various kinds of content, such as that derived from observation; an expressionistic viewpoint; imaginary or psychological imagery; social commentary, political statements; and other personal interests
- Arrangement of forms in a complex visual space
- The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract forms
- The investigation of expressive mark-making

- c. Section 2, Concentration, and Section 3, Breadth, may not contain slides of the same work.

➤ 2-D DESIGN PORTFOLIO

This portfolio is intended to address a very broad interpretation of two-dimensional (2-D) design issues. This type of design involves purposeful decision-making about how to use the elements and principles of art in an integrative way. The elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value and color) are like a palette of possibilities that artists use to express themselves. The principles of design help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. These principles include unity/variety, balance, emphasis, rhythm, and proportion/scale. A variety of approaches to representation and expression may be part of the student's portfolio.

For this portfolio, students are asked to demonstrate proficiency in 2-D design using a variety of art forms. These could include, but are not limited to, graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc.

Section 1. - Quality

a. Rationale

Quality refers to the total works of art - the concept, the composition and technical skills demonstrated, and the realization of the artist's intention. It can be found in very simple as well as elaborate works. For this section of the portfolio, students will select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

b. Requirements

For this section, students will submit five actual works. They may be separate, distinct works or they may be directly related to one or more of the other works submitted in this section. The works may include but are not limited to graphic design, typography, digital imaging, photograph, collage, fabric design, weaving, illustration, painting, printmaking, etc. The works may be in one or more media;

they may be on flat paper, cardboard, canvas board, or unstretched canvas.

Section 2. - Concentration

a. Rationale

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students will explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the work presented, but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

b. Requirements

For this section, 12 slides are required, some of which may be details. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual coherence. The student, in consultation with the teacher, makes the choices of technique, medium, style, form, subject, and content.

In May, students receive all the portfolio materials; these include the Section 2 envelope, with spaces for commentary. A written commentary explaining the development of the concentration must accompany the work in this section. Students are asked to respond to the following:

- Briefly define the nature of your concentration project.
- Briefly describe the development of your concentration and the sources of your ideas.
- You may refer to specific slides as examples.

- What medium or media did you use?

c. Examples of Concentrations

A concentration could consist of a group of independent works that share a single theme: for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works: for example, series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- Design and execution of a children’s book
- Development of an identity package (logo, letterhead, signage, and so on) for imaginary businesses
- Political cartoons using current events and images
- A series of works that begins with representational interpretations and evolves into abstraction
- An exploration of pattern and designs found in nature and/or culture
- A series of landscapes based upon personal experience of a particular place in which color and composition are used to intensify artistic expression
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes
- The use of multiple modules to create compositions that reflect psychological or narrative events

All concentrations must be submitted in slide form. In preparing the Section 2 slides, the student will plan the sequence of slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.

- d. Section 2, Concentration, and Section 3, Breadth, may not contain slides of the same work.

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the nature of the project. The chosen topic of the concentration should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

Section 3. - Breadth

- a. Rationale

Breadth in this portfolio refers to a student's experiences and accomplishments in a variety of two-dimensional art forms and techniques. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

- b. Requirements

For this section, students must submit a total of 12 slides of 12 different works. Detail slides may not be included. This section requires slides of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are actively working with these concepts while thoughtfully

composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration in a variety of media and approaches. The work should demonstrate inventiveness and the expressive manipulation of form, as well as a knowledge of color issues and compositional organization. The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. The student is required to indicate on the slide the principle or problem it addresses.

Examples:

- Work that employs line, shape or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous or other color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion or scale

➤ **3-D DESIGN PORTFOLIO**

This portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication processes.

A variety of approaches to representation, abstraction, and expression may be part of the student's portfolio. These might include traditional sculpture, architectural models, apparel, ceramics, three-dimensional fiber arts or metal work, among others.

