

AP® Studio Art: 2-D Design Portfolio

Syllabus 3

Course Description

The AP® Studio Art Portfolio course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. [C2] AP Studio Art is not based on a written exam; instead, students submit portfolios or evaluation at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. Students also develop a body of work for the Concentration section of the portfolio that investigates an idea of personal interest to them. [C3]

The goals of the AP Studio Art course are:

- To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio. [C1]
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation. [C5]
- To develop technical versatility and skills while using the visual elements and principles in compositional forms. [C4]
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Studio Art course addresses three major concerns that are a constant in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in formal, technical, and expressive means of the student's art. AP work should reflect these three areas of concern: quality, concentration, and breadth. [C1]

AP Studio Art: 2-D Design Portfolio requires students to produce a minimum of 24 works of art that reflect issues related to 2-D design. These works may include traditional as well as experimental approaches to 2-D design. Drawing, painting, printmaking, mixed media, and collage are all appropriate means for expressing design principles.

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.

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”).

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 AP Studio Art 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.)

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

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are 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.

In the Concentration section, students develop a body of work that is derived from a planned investigation of an idea that is of personal interest to them. Ideation may be developed in any media or process. [C3] Students will use informed decision-making and problem-solving skills in an ongoing process to develop and select the 12 pieces of work for their concentration. [C5]

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”).

In the Breadth section, students will experience a variety of concepts and approaches to demonstrate their abilities and versatility with techniques, ideation, and problem solving. [C4]

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

Homework

As in any college-level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments. Ideas for projects or solutions to problems should be worked out in a sketchbook both in class and outside of class. The sketchbook is an essential tool in recording ideas, capturing visual information, working on compositional issues, and just fooling around. Sketchbooks are checked frequently for progress.

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Open Studio

One night a week students are expected to meet from 5:15 to 8:00 p.m. for an open studio. A schedule of meeting dates will be posted. Some of these meetings will be open for students to work on projects independently and some will be structured figure drawing sessions with a model. It is important that students arrive on time and be prepared to work during these meetings.

Exhibitions/Competitions

AP Studio Art students are encouraged to participate in exhibitions and competitions. At the end of the school year, students will organize an exhibition of their work in the Foyer Gallery. Details about this exhibition will be provided toward the end of the second semester.

Assignments/Evaluation

Assignments that are open-ended in nature and that explore a variety of approaches to design are made during the first semester. Assignments have end dates. Students should make every effort to complete work by the end date, however, there may be circumstances that cause an assignment to be delayed. It is important that students have a discussion with the instructor if work is going to be turned in late or they will miss a critique.

Work is evaluated in progress and in the finished state through critiques with teacher and peers. [C6] The AP Studio Art rubric, which is distributed separately, provides the grading criteria. Assessment of student work is based on original compositions and artistic integrity. The teacher will conduct discussions and assign readings that reflect what constitutes ethical behavior in the making of art.

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.

Summer Assignments

The sketchbook you received should be your “new best friend” this summer. You need to carry it with you every day, everywhere! Open it up first thing in the morning and last thing at night and many times in between. Draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to make it look like your own book. At the end of the summer it should reflect YOU and your experiences throughout the summer. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. [C5] **Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.** [C4]

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

RULES for working in your sketchbook:

1. DO NOT make “perfect” drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do.
2. ALWAYS FILL the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.
3. Do not start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.
4. Always finish what you start no matter how much you don't like it.
5. Fill at least half your sketchbook before August 23.
6. Put the date on every page you finish.
7. DO NOT DRAW FROM PHOTOGRAPHS, magazines, etc. The use of published photographs or the work of other artists for duplication is plagiarism. [C7] Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world.
8. By August 23, your sketchbook should be twice as thick as it was when you got it.
9. NO CUTE, PRETTY, PRECIOUS, ADORABLE, or TRITE images. This is a college-level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes good art to be challenged.
10. Don't be boring with your work. Challenge us!
11. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don't need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking. Don't invite criticism unless you are confident that it won't derail your free spirit.

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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.

Ways to work in your sketchbook:

- Draw, draw, draw, draw, draw, paint, paint, paint, draw, paint, draw, collage, etc.
- Use pencils, pens, crayons, sticks, charcoal, burnt matches, pastel, watercolor, acrylic, pine straw, fingers, basically anything that will make a mark. You have the power to make a mark.
- Draw what you SEE in the world. No drawings from published images (plagiarism) or personal photographs. You need to learn to draw without the crutch of someone else's composition or flattening of space. [C7]
- Use gesture, line, and value in your drawings. Try to create a sense of light and depth in your images.
- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, i.e., ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with the stuff. Add these things to pages that you started but don't like. Let your imagination go wild.
- Build the pages up by layering things, paint on top of collage, newspaper, and drawing. Attach pieces of fabric and photographs and paint over parts of them. What did you do? What are you trying to say?
- Express yourself! Work to develop mastery in concept, composition, and execution of your ideas. [C2]
- Make decisions about what you do based on how things look. Go for the tough look, not the easy solution. Do not be trite; say something important about the world you live in.
- Take a news story and interpret it visually, use abstraction to express an idea.
- Play around with geometric and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
- Create a self-portrait using distortion, or Cubism, or Impressionism, or Minimalism, or Pop.
- Create a drawing of the interior of your room but add collage elements for the lamps, and furniture. Glue sheer fabric over the collage. Draw an image on the sheer fabric of yourself moving around the room.
- Make at least 100 gesture drawings from observation of the figure.

