

AP® Studio Art: 2-D Design

Course Overview

In this course, students will investigate three aspects of the AP® portfolio: Quality, Concentration, and Breadth. Students will work on the Breadth portion of the portfolio throughout the first semester. Concentration pieces will be developed through homework exploration in the fall semester and further developed in the spring. Students are expected to develop mastery in concept, composition, and execution of ideas. They will be shown student examples of past AP® portfolios for ideas and inspiration. Each semester will begin with the generation of ideas through journal work and then move into observational activities to re-address prior concepts before moving into the personalized portfolio. Throughout, students will be encouraged to work with the media of their choice, from scratchboard to painting to digital media.

Class demonstrations and discussions will be given prior to a student begins to work on a project. There will be some guided concepts for the breadth portfolio; however, students will choose size, media, composition, and emphasis. Students must work on many diverse projects to encourage and ensure portfolio individuality.

In the Breadth section students explore a variety of ideas in relationship to the Principles and Elements of Design. This is to demonstrate their abilities and versatility with problem solving, ideation, and techniques, utilizing prior knowledge from past art courses. The experiences student will have through the Breadth Portfolio and from prior media experiments in other courses are used in the development of how they will approach their concentration as well.

Students are also given homework assignments. Monthly they will have ten journal pages that will reflect ideas and research into how they will develop pieces for their Breadth or Concentration Portfolio. Other assignment suggestions are also given; one piece per month will be due at the end of each month. Suggested project ideas are listed on pages five and six of this syllabus. These are suggestions; should a student have another piece they would like to create, this individuality will be encouraged as long as the student has discussed their project with their AP teacher. Critiques will happen throughout the semester; various formats for the critique will take place from class discussion to written analysis of others' work. Critiques are a required part of class participation. Personal projects, peer artwork and the work of master artists will all be discussed through the critique process. Throughout critique discussion it is highly recommended that students utilize vocabulary from the Principles and Elements of Design when critiquing the work of another.

Over the winter break and then through the second semester, students develop work for their Concentration section. The focus of their concentration will be discussed throughout the first semester to continually seek out what a student would most be interested in to focus on for the duration of the second semester. A student must arrive on a concentration topic prior to the end of the first semester. In the Concentration section, students will develop a body of work that is an investigation of a theme or an idea. Again, the concentration should be of personal interest to the student. A total of twelve pieces will be

created for the concentration portion of the portfolio.

From the total number of works created for the Breadth and Concentration portfolio (24), the student and teacher will then discuss and select their five Quality examples to submit to the College Board. Students should plan to mat these five works; all pieces for the portfolio, whether in the Breadth section or Concentration section may be no larger than 18" x 24" in any direction.

Throughout the year, students are encouraged to develop verbal and written literacy about their works of art (see attached grading rubric), and we use the AP scoring rubric for individual and group evaluation. Students are encouraged to examine their work not only through class discussion, but also through a journal reflection; these reflections will be counted toward the ten pages due each month.

At some point in the year, we will try to attend a local museum and/or gallery in the Kansas City area to enhance student understanding of the artistic process and relationship to society. A potential trip to Chicago or another city may be taken; students will attend field trips only if they are meeting all course requirements at the time and their grade demonstrates they are in good standing with the school ("C" or higher) in all academic courses.

GRADING:

In regard to grading, students are expected to produce two or more works per month of AP quality. At times, there may be due one piece per week. Each piece will be worth 100 points. The grade will be arrived upon through the critique process in conjunction with a teacher created rubric for personal assessment. Work from previous years may be utilized for the students' portfolio. It is important for a student to know that it is their personal portfolio, and that outside work and work from other courses (such as a prior 2D Design class or Graphic Design) can also be included. Documentation of student work should be ongoing; as work is submitted digitally, students are encouraged to begin photographing pieces immediately upon their completion. There will be mandatory scheduled dates for documentation in late January and early February. Documentation will take place during class and after school. If a student cannot assist in the documentation of their work, they must discuss with their teacher another alternative.

While grading in the visual arts might seem subjective, there are standards of quality in student work, work ethic, and the evidence of thought, care, and effort in and outside of class demonstrated in each piece. All of these aspects are mentioned within the grading rubrics and class critiques.

A sample rubric can be found on page nine of the syllabus.

Content of the AP® Class:

The course includes the following components:

A. Study of historical and contemporary artists. Along with this, trends in process and media use will be analyzed. In addition to class work, students are expected to visit galleries and the local art museums on their own.