Section 1. - Quality**a. Rationale**

Quality refers to the total work of art - the concept, the composition and technical skills demonstrated, and the realization of the artist's intentions. It can be found in very simple as well as elaborate works. For this section of the portfolio, students will select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

b. Requirements

For this section, students are asked to submit slides of their best five works, with two views of each work for a total of 10 slides. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. The second view of each work should be taken from a different vantage point. All slides should be labeled with dimensions (height x width x depth) and material.

Works submitted in Section 1 may be submitted in slide form for Section 2, Concentration, or Section 3, Breadth, but not both.

Section 2. - Concentration**a. Rationale**

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students will explore a personal, central interest as intensively as possible, and are free to work with any idea in any medium that addresses three-dimensional (3-D) design issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in

work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

b. Requirements

For this section, 12 slides must be submitted. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual coherence. The student, in consultation with the teacher, makes the choices of technique, medium, style, form, subject, and content. In May, students receive all the portfolio materials; these include the Section 2 envelope, with spaces for the commentary. A written commentary explaining the development of the concentration must accompany the work in this section. Students are asked to respond to the following:

- Briefly define the nature of your concentration project.
- Briefly describe the development of your concentration and the sources of your ideas.
- You may refer to specific slides as examples.
- What medium or media did you use?

c. Examples of Concentrations

A concentration could consist of a group of independent works that share a single theme: for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works: for example, a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for the subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to

provide a sense of range and should not necessarily be considered “better” ideas.

- A series of three-dimensional works that begins with representational interpretations and evolves into abstraction
- A series of site-specific works that transform existing form or space
- Abstractions developed from natural or mechanical objects
- Interpretive portraiture or figure studies that emphasize expression and abstraction
- A personal or family history communicated through the content and style of narrative or poetic assemblage
- A series of architectural models for homes, public buildings, or monuments
- Assemblages that juxtapose the coarse and refined qualities of a material
- A ceramic project in which wheel-thrown and hand-built vessels demonstrate inventive thinking and proficiency with form
- The use of multiples/modules to create compositions that reflect psychological or narrative events
- A series of sculptures that explore the relationship between interior and exterior space

All concentrations must be submitted in slide form. In preparing the Section 2 slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. Twelve slides are required for this section. The topic of the concentration should be explored to the greatest possible extent, but it is not necessary to submit 12 different works. Students may submit second views of some works, for a total of 12 slides. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them.

- d. Section 2, Concentration, and Section 3, Breadth, may not contain slides of the same work.

Section 3. - Breadth

a. Rationale

Breadth refers to a student's experience and accomplishments in a variety of three-dimensional forms and techniques. The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to sculpture and three-dimensional design.

b. Requirements

For this section, students are asked to submit slides of eight three-dimensional works, with two views of each work for a total of 16 slides. Work submitted in the breadth category may be additive, subtractive and/or fabricated; may include study of relationships among three-dimensional forms; and may include figurative, nonfigurative, or expressive objects. The work should generally represent experience in a range of media, which could include ceramics, metal-smithing, furniture, three-dimensional fiber, apparel and/or architectural and industrial design models, among others. The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. In this category, relief sculptures or very small works, such as jewelry, should fully address three-dimensional issues. The student is required to indicate on the slide the principle or problem it addresses.

Examples:

- Formal work that embodies line, plane, mass, or volume
- Work that demonstrates modular development
- Work that uses light or shadow to determine form, with particular attention to surface and interior space
- Work that demonstrates an understanding of symmetry, asymmetry, balance, anomaly, and rhythm
- Work that focuses on transitions, such as organic to mechanical
- Assemblage or constructive work that demonstrates transformation of material or identity

- Work that demonstrates an integration of color, texture, and form

C. INSTRUCTIONAL GOALS

- Encourage creative as well as systematic investigation of formal and conceptual issues
- Emphasize making art as an ongoing process that involves the student in informed and critical decision-making
- Develop technical skills and familiarize student with the functions of the visual elements
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art

D. CAREER EDUCATION

All students will:

- develop career planning and workplace readiness skills.
- use technology, information and other tools.
- use critical thinking, decision-making and problem solving skills.
- demonstrate self-management skills.
- apply safety principles.

