AP

CollegeBoard
Advanced Placement
Program

2-D Art

Drawing

2021 - 2022

C O N T E N T S

Sustained Investigation: an inquiry-based and in-depth study of materials, processes, and ideas over time

Inquiry: the process of asking questions in order to seek, to search, and to discover

Written Evidence: the written components that accompany the student's works of art and design

Visual Evidence: the visual components that make up the student's works of art and design

Identify: Indicate or provide information

Relates: having relationships and/or connections between

Demonstrate: to make evident

Indicate: to show, suggest, point out

Guides: the Inquiry leads the process of making works of art and design

Practice: the repeated use of materials, processes, and/or ideas

Experimentation: testing materials, processes, and/or ideas

Revision: making a purposeful change, correction, or improvement

Development: the furthering or advancing of an inquiry in a sustained investigation (through in-depth exploration of materials, processes, and ideas)

Materials: physical substances used to make works of art and design

Processes: physical AND conceptual activities involved with making works of art and design Ideas: concepts used to make works of art and design (that can be evident visually or in writing)

Relationships: connections

Synthesis: coalescence/integration of materials, processes, AND ideas

Skills: abilities

Rudimentary: emerging or undeveloped

Moderate: adequate

Good: proficient

Advanced: highly developed

2D skills: use of two-dimensional elements and principles - point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

3D skills: use of three-dimensional elements and principles - point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

Drawing skills: use of mark-making, line, surface, space, light and shade, composition

Processes: physical AND conceptual activities involved with making works of art and design

Materials: physical substances used to make works of art and design

Ideas: concepts used to make works of art and design (that can be evident visually or in writing)

Advanced Placement®
DRAWING COURSE DESCRIPTION

The **AP® Drawing** is a course designed for students who are engaged in the practical experience of art, highly motivated and committed to develop mastery in the concept, composition, and execution of their artistic concepts.

The course emphasizes on the development and application of; skill of inquiry and investigation, practice, experimentation, revision, communication, and reflection. It further highlights that art is an ongoing process that requires committed interest, comprehensive research and constant correct practice with considerable amount of time within and beyond classroom boundaries.

The **AP® Drawing** requires students to produce a minimum of **20 works** of art that mirror issues associated to design to develop maturity of technical and philosophical skills using the elements of art with the integration of principles in designing and other artistic axioms as fundamental to art.

The core of the program is essentially to develop a portfolio that expresses two essential aspects of creative and design production: **Quality-** physical works or high-quality printed reproductions of physical works that would represent the students' best output that predicates the process, and **Sustained Investigation-** an aspect that demonstrate sustained investigation through practice, experimentation, revision and reflection. This should translate an in-depth exploration of a particular artistic idea or concept and a certain efficiency and maturity in the proper use of art fundamental elements.

H O M E W O R K

The course requires students to spend a significant amount of time outside the classroom continuing the process of learning through assignments. Sketchbooks should serve as an essential ground in the creative process that ideally contain reflections toward designs made in class or beyond. It is emphasized that the essence of planning, note taking or visual diary, and the idea that progress and development of any skill, requires a certain amount of time, research and constant correct practice. Further attempts in nurturing the skills accounts as the product of individual growth.

CRITIQUE

The course includes group and individual critiques with the teacher. Ideally, each student should participate in a regular individual or group critiques of their artwork and the process to encourage the exchange of understanding, experience and to result constructive output.

The composition, execution or techniques, and concept would be the focus of the entire critiquing process. Students should communicate demonstrating prior understanding of the topic or subject, and appropriate language during discussions and critiques.

Successes and areas of improvement will with teacher and with their peers." Students interact through critiques of their work as well as the work of other students.

It is important to establish and maintain a positive atmosphere that promotes constructive criticism as a strong motivator.

Group critiques are conducted throughout the art making process and provide feedback soon enough to make changes or modifications, as necessary.

The teacher analyzes various aspects of the works which include; the composition, execution (technique and processes), and intention (concept).

OBJECTIVES:

- Analyze and identify specific issue concerning the state of the work in order to provide possible suggestions for the development of idea and improvement in the area concern;
- to share awareness to others about one's own artistic explorations;
- develop a healthy exchange of intellectual, artistic or personal consciousness significant for building one's maturity, perhaps to present state of society, and for its future;
- build-up a better sense of responsibility between each person, a strive to eradicate a destructive distinction and virtual differences between individuals;
- and, to develop a confidence and skill to speak-out and express one's consciousness in mature manner.

EXHIBITION

AP Art students are highly encouraged to participate in an art exhibitions and competitions. Exhibitions as the product of creativity are viewed integral part of the entire artistic process.

All art is a creation previously conceived in the mind, then performed, and showed, perhaps to communicate, express or to share.
Any mental or actual artistic creation left suppressed, will remain an imagination in which only the designer can appreciate.
─ j: eco

▮ SCHEDULE

A regular single session requires at least 45 minutes and ideally of seven sessions for the entire week.

The class expects all AP students to perform constant learning in classroom and may work towards the accomplishment of requirements after class, as necessity requires.

The course focuses on the development of a portfolio for the entire duration of the regular school year.

Students that are not attending on the regular schedule may not attend all the sessions, but are required of the same expectations on the same timeline.

▮ TIMELINE OF REQUIREMENTS

COURSE TIMELINE

FIRST QUARTER			SECOND QUARTER		THIRD QUARTER			FOURTH QUARTER	
AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY
Introduction to the course	Exploring fundamentals	Understanding Sustained Investigation	Sustained Investigation	Sustained Investigation	Sustained Investigation	Sustained Investigation	Sustained Investigation	Quality works	Submission
Understanding the course In detail	At least **4** output demonstrating evidence in exploration or mastery in the fundamentals of art.	At least **4** output demonstrating evidence in exploration or mastery in the fundamentals of art.	At least **4** output demonstrating evidence in exploration or mastery of towards the Sustained Investigation	At least **4** output demonstrating evidence in exploration or mastery of towards the Sustained Investigation	At least **4** output demonstrating evidence in exploration or mastery of towards the Sustained Investigation	At least **4** output demonstrating evidence in exploration or mastery of towards the Sustained Investigation	At least **4** output demonstrating evidence in exploration or mastery of towards the Sustained Investigation	Selecting **5** quality works that better represent the face and the attitude of the portfolio.	Submission of **15** works demonstrating Sustained Investigation in digital format and, **5** actual quality works.

SEPTEMBER / OCTOBER

A At the start of the school year, sign in to **myap.collegeboard.org** to join your AP Art and Design class section. Ask your AP Art and Design teacher or AP coordinator if you need help.

B Review the AP Art and Design course framework for a complete, detailed description of course and portfolio exam expectations: **collegeboard.org/artanddesign-ced**

C View, discuss, and critique sample portfolios on AP Central.

D Become familiar with the AP Art and Design Selected works and Sustained Investigation Rubrics: **collegeboard.org/artanddesign-rubric**

E Document your thinking, learning, and creative processes as you work. Share your work and ask for constructive feedback.

F Capture digital images of your artworks guided by the image recommendations and requirements outlined in the brochure or on **apstudents.org/artanddesign-digital-submission**.

NOVEMBER / FEBRUARY

G Continually evaluate your work using the AP Art and Design Selected Works and Sustained Investigations Rubric: **collegeboard.org/artanddesign -rubric**

H Log in to the AP Drawing digital submission web application as soon as your teacher –or AP coordinator, if you're homeschooled- provides access information. Check with your teacher or AP coordinator if you don't have this information by late fall.

I Make sure to select the correct type of portfolio (AP Drawing, or AP) in the AP Art and design digital submission web application. Selecting the correct portfolio type is very important, as it affects how the portfolio is scored.

J Continue capturing digital images of your artwork and begin uploading images as soon as possible after accessing the application, so you and your teacher can monitor the development of your portfolio. You can always add, delete, or rearrange images later.

MARCH / APRIL

K Confirm the deadline to submit your final digital portfolio to your teacher (or AP coordinator).

L **AP 2-D Art and Design or AP Drawing**: Confirm the date for assembly of the Selected Works section with your teacher or AP coordinator.

M Submit your finalized digital portfolio to your teacher or AP coordinator by the established deadline.

N After you forward your portfolio to your teacher or AP coordinator, sign back in to the AP Art and Design digital submission web application occasionally to view your portfolio's status and to ensure that your AP coordinator forwards your portfolio to the AP Program by **8 p.m. ET on May 8, 2020.** *Only AP coordinators can take this final step, and only the portfolios that have a "Sent to AP" status at the time of this deadline will be received by the AP Program and scored.*

O — Your teacher will forward your completed digital portfolio to the AP coordinator before May 8.

P — By **8 p.m. ET on May 8, 2020 your AP** coordinator will forward your digital portfolio to the AP program, using the AP Art and design digital submission web application.

Q — **AP 2-D Art and Design or AP Drawing**: On or before May 8, your teacher or AP coordinator will gather students for the assembly of the Selected Works section (the physical portfolio component).