B. A sketchbook to be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick

drawings, and practice of various techniques. Many art schools like to see students' sketchbooks to see how their minds and creativity work. Some class days will be solely dedicated to working in the journal

C. Development of the student's submitted portfolio for AP 2-D Design, which has three parts:

Quality (Original Works)

- Five matted works for Drawing or 2D Design Portfolio
- These should be the student's best work, arrived at through teacher and student discussion and cannot be larger than 18" x 24".
- These pieces will be sent into the College Board for Portfolio scoring in late April/early May.

Concentration

- Includes: 12 images exploring a single visual concern in depth.
- When a theme (concentration) is arrived upon in the fall, the student should spend considerable time developing it during the winter break and into the spring.
- Investigation, growth, and discovery involved with compelling visual concept should be evident within the concentration pieces.
- The first 4 pieces will be documented along with the Breadth Portfolio in late January; the final 8 pieces will be documented as each piece is complete. All works must be finished, documented, and ready to submit online no later than April 15th. Any student who does not submit or document their work prior to jeopardizes their AP portfolio and testing score.

Breadth

- Includes: a body of 12 pieces that demonstrates mastery of varied media, techniques, and subject matter.
- Will be documenting 12 images of 12 *different* works
- Students will work steadily and have the sufficient number of pieces by the middle of April, as their grade in the course will be based on that work
- Submission of a portfolio by the May deadline is mandatory to receive AP credit.
- During the months of April and May after AP coursework is complete, students are expected to assist in creating pieces for the Teacher Appreciation Assembly in May along with submitting a portfolio of work to their teacher to potentially earning College Art credit.

Copyright Issues/Academic/Creative Honesty:

(this goes for all works in Breadth, Concentration, and Quality areas of the Portfolio)

All work must be original. If students use someone else's work or a published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original! During individual as well as group discussions and critiques, students will develop an understanding of what constitutes plagiarism and how to maintain their own artistic integrity. It will never be encouraged that a student use a photograph taken from another artist or print media; students will always be steered toward using photographs they have taken, continually developing their concept of composition throughout. Academic honesty is expected of all students. Academic dishonesty will negatively impact your grade and will be reported to home and school administration. Academic dishonesty includes plagiarism, which is the act of stealing, copying, or misappropriating someone else's ideas (whether found on the internet,

various print media, or taken from a peer), words or images, without permission or attribution. When you imply that someone else's work is your own original idea or image, you are engaging in plagiarism. **For this reason, students enrolled in AP Studio Art may not use published photographs or reproductions of artworks for reference in their drawings, paintings, or designs. If you have any questions about plagiarism, contact the teacher immediately.**

Summer Assignments

Each summer, students are required to complete at least 6 works of art in addition to journal pages to potentially be used within their Breadth portfolio or as a catalyst for their Concentration. It should be evident that the student spent significant time and effort on these pieces. An AP Workshop may be offered through the XLT program to assist in students completing at least two of these five pieces. These projects will be graded immediately at the start of the following fall semester in August and are worth 100 points each.

1. Self-portrait: Arrange interesting directional lighting to capture dramatic shadows. Add a background, whether this is layered values or personalized setting. Push your value range whether you are working with pencil, charcoal, or other media. As always, begin with a sketch and fill the space! The size of this portrait should be no smaller than 6" x 9" and not larger than 18" x 24".

2. Still life: Set up a still life, again with dramatic or directional lighting. It is good to set this up near a lamp or window. At least five objects begin to constitute a still life. Try hand-held objects on torn or crumpled paper, tin cans or glass jars, or fruit on a t-shirt, or raid the vegetable bin of the refrigerator. Again, be sure to compose and fill the entire page; your still life focal area should not be in the dead center of the page.

3. Open Drawer Composition: Open drawer in your home. This could be a silverware drawer, a clothes drawer or a desk drawer. Compose this open drawer still life composition by including the open drawer and all objects within it. It is almost as if you were to open the drawer and take a snapshot of the drawer – this time however, you are drawing it. Make sure to use a full range of values, whether you use colored pencils, charcoal, drawing pencils, or other media

4. Magnify a metallic object: Zero in on a section of metallic objects, such as a close-up of part of a bike or motorcycle, or spoons or an eggbeater; what do you see there? Include the object and all within the reflections. Make use of hardedge metal reflections and cast shadows.

5. Landscape: Create a landscape drawing on location—outside of your home, looking down the street, looking out of a window, at a park or on a vacation, etc. Make sure to include full values. Think about the notion of a "Bird's Eye" or "Worm's Eye" perspective.

6. Artist Reflection Piece: Research an artist from the Art 21 website (pbs.org/art21). Thinking about this artist's style, create your own personalized 2D piece based on similar ideas, but with your personality. In your journal, describe how this artist derived the themes in their artwork to create a concentration of sorts.

