

# **San Diego School of Creative and Performing Arts**

## **AP STUDIO ART DRAWING PORTFOLIO Syllabus**

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### **Overview**

The AP Studio Art course emphasizes the making of art as an ongoing process that involves the student making informed and critical decisions about their work. Through brainstorming, research, and planning in sketchbooks and visual journals students will be able to work toward that goal. Through individual critiques with the teacher as well as class critiques and written reflections about their artistic process, students will become comfortable and capable of speaking about their work as well as looking at their work and the work of others with critical eyes.

Students will develop a portfolio that is composed of three components—Quality, Concentration, and Breadth as outlined in the AP Studio Art course description and the Studio Art poster. Students will be expected to develop mastery in concept, composition and execution of ideas.

In constructing the portfolio, students will explore critical characteristics of creative thinking. Students will learn how to seek out creative problems that are interesting and challenging and will use goal setting, informed decision making and problem solving skills to pursue their own artistic interests in informed ways. Students will demonstrate mastery at using the elements of art as a way to organize the principles of design in their work.

### **Curricular Content and Units of Study**

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Students will work in a variety of media and materials. Drawing is explored as a communication tool and artistic vehicle that has cross cultural, historical and personal implications. Drawing is explored as a means of artistic expression on many different planes and approaches. As the students develop their work for the Breadth, Concentration and Quality sections of their portfolio, these approaches to drawing will be studied in relation to art history as well as a means for their own personal expression. Students will work from observation, memory and imagination to create work that is original and speaks in a voice that is meaning for them.

Student work with drawing will include:

- Drawing as a tool for planning, brainstorming and problem solving
- Drawing as observation, as a way to learn about the world, and how things, man

- made and in nature are put together and function
- Drawing as a vehicle for illustration and narrative storytelling
- Drawing as a means of description
- Drawing as personal note taking and information gathering
- Drawing as symbols for language, music and math
- Drawing as a means of personal expression
- Drawing as a vehicle for instruction
- Drawing as an illuminating means, to emphasize and clarify the essential

Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are formal drawing issues that will be addressed through abstraction and representation through a variety of means, which could include painting, printmaking and mixed media. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.

Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

## **Timeline of Units of Study**

### **Fall Semester**

#### **Content**

- Interior Space- Public and Private
- Exterior Space- The natural and built environment
- The Figure- People and Animals
- Movement and Action- at work and play
- Portrait- Self Portrait, Single and Group Portraits.
- Still life.
- Memory, Imagination and Individual Artistic Vision
- Abstraction

#### **Format**

Drawings, paintings, prints, collage and mixed media work on a variety of surfaces.

#### **Media**

Wet and dry media –pencil, ink(brush and pen), charcoal, pastel( chalk and oil), watercolor, tempera, acrylic and oil paint.

Students will be working in the summer and through November on ideas and research that will lead to their concentration theme. Early in the fall students will confer with the teacher on their progress with the concentration ideation. By the beginning of December students should have a focus and rationale for their concentration and begin planning the

work. By January students should begin working on the concentration, giving themselves enough time for work to develop, change and progress in order to produce a body of work that is of high quality and artistic integrity.

Students will be documenting their work as they build up a digital portfolio, for the AP Portfolio requirements as well as for use in college and art school applications.

During the fall semester we will build upon the themes of work described in the Summer Assignment focusing on building up the Breadth section of the portfolio.

Students will work from observation, memory and imagination on artwork that is figurative, representational and abstract always using the elements of art (line, shape, light, color, form, texture) as tools to build works grounded ideas and principles of design (balance, proportion, rhythm and movement, variety, emphasis, and unity.)

### **Spring Semester**

Students will focus their efforts on the Concentration portion of the portfolio, including research, artist study and written reflection and artist statement of their rationale for their concentration.

Students will continue to build their portfolio documentation digitally. In the beginning of January students will have a plan for their concentration work in place in the form of a timeline. This will include the approximate format, media and content of the work to be produced. This timeline will be like an outline for a research paper and will aid with time management of such a large output of artwork in a relatively short span of time. This will aid the students in reaching their goals for the AP Portfolio successfully.

## **AP Studio Art Drawing Portfolio**

### **Section I: Quality Rationale**

Quality refers to the mastery of drawing that should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

The work students do for the Breadth and Concentration of their portfolio will enable them to develop mastery in drawing related to concept, composition and execution.