CONTENT STANDARD

- Build a working vocabulary of art, design, and visual communication terminology;
- know about and explore various design forms, elements, traits of elements and formal relationships;
- develop sensitivity in arts and designing while employing its theories and principles;
- develop skills in handling the design challenges;
- develop the right skills and techniques in handling drawing and painting tools and media;
- produce the best possible design solution within given limits of time and resources.
- apply effectively visual design principles to concept development and design analysis;
- communicate clearly a design concept or goals through a concise written concept statement;
- practice and develop illustrative sketching and rapid visualization techniques in development sketches, concept presentations and in-process project discussions and critiques;
- practice and extend ability to think visually, to develop visual concepts and to communicate visual solutions;

EXPECTATIONS

- The AP portfolio should show variety of art skills;
- the general sense of portfolio should reflect a field of interest or media preference, but not only drawings, paintings, printmaking, mixed media, and sketches should be explored;
- sketchbook and journal work will be sustained throughout the year; they are to be carried out as integral part of learning process and skills development. (daily basis);
- use appropriate language during critiques;
- meet deadlines; failure to do so is tantamount to a point demerit;
- participate in extra-curricular art-related activities;
- participate in art-related community service including the school art shows;
- students are expected to join art exhibitions and art competitions;
- be responsible without being reminded and perform random acts of kindness -take initiative;
- maintain a respectful environment inside the studio;
- ***plagiarism*** is strongly not tolerated;
- artworks must explicitly demonstrate originality and authenticity;
- artworks that explicitly identify other's work are strongly discouraged and will not be accepted;
- work both in school and at home throughout the duration of the course;
- all assignments must be turned in on time and complete (penalties for late work according to the school policy applies). this is a college-level class and in most cases, professors will not accept late work;
- full reliance on photographs taken by others is directly in contrast to the philosophy of art and, therefore it is unacceptable;
- work consistently, responsibly and independently;
- commit to working on projects during and outside of class at least an hour after school.
- trips to museums, galleries and other cultural venues are fundamental to the learning process.
- final exam (presentation of works) and submission of portfolio are required to receive credit for this course.

Students are responsible to make their artwork to develop mastery (i.e., "quality") in concept, composition, and execution of drawing or painting as genuine as they could be. In the event that the work made outside of class is of a questionable integrity, the instructor will require the student to perform various tests that would validate the authenticity of the work. For this sense, it is advised that updates of work must be presented to the instructor regularly.

Any work that makes use of photographs, published images and/or other artists' works must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source.

As an environment that promotes and gives emphasis to values, Individual integrity and, the dream in the actualization of the school core values; it is by principle that certain rules and standards must be internalized.

Cheating, plagiarism and forgery as defined in the school policy
A. Cheating and plagiarism

POLICY AND DEFINITIONS

Policy

It is the policy of School to be pro-active in dealing with issues of cheating and plagiarism. Teachers are encouraged to discuss academic ethics and the formulation of one's own intellectual material with students. It is also the policy of to have clear consequences for students who cheat or plagiarize. Students are expected to be honest in meeting the requirements of subjects they are taking. Cheating or plagiarism is dishonest, undermines the necessary trust upon which relations between students and teachers are based, and is unacceptable conduct. Students who engage in cheating or plagiarism may be given a Red Card - Level Four infraction. It may also lead to a lowered or failing grade in a subject; and the possibility of an additional administrative sanction, including probation, suspension, or expulsion.

Definitions of Cheating and Plagiarism

- **Cheating**: Cheating is the act of obtaining or attempting to obtain credit for academic work by using dishonest means. Cheating at includes, but is not limited to:

    1. Copying, in part or whole, from another's examination, paper;
    2. consulting notes, sources, or materials, including use of electronic devices, not specifically authorized by the subject teacher during an examination;
    3. employing a tutor, or getting a parent to write a paper or do an assignment; paying someone to write an essay for a student;
    4. committing any act that a reasonable person would conclude, when informed of the evidence, to be a dishonest means of obtaining or attempting to obtain credit for academic work.

- <u>Plagiarism</u>: Plagiarism is the act of obtaining or attempting to obtain credit for academic work by representing the work of another as one's own without the necessary and appropriate acknowledgment. More specifically, plagiarism is:

Purposely incorporating the ideas, words of sentences, paragraphs, or parts thereof without appropriate acknowledgment and representing the product as one's own work; and representing another's intellectual work such as photographs, paintings, drawings, sculpture, or research, or the like as one's own.

RESOLUTION OF PLAGIARISM/ CHEATING ISSUES

Informal Resolution:

An informal resolution is an agreement between the teacher and the student to resolve an allegation of cheating or plagiarism between himself and herself. Either this may result in the student redoing the assignment, or a null and void output.

The final phase of the informal resolution process is the completion of a record of the informal resolution, which is to be signed by both the teacher and the student. This record will be kept on file and the Prefect of Discipline will be notified.

*Note***:** *This does not apply to exams, formal tests and quizzes.* In case of cheating in exams, formal tests or quizzes, the teacher will follow the guidelines for a formal resolution of the incident.

Formal Resolution

A formal procedure occurs when the teacher catches a student cheating in an exam, formal class test or quiz; if the teacher and student are unable to reach agreement on an alleged violation and informal sanctions; or when the teacher believes that the alleged violation is of a particularly serious nature as to warrant formal proceedings; or if the offence is repeated.
A Formal allegation of cheating and plagiarism is a Red Card (Level 4) infraction and will be dealt with in the same way as with other Level 4 infractions. It can result in a zero score for that particular test or task and the possibility of an additional administrative sanction, including probation, suspension, or expulsion.

B. FORGERY
POLICY AND DEFINITIONS

Definition: The act of making a false or misleading written communication to a staff/faculty member with either the intent to deceive or under circumstances which would reasonably be calculated to deceive the staff/faculty member.
Producing, possessing, or distributing any false document, item, or record represented to be an authentic school document, item, or record.
This will be dealt with as a Level 4 infraction and formal procedure as for cheating and plagiarism will be followed.

AP Students are expected to be the best model of the following characters:

On Respect
    Respect must dominate the studio environment:
- One must maintain favorable and respectful environment conducive for working art at all times;
- All must be fair in dealing individual interests and preferences.

On Responsibility

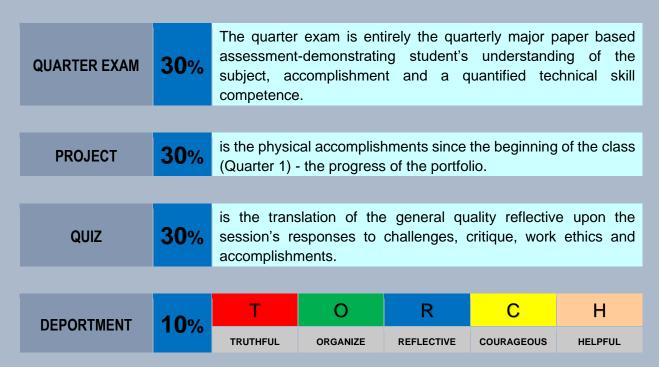   **It must be the responsibility of every art student to:**
- be responsible of words and actions;
- be responsible for the school property especially, Art room tools, supplies and the work of fellow students;
- always clean the tools well or restore to its well-functioning state after use;
- always be independently responsible of own mess;
- work consistently and independently without prompts;
- and, participate and do the best in every art activity.

On Plagiarism
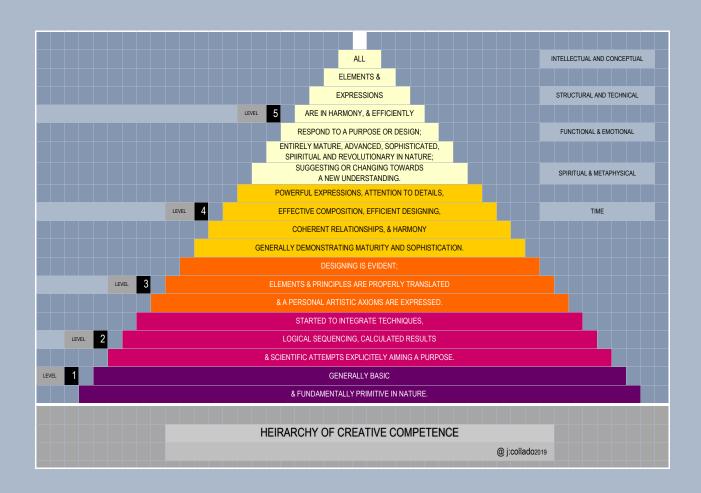
- In respect of the school rules and of Integrity and authenticity; Plagiarism in art will not be tolerated. Plagiarism is forbidden at any attempt;
- copying exactly photographs, not taken personally, will be prompted to repeat the work otherwise invalid;
- copying and gaining credits on other's work;
- Infraction of these rules is tantamount to a corresponding disciplinary action as stipulated in our students' handbook and studio policy.

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The student's general quality will be assessed and translated in terms of the following measuring properties:

QUARTER EXAM	30%	The quarter exam is entirely the quarterly major paper based assessment-demonstrating student's understanding of the subject, accomplishment and a quantified technical skill competence.

PROJECT	30%	is the physical accomplishments since the beginning of the class (Quarter 1) - the progress of the portfolio.

