

AP[®] Studio Art: 2-D Design

Syllabus 2

Course Overview

Students are required to investigate all three aspects of the portfolio which include Quality, Concentration, and Breadth. [C1] Students begin the course the first term by working on their Breadth section to allow them to experiment with media and concepts (see attached Breadth section suggestions). Students are expected to develop mastery in concept, composition, and execution of ideas. [C2] They are shown examples of past AP portfolios for ideas and inspiration. I start with observational value drawings first and vivid color works as the second assignment. Students then move on to individual preferences such as scratchboard, watercolor, or reduction linoleum prints.

After class demonstrations, students choose what and how they wish to work. [C5] Students need to work on many diverse projects to encourage and ensure portfolio individuality. In the Breadth section students explore a variety of concepts and approaches in order to demonstrate their abilities and versatility with problem solving, ideation, and techniques. These experiences are also used to develop an approach for their concentration. [C4]

Students are also given homework assignments due several weeks out, such as a magnification of an everyday object or a self-portrait, and we have class critiques on the due date of the homework. Critiques are a required part of class participation. Students are expected to discuss their own work, the work of their peers, and the work of master artists in written and verbal form. During these class critiques the vocabulary of art will be used to form decisions about the work being discussed. [C6]

In the second term, students develop and choose an idea to explore in depth for their Concentration section. In the Concentration section, students are expected to develop a body of work that is an investigation of a theme or an idea. It should be well planned and investigate an idea that is of personal interest to the student. [C3]

From these total works, we then discuss and select their five Quality examples of excellence to be matted. Students understand that making art is an ongoing process that uses informed and critical decision making as these selections are made for their portfolio submission. [C5] We mat only on 16" x 20" or 18" x 24" neutral-colored mattes to give uniformity to the portfolio presentation.

Students are encouraged to develop verbal and written literacy about their works (see attached grading rubric), and we use the AP scoring rubric for individual and group evaluation. Students are encouraged to examine their work and discuss how to move it from a middle-range piece to a high-level one. [C6]

The course is enriched with visits to local galleries and museums to broaden students' viewpoints. Portfolios are narrowed down to the best works, and stu-

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the AP Studio Art Course Description or poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

C2—The course enables students to develop mastery (i.e., quality) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

C5—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

dents complete a checkout sheet. The course culminates with a showing of each student's slide portfolio.

In terms of grading, students are expected to produce one work per week of AP quality, and have a slide shot of it. For each slide a student is short at the end of the grading period, one grade is dropped. We stress that this is the student's personal portfolio, and that outside work and work from other courses can also be included.

Content of the Class:

The course includes the following three components:

- A. Study of contemporary artists and trends. 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 a student's sketch books to see how their minds and creativity work.
- 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

Five matted works for 2-D Design

These should be the student's best work, selected for excellence, and cannot be larger than 18" x 24". [C2]

Concentration

This should include 12 slides exploring a single visual concern in depth. It is something like a visual term paper and is an important part of the class. When a subject is settled on, the student should spend considerable time developing it. It should show investigation, growth, and discovery involved with a compelling visual concept. The Concentration is usually completed in the second term. (Up to three slides could be close-ups to show details.) [C3]

Breadth

This is a set of works showing mastery of varied media, techniques, and subject matter. [C4] This should include 12 slides of 12 different works.

Because a portfolio submission of 24 slides is needed, each student will need to complete 12 slides each term, or roughly one to two works per week. Students

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should work steadily and have the sufficient number of slides by the end of their two terms, as their grade in the course will be based on that work. They can then continue to improve their portfolio until the May submission date. Students who finish early will have an individual project and a school service project. Submission of a portfolio in May is mandatory to receive AP credit.

Grades

Work is frequently so individual and experimental that grading is difficult. Yet there are standards of quality in student work, expectations based on the range of accomplishments of other AP art classes, and the evidence of thought, care, and effort demonstrated in the work. All of these elements are discussed with students, individually and in class critiques. [C2,C6]

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Copyright Issues

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. [C7]

C7—The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication

Summer Assignments

1. **Self-portrait:** Arrange interesting side lighting, and be sure to add a background or setting (no floating heads). Make use of dramatic lighting, maybe even a flashlight held from below.
2. **Still life:** Set up a still life with a strong light source, near a window or with a flashlight. Try eggs on torn or crumpled paper, tin cans or glass jars, or fruit on drapery, or raid the vegetable bin of the refrigerator. Again, be sure to compose the entire page.
3. **Magnify a metallic object:** Zero in on a section of metallic objects, such as a closeup of part of a bike or motorcycle, or spoons or an eggbeater. Make use of hard-edge metal reflections and cast shadows.
4. **Landscape:** Do a drawing on location—the beach, the park, looking down your street, your backyard, or a study of part of a tree form.