### **Requirements**

For the Quality section, students are asked to submit five actual works in one or more media.

Students should carefully select the works that demonstrate their highest level of accomplishment in drawing. The works should be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas. The works submitted may come from the Concentration and/or Breadth section, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

## **Section II: Concentration Rationale**

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. 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 should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. 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.

The Concentration section of the portfolio will allow students to develop a body of work that speaks to their specific personal voice as an artist. Students will begin by narrowing down ideas for the concentration of things that truly interest them as inquiring creative artists. Through research, brainstorming and sketching students will decide upon a theme for their concentration. The body of work that grows around that theme will investigate a strong visual idea. It is in the concentration that the student can begin to see as their work as an artist relates to them as a personal with a unique vision.

A Concentration is a body of related works that:

- grows out of a coherent plan of action or investigation
- is unified by an underlying idea that has visual and/or conceptual coherence
- is based on individual interest in a particular visual idea
- is focused on a process of investigation, growth, and discovery
- shows the development of a visual language appropriate for the subject

### **Requirements**

For this section, 12 digital images must be submitted, 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 and/or conceptual coherence. The choice of techniques, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

Students are asked to respond to the following questions. This written statement is submitted in their portfolio with their concentration work.

1. What is the central idea of your concentration?
  2. How does the work in your concentration demonstrate the exploration of your idea?
- You may refer to specific images as examples.

### **Examples of Concentrations**

A concentration could consist of a group of 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, such as 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 may NOT submit images of the same work that they submit for Breadth. Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.

### **Section III: Breadth Rationale**

The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; therefore, the student's work should demonstrate a variety of drawing skills and approaches. The AP Studio Art course teaches students a variety of concepts and approaches in drawing so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving and ideation. Such conceptual variety can be demonstrated through the use of one or several media.

The work for the Breadth section of the portfolio will be executed as class explorations of different techniques using different media, problem solving and ideation.

#### **Requirements**

For this section, students must submit a total of 12 digital images of 12 different works. Details may NOT be included. In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems. The work submitted should demonstrate understanding of fundamental drawing concepts, including drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, expressive mark-making, and the work must show a range of approaches, techniques, compositions, and subjects.

#### **Technique**

In class we will work on pushing the materials in many different directions to reach the broadest expression possible with the drawing tools at hand. This exploration of materials and techniques will be our point of departure. Students will use the correct material for the content they wish to express. Students will also explore the potential of particular materials that will allow them to reach a level of mastery with the tools of a confident and skilled artist. Sketchbooks, journals, in and out of school assignments and summer assignments are all opportunities for the student to gain in technique.

#### **Problem-Solving**

Class projects worked on in the first semester will make up the mainstay of the Breadth portfolio work. These projects will involve problem solving where students are confronted with a set of circumstances, issues, both visual and conceptual and must solve them with the drawing tools at hand. Students will explore different ways that artists solve problems, through brainstorming techniques, sketches, trial and error, research and development, learning by doing and learning from others. Students will be encouraged to come up with ways that work for them to solve problems in art, by investigating how problems are solved in other disciplines and situations. The design process will be

explored and used as one method people can solve real problems in real life solutions. We will relate the design process to the art making process for problem solving. Also the student's sketchbook will serve as a record keeper for the student's trials with different problem solving techniques.

### **Ideation**

The projects for the Breadth section of the portfolio will investigate different ways of ideation so that students will feel confident to explore their ideas for the concentration. Ideation will stress the content and ideas behind the artwork that is done so that the work is not just a show of technique but rather a personal statement based in a strong idea. Opportunities to learn ways artists work on ideation in their work will be through use of sketchbooks and journals, assignments, class critiques, readings and research. Through practice and art making, students will explore ideas and make choices about their works.

### **Breadth Section**

During the fall semester we will build upon the themes of work described in the Summer Assignment section. Students will experience working with wet and dry media such as pencils, ink (brush and pen), charcoal, pastel( chalk and oil), watercolor, tempera, acrylic and oil paint. Students will work from observation, memory and imagination on artwork that is figurative, representational and abstract.

