AP Art and Design Syllabi: Drawing, 2D Art and Design, and 3-D Art and Design

Tug Valley High School - 2023-2024
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# Course Description: AP Art and Design, 2-D Design, 3-D Art Design and, Drawing Portfolio

By means of working in the studio, using the elements of art and principles of design along with educated judgments, students will create a group of artwork that shows excellence and progress relating to artistic technique, media processes and duration of topic. The Course Overview gives a yearlong selection of ideas, techniques and methods. In each of the portfolios; 2D Art and Design, 3D Design and AP Drawing Portfolio, students will show a variety of skills in: problem solving, the elements of art and principles of design, specific media, techniques, process and content. Students will progress to mastery in concept, composition, and execution of 2D Art and Design, 3D Design and AP Drawing Portfolio. Students will complete the two portfolio sections: quality, and sustained investigation. Students will submit the three portfolio sections for grading and possible college credit to the College Board.

# Artistic Integrity

The expectation is that students will show artistic integrity for the duration of the class. Artwork that is based or partially based on photographs that are published or artworks by other artists have to be beyond the scope of replication or duplication and demonstrate an original idea.

# 2D Art and Design

Student development of two-dimensional design skills and improvement of visual communication skills is made by discovering a diversity of design processes and techniques, and compositional and aesthetic ideation.

# 3D Art and Design

Student development of three-dimensional design skills and improvement of visual communication skills is made by discovering a diversity of design processes and techniques, and compositional and aesthetic ideation.

# Drawing

Student development of drawing and two-dimensional design skills and improvement of visual communication skills is made by discovering a diversity of design processes and techniques, and compositional and aesthetic ideation.

# Expectations: 2D Art and Design, AP 3-D Art and Design Portfolio, and AP Drawing Portfolio

Portfolio development is a lengthy process that necessitates many hours and much effort. Our class time, which is 45-minutes per class five times a week, is not nearly enough to create all the work needed for the creation of the portfolio. Outside of class studio time is limited but does provide work time with the instructor present. Outside of class time consists of the instructors planning period, by appointment only and MOD classes that meet daily on an alternating schedule during lunch. Beyond these expectations students are expected to:

* Attend class regularly and participate in all class activities.
* Be in class on time.
* Complete a mid-term and final project.
* Maintain a sketchbook.
* Compile the two-section portfolio of art projects completed during the year.
* Use available technology to document and create works of art.
* Plan, organize & complete projects & assigned tasks on time, meeting standards of quality.
* Take responsibility for workspace, materials & missed classes.
* Maintain appropriate interactions with staff & other students.
* Keep cell phones off & obey all school rules concerning cell phones

Homework, in-school assignments, and reflections:

In addition to assigned projects students will be assigned homework. Homework may consist of outside of class projects but also will include work relating to in class assignments. Please be prepared to spend at least four to eight hours per week working on projects outside of class. In any assigned work students will show how they individually create artworks and how they problem solve. Students will emphasize the ongoing process of creating and show ways they make informed and critical decisions. Sketchbooks are used by students as a continual visual journal for; working through ideas, practice drawing and design skills and as a record of the class. Since there is a large amount of out of class work certain sketchbook assignments will be made to show that out of school time is used by students to develop and record ideas.

Critiques:

Most of our time in class is used to create artwork but there is the expectation that students will engage in group critiques with other students and the instructor and in addition, to participate in individual and personal critiques and meetings with the instructor all through the duration of the course. Individual, personal critiques, meetings and discussions with the instructor will help the student to determine strengths and weakness in their artwork and provide feedback on techniques, processes, or ways to further develop their distinctive and one of a kind drawings, compositions and sculptures. Group critiques, individual critiques, meetings or conferences with the instructor will help students to determine new and continuing methods of improvement to their art making.

# 2D Art and Design

Students will produce a minimum of 20 works that satisfy the requirements of the quality and sustained investigation sections of the AP Studio Art: 2D Art and Design.

# 3D Design

Students will produce a minimum of 20 works that satisfy the requirements of the quality and sustained investigation sections of the AP Studio Art: AP 3-D Art and Design Portfolio.

# Drawing

Students will produce a minimum of 20 works that satisfy the requirements of the quality and sustained investigation sections of the AP Studio Art: Drawing Portfolio. [SC1]

# Student Objectives: 2D Art and Design, AP 3-D Art and Design Portfolio, and Drawing

* Maintain a strong work ethic.
* Work through and solve visual problems effectively.
* Refine the ability to draw/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.
* Pursue the art-making process with a passion — be fearless.

# Grading: 2D Art and Design, AP 3-D Art and Design Portfolio, and Drawing

Student grades fall into two categories: classwork/projects (60 percent) and class participation (15 percent), sketchbook and homework (15 percent), and semester exams (10 percent). Classwork/projects is self-explanatory. Class participation includes students’ participation in ongoing group critiques with the teacher and individual critiques with the teacher, preparation for final projects, taking slides of their work, etc. Semester exams will consist of physical projects due at specified time/critiqued in a group.

Deadlines:

Projects are usually due on Fridays before beginning a new project. The first week work is late 10% off grade, after that 20% off, and half credit if more than a month late. Please communicate any extenuating circumstances in order for the instructor to make allowances.

Attendance:

Absences & tardies interfere with your learning & success. Be here, on time. If you are absent, it is YOUR RESPONSIBILITY to find out what you missed & make it up ASAP. Work can be made up with or without a Dr.’s Excuse.

# Supplies: 2D Art and Design, AP 3-D Art and Design Portfolio, and Drawing

Supplies and equipment will be provided by the school, but the following supplies should be purchased by each student:

* Visual journal
* Thumb Drive (for backup of images [at least 4 GB], files may be saved on Microsoft OneDrive)
* 2D Art and Design and Drawing Portfolios
* Set of pencils
* Set of drawing pens
* Set of brushes
* It is recommended (but optional) that students purchase a set of Prismacolor colored pencils (at least a set of 24).