7. Journal work: complete 25 journal pages. These can be thumbnail sketches to help your work through the composition of the six projects listed above, media experiments, or other. Each journal page is worth four points, totaling 100 points for all 25 complete.

2-D Design Portfolio Sections:

Quality, Concentration, Breadth (listed in order that we will work through during the year)

Section I: Breadth (focus of Fall semester coursework)

- Twelve digital images will be taken of 12 different works; no detail images are permitted.
- Works emphasizing the elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value, and color) organized using the principles of design (unity/variety, balance, emphasis, rhythm, and proportion/scale).
- Media could include drawings, graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, or any other 2D multi-media combination

Suggested pieces for your Breadth Portfolio:

1. Pieces that demonstrate **Color theory**
2. Positive/negative special relationships
3. Abstraction from nature
4. Graphic design/digital media exploration
5. Typographic organization
6. Poster
7. Linoleum print
8. Portraiture with developed values
9. Representational drawings of aspects of your personality
10. Layered media experiments
11. Imaginative “self-portrait”
12. Piece representing a transformation in combination with pattern/rhythm/movement

Other possibilities for works could include

Color theory paintings • Abstractions from urban environment/perspective related pieces • Layered designs related to psychological, historical, or narrative events • Works showing color theory in relation to an art historical time period (Fauvism, Impressionism, Post-Impressionism, etc) • Redesign an everyday object to create a surreal image or creature • Self portrait with expression •

Further Breadth Portfolio Piece Examples:

- Twelve works demonstrating a variety of concepts, media, and approaches
- Positive-negative shapes study in color
- Series of printmaking images demonstrating range of value, special relationships, and textural line work (linoleum, monoprinting, etc)
- Cool-warm contrast through a series of hand-held objects
- Monochromatic variations of one color, using values
- Analogous painting or drawing
- Lettering and type design
- Design with literary or conceptual associations poster design—travel, country, Olympics, sports, endangered animals CD or album design; e.g., for blues, jazz, classical
- Repeated pattern, possibly using linoleum print (think Jasper Johns or Warhol as reference!)
- Natural form drawings or paintings demonstrating special relationships and values
- Redesign the Tarot deck with your personality
- Developed designs for school theater productions, yearbooks, etc.
- Develop a modular repeat pattern for a fabric

- Story or poem illustration
- Game board and game pieces
- Fashion design, or costume design
- Digital altering or layering of photographic images (printed imagery re-worked and layered by hand or in Photoshop)
- Line properties; e.g., graffiti, Japanese calligraphy

Section II: Concentration

- Twelve digital images will be taken of a series of works organized around the visual concept (some may be details).
- Looking for quality of ideas, and quality of execution of work (filling space, compositional issues, and use of full values and good craftsmanship is ALWAYS important!)

Concentration Examples:

- Design and execution of a short story or poem through images
- A series of personalized identity products for imaginary business (logo, letterhead, signs, boxes)
- Series of works starting with representational interpretations and evolving into abstraction
- Exploration of pattern and designs found in nature and/or culture
- Works related to all man-made or natural objects and explored through color theory
- Compositions that reflect narrative or psychological events
- Series of landscapes that use color and composition to intensify artistic expression
- Series of pieces related to one single idea but in various media: example all works related to imagery about snow
- Exploration of a sculptural piece represented 2D in variety of media
- Compositional exploration of the self through variety of still life projects

Section III: Quality

- This is when the student and teacher will review the 24 works going into their portfolio that has been submitted digitally and pick five of the best works to submit for testing
- The student should lay out each of their pieces and rate them according to the following scale. Pieces with the highest scores ought to be ones submitted to the College Board for testing.

	Poor	Moderate	Good	Strong	Excellent
Materials well used; technique/craftsmanship is excellent	1	2	3	4	5
New & creative approach to idea	1	2	3	4	5
Problem solving & intent obvious	1	2	3	4	5
Composition excellent and intentional	1	2	3	4	5
Awareness of Principles/Element of Design	1	2	3	4	5

If the work does not seem to fall in the 4 or 5 range, it is important to re-evaluate and re-work each piece to bring it to a level of 4 or 5.

- At the end of March, students will reflect upon works created thus far and answer the following questions related to their Breadth portfolio and then their Concentration portfolio:

Explain your rationale in a paragraph below, considering:

1. How did you utilize the Principles and Elements of Design to create successful works?
2. Do you feel you created strong compositions throughout? If you later re-worked any composition, what would you do differently?
3. How would you describe these works to a viewer in terms of balance – are they ordered or chaotic; what causes these pieces to be appealing to another?
4. Describe how you executed these works and what makes them unique to you?
5. How would one feel when looking at your pieces? What are you trying to convey to the viewer throughout this portfolio?
6. What is your general impression of your overall portfolio? What did you want the viewer to think about as they looked at each piece? Is the message successful? Judge your own portfolio of art as if you were a new viewer to the images; be honest!