QUIZ	30%	is the translation of the general quality reflective upon the session's responses to challenges, critique, work ethics and accomplishments.

DEPORTMENT	10%	T	O	R	C	H
		TRUTHFUL	ORGANIZE	REFLECTIVE	COURAGEOUS	HELPFUL

■ **STANDARDS FOR CREATIVE COMPETENCE**

	ALL	INTELLECTUAL AND CONCEPTUAL
	ELEMENTS &	
	EXPRESSIONS	STRUCTURAL AND TECHNICAL
LEVEL 5	ARE IN HARMONY, & EFFICIENTLY	
	RESPOND TO A PURPOSE OR DESIGN;	FUNCTIONAL & EMOTIONAL
	ENTIRELY MATURE, ADVANCED, SOPHISTICATED, SPIIRITUAL AND REVOLUTIONARY IN NATURE;	
	SUGGESTING OR CHANGING TOWARDS A NEW UNDERSTANDING.	SPIRITUAL & METAPHYSICAL
	POWERFUL EXPRESSIONS, ATTENTION TO DETAILS,	
LEVEL 4	EFFECTIVE COMPOSITION, EFFICIENT DESIGNING,	TIME
	COHERENT RELATIONSHIPS, & HARMONY	
	GENERALLY DEMONSTRATING MATURITY AND SOPHISTICATION.	
	DESIGNING IS EVIDENT;	
LEVEL 3	ELEMENTS & PRINCIPLES ARE PROPERLY TRANSLATED	
	& A PERSONAL ARTISTIC AXIOMS ARE EXPRESSED.	
	STARTED TO INTEGRATE TECHNIQUES,	
LEVEL 2	LOGICAL SEQUENCING, CALCULATED RESULTS	
	& SCIENTIFIC ATTEMPTS EXPLICITELY AIMING A PURPOSE.	
LEVEL 1	GENERALLY BASIC	
	& FUNDAMENTALLY PRIMITIVE IN NATURE.	

HEIRARCHY OF CREATIVE COMPETENCE

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STANDARDS FOR EVALUATING WORKS OF ART

99%	33%	33%	33%
	CONCEPT/ DESIGN	FORM / COMPOSITION TECHNICAL	/ EXPRESSION FUNCTION

| PROPERTIES | The "what" property of art. representational = the subject; nonobjective positive shapes. The subject is also the theme or the topic of art. Originality, Imagination, and Invention of Composition | The "how" property of art. Arranging the elements or total appearance of the work; (Elements of art: "building blocks"; line, shape, value, texture, & color) - (How the elements are arranged is the = composition). The form is the technique employed and the use of the elements of art. General Use of Design Elements and Application of the Principles of 2-D Design Technical Competence and Skill with Materials and Media | The "why property of art." psychological or emotional properties felt or implied. The content is the message the artwork communicates and the meaning of the work. Confident, Evocative Work, and Engagement of the Viewer Appropriation and the Student "Voice Decision Making and Intention |

SCORE	SCORING DESCRIPTION		
33% EXCELLENT QUALITY	The composition of the works is original, imaginative, and inventive	In most works, there is a highly successful use of the elements of design and application of 2-D Design principles.	Any apparent appropriation of published or photographic sources or the work of other artists clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student's "voice" is prominent
32% STRONG QUALITY	The composition of the works is generally imaginative or inventive	The work generally shows successful use of the elements of design and application of 2-D design principles.	Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's "voice" and individual transformation of the images
31% GOOD QUALITY	The composition of the works includes some imaginative ideas.	The work shows good use of the elements of design, but the application of 2-D design principles is not always successful.	With the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernible; the images have been manipulated to express the student's individual ideas.
30% MODERATE QUALITY	In the composition of the works, some imaginative ideas appear to be emerging.	The work shows moderately successful use of the elements of design; the application of 2-D design principles is emerging or limited in scope.	The resulting work appears to be a collection of nearly direct reproductions; even if the work is skillfully rendered, the student's "voice" and the individual transformation of the images are minimal
29% WEAK QUALITY	The composition of the work relies heavily on unoriginal ideas and shows few signs of invention or imagination	Some awareness of the elements of design is demonstrated, but there appears to be little understanding of the application of 2-D design principles.	The work appears to be direct copies of published or photographic sources or the work of other artists; even if they are of average rendering skill, there is little discernible student "voice" or individual transformation
28% POOR QUALITY	The composition of the work lacks originality or imagination.	Very little awareness of the elements of design is demonstrated, and there appears to be minimal understanding of the application of 2-D design principles	The works are obviously direct, poorly rendered copies of published or photographic sources or the work of other artists; there is no discernible student "voice" or individual transformation

NOTE	HIGHEST POSSIBLE GRADE IS 99%. GRADE SHOULD BE MAINTAINED NOT LOWER THAN 28 %-POOR PER AREA.

SCORING RUBRIC FOR SELECTED WORKS

General Scoring Note

When applying the rubric, the response does not need to meet all three criteria for each score point. You should award the score according to the preponderance of evidence; however, if the written evidence is completely unrelated to the work, the maximum possible score is 2.

SCORING CRITERIA

A.	2D/3D/Drawing Art and Design Skills	2.D
B.	Materials, Processes, and Ideas	2.C
C.	Writing	3.C

THE BODY OF WORK DEMONSTRATES

5

A.	Visual evidence of advanced 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis.
C.	Written evidence identifies materials, processes, and ideas.

4

A.	Visual evidence of good 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are clearly evident.
C.	Written evidence identifies materials, processes, and ideas.

3

A.	Visual evidence of moderate 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated.
C.	Written evidence identifies materials, processes, and ideas.

2

A.	Visual evidence of rudimentary 2D/3D/Drawing skills.
B.	Little to no evidence of visual relationships among materials, processes, or ideas
C.	Written evidence may identify materials, processes, and ideas.

1

A.	Little or no visual evidence of 2D/3D/Drawing skills.
B.	Little to no evidence of visual relationships among materials, processes, or ideas.
C.	Written evidence may identify materials, processes, and ideas.

SCORING RUBRIC FOR SUSTAINED INVESTIGATION

General Scoring Note

When applying the rubric, the score for each row should be considered independently from the other rows. Student work may receive different scores for each row.

When applying the rubric for each individual row, you should award the score for that row base solely upon the criteria indicated for that row, according to the preponderance of evidence.

ROW		SCORING CRITERIA		
A		Inquiry		
2.A	3.A	1	2	3
		Written evidence identifies an inquiry but visual evidence does not relate to that inquiry. OR Written evidence does not identify an inquiry.	Written evidence identifies an inquiry that relates to the sustained investigation. AND Visual evidence demonstrates the sustained investigation.	Written evidence identifies an inquiry that guides the sustained investigation. AND Visual evidence demonstrates the sustained investigation.
B		Practice, Experimentation, and Revision		
2.B	3.B	1	2	3
		Visual evidence of practice, experimentation, OR revision; however, visual evidence does not relate to a sustained investigation.	Visual evidence of practice, experimentation, OR revision relates to the sustained investigation. AND Written evidence relates to the visual evidence of practice, experimentation, OR revision.	Visual evidence of practice, experimentation, AND revision demonstrates development of the sustained investigation. AND Written evidence describes how the sustained investigation shows evidence of practice, experimentation, OR revision.
C		Materials, Processes, and Ideas		
2.C		1	2	3
		Little to no evidence of visual relationships among materials, processes, OR ideas.	Visual relationships among materials, processes, OR ideas are evident.	Visual relationships among materials processes, AND ideas are clearly evident and demonstrate synthesis.
D		2D/3D/Drawing Art and Design		
2.D		1	2	3
		Visual evidence of rudimentary and moderate 2D/3D/Drawing skills.	Visual evidence of moderate and good 2D/3D/Drawing skills.	Visual evidence of good and advanced 2D/3D/Drawing skills.

CollegeBoard **AP**

SELECTED WORKS

REQUIREMENTS AND PROMPTS

Submit five works that demonstrate:

- 2-D/3-D/drawing skills (depending on type of portfolio submitted)
- Synthesis of materials, processes, and ideas

For each work, state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)

For specific details on how works or images of works are submitted for each portfolio type, see page 35 of the AP Art and Design Course and Exam Description, Effective Fall 2019.

SUSTAINED INVESTIGATION

REQUIREMENTS AND PROMPTS

Submit 15 images that demonstrate:

- Sustained investigation through practice, experimentation, and revision;
- sustained investigation of materials, processes, and ideas;
- synthesis of materials, processes, and ideas;
- 2-d/3-d/drawing skills (*depending on type of portfolio submitted*)

State the following in writing:

- Identify the inquiry or question(s) that guided your sustained investigation
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry or question(s) (1200 characters maximum, including spaces, for response to both prompts)

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their inquiry or question(s) based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

Identify the following for each image:

- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Size (height × width × depth, in inches)

For images that document process or show detail, students should enter "N/A" for size (see Additional Information About the Sustained Investigation Section on the following page for more details). For digital and virtual work, students should enter the size of the intended visual display

AP Drawing Portfolio

- This portfolio is designed for work that focuses on the use of two-dimensional (2-D) elements and principles of art and design, including point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/group relationship, connection, juxtaposition, and hierarchy.
- Consider how materials, processes, and ideas can be used to make work that exists on the flat surface.
- There is no preferred or unacceptable content or style.
- Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, and printmaking are among the possibilities for submission.