# Instructors Bibliography: 2D Art and Design, AP 3-D Art and Design Portfolio, and Drawing

Mittler, Gene, and James Howze. Creating and Understanding Drawings. Mission Hills, Calif.: Glencoe/McGraw-Hill, 2005.

Rose, Ted, and Sallye Mahan-Cox. Discovering Drawing. Worcester, Mass.: Davis Publications, Inc., 2006.

Williams, Arthur. Beginning Sculpture. Worcester, Mass.: Davis Publications, Inc., 2005.

Brommer, Gerald F. and Kinne, Nancy K. Exploring Painting. Worcester, Mass.: Davis Publications, Inc., 2003.

Sale, Teel and Betti, Claudia. Drawing a Contemporary Approach. Belmont, CA: Wadsworth/Thomson Learning, 2004.

Lauer, David A. and Pentak, Stephen. Design Basics. Boston, MA: Thomson Higher Education, 2008.

Zelanski, Paul, and Mary Pat Fisher. Shaping Space: Dynamics of Three-Dimensional Design. Wadsworth, 2006.

# Course Outline and Schedule: 2D Art and Design, AP 3-D Art and Design Portfolio, and Drawing

# Sustained investigation

The majority of work completed in the course semester will be toward the unrestricted and investigative work for the sustained investigation section of the portfolio. Individual students will create a unified body of work for the sustained investigation section. The sustained investigation section is a deliberate, continual exploration of a visual idea in 2D Art and Design, 3D Design and AP Drawing Portfolio. Every individual student will show to the class and instructor their “action plan” for the development and completion of their sustained investigation exploration.

Individually students will decide on a concept to explore in depth in the sustained investigation section. The expectation is that in the sustained investigation section students will develop a body of work that examines a theme or idea that they see as significant. When meeting in personal conferences with each student the instructor will help the student to discover and focus on their sustained investigation theme or idea. Individually students will develop and show the instructor their individual action plan and any supplemental ideas/materials for investigation such as photographs, outlines, thumbnail sketches, sketchbook, or other to develop their sustained investigation them, idea, and concept focus of choice. The body of work must be unified, examining a strong fundamental concept in 2D Art and Design, 3D Design and/or Drawing that is developed from the action plan. Students must provide detailed proof of the procedure they are going to adhere to in order to develop the unified foundational original visual idea and include their action plan. The action plan may be changed if the instructor approves as the body of artwork develops over time. As each assignment is given a date for critique will be given as well. Artworks must be “Critique ready” by the beginning of class on critique day. Group critiques and personal conferences, meetings, and one to one discussion with the instructor are mandatory.

# Selected Works: Selection and Preparation

During the course of the first semester students will be selecting possible works to submit for the Quality section of the portfolio. After the third nine weeks students will select remaining works for the quality section or replacing works previously thought to be Section 1 pieces. All works must be 18” x 24” or less after matting and must represent their very best examples. Works should show variety if possible; subject matter, media, technique, or process. Variety if not a requirement but only suggested.

By this time students will understand what make a quality work because they have been shown what this means in critique, evaluation and even in competitions.

Works must be prepared before the actual portfolios arrive. Mounting supports will consist of either foam core, mat board or cardboard. Works will be attached with double sided tape, artist’s masking tape or photo-corners. Delicate works will have in place a proper paper overlay to protect surfaces. Newsprint, brown paper, drawing paper etc. will be taped to the support board covering the work

# Alternate Assignments

Deviation from the main projects in the Course Overview is a distinct possibility. I have included a large listing of projects that could be possible alternates for either of the portfolios; 2D Art and Design, AP 3-D Art and Design Portfolio, and AP Drawing Portfolio. In the Course Overview I have continued to ad many more assignments than necessary in order give variety to class assignments.

Please see the, tentative and Liable to change, Course Overview below as it pertains to student portfolios. The following assignments may or may not be assigned to students depending upon the route the student takes in plotting their work in the Sustained Investigation.

# Course Overview (Includes Possible Alternate or Additional Projects or Supplementals)

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| Week 1  |
| PORTFOLIO  | MAIN PROJECT  | ALTERNATE OR ADDITIONAL PROJECT OR SUPPLEMENTAL:  |
| Drawing | Sustained investigation | Alt: Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio. Begin sketchbooks, assign Movement Through Mark-Making.  |
| 2D Art and Design  | Sustained investigation | Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio. Begin sketchbooks, assign Movement Through Mark-Making.  |
| 3D Design | Sustained investigation | ALT: Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio. Begin sketchbooks, assign Movement Through Mark-Making. |
| Week 2  |
| AP Drawing Portfolio |  Sustained investigation | ALT: Beginning approaches to drawing- Gesture, Contour Line Drawing, Mass Gesture, organizational line drawing etc. (Sale, Teel and Betti, Claudia. Drawing a Contemporary Approach. Chapter 2 Pg. 33-70) Movement Through Mark-Making — experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing. Use Prismacolor pencils and Prismacolor sticks, charcoal sticks and charcoal pencils, India ink with brushes and sticks. (Resources: Cy Twombly, Franz Kline, Alma Thomas, and so on.) |
| 2D Art and Design  | Sustained investigation | Contrast Positive/Negative Space Study — using contrast, create a composition with a visually interesting and balanced use of positive and negative space (resource: Jazz by Henri Matisse). Use graphite, graphite pencils, and sticks.  |
| 3D Design | Sustained investigation | ALT: Create a work that employs line, plane, mass, or volume to activate form in space Hundreds or Thousands of Things Sculpture — use small objects that come in hundreds or thousands (such as paperclips, clothespins, toothpicks, nails, pushpins, etc.) to create an interesting form that demonstrates a sense of rhythm and movement. |