3. PROFICIENCY LEVELS

AP Studio Art is designed for seniors planning an art career or majoring in art at a college or art school. The student will submit his/her portfolio to the College Board to determine its level of acceptability. Students earning a qualifying grade or higher may obtain advanced placement in freshman foundational courses and/or college credit for an art elective. Students should prepare for AP Studio Art by taking available art department classes during grades 9-11 and by beginning to prepare a portfolio.

4. METHODS OF ASSESSMENT

➤ **AP College Board Assessment**

AP Grade	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

➤ **Teacher assessment of students**

The teacher will provide a variety of assessments, including:

- Creativity
- Originality
- Technique
- Following AP criteria for portfolio
- Peer group critique on strengths and weaknesses
- Teacher critique on strengths and weaknesses
- Student understanding of drawing and design issues
- Range of conceptual approach and physical means of creating art
- Visiting art museums and galleries and preparing critiques
- Essay and objective tests
- Senior art display in Guidance Office

➤ **Curriculum/Teacher assessment**

There will be an ongoing self and department assessment to determine the effectiveness of all aspects of the art program, including:

- Teacher/departamental meetings
- Teacher observations
- Completed projects
- Art displays
- Self evaluations/PDP
- Supervisor evaluations
- Suggestions for changes in curriculum to supervisor

5. **GROUPING**

AP Studio Art is designed for seniors planning an art career or majoring in art at a college or art school. Students prepare for AP Studio Art by taking most or all of the following art department course offerings:

- Basic Drawing and Design 1 and 2
- Painting – (Basic Drawing and Design 1 prerequisite)
- Studio Art – (Basic Drawing and Design 1 prerequisite)
- Ceramics I and 2
- Art by Computer Design

Admission to the course is based upon:

- Teacher recommendation
- An “A” average in art classes
- Interest in art as a career
- AP Studio Art prerequisite courses:
 - Basic Drawing and Design 1 and 2
 - Painting
 - Ceramics 1
 - Studio Art

6. **ARTICULATION/SCOPE AND SEQUENCE/TIME FRAME**

AP Studio Art is a one-year elective course.

The following Art Department courses are the building blocks for the AP Studio Art elective. It is expected that the prospective AP student will have taken many to most of these offerings.

- Basic Drawing and Design 1 - prerequisite for admission to Basic Drawing and Design 2, Painting, Art by Computer Design and Studio Art - Grades 9, 10 and 11.
- Painting - Grades 9, 10, 11
- Art by Computer Design - Grades 9,10, 11, 12
- Ceramics - Grades 9, 10, 11, 12
- Studio Art - 5 credits (one year) - Grade 11

7. RESOURCES

- References/Texts/Supplemental Reading:
The Advanced Placement College Board program provides a complete list of sources for general study, drawing, two-dimensional design, and three-dimensional design. There are references in the art suite and the library.
- Art periodicals and journals
- Technology: provided by the Art department as needed
- Supplies/Materials: provided by the Art Department
- Speakers: Local artists and photographers who can provide direction, insight and motivation for the student

8. METHODOLOGIES

- The student is encouraged to work independently in class under the teacher's close supervision and guidance. Creativity is encouraged.
- The student is expected to have learned and developed artistic skills, which will be fine-tuned.
- Students must work outside the classroom, as well as in it, for equal amounts of time.
- Students are expected to maintain a sketchbook or journal.
- Students are expected to use references including art books, slides and reproductions as important examples for the serious study of art.