  Video clips should **not** be submitted. Still images from videos or film and composite images may be submitted.

SECTION 1: **SUSTAINED INVESTIGATION** 60%

A body of related works that demonstrate inquiry-based sustained investigation of materials, processes, and ideas through practice experimentation, and revision (15 images, some of which may show details and process documentation;" works" can include fully resolved images and forms as well as sketches, models, plans, and diagrams)

- Carefully select 15 images that demonstrate your inquiry-based sustained investigation of materials, and processes, ideas done over time through practice, experimentation, and revision.

- Ensure that your images also demonstrate skillful synthesis of materials, processes and ideas.

- There is no preferred or unacceptable material, process, idea, style, or content.

- Submit responses to the following prompts:
  - Identify the inquiry or questions that guided your sustained investigation;
  - Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry or questions (1200 maximum characters, including spaces, for responses.

Note: Your responses to the prompts are evaluated along with the images you submit. The most successful responses in terms of assessment criteria being used here are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for spelling, grammar, or punctuation.

Identify the following for each image:

- Materials used (100 maximum characters, including spaces)

- Process used (100 maximum characters, including spaces)

- Size (height x width x depth, in inches). For works that is flat, enter 0 for depth. for images that document processor show detail, enter NA for size. For digital and virtual work virtual work, enter the size of the intended visual display.

SECTION 2:	SELECTED WORKS	40 %

The selected works essentially are those that best demonstrate skillful synthesis of materials, processes, and ideas (5 physical works or reproductions of physical works for AP Drawing, also submitted digitally as a backup; 10 digital images (2 views each) of 5 works for AP 3-D Art and design).

- Carefully select 5 works that demonstrate your skillful synthesis of material, processes, and ideas.

- There is no preferred or un-acceptable material, process, idea, style, or content.

- These works may also be submitted in your Sustained Investigation section, but they don't have to be.

- Selected works may be related, unrelated, or a combination of related and unrelated works.

- For each work, you'll submit written responses to prompts about the materials and processes used, as well as ideas that are visually evident in your work. Your responses to the prompts are evaluated along with the work you submit. The most successful responses in terms of the assessment criteria being used here are those that clearly related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated.

The first quarter of the school year, should essentially be an introduction to the nature of the course. Specific information regarding the course and the rest within its scope must be communicated, emphasized and clarified properly. Initiating the learning environment within the fundamentals is viewed necessary to establish the foundation of a more complex learning and practical skills competence.

The expectations of the subject must be made very clear before the learners for them to be correctly and properly responsive to the challenge, standards or expectations. Presenting standards based from the works directly from the college board are great for a better comprehension of the task and as a reference point for where to align the competence level required.

The course' requirements such as the materials needed, responsibilities within and beyond classroom, right attitudes toward work, integrity towards art, critique rules, schedules and the scoring standards should be established as fundamentals and essential to learning and maturity process.

Constant communication on a certain periodic basis or as necessity calls it, is integral in the foundation stage. This can be achieved through a one-on-one critique which is comprehensively and experienced very effective, presentation which must be done before everyone within the learning environment to share a learning experience, welcome views from various individual's perspective or audience, and to gain essential attitude on how to better respond to such challenges.

Engaging in art in the context of understanding it should be emphasized as an on-going independent process that requires no specific schedule, environment, and situation. However, this should not be misunderstood as definitive to the idea of a choice, for the existence of a certain expression or a creative output must ideally radiate towards its environment in the context of expression, presentation or to its immersion.

The environment must be designed encouraging to a more responsive disposition and motivation towards the goal and the real essence of the course.
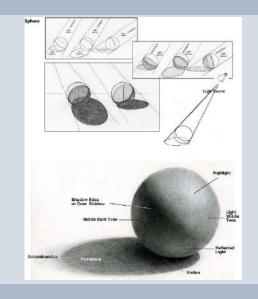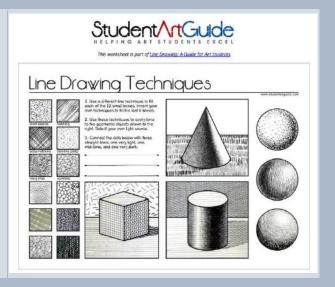
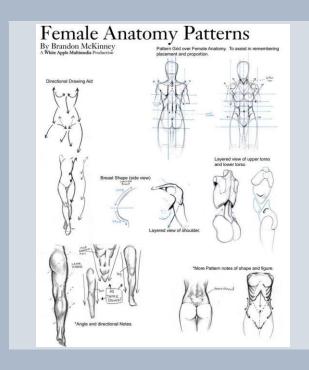| A U G U S T	INTRODUCTION TO AP-ART AND DESIGN		
WEEK 1	WEEK 2	WEEK 3	WEEK 4
		Review of Drawing/Sketching Techniques	Lighting, shading and shadowing

- Introduction to AP® Art and Design Course- standards, requirements, assessment, responsibility and integrity;
- understanding the elements of art and principles of design;
- knowing the student's creative preference through assignments;
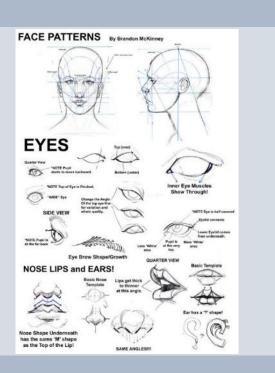- understanding the various purposes of art;
- exploring fundamentals of drawing;

SKETCHING TECHNIQUES:

FIGURE DRAWING:
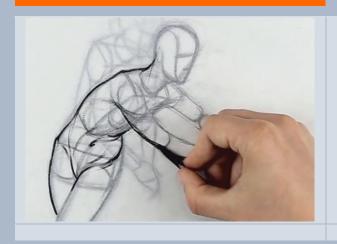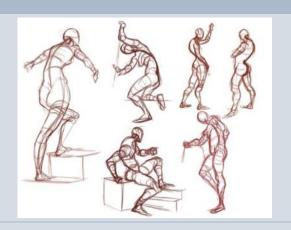
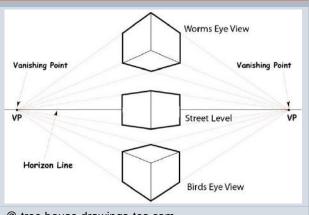| SEPTEMBER	FUNDAMENTALS TO DRAWING & ILLUSTRATION

| WEEK 1	WEEK 2	WEEK 3	WEEK 4
Gesture Drawing	Gesture Drawing	Perspective	Perspective
▪ Working on the fundamentals drawing and design are essentially continued on the following weeks; ▪ Some illustrations that evoke expression or emotion.	▪ Gesture sketching practices through a real and on-the-spot subject.	▪ Understanding perspective through artistic drawings and illustrations.	▪ Exploring different perspective and projections techniques both artistically and mechanically.
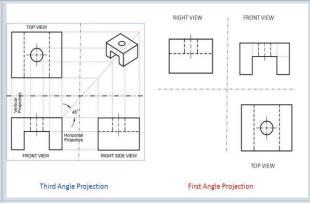
GESTURE DRAWINGS
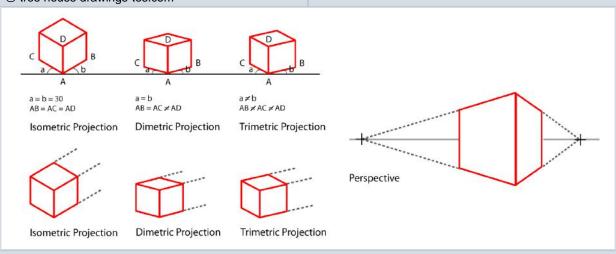
PROJECTIONS