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| Week 3  |
| AP Drawing Portfolio | Sustained investigation | ALT: 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).  |
| 2D Art and Design  | Sustained investigation | ALT: Self-portrait, or several different ones, that expresses a specific mood/emotion—for example, anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.  |
| 3D Design | Sustained investigation …  | ALT: Create a work that work that suggests rhythm through modular structure  |
| Week 4  |
| AP Drawing Portfolio | Sustained investigation … | ALT: 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. Subtractive Charcoal Self-Portrait — with a combination of vine and compressed charcoal, use the dark-field method to create a self-portrait (lay a field of charcoal over the entire surface of the page and use an eraser to create a range of values). |
| 2D Art and Design  | Sustained investigation … | ALT: Create an exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—such as a wet medium, a dry medium, and some collage element.Cyanotypes — 1. Use found objects to create an interesting composition on photosensitized paper and place in the sun to achieve a print. 2. Place fish net or similar fabric on the photosensitized paper and place in the sun to achieve a print. Use this as an under-painting and work back on top of it with a self-portrait or other subject matter (resource: Breaking the Rules: A Photo Media Cookbook by Bea Nettles). Add Prismacolor pencils, sticks, and varied hardness in graphite pencils. (Could also be done with a scanner bed, real objects, and Photoshop). |

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| 3D Design |  Sustained investigation … | ALT: Using any media create a work that uses light or shadow to determine form, with particular attention to surface and interior space.Cross-Contour Wire Sculpture — experiment with the use of line to define form: use copper wire, aluminum wire, stovepipe wire, or other linear materials to create a cross-contour sculpture that can be naturalistic or nonobjective (resource: Calder’s Circus video). |
| Week 5  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Create a drawing from the perspective of inside a transparent box, ant’s-eye view, or bird’s-eye view.  |
| 2D Art and Design  | Sustained investigation … | ALT: Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).  |
| 3D Design | Sustained investigation … | ALT: Using any media create a work that demonstrates an understanding of symmetry, asymmetry, balance, anomaly, and implied motion  |
| Week 6  |
| AP Drawing Portfolio | Sustained investigation … | ALT: 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.  Gesture Drawing — use a ball-point pen, marker pen, or pen and India ink and develop a drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy. Use rule of thirds and focal point. |

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| 2D Art and Design  | Sustained investigation … | ALT: Do a drawing of a futuristic cityscape—for example, Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).Photocopy Transfer Collage of one or more of your previously created works or of one of the photographs you took earlier in the year — using black/white imagery and text to create a composition with a range of value and an interesting narrative (use safety with essential oils to transfer images). Work back into the image with emotional color and not local color.  |
| 3D Design | Sustained investigation … | ALT: Create an assemblage or constructed work that transforms materials or object identity through the manipulation of proportion/scale. Illuminated Paper Sculpture demonstrating actual three-dimensional form — create an armature of wire, reed, or dowels and use handmade paper to cover the armature. A lamp kit will be provided (resource: Paper Illuminated by Helen Hiebert). |
| Week 7  |
| AP Drawing Portfolio |  Sustained investigation … | ALT: Create 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 and linoleumblock printing, collagraph, monoprint, silk screen on fabric, papers, lithography, etching, and/or engraving.  |
| 2D Art and Design  | Sustained investigation … | ALT: Divide a page, canvas, board—i.e., the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme. Cross-Contour Drawing — experiment with cross-contour drawing using a variety of subjects, including still-life objects as well as the human form. Suggested mediums might include white Conté crayon and sepia, umber, or black content pencils or Prismacolor pencils and sticks, or graphite pencils of varying hardness with white Prismacolor pencil or stick. Consider focal point. |
| 3D Design | Sustained investigation … | ALT: Create a work in which the color and texture unify or balance the overall composition of the piece  |
| Week 8  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Ink-wash drawings of the human figure in action and motion, building up values and accenting with varied values of ink line with pen and sticks. |

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| 2D Art and Design  | Sustained investigation … | ALT: Do a graphite drawing of a still-life arrangement that consists of reflective objects— your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects. Text and Collage — create a collage of things, objects, or scanned objects from your life (use copy machine and place objects and textures on the table to copy) that communicates both a visual and a literal statement. Draw and paint back into the composition for focus, emphasis, golden section. |
| 3D Design |  Sustained investigation … | ALT: Using any media create a work that explores the concept of emphasis/subordination through a transition from organic to mechanical form Found**-**Wood Relief Sculpture — using dissimilar shapes and sizes of wood, create a relief sculpture that demonstrates unity and balance, depth, actual textures (resource: Louise Nevelson). |
| Week 9  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Prismacolor pencil and sticks drawings, building up values, shading, modeling of your reflected image and its surrounding environment, found in a reflective metal or glass object or series of objects, such as musical instruments, tea set, Christmas-tree balls, glass objects, and the like. Fruit/Vegetable Drawing Series — create a series of drawings using colored pencils that captures the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten). |
| 2D Art and Design  |  Sustained investigation … | ALT: • Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, your car. Use your imagination!  * Do a drawing of your worldly treasures arranged in an interesting still-life composition.