### **Student Responsibilities, Assessment and Evaluation**

The requirements of the three part AP Portfolio are clear and will aid in setting challenging but attainable creative goals for projects in Studio Art. Deadlines and keeping up with the requirements of the portfolio and the class work will help students attain those goals. Students utilize a set of standards in which they are able to gauge their progress and work toward their goals. These standards are both the standards for the Visual and Performing Arts Standards of the State of California as well as the standards for the Advanced Placement Portfolio Exam.

### **Attendance and Work Ethic**

Students must demonstrate the ability to come into the studio on a daily basis and engage in art making. Sometimes a teacher directed class activity and other times more independently based and focused work toward creatively solving problems they have developed. All students of AP Studio

Art require that due dates be met. When questions arise, it is the responsibility of the student to meet with the instructor.

Students in this studio must complete all in class assignments of which include the artistic ideation process, in- and out-of-class projects, reading, and research. All students are expected to have sketch books at all times and to develop these sketchbooks as ongoing visual journals for class directed, independent work and to document the mandatory ideation process for all projects.

Students are responsible for the upkeep and management of the collected body of formal drawings. A drawer will be assigned so that all projects can be secured. Students are responsible for the formation of their digital portfolio with technology help from the

teacher as needed.

## **Written Requirements**

As an ongoing practice students will write reflections on their working process and their original artworks as well as reflections on works of art in museum and community. All students will write a paper on a specific art historical period and/or a specific area of interest. This paper will connect with their concentration theme and will help to inform the student and aid the development of their concentration artwork.

## **Critiques**

Critiques are a required component of the course. Each student will participate in individual critiques with the teacher, which will provide a one-on-one dialogue to help them develop their ideation and student voice as well as learn to analyze and discuss his or her individual artwork. Students are also expected to engage group critiques with their peers, faculty and guest artists. During critiques, students will be expected to use the vocabulary of art to discuss the work on display or exhibition.

Students will have ongoing instructional conversations with their teacher, while they are actively engaged in the creation their drawings to assess the strengths and weaknesses in their work and provide positive encouragement.

## **Assessment and Evaluation**

All grading rubrics are based on the most current AP Studio Art Drawing Scoring Guidelines. Each student will have a copy of the most recent scoring guidelines.

Work will be assessed for:

- Use of Elements and Principles of Design in Drawing Composition.
- Evidence of decision-making, experimentation and risk-taking in art work.
- Evidence of originality, invention, intention and student voice in drawing and execution of work.
- Evidence of technical skill with materials and media
- Understanding of composition and execution of drawings.
- Use of all the above criteria to produce work that engages the viewer.

### **Drawings will be assessed for:**

#### **Execution:**

The use of materials and craftsmanship

1. Does the student exhibit knowledge of the material and tools of drawing?
2. Does the student use good craftsmanship in the artwork?
3. Does the student's choice and use of material support, strengthen and clarify the message of the art?

#### **Composition:**

How the work is put together, organized, developed and constructed using the elements of art and principles of design

1. Does the work exhibit a confident usage of the elements of art to put forth the principles of design to make a clear, confident and original artistic statement?

**Concept:**

The idea behind the work

1. Does the work of art speak for itself visually?
2. Is the original voice of the artist evident in the art?
3. Is the art original and not derivative in concept and execution?

**Grading is based on:**

Drawing assessments  
Timely completion of portfolio requirements  
Sketch-visual journal  
Written reflections, museum-artist critiques  
Digital documentation of work  
Attention, Attendance and use of class time  
Participation in critical discussion.  
Proper safe use of materials and equipment.  
Cleanup duties and storage of work.

**Ethics, Artistic Integrity, and Plagiarism**

Any work that makes use of (appropriates) other artists' works (including photographs) and/or published images must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above, as well as mark making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate for the Drawing Portfolio.

Digital images of student work that are submitted in the portfolios may be edited; however, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

**BIBLIOGRAPHY**

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## **AP Studio Art Summer Assignment**

### **Drawing Portfolio**

The summer assignment has five parts:

#### **1. Sketchbook and Visual Journal**

Essential to the work you do as an artist and for the development of your AP work is the exploration of ideas, reflection, research and artistic study. This should include drawing and writing as well as a collection of visual images that are interesting to you. It is essential that you draw from observation. In your sketchbook you should have a mix of drawings from observation, memory and imagination. Vary the tools you use for drawing. Draw with your left hand if you are a righty and your right if you are a lefty. Hold a pencil from the top or tape a pencil to a long stick (a yardstick works) and draw standing up- paper on the ground. Keep your sketchbook with you and draw more than you ever have.