@ tree house drawings-tes.com

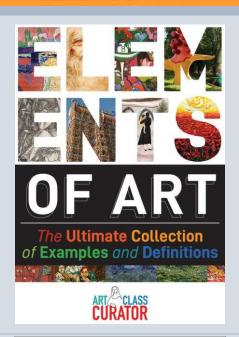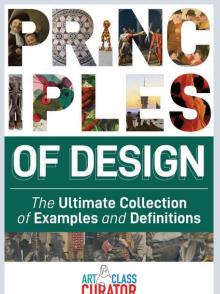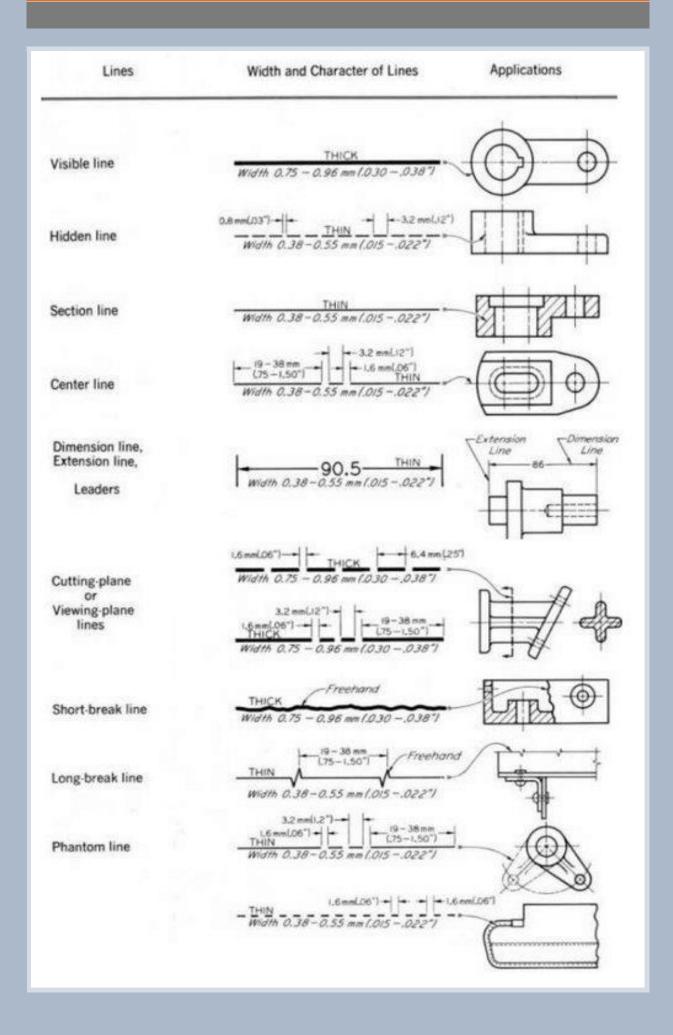| **O C T O B E R**	**FUNDAMENTALS TO ART & DESIGN**		
WEEK 1	**WEEK 2**	**WEEK 3**	**WEEK 4**
EXPLORING THE ELEMENTS OF ART	EXPLORING THE PRINCIPLES OF DESIGN	THE DESIGN PROCESS	WORKING ON A SUBJECT OF DESIGN OR ART
▪ working on drawing and illustrations are further studied through gestures and expressions; ▪ alphabet of lines; ▪ meaning attached to each element of arts.	▪ Exploring the principles that may result to a better design; ▪ Emphasizing a specific principle or a fission of it.	▪ The essential processes to arrive with an ideal design result.	▪ Tips on how to effectively arrive with a strong art subject or focus; ▪ Brainstorming, concept mapping and critique on how to effectively arrive with a strong art subject, topic or theme.
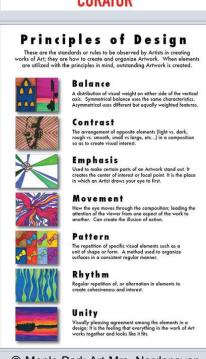
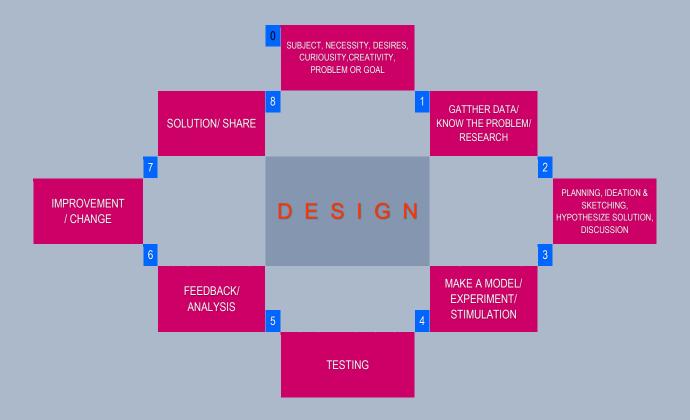| ELEMENTS OF AN ART	PRINCIPLES IN DESIGNING

@ Menlo Park Art-Mrs. Nordensvan	@ Menlo Park Art-Mrs. Nordensvan

Lines	Width and Character of Lines	Applications
Visible line	THICK Width 0.75 – 0.96 mm (.030 –.038")	
Hidden line	0.8 mm(.03") · 3.2 mm(.12") THIN Width 0.38 – 0.55 mm (.015 –.022")	
Section line	THIN Width 0.38 – 0.55 mm (.015 –.022")	
Center line	19 – 38 mm (.75 – 1.50") · 3.2 mm(.12") · 1.6 mm(.06") THIN Width 0.38 – 0.55 mm (.015 –.022")	
Dimension line, Extension line, Leaders	90.5 THIN Width 0.38 – 0.55 mm (.015 –.022")	Extension Line · Dimension Line · 86
Cutting-plane or Viewing-plane lines	1.6 mm(.06") · 6.4 mm(.25") THICK Width 0.75 – 0.96 mm (.030 –.038") 3.2 mm(.12") · 1.6 mm(.06") · 19 – 38 mm (.75 – 1.50") THICK Width 0.75 – 0.96 mm (.030 –.038")	
Short-break line	Freehand THICK Width 0.75 – 0.96 mm (.030 –.038")	
Long-break line	19 – 38 mm (.75 – 1.50") Freehand THIN Width 0.38 – 0.55 mm (.015 –.022")	
Phantom line	3.2 mm(.12") · 1.6 mm(.06") · 19 – 38 mm (.75 – 1.50") THIN Width 0.38 – 0.55 mm (.015 –.022") 1.6 mm(.06") · 1.6 mm(.06") THIN Width 0.38 – 0.55 mm (.015 –.022")	

WEIGHT OF LINE	LINE	APPLICATION
THIN		CENTER LINE
		DIMENSION AND EXTENSION LINE
		LEADER
		BREAK (LONG)
		SECTIONING LINE
	thick	SYMMETRY LINE
		PHANTOM
		HIDDEN
		STITCH
		DATUM TARGET LINE
THICK		OUTLINE OF OBJECT (VISIBLE LINE)
		BREAK SHORT)
		CHAIN LINE (special dim. & tol. zone treatment)
		CUTTING PLANE OR VIEWING PLANE
		CUTTING PLANE FOR COMPLEX OR OFFSET VIEWS

"Invention is the product of necessity, curiosity, creativity and desires." – j: eco

	0 SUBJECT, NECESSITY, DESIRES, CURIOUSITY,CREATIVITY, PROBLEM OR GOAL	
8 SOLUTION/ SHARE		1 GATTHER DATA/ KNOW THE PROBLEM/ RESEARCH
7 IMPROVEMENT / CHANGE	**D E S I G N**	2 PLANNING, IDEATION & SKETCHING, HYPOTHESIZE SOLUTION, DISCUSSION
6 FEEDBACK/ ANALYSIS		3 MAKE A MODEL/ EXPERIMENT/ STIMULATION
	5 TESTING 4	

A **The DESIGN / ART THEME or TOPIC**

As I went through my artistic exploration, I came to realize with these solutions on developing an art concept.

Designing or Art, should contain the three of the most fundamental elements or properties that bind art or a design composition: The Subject or Idea, the Visual and Physical Composition or presentation, and the Function or Expression.

The Subject, which is the focus of design, is the idea for which all responses will be, determined and focused upon. This presents itself in forms of the goal and the direction of the effort and the rest of the elements that should exist;

The Visual Composition, the presentation and the processes necessary in the production would physically, virtually and visually translate and demonstrate the intellectual and emotional expressions attached to the subject and function; and,

the Expression, functions as the motivation or the force that cause every element including the emotion on its existence.

The development of the concept must proceed from determining the fundamentals that composes a whole. This is an approach by which issues are contained and responded in a systematically organized manner thereby simplifying the complexity attached to it in a certain level or priority.

Thinking on the terms of fundamentals simplifies the complex and effectively minimizes the energy required to a resolve.

This might be challenging at the beginning, because it primarily requires a profound understanding of the job and the subject itself. However, by achieving this could make the rest of the processes more efficient, and less complicated.

1. Begin by determining the ***subject***, perhaps a problem or a goal. Responding to the prompts of "What" challenge would be initiate design process.

   Activity: Ask the students to think and come up with all the significant, compelling, or relevant ideas they could imagine in a given period; it could be a place, things, people, circumstances or event.

   Identifying what is significant essentially involves as much as all senses we have. The more senses we can involve the better the tendency that we can remember, and the more dimensional our perception we can get towards the subject.

   Our ability to utilize the data we have is technically proportional to what we remember, ability to tap the data we have stored in our brain, and to the extent of our imagination.

   We are constantly challenged to remember and imagine things when we engage in designing. Consequently, we are constantly developing solutions that would make our responses more efficient and at its best with respect to a certain time.

   One basic measure that we can do is **note taking.** In this case, it can be done in various ways: Capturing through photos, recording an audio, recording a video, writing, sketching, and mentally.
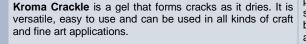
2. Next, is to have a further ***Research.*** This engages our senses further and deeper to the subject and the rest of issues that have to do with the project. A good design solution must be intellectually, artistically and functionally efficient.

3. As the data gained sufficiency, planning can initiate. A series of sketches for studies should proceed. An efficient use of the tools available ideally be the general disposition.