 * Do a drawing of your worldly treasures as they come to life— animate them.
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| 3D Design | Sustained investigation … | ALT: Rhythmic construction using at least 500 pieces of the same small common object, emphasizing horizontal or vertical movement Digital Anti-Self-Portrait — take 10 photos of yourself and 4 landscape photographs you took earlier this year, select the strongest images, and using this digital photo of yourself and Adobe Photoshop, portray yourself.  (ALT) Instead of Photoshop combine parts of the ten photos into a distortion grid to create an abstraction of self and place. |
| Week 10  |

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| AP Drawing Portfolio | Sustained investigation … | ALT: Analagous color-scheme painting with oil paints, brushes, and painting knives of the interior of a section of your personal space/environment/special place. Include directional lighting, contrast of value for emphasis and focal point. Consider the rule of thirds as you compose your page.  |
| 2D Art and Design  | Sustained investigation … | ALT: • Drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.  • Color rendering of a still-life arrangement consisting of your family members’ shoes—try to convey some “sense” of each of your individual family member’s distinct personalities in your piece.  |
| 3D Design | Sustained investigation … | ALT: Biographical totem  Ceramic Spirit Vessel — using the potter’s wheel, coil, or slab construction techniques, build a ceramic spirit vessel. You want to develop smooth, flowing lines. Add actual textures and consider glazes, stains, colorants, so it looks as if it were aged. |
| Week 11  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Using oil sticks and oil pastels and graphite pencils of varying hardness, develop a composition exploring proportion/scale, figure/ground relationships that are articulated through mass, volume, color/light, form, plane, line, and texture; interior and exteriors. Perspective Drawing Exterior Architecture in your community — work from life, onsite as well as from photographs that you took in your neighborhood or community, street side or alley side. Open medium or mixed media.  Insanity week, five paintings, five days. Unfinished work is homework |
| 2D Art and Design  | Sustained investigation … | ALT: Insanity week, five paintings, five days. Unfinished work is homework  Perspective Drawing of Architecture in your community — work from life, on-site as well as from photographs that you took in your neighborhood or community, street side or alley side. Monoprint.  Or  Unit designs emphasizing figure/ground relationships |

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| 3D Design | Sustained investigation … | ALT: Portrait heads, busts, and entire figures: sculpted in clay, constructed from wire and/or screen, assembled with found objects, string/rope stabilized with wax.Recyclables Sculpture — using only recyclable objects, create a free-standing sculpture (resources: variety of images of art created from recycled objects). |
| Week 12  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Using powdered graphite, white Conté crayon, or pencil, as well as directional lighting, solve your visual problems: a. still-life with directional lighting; 1. portrait of a family member reflected in a mirror, including surroundings;
2. self-portrait with surroundings.
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| 2D Art and Design  | Sustained investigation … | ALT: Nonlinear spatial approaches applied to abstraction. Resource: abstract expressionism  |
| 3D Design | Sustained investigation … | ALT: Clothing/hats/shoes/bags constructed from metal, clay, paper, wire, or wood.Humorous Self-Portrait — inspired by Robert Arneson’s self-portraits, create a clay sculpture that exhibits your likeness in a humorous way. |
| Week 13  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Using a mixture of drawing, painting, and printmaking mediums, develop two compositions using a human figure in a reclining position. Include foreshortening and relationships of parts and the environment. You can take photographs of a friend or family member as he or she reclines or sleeps on a couch, inside the bed of a truck, etc., and work from these photographs as you develop your work. Perspective Painting of Architecture — from one of your photographs taken earlier in the semester, painting, silkscreen, etc. |

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| 2D Art and Design  | Sustained investigation … | ALT: Principles of color applied to torn and found paper collages. Resources: pattern and decoration movement (Zakanitch, Shapiro, Jaudon).Perspective Painting of Architecture — from one of your photographs taken earlier in the semester, painting, silkscreen, etc. |
| 3D Design | Sustained investigation … | ALT: Figures constructed from welded metal, clay, paper, wire, or wood that move through a door  |
| Week 14  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Using your favorite art medium, develop a study exploring positive and negative space. Consider light source, focal point, and the rule of thirds, as well as the elements of art and principles of design, as you plan and develop your composition.  |
| 2D Art and Design  | Sustained investigation … | ALT: Citrasolv Collage- Deconstruction/ reconstruction collage with Dada influence  |
| 3D Design | Sustained investigation … | ALT: Modular designs created by using paper tubes and other geometric forms constructed from museum board  |
| Week 15  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Tempera Resist Figure Drawing Unit — make a series of drawings from life as well as from photographs you have taken of the human figure in its environment, utilizing a variety of tools and techniques. Use charcoal, vine charcoal, graphite pencils, Prismacolor pencils and sticks. |
| 2D Art and Design  | Sustained investigation … | ALT: Tempera Resist Figure Drawing Unit — make a series of drawings from life as well as from photographs you have taken of the human figure in its environment, utilizing a variety of tools and techniques. Use charcoal, vine charcoal, graphite pencils, Prismacolor pencils and sticks. ALT: Figure drawing emphasizing spatial context and form. Resources: Alice Neel, David Park, Fairfield Porter |

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| 3D Design | Sustained investigation … | ALT: Organic sculptures inspired by the work of Hepworth, Moore, Noguchi, Bontecou, or Goldsworthy Alternative Clothing — explore fashion design by using an atypical material (e.g., masking-tape coat, plasticwrap prom dress, etc.) to create an object of clothing that fits you. |
| Week 16  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Using Reduction print, linoleum, or wood-block print, create an abstraction from nature.  |
| 2D Art and Design  | Sustained investigation … | ALT: Landscape Draw a view of a landscape that you have actually observed. In the foreground include a close up of leaves, rocks, wildflowers, bark, or any textural area. Think of this as a composition as well as an exercise in creating deep space on a flat surface (think about perspective!). (Note research artist such as Edward Hopper, Winslow Homer, Ansel Adams, John Constable, Andrea Montegna, Paul Gauguin, and others.) Use any colored media: prismacolor pencil, paint, oil pastel or soft pastel.  |
| 3D Design | Sustained investigation … | ALT: Plaster casts of simple iconic building forms embedded with industrial or organic materials.Environmental Sculpture — using only what you find on site, create a sculpture out of natural objects in the woods, by the creek, or on the trails of campus; don’t forget your camera and slide film to record your work (resources: Andy Goldsworthy, Robert Smithson, etc.). |
| Week 17  |
| AP Drawing Portfolio | Sustained investigation … | ALT: Photos of Artwork taken all semester as each project progresses and is finished.  |
| 2D Art and Design  | Sustained investigation … | ALT: Photos of Artwork taken all semester as each project progresses and is finished.  |
| 3D Design | Sustained investigation … | ALT: Photos of Artwork taken all semester as each project progresses and is finished.  |