Some of the work in your sketchbook will be sketches and preliminary investigations for Breadth work. You should fill at least one sketchbook with ideas, information, pictures and bits and pieces that inspire and spark your imagination.

Visual Journal- it is a tremendous help to cut out pictures that interest you as well as keeping articles about artists and art from magazines and newspapers. These can go in a folder-file or glued on paper and put in a binder. If there is a picture that spurs your imagination in different directions you might want to put it in your sketchbook along with drawings or notes that relate to those ideas.

## **2. Looking at Art**

Museum/gallery/studio visit: Visit at least 2 places where art is being exhibited. At least one of these should be in a museum; the other can be a park or city street where there is outdoor sculpture or a mural, a gallery or an artist's studio.

1. From each place choose two works of art. Describe them in detail, including materials used and techniques employed as much as you can ascertain about the piece just by looking at it.
2. How did the object make you feel? What were your first reactions and thoughts about the pieces?
3. Do a full page drawing in your sketchbook of each work of art. Write any notes that will help you connect your thoughts about the work to ideas you might have for your work. As the summer goes on turn back to these drawings and write down any other thoughts and reflections you might have about the art works after the fact. If you get a chance to visit that same artwork again in the summer write another reaction and reflection about the work. It would be interesting to see how your thoughts might have changed.

San Diego is full of great art, both indoors in museums and outdoors in parks and city streets. A majority of the museums are concentrated in Balboa Park:

San Diego Museum of Art- [www.sdmart.org](http://www.sdmart.org)

The Mingei Museum- exhibit Viva Mexico has many sculptures and functional objects, many of them ceramic pieces. The sculpture of Nikki St. Phalle can be seen outdoors. [www.mingei.org](http://www.mingei.org)

The Museum of Man-among the collection is early ceramics from Mexico and South and Central America.

In Balboa Park you should also take note of the fountains, architectural details and much tilework. Look at the carvings on the Museum of Man. In the Spanish Village these are artists and craftsman working in various media and materials.

The Museum of Contemporary Art has two locations, on Kettner Blvd. downtown and in La Jolla. The branch in La Jolla has an outdoor sculpture garden. [www.mcasd.org](http://www.mcasd.org)

On the campus of UCSD, The Stuart Collection is a wonderful collection of outdoor sculptures. A map can be found on the website- [www.stuartcollection.ucsd.edu](http://www.stuartcollection.ucsd.edu).

Also downtown San Diego along the waterfront there are many outdoor large scale sculptures. Another interesting place to visit is Barrio Logan to view the murals.

If you are going outside of San Diego during the summer, make sure you seek out

a museum, art gallery or artist studio.

San Diego is also home to much interesting architecture. Look around at the building that you might pass by everyday. Stop, look and take out your sketchbook!

### **3. Research Artists:**

1. Find three (3) artists whose work interests you and you can identify with. Preferably it will be one of the artists whose work you have seen in real life at a museum or an outdoor sculpture garden, but that might not be possible.
2. Research the work, working methods and processes of an artist you are interested in.  
What are the major issues that they are concerned with?  
How did (do) their ideas evolve?  
What were (are) the major influences on their work?  
Take notes about the artist and their work in your sketchbook. Write reflections about what you find out and connect your research to your own work. Document this research with drawings and photographs in your sketchbook as well.

### **4. Draw and Paint**

The AP Studio Art Drawing Portfolio can include drawing, painting, printmaking and mixed media. This work will make up part of the Breadth section of your portfolio that shows you have experience with a variety of media, styles and approaches to subject matter.

**Complete at least four (4) of the following assignments.** For the most part these are not specific assignments, things you must do in the art you make but rather places to look for inspiration and ideas for you artworks. In each of these you will focus on slightly different formal concerns (elements of art) and how you use the principles of design is up to you. Therefore within the confines of the mentioned genres (portrait, landscape, interiors, still life, figure and animal study) you can move in many different directions. For example, work with a still life might begin with a value study using pencil and might continue as an abstract painting focusing on monochromatic color.