4. Utilizing the most of everything available is ideally better. This may respond to the wisdom of How, What, Where, When or Why challenge. Ex. What approach best expresses the thought? Where to use a certain attribute? When to stop? or to Why such expression should exist?

5. and, in the process, the significance of critique and discussion is regarded as integral.

NOVEMBER	FUNDAMENTALS TO PAINTING	

WEEK 1	WEEK 2	WEEK 3	WEEK 4
EFFECTS AND TEXTURES	ACRYLIC PAINTING	OIL PAINTING	WATERCOLOR

▪ Experimenting and exploring possibilities in painting- effects and textures, tools, techniques and materials.	▪ Understanding acrylic as a medium for painting through presentation and demonstration; ▪ Exploring possibilities of the medium, compounds, tools and grounds	▪ Understanding oil paint as a medium for painting through presentation and demonstration; ▪ Exploring possibilities of the medium, compounds, tools and grounds.	▪ Understanding watercolor as a medium for painting through presentation and demonstration; ▪ Exploring possibilities of the medium, compounds, tools and grounds.

EFFECTS AND TEXTURES

Kroma Crackle is a gel that forms cracks as it dries. It is versatile, easy to use and can be used in all kinds of craft and fine art applications.
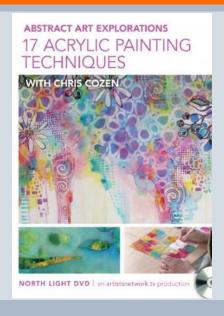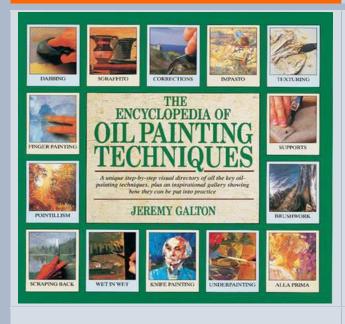
Acrylic Pouring is a Fluid Painting technique. This is done by pouring different colors of acrylic paint with a pouring medium simultaneously directly on painting ground without necessarily using basic painting tools. This technique may achieve a satisfying visual as the effects are basically rare, indigenous, and has an unrepeatable nature presenting a certain sense of wonder.

ACRYLIC PAINTING

Taklon Round   Taklon Fan   Angular   Comb   Natural Mop   Shader   Natural Round   Ox Glaze   Natural Fla

Glaze/Wash   Filbert   Stencil   Bristle Flat   Bristle Round   Bristle Fan   Liner   Detail   Script

10 ESSENTIAL OIL PAINTING TIPS AND TECHNIQUES By Jonathan Hardesty	MUST-KNOW PAINTING TECHNIQUES FOR ARTISTS Dave Kendall
- HOLD THE PAINTBRUSH IN THE RIGHT PLACE! - MASTER YOUR BRUSH ORIENTATION - VARY YOUR PRESSURE - HARNESS THE POWER OF THE PAINTING MEDIUM - KEEP YOUR COLOURS PURE - USE TWO-COLOUR MIXTURES IF POSSIBLE - DON'T OVER-MIX - DON'T SKIMP ON PAINT - TRY WET-ON-WET VERSUS DRY BRUSH 10. DON'T FORGET THE PALETTE KNIFE	- UNDERPAINTING - BLOCKING IN - BUILDING UP TEXTURE - DRY BRUSHING - SGRAFFITO - GLAZING - PAINTING WITH MEDIUMS SCUMBLING - ALLA PRIMA (WET ON WET) - CHIAROSCURO - IMPASTO - GRISAILLE - BLENDING
	Related articles: How to draw and paint - pro tips and tutorials How to make and use a mahlstick for painting The secrets to painting like Matisse
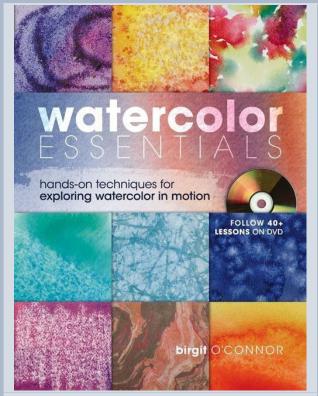
WATER COLOR TECHNIQUES:
Exploring possibilities in watercolor painting and
expressions through the medium.

@ Nasco watercolor techniques

www.theartofeducation.edu

www.theartofeducation.edu

www.theartofeducation.edu

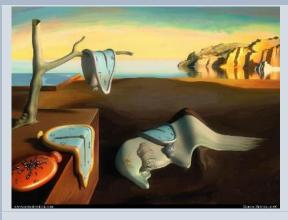| WEEK 1	WEEK 2	WEEK 3	WEEK 4
TIME	TRANSPARENCY	UNITY	NEGATIVE-POSITIVE

WEEK 1	**TIME**, generally is a collective perception of the measurement human has assigned as standard to a certain duration. The experience of this dimension although it may be relative to the observer, is mutual with respect to the tools designed to represent it. Time may as well be associated to a certain experience attached to age, a lifetime, period or generation that has been significant to an observer. The theoretical physics has arrived to a perception of time as a distinct experienced of reality which its property is in the realm of another dimension and that the idea of the past, present and the future is just an illusion- they exist simultaneously. The experience of reality is reducible to a series of now in a quantum scale.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **TIME**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of TIME;	▪ Exploring and expressing the thoughts of the subject matter integrating the idea of **TIME**;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **TIME**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

TIME	

Salvador Dali-"*The Persistence Of Memory*" -1931

Michael Angelo- *"The Creation of Adam"*
1508–1512 @ Sistine Chapel, Rome, Italy

The risks in life and the invertibility of time passing-**Errol Jameson**

Countdown- *digital art*
@ yuumeiart.devianart.com

WEEK 2	**TRANSPARENCY** technically is the property for which one material has a capacity to reveal another property underneath it by allowing light to pass through it or its incapacity to maintain opacity by reflecting or absorbing light particles or waves. In the philosophical context, it may be synonymous to an attitude of being clear, open, and definite towards something or before the senses of others. It can translate to the idea by which an artist decided to expose something thereby revealing one's character. Transparent property may have the capacity to disappear or fade to a certain point before a vision.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **TRANSPARENCY**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of **TRANSPARENCY.**	▪ Exploring and expressing consciousness towards the idea of **TRANSPARENCY** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **TRANSPARENCY**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

TRANSPARENCY	

Transparency is a piece of digital artwork by **Diana Coatu** which was uploaded on June 27th, 2018

Dissipated Opacity by Jeni Bump
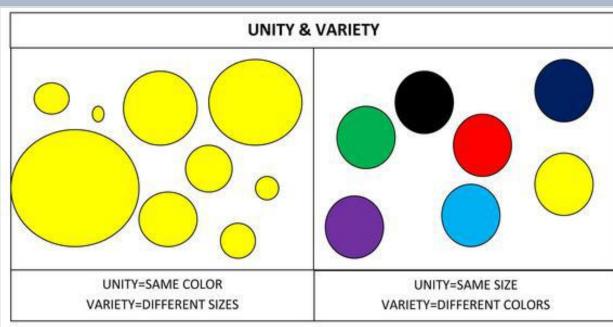

Gaia Alari Whoah

Transparency by Sally Lancaster

WEEK 3	**UNITY** in art can be achieve through the arrangement and organization of elements within the scope of the main subject thereby achieving harmony with one another. It is which align all the elements towards a common principle, which is to make sense of the main subject. In the most fundamental sense, it illustrates a scenario in a certain creative composition for which an element effectively gains connection with another element towards the emphasis of a singular goal.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **UNITY**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of UNITY;	▪ Exploring and expressing consciousness towards the idea of **UNITY** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **UNITY**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

UNITY	

UNITY & VARIETY

UNITY=SAME COLOR
VARIETY=DIFFERENT SIZES

UNITY=SAME SIZE
VARIETY=DIFFERENT COLORS

Rujiman
Sold-Moving And Unity, 2017
Oil on Canvas
110 x 140cm

Lp Unity #17
Vani Hidayatur Rahman
2017

WEEK 4	**NEGATIVE / POSITIVE** in art technically is the relation of the surrounding elements in the visual or dimensional illusion or perception the subject, which is the positive, and vise-versa. In a composition, it is an element that gives shape, form or significance to the main subject. In the visualization of something, when the focus is directed to the positive subject, the surrounding negative elements or space will be perceivable to empty however, when the focus is shifted to the surrounding space, that subject becomes significant in the perception of the whole presentation then, it is not empty at all.
	It is a principle for which one element gains significance or value, and dimensions relative to the association with each other.
	In a practical sense, the rate of significance or value a certain element (positive experience) is relative to its departure from its contrast (negative experience) or their in-between.
	A certain experience is emphasized relative to the extreme memorable opposite experience of the same thing. Ex. Happiness-Sadness, Dark – Light, Contrasting Tones (*Green- Red*), Soft- Hard, etc.
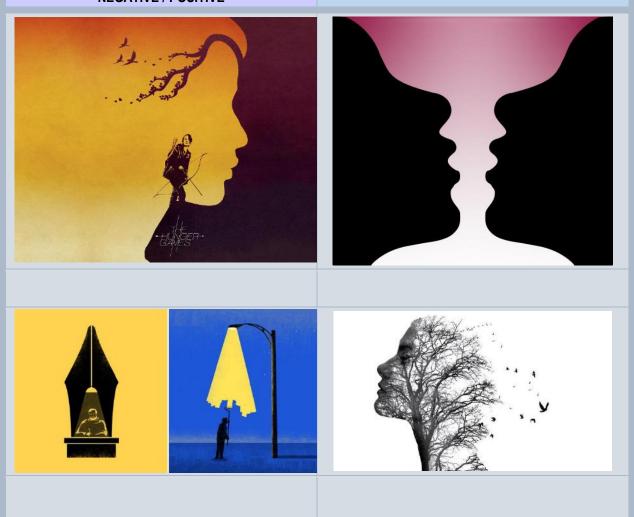
With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **NEGATIVE / POSITIVE**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of NEGATIVE **/ POSITIVE**;	▪ Exploring and expressing consciousness towards the idea of **NEGATIVE / POSITIVE** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **NEGATIVE / POSITIVE**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