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|  | Week 18 - SEMESTER END  |
| AP Drawing Portfolio | Photos of Artwork Due — portfolio review, slide show, and celebration of the first semester’s work.  |
| 2D Art and Design  | Photos of Artwork Due — portfolio review, slide show, and celebration of the first semester’s work.  |
| 3D Design | Photos of Artwork Due — portfolio review, slide show, and celebration of the first semester’s work.  |
|  | Week 19  |
| AP Drawing Portfolio | Sustained investigation Section — begin or continue work on the sustained investigation.  |
| 2D Art and Design  | Sustained investigation Section — begin or continue work on the sustained investigation.  |
| 3D Design | Sustained investigation Section — begin or continue work on the sustained investigation.  |
|  | Week 20-32 |
| AP Drawing Portfolio | Sustained investigation  |   |
|  | Sustained investigation  |   |
| 3D Design | Sustained investigation  |   |
|  | Week 33-34 |
| AP Drawing Portfolio | Sustained investigation; Taking slides; Selecting quality work, preparing slides, matting/mounting quality work, finalizing sustained investigation statement  |
| 2D Art and Design  | Sustained investigation; Taking slides; Selecting quality work, preparing slides, matting/mounting quality work, finalizing sustained investigation statement …  |
| 3D Design | Sustained investigation; Taking slides; Selecting quality work, preparing slides, matting/mounting quality work, finalizing sustained investigation statement …  |
| Week 35-36 |
| AP Drawing Portfolio | POST AP EXAM PROJECTS   |
| 2D Art and Design  | POST AP EXAM PROJECTS   |
| 3D Design | POST AP EXAM PROJECTS   |

# Original Work, Copyright Issues, and Moving Beyond Duplication

This course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication. Every assignment the student creates must be original work. Throughout the course we will discuss plagiarism and artistic integrity; in activities, discussion, critique, and conference. These will help students to understand how – artistic integrity, plagiarism and moving beyond duplication – is integral to every part of this course. Students will only use their own work. Students will not use images from the internet or books, work that is/was created by someone else or published or unpublished photos by another person, even another student or family member. Students must work from their own materials – direct observation, immediate or localized environment, dreams, fantasies, daydreams, or photos they took themselves. During conference/critique time and individual instruction time or group discussion assignments and activities will be made available to assist in student understanding of this concept. Artistic integrity is critical, if a student uses another artist’s artwork as a foundation for an artwork, there must be significant alteration to the work for it to be deemed original and suitable for the college level portfolio.

# Student Self-Critique

Upon completion of art work, fill out the following self-critique, supplied by the College Board, to be submitted with each assignment. Complete both the rubric section and the explanation section below.

# Student Self-Critique

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Assignment: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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|   | Excellent  | Average  | Needs Work  |
| Design Quality  | Uniquely utilizes given design concepts  | Utilizes given design concepts  | Insufficiently utilizes some design concepts  |
| Creativity  | Work is distinctly original in terms of the concept, process, or materials used  | Work demonstrates some originality of concept, process, or materials used  | Work is clichéd, basic, or does not demonstrate inventiveness from the artist  |
| Craftsmanship  | Extraordinary or proficient level of craftsmanship  | Sufficient level of craftsmanship  | Mediocre or inferior level of craftsmanship  |

 *Design Quality* — The elements of art (*line, color, texture, shape, form, space, and value*) and principles of design (*rhythm and movement, balance, proportion, variety and emphasis, harmony and unity*) are utilized successfully; there is strong evidence of the artist’s plan or organization of thought, and the basic assignment criteria are met or exceeded.

*Creativity* — The work is conceptually innovative, the materials used and the process of creating the work are inventive, or the work is simply quite original.

*Craftsmanship* — Time and care are taken to create a piece that feels finished and is well made — it doesn’t seem to the viewer that the work was “slapped together in a hurry.”

# Self-Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category.

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# Sketchbook: Working in your sketchbook

The sketchbook is a place to try out a variety of ideas and artistic techniques. The sketchbook is a great place to help you develop your own “voice” and your own “style”. When you work in your sketchbook you are using part of the ongoing process that will help you make informed and critical decisions about how your work is progressing.

# Additional Alternate Assignments Adaptable to Sustained Investigation

2D Art and Design and Drawing

* Cut-paper self-portraits, interiors, landscapes.
* Distorted interiors.
* Gridded and distorted self-portraits.
* Illustrations of imaginary places.
* Visual puns.
* Leger- or futurist-inspired drawings of an engine or the inside of a mechanical object.
* Pop-inspired pieces working with personal symbols or words (Robert Indiana, Ed Ruscha).
* Pieces that combine photocopied body parts (face, hands, and feet) with anatomical drawings.
* Acrylic paintings using analogous or complementary color schemes.
* Pieces inspired by the “fortune” from a fortune cookie.
* Metaphorical or symbolic self-portraits superimposed on top of an incised surface that is mounted to a backing board, resulting in a “textured” background. (I generally have the students cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images / areas of underlying texture.)
* Funky portraits of classmates in environments using thick bold outlines/contours and areas of flat color (David Bates).
* Social commentary pieces involving experimentation with acetone transfers and gloss medium transfers to be further developed with text and imagery—literal, metaphorical, or symbolic.
* Text and image pieces in which students are asked to physically write (soft graphite pencil such as ebony, 4B, 6B, 8B) across a surface that has been coated with undiluted gesso an excerpt from an account of a most memorable moment— good, bad, horrific, terrifying. The direction and spacing of the text are up to each student. Within a rectangular (inset) area that has been masked off with drafting tape, the students are instructed to gesso out all text and then superimpose imagery within the space that is invoked by the story—literal, symbolic, or metaphorical.
* Compositions that involve the use of inset imagery (image within image such as details / close-up views).
* Compositions on shaped surfaces.
* Compositions arranged radially.
* Color studies with torn pieces of paper (mosaic).
* Compositions that combine illusionary space with flat space.
* Drawing compositions that alternate from a simple contour drawing into a fully rendered drawing at student-designated focal points.
* Three-part pieces inspired by work of Jim Dine: In the first piece the students are asked to render an ordinary object or tool bigger than actual size, making it the dominant aspect of the composition. The students are also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the students are to create three distinct images of the object while making the whole piece work. In the third piece, the students have to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.
* Compositions that deny the boundaries of surface edges—compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins).
* Compositions that rely on a grid as an organizing principle.