You may work with any drawing, painting, collage, printmaking or a combination mixed media technique. Pencil, pastel, charcoal, pen and ink, watercolor, tempera, acrylic, oil paint, or any combination of materials may be used. Use your sketchbook for your sketches and preliminary planning work. The works should be no smaller than 8"x 10" and no larger than 18"x24". You should vary the materials and techniques you use, for example, do not do all the assignments in pencil or black and white. Try out new ways of working as well as working with materials you might not have explored before. Much of this work involves working from observation (careful looking at the real things!). Take advantage of what you see in the world around you and how you can learn from that and translate that into your artwork.

### **1. Interior Space- Public and Private**

Take a good look at interior spaces that you find interesting, both personal interior spaces in your home or a friend or relative's home as well as a public interior space, such as a library, a supermarket, shoe store or a cafe or restaurant. A few things to think about as you begin to look and draw interior spaces: *What contains, defines or holds the space together? What fills the space? How is that space organized visually?*

An interior space might be the inside of a closet, a refrigerator, and the inside of a car or gardening shed. Consider point of view in your work. Try sketching different views of the same space to work out your ideas. To help you define the space you might want to include a corner of a room in your work, or have a view where you can see one room through an open doorway to that room.

Artists to look up are:

**Piranesi** (*I Carceri*- Intaglio prints of fantasy spaces that are informed by Piranesi's knowledge and experience as an architect)

**Pieter de Hooch** and **Jan Vermeer** (both Dutch genre painters from the 1600s)

**Pieter Saenredam** (Dutch painter who concentrated on painting the interiors of churches)

**Pierre Bonnard** and **E. Vuillard** (French artists with very different color palates and sensibilities)

**Pierre Matisse** (Museum of Modern Art- [www.moma.org](http://www.moma.org)-*The Piano Lesson* and *The Red Studio*)

**Diego Velasquez** (*Las Meninas*- The Prado Museum, Madrid, Spain).

## **2. Exterior Space- The Natural Environment and the Built (man-made) Environment**

We live in California in a place of great natural beauty. Go outside with your sketch book and look around and begin to draw. You might explore Balboa Park, the beach, farmlands, Torrey Pines, and your own neighborhood. How is drawing the exterior space different from the interior spaces? Find what interests you in the landscape and exterior space. Consider color, textures and shapes.

Artists to look up are:

**Claude Monet** ([www.theclark.org](http://www.theclark.org)- you are able to look through Monet's sketchbooks)

**Paul Cezanne**

**John Constable**

**David Hockney**

**Charles Burchfield**

**Georgia O'Keeffe**

**Charles Sheeler**

**Hudson River painters**- Frederic Church, Albert Bierstadt, Rackstraw Downes

## **3. Figures-inside and outside environments**

Draw your family and friends. Take advantage of times when they are sitting

reading, watching TV, sewing or knitting, among a few moments.

Go to a cafe and cool down with drawing the people inside or outside. Quick studies might be able to be used as ideas for a more complete, finished drawing. If you do this try to get as much information as possible from your sketches.

Go to the beach or the park and draw people at rest, eating, and at play. The beach is especially good for drawing people in a relaxed mood.

Artists to look at:

**Joaquin Sorolla**

**Maurice Prendergast**

**Edward Hopper**

**Impressionist artists-** Mary Cassatt, Berthe Morisot, Claude Monet, E. Manet

**Post-Impressionists-** V. Van Gogh, G. Seurat, Gauguin, J. Ensor, E. Munch

#### **4. Still Life**

Still life work is a time for you to choose what you want to draw and paint. Choose objects that interest you and have a personal significance for you. Look around your house. Open up the kitchen cupboards. In your work focus on the shapes of the objects, their relationships to each other and the space where they are- the surface they are on and the room they are in.

Set up a still life outside and see the objects in natural light.

Draw and paint food, fruits and vegetables right from the store as well as food prepared and on a plate.

Again, check out **Bonnard** and **Cezanne**

**Janet Fish** for her still life paintings. She has done a lot of work focusing on reflected surfaces, but also has compositions of backyard play and gatherings that include still life, figures and landscape, basically a glimpse into her world.

Also look up **Dutch still life painting from the 1600s**.