NEGATIVE / POSITIVE	

JANUARY	SUSTAINED INVESTIGATION	

WEEK 1	WEEK 2	WEEK 3	WEEK 4
RHYTHM	PROPORTION	EMPHASIS	CONTRAST

WEEK 1	**RHYTHM** – repetition of similar elements suggesting an organized movement or behaved pattern of visual, dimensional, sonic and motion element. In visual or dimensional perspective, it refers to a well-organized change in the properties of a certain particle or wave over a period of time or within a space.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **RHYTHM**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of RHYTHM;	▪ Exploring and expressing consciousness towards the idea of **RHYTHM** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **RHYTHM**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

RHYTHM	

by **Vincent Van Gogh**

by **Rob-Gonsalves**

by **Erin-Hanson**

by **Rob-Gonsalves**

34

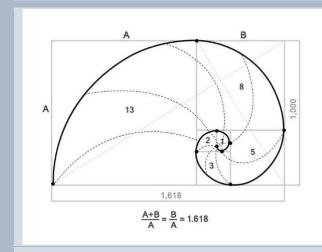| WEEK 2	PROPORTION – is the dimensional measurement in terms of degree, size, extent, magnitude, amount, etc. of a certain element or subject in relation to the other within the context of comparison.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **PROPORTION**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of PERSPECTIVE;	▪ Exploring and expressing consciousness towards the idea of **PROPORTION** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **PROPORTION**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

PROPORTION	

$$\frac{A+B}{A} = \frac{B}{A} = 1.618$$

Street to Mbari
by Jacob Lawrence. (*1964)*

by **Leonardo da Vinci**

'Moby Dick or The Great Whale' (c.2011)
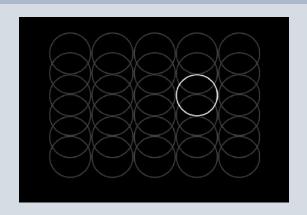by Lisel Ashlock, *Acrylic on Birch*

WEEK 3	**EMPHASIS** is sense that a visual, dimensional or philosophical property gains or influences subjectivity or dominance in attention from an observer. It may be achieved by composing or arranging elements in order, upon how one should receive attention. This fundamentally constitute to an effective utility of the *Elements of Arts* and the *Principles of Design* within a composition. There are basic approaches to achieve emphasis using the elements of at:
	• Making a texture distinct from the rest of the textures within the composition;
	• arranging an element to where it can be seen immediately;
	• designating a color scheme in a way that It leads attention to a certain portion within the composition;
	• playing with the sizes of lines;
	• manipulating tonal value - dark and light element on the subject.
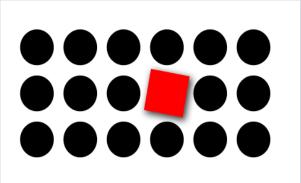
With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **EMPHASIS.**

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of PERSPECTIVE;	▪ Exploring and expressing consciousness towards the idea of **EMPHASIS** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **EMPHASIS**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

EMPHASIS	

Emphasis through the boldness of line

Emphasis through distinction in color and shape

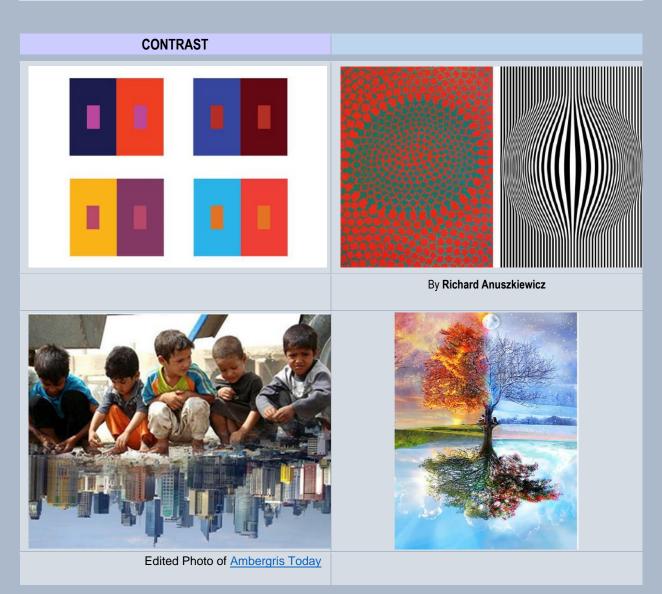**Claude-Monet-Impression-Sunrise-1872**

Emphasis on the subject

WEEK 4	CONTRAST is technically the perception established when an arrangement or the placement of visual elements that the visual, dimensional or philosophical properties present a constant opposition with one another. This visual sense exists between the juxtaposition of two extremities in color properties, textures, and opposing philosophical properties.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with CONTRAST.

| PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of CONTRAST;	▪ Exploring and expressing consciousness towards the idea of CONTRAST as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of CONTRAST;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

CONTRAST	

By **Richard Anuszkiewicz**

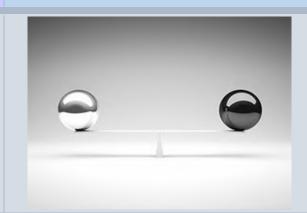Edited Photo of <u>Ambergris Today</u>
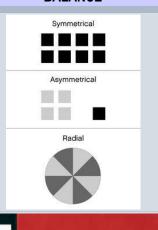
WEEK 1

BALANCE in visual art and communication, is a visual property for which a certain artistic element within a composition or presentation radiates a virtual weight before the observers' consciousness. Gaining equilibrium in in everything in a visual or philosophical sense suggests stability and harmony. Achieving balance in a visual presentation is achieving harmony of virtual density and equilibrium as to stability.

With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **BALANCE**.

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of BALANCE;	▪ Exploring and expressing consciousness towards the idea of **BALANCE** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **BALANCE**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

BALANCE	

The Last Supper (*1495*)
Leonardo-da-Vinci- *Image-via-wikipedia.org*

Altarpiece-1390-1441.
Jan van Eyck Ghent.-*Image-via-wikipedia.org*

<table>
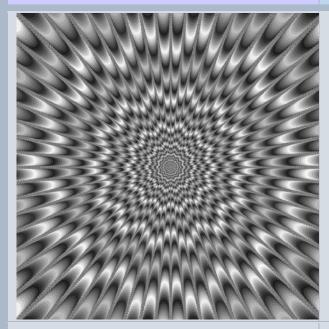<tr><td rowspan="2">WEEK 2</td><td colspan="4">MOVEMENT is a series or progressive change of location and direction of an identical or similar visual property within a composition or a presentation.
It is a visual property that has or may gain emphasis as it progresses with its repeated identity within the range of attention.</td></tr>
<tr><td colspan="4">With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with MOVEMENT.</td></tr>
</table>
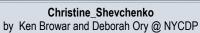
| PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of MOVEMENT;	▪ Exploring and expressing consciousness towards the idea of **MOVEMENT** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **MOVEMENT**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

MOVEMENT

Christine_Shevchenko
by Ken Browar and Deborah Ory @ NYCDP
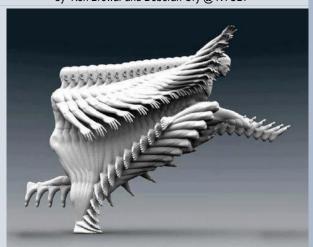
Anna (*acrylic-on-canvas*) 2017
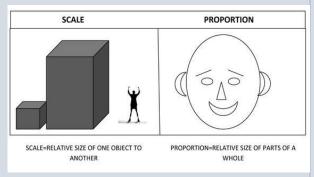by Alvīne Bautra @minus37.com-

Human Motion (*Sculpture*)
By Peter Jansen,

WEEK 3	**SCALE** - is a visual property of an element or elements in a composition or a presentation that suggests measurement in size in relation to the other elements or within a composition or to the dimensions of the entire composition itself.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **SCALE.**

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of SCALE;	▪ Exploring and expressing consciousness towards the idea of **SCALE** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **SCALE**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