3D Design

* Multiples combined to make a formal 3D Design
* Metamorphosis: an organic form evolving into another organic form; an organic form evolving into a geometric form
* Abstraction and stylization of architectural models
* Modular development: five to seven large forms or 15 to 20 smaller forms assembled into a formal 3D Designemphasizing color and/or surface treatment
* Forms evolving from seedpods or legumes
* Biographical figures that open up to reveal personal icons
* Multiples: wax or plaster poured into clay molds and then assembled into a formal 3D Design
* Three to five transparent containers filled with some repeating elements that create a narrative
* A formal 3D Designthat balances negative and positive areas, using nine cubes, rectangles, and dowels
* Clay busts of iconic painted portraits from art history
* Distorted interiors

# Syllabus

*This Syllabus is primarily based on Syllabus 1058847v1 by the College Board, many assignments have been taken from the other sample syllabi for 2D Art and Design, 3D Design and Drawing.*

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| Standards Timeline |
| **August/September** | Topics | Standards | Activities  | Assessment |
| Week 1 (8/29/22 – 9/02/22)  | **Media, Techniques and Processes** | VA.SA1.1 Demonstrate knowledge of the terminology related to the media, processes and techniques. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 2 (9/06/22 – 9/09/22) | **Media, Techniques and Processes** | VA.SA1.2 Demonstrate an understanding of techniques, and processes related to the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 3 (9/12/22 – 9/16/22) | **Media, Techniques and Processes** | VA.SA1.3 Use problem-solving skills to explore techniques, and processes in creating two-dimensional and three-dimensional works of art.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 4 (9/19/22 – 9/23/22) | **Media, Techniques and Processes** | VA.SA1.4 Use materials and tools in a safe and responsible manner. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 5 (9/26/22 – 9/30/22) •***Midterm 9/28/22*** | **Elements and Principles of the Creative Process** | VA.SA1.5 Identify the elements of art and principles of design in artworks of the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **October** | Topics | Standards | Activities  | Assessment |
| Week 6 (10/03/22 – 10/07/22) | **Elements and Principles of the Creative Process** | VA.SA1.6 Analyze the character of the elements of art and principles of design in artworks in the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 7 (10/10/22 – 10/13/22) | **Elements and Principles of the Creative Process** | VA.SA1.7 Create artworks that use organizational principles and functions to solve specific problems.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 8 (10/17/22 – 10/21/22) | **Elements and Principles of the Creative Process** | VA.SA1.8 Create artwork demonstrating an understanding of the structures and functions in art.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 9 (10/24/22 – 10/28/22) •***1st Nine Weeks Ends***  ***10/28/22*** | **Subject Matter, Symbols and Ideas** | VA.SA1.9 Explore subject matter, themes and motifs related to the studio area from past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **November** | Topics | Standards | Activities  | Assessment |
| Week 10 (10/31/22 – 11/04/22) | **Subject Matter, Symbols and Ideas** | VA.SA1.10 Assess the significance of historical subject matter, themes and motifs.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 11 (11/09/22 – 11/10/22) ***SHORT WEEK ONLY 2 DAYS!*** | **Subject Matter, Symbols and Ideas** | VA.SA1.11 Use problem solving skills to explore subject matter, symbols, and ideas as content for art works | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 12 (11/14/22 – 11/18/22) ***•Next Week Thanksgiving***  ***11/21/22 – 11/25/22*** | **Subject Matter, Symbols and Ideas** | VA.SA1.12 Produce artworks with subject matter, themes and motifs related to the media from past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 13 (11/28/22 – 12/02/22) | **Art History and Diversity** | VA.SA1.13 Identify the meanings, functions, and uses of specific art in the media from a variety of past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **December** | Topics | Standards | Activities  | Assessment |
| Week 14 (12/05/22 – 12/09/22) •***Midterm 12/7/22*** | **Art History and Diversity** | VA.SA1.14 Explore themes and motifs from various cultures from past history.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 15 (12/12/22 – 12/16/22) | **Art History and Diversity** | VA.SA1.15 Create artworks influenced by past history and culture in the media. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 16 (12/19/22 – 12/20/22) •***SHORT WEEK ONLY 2 DAYS!*** ***•Next Week Christmas***  ***Vacation 12/21/22 – 01/03/23*** | **Reflection and Analysis** | VA.SA1.16 Explore the context and purpose for creating specific works in the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **January** | Topics | Standards | Activities  | Assessment |
| Week 17 (01/04/23 – 01/06/23) •***SHORT WEEK ONLY 3 DAYS!*** | **Reflection and Analysis** | VA.SA1.17 Compare a variety of artworks from different historical and cultural viewpoints.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 18 (01/09/23 – 01/13/23) | **Reflection and Analysis** | VA.SA1.18 Create artwork and participate in critiques of personal and peer group artworks considering cultural and historical influences. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 19 (01/17/23 – 01/20/23)***•2nd Nine Weeks Ends 01/20/23******•Semester 1 Exam 1/18 – 1/20*** | **Multidisciplinary Connections**  | VA.SA1.19 Compare the materials, technologies, media, and processes of the studio area with those of other creative disciplines. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 20 (01/23/23 – 01/27/23) | **Multidisciplinary Connections**  | VA.SA1.20 Explore connections between arts disciplines influenced by historical events, and developments in science, and cultural ideas or issues. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **February**  | Topics | Standards | Activities  | Assessment |