**James McGarrell** ([www. redwingstanza.com](http://www.redwingstanza.com))

#### **5. Landscape-Garden, Plant life**

We are fortunate in Southern California to have a wonderful variety of plants and beautiful gardens. Besides walking in your neighborhood or looking in your own backyard some places are Balboa Park and the San Diego Botanical Gardens in Encinitas (formerly the Quail Botanical Gardens- [www.SDGarden.org](http://www.SDGarden.org))

Also, the San Diego Wild Animal Park has a large section that focuses on plants. This is a great place as well because the landscape and vistas are beautiful. Of course if you go make sure you spend time drawing the animals!

#### **6. Animals**

If you have a pet you are lucky to have a great model to draw, especially when they are asleep or resting. Take a trip to the San Diego Zoo or the Wild Animal Park. Along the coast you will find seals and sea lions as well as many kinds of birds. Note how the animals relate to each other and their environment.

#### **7. Self-Portrait**

Try making self portraits using different media as well as varying your outlook, point of view and emotion. Try doing a number of self portraits, some quick drawing and some more involved slower works. Surround yourself with the objects that speak of you and your personality.

### **8. Portrait-family, friend, pet**

Some artists to look at for portrait and self portrait:

**Van Gogh, Robert Henri, John Singer Sargent, Manet, Alice Neel, Picasso**

**Chagall**- Portrait of his wife Bella

**W.De Kooning, Elaine De Kooning** (portrait of President John F. Kennedy)

### **9. Portrait of an historical or literary figure.**

In the composition visually tell about the person and their work- for example- a portrait of Beatrix Potter might have her in her garden with Peter Rabbit and Benjamin Bunny;

a portrait of Shakespeare might show the town, Stratford on Avon where he lived or might depict him in Italy with Romeo and Juliet.

**Raphael**- The School of Athens, (The Vatican Museum)

**James McGarrell** ( [www.redwingstanza.com](http://www.redwingstanza.com)) musicians and literary figures

**Elaine De Kooning** (portrait of President John F. Kennedy)

**John Singleton Copley**

### **10. Movement and Action**

Drawing and Paintings are still, but artists have shown movement in their works in different ways. People, animals, machinery, nature all show movement, some initiated by natural forces( wind, fire) some initiated by man or animals. *How do things change as they move through space? How can you show movement visually?*

#### ***Movement and Action(contd.)***

Artists to look up:

**Marcel Duchamp** (Nude Descending a Staircase)

**E. Muybridge** (19th century photographer who studied movement of animals and people)

**Futurist artists- Umberto Boccioni, Giovanni Balla**

**Cubists- Picasso and Braque**

**Georges Seurat, Romare Bearden**

## **5. Concentration**

The concentration section of the AP portfolio is similar to the Senior Ex. Students develop a focused body of work investigating a strong underlying visual idea that grows out of a coherent plan of action or investigation. Quality is evident in both concept and technique.

A Concentration is a body of related works that:

1. Grows out of a coherent plan of action or investigation
2. Is unified by an underlying idea that has visual and/ or conceptual coherence
3. Is based on individual interest in a particular visual idea
4. Is focused on a process of investigation, growth and discovery
5. Shows the development of a visual language appropriate for the subject.

Over the summer it is necessary that you begin work on your concentration by getting ideas that you might want to work with. Looking at art, drawing and painting will give you ideas to work with. **Come up with five ideas for concentration and do at least 5 drawings/sketches for each idea.**

You might want to make an idea web or list of something you are interested in. This will get you thinking in broader as well as more specific ways. You will be surprised at what you come up with. The best thing is to start with a big idea-for example- sleep, flight, the desert, family. Start with the most general and narrow in on ideas, associations and connections. Begin to make a list of everything you can think of that is associated with that word. You will be surprised and what you will come up with. Make sketches, draw from observation, research and find information that will make you an informed artist. You might have some ideas for the concentration but after you get involved with making art this summer might have some new ideas and focuses in your work. We want the concentration to be something you are very interested in and curious about, something you would want to draw and paint and investigate in many different ways.

If you are taking a summer art class anywhere, work you do for that class can be used for the Breadth as well.

If you have any question about any of this please email me. It is much better to ask questions than to wonder what the answer might be.