Suggested Media:

Do *not* do all the works in pencil; if you use pencil, it must be used darkly to make an effective slide. Try black ballpoint pen, crosshatched, colored pencils, charcoal pencil, pastels, markers, 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 my classroom.

2-D Design Portfolio Sections: Quality, Concentration, Breadth

Section III: Breadth

Twelve slides needed of 12 different works; no detail slides 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 graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking. [C4]

1. Color organization
2. Color theory
3. Positive/negative
4. Modular or pattern
5. Abstraction from nature
6. Graphic design
7. Logo
8. Typographic organization
9. CD design
10. Poster
11. Linoleum print
12. Industrial design

Other possibilities for works could include

- Color symbolism
- Abstractions from urban environment
- Design related to psychological, historical, or narrative events
- Works showing color theory of Fauvism, expressionism, or color-field painting
- Redesign an everyday object with humor
- Self-portrait as a favorite industrial product
- Fabric design

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Suggested Breadth Projects [C4]

- Twelve works demonstrating a variety of concepts, media, and approaches
- Positive-negative shapes study in color
- Linoleum block print
- Woodblock print
- Box design—2-D front
- Redesign a current product image or logo
- Logo-symbol design
- Kaleidoscope—radial balance design
- Cool-warm contrast
- Primary color—RYB
- Monochromatic variations of one color, using value
- Analogous—colors next to each other on the color wheel; e.g., Picasso’s Blue Period
- 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
- Collograph—cardboard layers, then ink in white and print on black paper
- Seedpods, and forms evolving from them
- Design a deck of cards; e.g., “New Wave”-style
- Redesign the Tarot deck
- Graphic designs for school theater productions, yearbooks, etc.
- Self-portrait as a favorite industrial product
- Develop a modular repeat pattern for a fabric
- Work showing specific color theory, such as Fauvism, expressionism, color field painting

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- Psychological use of color
- Historical use of color
- Story or poem illustration
- Game board and game pieces
- Fashion design, or costume design
- Photography; e.g., Kodalith process, nature design, building or architectural
- Digital altering or layering of photographic images
- Line properties; e.g., graffiti, Japanese calligraphy
- Environmental design
- Historical signs; e.g., pub signs

Section II: Concentration

Twelve slides of a series of works organized around the visual concept (some may be details). Look for quality of ideas, and quality of execution of work! **[C3]**

- Design and execution of a children's book
- A series of identity products for imaginary business (logo, letterhead, signs, boxes)
- Political cartoons using current events and images
- Series of works starting with representational interpretations and evolving into abstraction
- Exploration of pattern and designs found in nature and/or culture
- Abstractions developed from cells and other microscopic images
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings on a theme
- Use of multiple modules to create compositions that reflect narrative or psychological events
- Series of landscapes that use color and composition to intensify artistic expression

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

Section I: Quality

Assess your selected portfolio work and score it on the following criteria:

[C5, C6]

	Poor	Moderate	Good	Strong	Excellent
Materials well used; technique is excellent	1	2	3	4	5
Inventive/Imaginative	1	2	3	4	5
Evidence of thinking; Clear visual intent	1	2	3	4	5
Purposeful composition	1	2	3	4	5
Awareness of style and format	1	2	3	4	5
Sensitive/evocative	1	2	3	4	5

C5—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

If you have not scored your work consistently in the 4 or 5 range, now assess what its strengths and weaknesses are, and how to rework the piece and raise it to a 5. Explain your rationale in a paragraph below, considering:

1. Have you done anything special with the use of the art elements (line, color, shape, texture, value)?
2. What are some of the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, contrast, balance, movement, and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings? To what do you ascribe your feeling—the use of colors, shapes, technique, theme?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get your message across?

Discuss if the work is a significant success, why or why not, and support your judgment with evidence.

Bibliography

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Art Synectics, Nicholas Roukes, Davis Publications, 1982.

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