| Week 21 (01/30/23 – 02/03/23) | **Media, Techniques and Processes** | VA.SA1.1 Demonstrate knowledge of the terminology related to the media, processes and techniques. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 22 (02/06/23 – 02/10/23) | **Media, Techniques and Processes** | VA.SA1.2 Demonstrate an understanding of techniques, and processes related to the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 23 (02/13/23 – 02/16/23) | **Media, Techniques and Processes** | VA.SA1.3 Use problem-solving skills to explore techniques, and processes in creating two-dimensional and three-dimensional works of art.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 24 (02/20/23 – 02/24/23) ***•Midterm 02/22/23*** | **Media, Techniques and Processes** | VA.SA1.4 Use materials and tools in a safe and responsible manner. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **March** | Topics | Standards | Activities  | Assessment |
| Week 25 (02/27/23 – 03/03/23)  | **Elements and Principles of the Creative Process** | VA.SA1.5 Identify the elements of art and principles of design in artworks of the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 26 (03/06/23 – 03/10/23) | **Elements and Principles of the Creative Process** | VA.SA1.6 Analyze the character of the elements of art and principles of design in artworks in the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 27 (03/13/23 – 03/17/23) | **Elements and Principles of the Creative Process** | VA.SA1.7 Create artworks that use organizational principles and functions to solve specific problems.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 28 (03/20/23 – 03/23/23)***•3rd Nine Weeks Ends 03/23/23******•Next Week Spring Break***  ***03/24/23 – 03/31/23*** | **Elements and Principles of the Creative Process** | VA.SA1.8 Create artwork demonstrating an understanding of the structures and functions in art.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **April** | Topics | Standards | Activities  | Assessment |
| Week 29 (04/03/23 – 04/05/23) •***SHORT WEEK ONLY 3 DAYS!*** | **Subject Matter, Symbols and Ideas** | VA.SA1.9 Explore subject matter, themes and motifs related to the studio area from past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 30 (04/11/23 – 04/14/23) | **Subject Matter, Symbols and Ideas** | VA.SA1.10 Assess the significance of historical subject matter, themes and motifs.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 31 (04/17/23 – 04/21/23) | **Subject Matter, Symbols and Ideas** | VA.SA1.11 Use problem solving skills to explore subject matter, symbols, and ideas as content for art works | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 32 (04/24/23 – 04/28/23) | **Subject Matter, Symbols and Ideas** | VA.SA1.12 Produce artworks with subject matter, themes and motifs related to the media from past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
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| **May/June** | Topics | Standards | Activities  | Assessment |
| Week 33 (05/01/23 – 05/05/23) ***• Midterm 05/03/23*** | **Art History and Diversity** | VA.SA1.13 Identify the meanings, functions, and uses of specific art in the media from a variety of past and present cultures.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 34 (05/08/23 – 05/12/23) | **Art History and Diversity** | VA.SA1.14 Explore themes and motifs from various cultures from past history.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 35 (05/15/23 – 05/19/23) | **Art History and Diversity** | VA.SA1.15 Create artworks influenced by past history and culture in the media. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 36 (05/22/23 – 05/26/23) •***Senior Semester Exams***  ***5/24 – 5/26*** | **Reflection and Analysis** | VA.SA1.16 Explore the context and purpose for creating specific works in the media.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 37 (05/30/23 – 06/02/23) ***•Semester Exams 6/02 – 6/06*** | **Reflection and Analysis** | VA.SA1.17 Compare a variety of artworks from different historical and cultural viewpoints.  | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |
| Week 38 (06/05/23 – 06/06/23)***•4th Nine Weeks Ends 06/06/23*** | **Reflection and Analysis** | VA.SA1.18 Create artwork and participate in critiques of personal and peer group artworks considering cultural and historical influences. | Sketchbook AssignmentArt ProjectArt QuestionsGroup Critique | Studio Rubric for Grading of Studio Art Projects |

# COLLEGE AND CAREER READINESS STANDARDS

**Studio Art - Levels I – II - Grades 9-12**

Studio Art as elective classes embrace more in-depth study, process and product in creating and producing visual art. Moving from the instructional approach of the classroom to the philosophical independent thought of the studio, the student must come to the class with a solid foundation in advanced visual art skills and a mindset of abstract conceptualizing. Foundation classes such as Art I are strongly recommended and teacher recommendation is encouraged. Expectations encompass: proficient and advanced levels of craftsmanship; knowledge of visual art careers and professions; and an anticipated participation in a field experience. The use and knowledge of current and relative technology; an understanding of traditional, contemporary and related visual art vocabulary plus the safe, responsible use and care of equipment and materials are givens.