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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.

- Make at least 25 contour drawings from observation of anything around you. Remember to use the whole page! Fill the space behind the objects you draw. Make it count for something.
- Make a simple contour drawing of an arrangement of objects. Repeat the drawing four times. Explore different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.
- Write about your work. Write about what you like about a drawing, what you don't like about it. Write about your hopes for your artwork. Write about why you like to make art.
- Write about how your artwork could impact another's thinking or feeling. Write about what you want to say with your artwork, and what it means to you in the larger sense.
- Lastly, this experience should be for your growth as an art student, as a person who values art as a means of expression. Keep it for yourself so that you will feel free to work without judgment. Remember this is an ongoing process that uses informed and critical decision making to develop ideas. [C5]
- Bring the book to the first meeting in August. You will have an opportunity to select the pages you want to share. We will use your experience as an introduction to some of the thinking that you will be engaged in during the AP Studio Art course.
- There will be **PRIZES** for:
 - Thickest Sketchbook
 - Most Pages Filled
 - Most Expressive/Imaginative use of Media
 - Most Risk Taking
 - Best Cover Design
 - Best Sketchbook Experience Story

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

AP STUDIO ART: 2-D DESIGN PORTFOLIO COURSE SYLLABUS

Semester I Plan (16 weeks)

Class meeting four times per week for 55 minutes

Breadth	Assignment Concept	Assessment	Sketchbook
<p>Week 1 Aug. 28 Week 2 Sept. 4</p>	<p>1. Unit designs emphasizing figure/ground relationships. 2 to 3 finished works due 9/8 Resource: Art Deco/ Arts and Crafts movement, decorative arts</p>	<p>Written reflection about process with discussion</p>	
<p>Week 3 Sept. 11 Week 4 Sept. 18</p>	<p>2. Nonlinear spatial approaches applied to abstraction. 4 works due 9/22 Resource: Abstract Expressionism</p>	<p>Informal group critique Written reflection [C6]</p>	<p>9/14 Check</p>
<p>Week 5 Sept. 25 Week 6 Oct. 2</p>	<p>3. Linear perspective applied to observational drawing of architecture. 1 finished work due 10/6 Resources: Precisionists</p>	<p>Individual critiques Group discussion [C6]</p>	<p>10/5 Check</p>
<p>Week 7 Oct. 9 Week 8 Oct. 16 End 9 weeks</p>	<p>4. Principles of color applied to architectural spaces 1 finished work due 10/20 Resources: Interior and fashion design resources (<i>Architectural Digest</i>)</p>	<p>Individual discussion about process [C6]</p>	

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.

Breadth	Assignment Concept	Assessment	Sketchbook
Week 9 Oct. 23	5. Principles of color applied to torn and found paper collages. 2 to 3 finished works by 10/27 Resources: Pattern and Decoration movement (Zakanitch, Shapiro, Jaudon)	Group review of progress [C6]	10/26 Check
Week 10 Oct. 30 Week 11 Nov. 6	6. Deconstruction/ Reconstruction collage with Dada influence. 2 finished works due 11/10 Resource: Dada movement	Informal individual discussion [C6]	
Week 12 Nov. 13 Week 13 Nov. 20 (2 days only) Week 14 Nov. 27	7. Figure drawing emphasizing spatial context and form. 2 to 4 finished works due 12/1 Resources: Alice Neel, David Park, Fairfield Porter	Short group discussion in progress [C6]	11/16 Check
Week 15 Dec.4	8. Open week for completing all work and preparing portfolio for review. (10 to 15 works with reflection statement)		12/6 Check
Week 16 Dec. 11 Exam week	Breadth portfolio due as a PowerPoint presentation on 12/14		

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Semester II Plan (18 weeks)

Breadth	Assignment Concept	Assessment	Sketchbook
<p>Week 1 Jan. 3</p> <p>Week 2 Jan. 8</p>	<p>Discussion of concentration topics and review of initial ideas.</p> <p>2 works due 2/11</p> <p>Resources: varied and based on individual needs</p>	<p>Individual discussions and group critique [C6]</p>	<p>1/11 Check</p>
<p>Week 3 Jan. 16</p> <p>Week 4 Jan. 22</p>	<p>Ongoing individual development of concentrations emphasizing process and materials.</p> <p>2 works due 1/25</p> <p>Resources: varied and based on individual needs</p>	<p>Individual discussions and group critique [C6]</p> <p>1/23 Photo shoot</p>	
<p>Week 5 Jan. 29</p> <p>Week 6 Feb. 5</p>	<p>Ongoing individual development of concentrations emphasizing process and materials.</p> <p>2 works due 2/8</p> <p>Resources: varied and based on individual needs</p>	<p>Individual discussions and group critique [C6]</p>	<p>2/8 Check</p>
<p>Week 7 Feb. 12</p> <p>Week 8 Feb. 19</p>	<p>Ongoing individual development of concentrations emphasizing process and materials.</p> <p>2 works due 2/22</p> <p>Resources: varied and based on individual needs</p>	<p>Individual discussions and group critique [C6]</p>	
<p>Week 9 Feb. 26</p> <p>Week 10 Mar. 12</p>	<p>Ongoing individual development of concentrations emphasizing process and materials.</p> <p>2 works due 3/15</p> <p>Resources: varied and based on individual needs</p>	<p>Individual discussions and group critique [C6]</p> <p>3/14 Photo shoot</p>	<p>3/ 29 Check</p>