9. SUGGESTED ACTIVITIES

- Visiting museums and galleries in the New York metropolitan area to reinforce concepts being taught and developed in class
- Visiting online websites dedicated to art and art history

10. DIFFERENTIATING INSTRUCTION FOR STUDENTS WITH SPECIAL NEEDS

Differentiating instruction is a flexible process that includes the planning and design of instruction, how that instruction is delivered, and how student progress is measured. Teachers recognize that students can learn in multiple ways as they celebrate students' prior knowledge. By providing appropriately challenging learning, teachers can maximize success for all students.

Examples of Strategies and Practices that Support:

Students with Disabilities

- Use of visual and multi-sensory formats
- Use of assisted technology
- Use of prompts
- Modification of content and student products
- Testing accommodations
- Authentic assessments

Gifted & Talented Students

- Adjusting the pace of lessons
- Curriculum compacting
- Inquiry-based instruction
- Independent study
- Higher-order thinking skills
- Interest-based content
- Student-driven
- Real-world problems and scenarios

English Language Learners

- Pre-teaching of vocabulary and concepts
- Visual learning, including graphic organizers
- Use of cognates to increase comprehension
- Teacher modeling
- Pairing students with beginning English language skills with students who have more advanced English language skills
- Scaffolding
 - word walls
 - sentence frames
 - think-pair-share
 - cooperative learning groups
 - teacher think-alouds

11. INTERDISCIPLINARY CONNECTIONS

This course reinforces concepts taught in:

- Social Studies
- Humanities Seminar
- Mathematics

12. PROFESSIONAL DEVELOPMENT

As per the PDP/100 hour statement, the teacher will continue to improve expertise through participation in a variety of professional development opportunities. The College Board also provides in-service training for AP Studio Art.

13. CURRICULUM MAP – AP STUDIO ART

Class	September	October	November	December	January
AP Studio Art Semester 1	<ul style="list-style-type: none"> • Portfolio Intro: Goals and objectives • Sketchbook 6HR, minimum • Teacher-based projects • Student-based projects • B/W self portrait • Nine object Design • Project Marker • B/W Variations on simple forms • Review the concentration and the breadth of the A.P. requirement. 	<ul style="list-style-type: none"> • Acrylics intro. Panel • Control Technique • Grid • Hard-Edge and painterly methods • Design 14x18 for hard-edge final painting color • Scheme choice • Design the Concentration portion of the A.P. Each student will be individualized. 	<ul style="list-style-type: none"> • Portfolio Day prep • Painting critiques • Design for foamcore relief • Sculpture project: white and space • Finalize Quarter1 sketchbook • work on slides for the Breadth section of the AP . 	<ul style="list-style-type: none"> • Color self-portraits: emphasize emotional content • 3-D designing for 6x3x3 carving wax • Interior space project introducing time and perspective • Intro to contract format for 3rd and 4th quarters • contract to reflect the breadth of the student portfolio. 	<ul style="list-style-type: none"> • Completion of 3 assigned projects and photos for slide portfolio • Sketchbook collection for end of sem.1 • Complete contract forms for sem. 2 individualized student portfolios • Work on the slides for the concentration portion .

Class	February	March	April	May	June
AP Studio Art Semester 2	<ul style="list-style-type: none"> • Sketchbook assignments for Quarter • Review and organize individual contracts • Number of projects/grade quality • Work on projects to show individual Quality section of 5 projects to be submitted. • class work by week #2. • Weekly check-ups 	<ul style="list-style-type: none"> • Continue individual contract work: set due dates • Review requirements of the Portfolio Concentration and Breadth. • Work on the slides of the projects. 	<ul style="list-style-type: none"> • Completion of all individual contracts • End of Q.3 • Sketchbooks due • Start contract work for Q.4 • Meet subject and media needs individually • Finalize the Quality section of the review with the 5 required pieces 	<ul style="list-style-type: none"> • Art Show Prep • Complete the 24 slides for the portfolio review this month. • Scholarship prep • Continue work on individual contracts • Student Art Show • Submit project to A.P review 	<ul style="list-style-type: none"> • Finals and completion of contracts • Return all work