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| **Media, Techniques and Processes** | **Elements of Art and Principles of Design** |
| * Explore media and materials used in the creative process; Demonstrate problem-solving skills in creating two-dimensional and three-dimensional works of art; and use materials and tools in a safe and responsible manner.
 | * Explore the elements of art and principles of design using the creative process as they relate to art and the environment: demonstrate the use of the elements of art and principles of design as they relate to problem-solving skills in the creative process; and communicate expressive ideas that synthesize an understanding of structures and functions in art.
 |
| **Subject Matter, Symbols, and Ideas** | **Art History and Diversity** |
| * Identify symbols and ideas to communicate meaning in art; determine potential content for artworks; and apply problem-solving skills when creating art relative to subject matter, symbols and ideas.
 | * Explore how visual art has a history and specific relationship to culture; analyze works of art that reflect different styles and time periods; and demonstrate an understanding of how history, culture, and the arts influence each other.
 |
| **Reflection and Analysis** | **Multi-disciplinary Connections** |
| * Identify multiple purposes for creating works of art; analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry; and articulate a variety of individual responses to their artworks and to artworks from various eras and cultures.
 | * Identify characteristics of visual art and other disciplines; and analyze by comparing and contrasting connections between disciplines.
 |

## Level 1

**Studio Art - Level I**

All West Virginia teachers are responsible for classroom instruction that integrates content standards,learning skills**,** and technology. . Students enrolled in Studio Art I electives will be provided in-depth study in selected media, techniques, and processes. Students will choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions to plan the making of multiple works of art and design based on a theme. Students will hypothesize ideas and plans for creating art and design that can affect social change.

**Media, Techniques and Processes**

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| VA.SA1.1 | Demonstrate knowledge of the terminology related to the media, processes and techniques. |
| VA.SA1.2 | Demonstrate an understanding of techniques, and processes related to the media.  |
| VA.SA1.3 | Use problem-solving skills to explore techniques, and processes in creating two-dimensional and three-dimensional works of art.  |
| VA.SA1.4 | Use materials and tools in a safe and responsible manner.  |

**Elements and Principles of the Creative Process**

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| VA.SA1.5 | Identify the elements of art and principles of design in artworks of the media.  |
| VA.SA1.6 | Analyze the character of the elements of art and principles of design in artworks in the media.  |
| VA.SA1.7 | Create artworks that use organizational principles and functions to solve specific problems.  |
| VA.SA1.8 | Create artwork demonstrating an understanding of the structures and functions in art.  |

**Subject Matter, Symbols and Ideas**

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| VA.SA1.9 | Explore subject matter, themes and motifs related to the studio area from past and present cultures.  |
| VA.SA1.10 | Assess the significance of historical subject matter, themes and motifs.  |
| VA.SA1.11 | Use problem solving skills to explore subject matter, symbols, and ideas as content for art works |
| VA.SA1.12 | Produce artworks with subject matter, themes and motifs related to the media from past and present cultures.  |

**Art History and Diversity**

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| VA.SA1.13 | Identify the meanings, functions, and uses of specific art in the media from a variety of past and present cultures.  |
| VA.SA1.14 | Explore themes and motifs from various cultures from past history.  |
| VA.SA1.15 | Create artworks influenced by past history and culture in the media.  |

**Reflection and Analysis**

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| VA.SA1.16 | Explore the context and purpose for creating specific works in the media.  |
| VA.SA1.17 | Compare a variety of artworks from different historical and cultural viewpoints.  |
| VA.SA1.18 | Create artwork and participate in critiques of personal and peer group artworks considering cultural and historical influences.  |

**Multidisciplinary Connections**

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| VA.SA1.19 | Compare the materials, technologies, media, and processes of the studio area with those of other creative disciplines. |
| VA.SA1.20 | Explore connections between arts disciplines influenced by historical events, and developments in science, and cultural ideas or issues. |

## Level II

**Studio Art - Level II**

All West Virginia teachers are responsible for classroom instruction that integrates content standards,learning skills**,** and technology. Students enrolled in Studio Art II electives will be provided advanced in-depth study of selected media, techniques, and processes. The advanced level classes require Studio Art I prerequisites. Students will choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions to plan the making of multiple works of art and design based on a theme. Students will hypothesize ideas and plans for creating art and design that can affect social change.

**Media, Techniques and Processes**

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| VA.SA2.1 | Demonstrate knowledge of skills, processes and techniques in the creation of artworks. |
| VA.SA2.2 | Use problem-solving skills in the application of media techniques and processes to communicate ideas and expressive qualities.  |
| VA.SA2.3 | Use materials and tools in a safe and responsible manner.  |

**Elements and Principles of the Creative Process**

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| VA.SA2.4 | Identify elements of art and principles of design in artwork of the media from a variety of cultures and artists. |
| VA.SA2.5 | Compare the use of the elements and principles of design in artworksof the media from a variety of cultures and artists.  |
| VA.SA2.6 | Use multiple solutions exploring organizational principles and functions to solve specific problems.  |
| VA.SA2.7 | Create artwork using structures and functions of art to express ideas or concepts.  |

**Subject Matter, Symbols and Ideas**

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| VA.SA2.8 | Research subject matter, themes and motifs related to the studio area from past and present cultures.  |
| VA.SA2.9 | Differentiate specific subject matter, themes and motifs in terms of aesthetics.  |
| VA.SA2.10 | Apply problem solving skills to explore subject matter, themes and motifs related to the media from past and present cultures.  |
| VA.SA2.11 | Create artworks with subject matter, themes and motifs related to the media from contemporary society.  |

**Art History and Diversity**

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| VA.SA2.12 | Research the meanings, functions, and uses of specific art in the media from various past and present cultures.  |
| VA.SA2.13 | Compare and contrast themes and motifs from various cultures in present time. |
| VA.SA2.14 | Create artworks reflecting contemporary issues and cultural influences.  |

**Reflection and Analysis**

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| VA.SA2.15 | Probe the context and motivation for creating specific works in the media.  |
| VA.SA2.16 | Evaluate a variety of artworks in the media from different historical and cultural viewpoints.  |
| VA.SA2.17 | Create and select through group and self-critiques works for inclusion in an exhibition or portfolio.  |

**Multidisciplinary Connections**

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| VA.SA2.18 | Incorporate influences of materials, technologies, media, and processes of another creative discipline into their artwork. |
| VA.SA2.19 | Create artworks demonstrating connections between historical events, developments in science, and cultural issues that are influenced by visual art. |