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Breadth	Assignment Concept	Assessment	Sketchbook
<i>Week 11</i> Mar. 19 <i>Week 12</i> Mar. 26	Ongoing individual development of concentrations emphasizing process and materials. 2 works due 3/29 Resources: varied and based on individual needs	Individual discussions and group critique [C6]	
<i>Week 13</i> Apr. 2 <i>Week 14</i> Apr. 10	Ongoing individual development of concentrations emphasizing process and materials. 2 works due 4/25 Resources: varied and based on individual needs	Individual discussions and group critique [C6] 4/12 Photo shoot	4/13 Check
<i>Week 15</i> Apr. 16 <i>Week 16</i> Apr. 23	Ongoing individual development of concentrations emphasizing process and materials. 2 works due 4/25 Resources: varied and based on individual needs	Individual discussions and group critique [C6] 4/25 Final photo shoot	Selection and preparation of Section I works.
<i>Week 17</i> Apr. 30	AP exhibition installed	Reception	
<i>Week 18</i> May	AP portfolio materials assembled and delivered. PowerPoint presentations of complete portfolio with statements submitted on CD for final grade.		

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The following assignments should be done each week. Sketchbooks will be spot-checked and factored into your grade every nine weeks. One rule that you must follow is **to use the entire page**. Pages that have objects floating on the page will not be counted toward the assignment. Work above and beyond the requirements will be awarded **bonus points**.

First Nine Weeks

Aug. 27	Cover at least four pages with charcoal. Make a variety of marks; smudge the charcoal, experiment with erasure. Draw a favorite object from your house.	Charcoal 4 pages covered
Sept. 3	Practice drawing with graphite. Draw a bowl of fruit. Use the whole page. Do not leave any white showing. Experiment with line and value.	Graphite stick 3 pages covered
Sept. 10	Use a ballpoint pen. Draw objects from your kitchen in an arrangement. Draw your foot with a marker. Experiment with different widths and take advantage of the strength and rich textures these pens permit.	Ballpoint pen Black marker 3 pages covered
Sept. 17	Select a work by a famous artist. Paste a copy of the work in your sketchbook. Make three studies of the work. Make a drawing using only line. Make one showing only the values (no line). Make another showing only the colors (crayon, colored pencil, marker).	Pencil, marker, crayon, colored pencil, marker 3 pages
Sept. 24	Scribble randomly over your page. Sit back and let your imagination run free—look for shapes and patterns that may appear. Be aware of images that appear and disappear as you stare at the page. If one image is persistent, rework the drawing to bring that image out. Create areas of light and dark to define space and form. Add details to create a composition. Don't be afraid to overdo it.	Any drawing material At least 1 page
Oct. 1	Using India ink and a brush, practice making graduated lines. Be aware of how you can change the expression of the line by changing the pressure on the brush. Make a variety of lines exploring the expressive character of the medium. Do a self-portrait with a thick brush. Don't try to be realistic. Make more than one attempt.	India ink Several pages
Oct. 8	Look at the bark of trees, rock formations, leaf shapes, and objects in nature to find images. Create a pattern with an image from nature. Use lights and darks to create emphasis.	Any media Several pages
Oct. 15	Drop some ink on a page. While the ink is still wet, fold another page over the one with ink, letting the ink make an impression. Open both pages. Look hard at the spots. What do they suggest? Think about composition and create something incorporating the blots. Be imaginative.	Ink and other media At least two pages
Oct. 23	Draw your bedroom window and what's outside the window. Fill the page with the composition. Use value to define the different spaces.	Any media At least one drawing

Assignment Reflection

Attach a digital image of the work to the front of this reflection.

Name _____ Assignment _____

Research

What resources did you use to make this work? What influences can be found in your work? What inspired you to make this work? Did you do any preparatory sketches? Did you change things as you developed the work?

Content

What are you trying to communicate in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?

Technical Applications

Technical applications address the use of the elements of art and the principles of design as they support the content of the work. Reflect on the decisions you made about the color, composition, texture, etc. What were you trying to emphasize in your work? What media did you use and why?

Creative Solutions

What risks did you take in developing this work? What makes this work different from other works you have done? Did you use any original solutions to make this work?

Bibliography

Brown, Clint and Cheryl McLean. *Drawing from Life*, Wadsworth Thomson Learning.

Perella, Lynne. *Artists' Journal and Sketchbooks*, Quarry Books.

Bernard Chaet. *The Art of Drawing*, Wadsworth Thomson Learning