Bibliography

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From Ordinary to Extraordinary: Art and Design Problem Solving, Ken Veith, Davis Publications, 1999.

Spilling Open: The Art of Becoming Yourself, Sabrina Ward Harrison, Villard Books, 2000.

Visual Literacy, Richard Wilde, Watson-Guption Publications, 1991.

Design Principles and Problems, Paul Zelanski, Mary Pat Fisher, Thomson Wadsworth, 1996.

Materials and Media:

Suggested Media for all projects:

Do *not* do all the works in pencil. ALWAYS use full values. Try black ballpoint pen (thinking of the MASS Shading technique), colored pencils, scratchboard, charcoal pencil, pastels, markers, paint or any assorted materials you may have at home. BUT REMEMBER TO USE THE ENTIRE PAGE! You may work in your sketchbook if it is at least 8" x 10", or you may take home paper from the classroom.

The school will provide most art materials; please alert your teacher well before a project is due of the supplies you may need to borrow for home or paper you will need. It is HIGHLY encouraged that the student purchases these supplies to have on hand when working at home:

- 8 x 10 (or larger) hardbound sketchbook (this is mandatory and can be purchased from your teacher in the fall)
- Set of drawing pencils that include the following grades of graphite: 2H, HB, 2B, 4B, 6B (and 8B if possible)
- Set of acrylic brushes in various round and flat sizes (no larger than 1") to be used for watercolor or acrylic paint; see your teacher as to where to purchase for the best bargain
- Set of 24 colored pencils (Prismacolor are the best with intensity of color and recommended)
- Glue Sticks (for mixed media or collage work)

Scoring Guide

Used by teacher and student to arrive on grade for each piece

(Freely adapted from *The Art Teacher's Book of Lists*)

Assessment Areas Possible Points

1. Creativity/Originality 25
2. Craftsmanship/Skill/Consistency 25
3. Instruction/Use of Elements of Art/Principles of Design 25
4. Participation/Group Cooperation/Attitude 25

Total per project* 100

**Unless otherwise stated*

Assessment Area 1: Creativity/Originality – 25 points

25 – 23: Learner explored several choices before selecting one; generated many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated outstanding problem-solving skills.

22 – 20: Learner tried a few ideas before selecting one; or based his/her work on someone else's idea; made decisions after referring to one source; solved the problem in a logical way.

19 – 17: Learner tried one idea, and carried it out adequately, but it lacked originality; substituted "symbols" for personal observation; might have copied work.

16 – 15: Learner fulfilled the assignment, but gave no evidence of trying anything unusual.

14 or less: Learner showed no evidence of original thought.

Assessment Area 2: Craftsmanship/Skill/Consistency – 25 points

25 – 23: The artwork was beautifully and patiently done; it was as good as rigorous work could make it.

22 – 20: With a little more effort the work could have been outstanding; lacks finishing touches.

19 – 17: Learner showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.

16 – 15: Learner showed below-average craftsmanship, lack of pride in finished artwork.

14 or less: Learner showed poor craftsmanship; evidence of laziness or total lack of understanding.

Assessment Area 3: Instruction/Use of Elements and Principles – 25 points

25 – 23: Learner planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.

22 – 20: Artwork shows that the learner applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.

19 – 17: Learner did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.

16 – 15: The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning is apparent.

14 or less: The student did the minimum or the artwork was never completed.

Assessment Area 4: Participation/Group Cooperation/Attitude – 25 points

25 – 23: Project was continued until it was as complete as the learner could make it; gave effort far beyond that required; took pride in going well beyond the requirement; willingly participated in necessary preparation and cleanup.

22 – 20: Learner worked hard and completed the project, but with a little more effort it might have been outstanding; adequate preparation and cleanup.

19 – 17: Learner finished project but it could have been improved with more effort; adequate interpretation of the assignment but lacking finish; chose an easy approach and did it indifferently; was prepared and assisted in cleanup when asked.

16 – 15: The project was completed with minimum effort; minimum participation in cleanup; minimum preparation.

14 or less: The learner did not finish the work adequately; frequently was not prepared or participate in cleanup.

100 – 90
Total Points

A

89 – 80
Total Points

B

79 – 70
Total Points

C

69 – 60
Total Points

D

59 - 0
Total Points

F