SCALE

GIANT OBJECTS (Sculpture) by Robert Therrien

https://www.runsun-trans.com/can-you-really-have-a-plastic-free-kitchen/
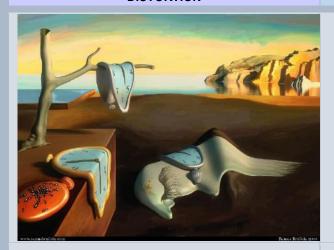
<table>
<tr><td>**WEEK 4**</td><td>**DISTORTION is** an act or state that an art subject or a philosophical idea towards the subject is manifesting a structural pressure or a disoriented state.
In this context, the subject and the rest of the elements within the composition or presentation are expressed in their disorganized form.</td></tr>
<tr><td></td><td>With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **DISTORTION.**</td></tr>
</table>

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
▪ Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of DISTORTION;	▪ Exploring and expressing consciousness towards the idea of **DISTORTION** as it can be integrated in the thoughts of subject matter;	▪ Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **DISTORTION**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

DISTORTION

Persistence of Memory by Salvador Dali

Self Portrait-7 (*Oil Pastel on Canvas-2005*)
by Nikos Gyftakis

by Januz Miralles

FEBRUARY	SUSTAINED INVESTIGATION	

WEEK 1	WEEK 2	WEEK 3	WEEK 4
EXAGERATION	PERSPECTIVE	FANTASY	ILLUSION

WEEK 1

EXAGERATION is the fact or a manner of expressing a portion of a subject or an element within a composition or presentation in an *extra-emphasized form,* thereby attracting a significant attention from the observers, and effectively communicate the message it represents.

With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **EXAGERATION.**

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of PERSPECTIVE;	▪ Exploring and expressing consciousness towards the idea of **EXAGERATION** as it can be integrated in the thoughts of subject matter;	Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **EXAGERATION**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

EXAGERATION	

The Scream *(1983)*
by Edward Munch

Kneeling Girl in Orange Dress *(1910)*
by Egon Schiele

The Starry Night *(1889)*
by Vincent van Gogh

Self-Portrait with Lowerd Head *(1912)*
by Egon Schiele

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<table>
<tr><td>**WEEK 2**</td><td>**PERSPECTIVE** in philosophical sense is an independent individual perception or views towards a certain sensory subject. Technically, is a three-dimensional representation of a subject based on how it is actually visually observed.

With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **PERSPECTIVE.**</td></tr>
</table>

| PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of PERSPECTIVE;	▪ Exploring and expressing consciousness towards the idea of **PERSPECTIVE** as it can be integrated in the thoughts of subject matter;	Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **PERSPECTIVE**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

PERSPECTIVE
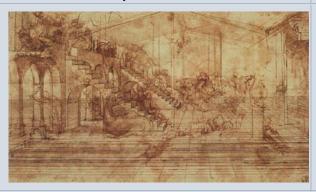
Warped Cityscape Night Roads Lights
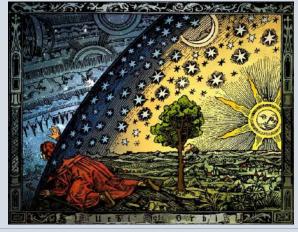*Dubai-Burj Khalifa*- Tiny Planet
By Paul-Reiffer

Waiting Room @ #timothyrobertsmith

by **Leornardo da Vinci**

@Camille Flammarion's 1888 book L'atmosphère : météorologie populaire

Unai Shipash
by Pablo Amaringo

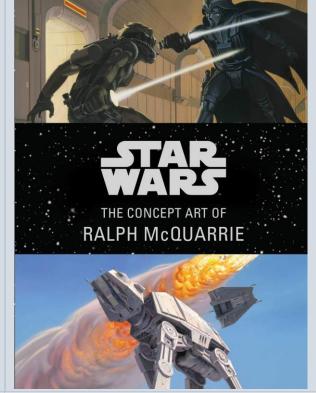| WEEK 3	**FANTASY** is generally an expression and the stretch of an imagination towards a consciousness of something that generally deviates from the reality of the common sensory experience. In other sense, it is a product of a mental unguided experience, which often derived from a dream or a similar experience.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **FANTASY.**

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of FANTASY;	▪ Exploring and expressing consciousness towards the idea of **FANTASY** as it can be integrated in the thoughts of subject matter;	Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **FANTASY**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

FANTASY	

By **Kazumasa Uchio**

STAR WARS
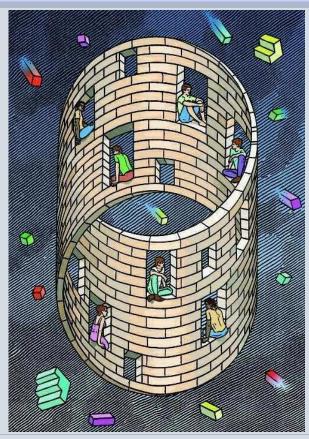by Ralph Mc Quarrie

DC Comic Art
by Jim Lee

THE WORLD OF AVATAR (*@James Cameron movie*)
creature designers **Wayne Barlowe** and **Neville Page**, concept artists **James Clyne, Ryan Church** and **Daphne Yap**,

WEEK 4	ILLUSSION is an instance of a wrong or misinterpreted perception of a sensory experience. It is as well a state of sense towards a visual subject or experience that conflicts or tricks the observer's knowledge and with the established perception of it. It is a deliberate creative output designed to trick the sense of sight.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with ILLUSSION.

| PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of ILLUSSION;	▪ Exploring and expressing consciousness towards the idea of ILLUSSION as it can be integrated in the thoughts of subject matter;	Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of ILLUSSION;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

ILLUSSION
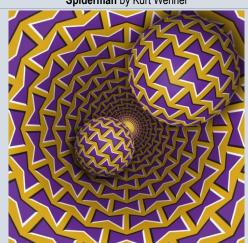
Moebius House (1951) by Istvan Orosz

Spiderman by Kurt Wenner

Chessboard by Maurits Cornelis Escher

https://www.shutterstock.com/g/yuriiperepadia

APRIL	SUSTAINED INVESTIGATION	

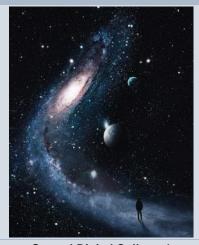| WEEK 1	WEEK 2	WEEK 3	WEEK 4
BALANCE	MOVEMENT	SCALE	DISTORTION

WEEK 1	**DIMENSION** in this sense, is a philosophical or imaginary reality and environment where one situates existence. It is a constant unique individual experience or a projection of one's mind towards its reality. This further translates to a dimension experienced or projected by a child's consciousness, against the old, or a projection that an economically comfortable individual may established as oppose to the poorer, a woman to a man, etc.
	With a given subject, topic or theme, make the best representation you can explore incorporating the idea or element that has to do with **DIMENSION.**

PROCESS / MEDIA / TOOLS	PHILOSOPHY	EXPRESSION	CHALLENGE
Exploring and expressing consciousness on the chosen subject or theme maximizing efficiency in the utilization of materials, media, tools and techniques while integrating the idea of DIMENSION;	▪ Exploring and expressing consciousness towards the idea of **DIMENSION** as it can be integrated in the thoughts of subject matter;	Exploring and expressing the thoughts of the subject matter focusing on the value of expression while integrating the idea of **DIMENSION**;	▪ What are tools necessary to represent the design in mind effectively? ▪ How the motivation be expressed efficiently? ▪ Why such expression should exist?

DIMENSION	

Surreal Digital Collage-4
By Justin-Peters-

CITY PEOPLE (*Digital-art*)
by Adam Martinakis

No Gravity (Digital art)
By Adam Martinakis

Multiverse Digital Art
By Harald Ritsch

MAY	SUSTAINED INVESTIGATION		
WEEK 1	WEEK 2	WEEK 3	WEEK 4
COLLEGE BOARD SUBMISSION	COLLEGE BOARD SUBMISSION	SUBMISSION	SUBMISSION

WEEK 1	After you forward your portfolio to your teacher or AP coordinator, sign back in to the AP Art and Design digital submission web application occasionally to view your portfolio's status and to ensure that your AP coordinator forwards your portfolio to the AP Program by **8 p.m. ET on May 8, 2020.** *Only AP coordinators can take this final step, and only the portfolios that have a "Sent to AP" status at the time of this deadline will be received by the AP Program and scored.*

\

REFERENCES

- AP CENTRAL CLASSROOM RESOURCES Painting and Drawing

- Principles and Techniques from the Renaissance to the Present by John Hagan

- Creating and Understanding Art by Gene A. Mittler / James Howze;

- Exploring Art by Gene A. Mittler / James Howze;

- Understanding Art – Multi-Media Edition by Mittler / Ragans;

- Art Connections - Teacher edition – level 5;

- A World of Images by Laura H. Chapman;

- Introducing Art – Teacher's resource Binder by Glencoe/ Mc Graw-Hill.

- Images for illustrations and reference were taken from the samples posted online. Web address and propriety are showed at the bottom of the image for its location and citation.

Images presented only serves as an idea solely for the purpose of reference for drawings or painting.