

AP[®] Studio Art: 2-D Design: Syllabus 2

Syllabus 1058811v1



Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	2
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.	2–4
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	3–4, 7
SC4 The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4, 6
SC5 The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	6
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	2–3
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	2–3, 7
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	4, 7
SC10 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.	5

Course Overview

Students are required to investigate all three aspects of the portfolio, which include Quality, Concentration, and Breadth. **[SC1]** 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. **[SC2]** They are shown examples of past AP portfolios accompanied by the AP Studio Art: 2-D Design scoring guidelines for ideas and inspiration. I start with observational value drawings first and introduce 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 to work on and how they wish to work. **[SC7]** 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 a plan of action for their concentration—as students engage in a variety of art-making experiences in creating their Breadth section, they begin to identify ideas and themes that have strong personal relevance. Students use their sketchbook to document these themes and ideas and, in preparation for work on their Concentration section, start to record plans of investigation for the ideas that have the most potential for development. **[SC6]**

Students are also given homework assignments due several weeks out, 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, and the AP Studio Art scoring guidelines will be used to evaluate work and develop ideas for future exploration. **[SC8]**

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SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.

SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

SC6—The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

SC8—The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

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 plan for and then develop a body of work that is an investigation of a theme or an idea. It should be well planned through research and sketchbook documentation (writing and images) of ideas and processes they expect to use to investigate an idea that is of personal interest to the student. **[SC3]**

From these total works, we then discuss and select students' five Quality examples of excellence to be matted in preparation for evaluation. 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. **[SC7]** 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. **[SC8]**

The course is enriched with visits to local galleries and museums to broaden students' viewpoints. Portfolios are narrowed down to the most successful works according to the scoring guidelines, and students complete a checkout sheet. The course culminates with a slide show of each student's digital portfolio.

In terms of grading, students are expected to produce one work per week of AP quality and create a high-quality digital image of it. 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 artists and trends in art making. In addition to class work, students are expected to do research and 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 as documentation of how their minds and creativity work.
- C. Development of students' submitted portfolios for AP Studio Art: 2-D Design, which have three parts:

Quality (Original Works)

Five matted works

These should be the student's most successful work with respect to the Quality scoring guidelines and cannot be larger than 18" x 24". **[SC2]**

Concentration

This should include 12 images of works exploring a single visual concern in depth.

SC3—The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").

SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

SC8—The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

SC2—The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of 2-D design.

It is something like a visual term paper and is an important part of the class. Students reference the compelling ideas they've been recording in their sketchbooks since the beginning of the course and formulate general plans for how to explore them. When a Concentration subject is settled on by students identifying the idea that is most closely matched with their personal artistic goals, the student should spend considerable time describing how they plan to develop it. Their plans should include details of how they can investigate the idea from many visual and conceptual perspectives to demonstrate growth and discovery as they explore the theme they have chosen. Students can do research by making art; they can also incorporate research into their art. The Concentration is usually completed in the second term. (Students may use close-up images to show details.) **[SC3]**

SC3—The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

Breadth

This is a set of works showing mastery of varied media, techniques, and subject matter. This should include 12 images of 12 different works. Students are asked to respond to a visual problem in several different ways by incorporating different media and techniques to demonstrate a diversity of solutions to the problem. Likewise, students are required to hone their skills with a medium and technique of their choice, and to show how the media and technique can be applied effectively to depict a variety of subjects or content. For example, students may be asked to represent different aspects of a specific mechanical object like a can opener using digital photography, collage, charcoal drawing, typography, and watercolor (they may choose to combine multiple media in one composition). If a student wishes to become an expert with markers, he or she will be expected to create works of art that demonstrate different marker techniques to create evocative figure studies, dramatic landscapes, and nonobjective compositions. **[SC4]** Because a portfolio submission of 24 images is needed, each student will need to complete 12 works each term, or roughly one to two works per week. Students should work steadily and have the sufficient number of images by the end of their two terms, because their grade in the course will be based on that work. They can then continue to improve their portfolios 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.

SC4—The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

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. **[SC2 & SC9]**

SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.

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

SC9—The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

maintain their own artistic integrity. For each work of art students create that directly references works of art created by other artists, students must cite their sources, providing a detailed and specific identification (including a thumbnail image) of each work referenced, and also must write a statement that explains how referencing the work supports their own artistic goals and voice. In this statement, students must explain how they have significantly changed the work they are referencing to serve their own artistic intentions. [SC10]

SC10—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:** Work from observation to create at least five different sketches of yourself. Go beyond just showing your head/face. Look in a mirror and other reflective surfaces that capture your image. Pose yourself in different and unusual positions to avoid the “deer in the headlights” view. Look up, down, to the side; disguise or costume yourself. Arrange interesting side lighting, and be sure to add a background or setting that says something about who you are—your personality, your dreams, your experiences (no floating heads). Make use of dramatic lighting, maybe even a flashlight held from below. Combine different features from your sketches to create a complex, composite autobiographical image of yourself that takes time for the viewer to “read.”
2. **Still life:** Set up a still life with a strong light source, near a window or with a flashlight. Try unusual objects or unusual combinations of objects: kids’ toys, dog/cat toys, linens (a loud beach towel or wild pillow), jewelry, furniture (outdoor, antique, a lava lamp), holiday decorations, wilted flowers, broken seashells, musical instruments, kitchen tools, candy, pasta, clocks, game boards and pieces, light bulbs, seedpods, hardware, origami. Try to choose objects that are interesting to look at individually, and more so in combination. Be sure to compose the entire page. Focus on negative as well as positive space. Play with perspective—show some forms larger than life or depict a close-up of the surface. Your background can be text based, patterned, surreal, fantastic, textured, collaged ...
3. **Landscape:** Do a drawing on location—the beach, the park, looking down your street, your backyard. Include perspectives, details, and a style that demonstrates your personal and unique view of the place. What does this place mean to you? What memories do you associate with it? How can you create a composition that communicates your specific experiences with it? Try to go beyond direct, realistic representation to create a story about the place and how it relates to you.

Suggested Media

Do *not* do all the works in pencil; if you use pencil, it must be used darkly to make an effective image. Try black ballpoint pen, crosshatching, 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 our classroom.

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

Section III: Breadth

Twelve images needed 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 graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking. **[SC4]**

Suggested Breadth Projects [SC5]

- Twelve works demonstrating a variety of concepts, media, and approaches.

Possibilities for works could include:

- Abstractions from urban environment
- Design related to psychological, historical, or narrative events
- Works showing color theory such as Fauvism, expressionism, or color-field painting
- Redesign an everyday object with humor
- Self-portrait as a favorite industrial product
- Fabric design with symbolic imagery
- Redesign a current product image or logo
- Logo-symbol design based on radial balance / kaleidoscope effect
- Lettering and type design
- Poster design with literary or conceptual associations—travel, national identity, sports, endangered animals
- CD or album design
- Seedpods and forms evolving from them
- Design a deck of cards
- Graphic designs for school theater productions, yearbooks, and so on
- Composition based on art historical research
- Story or poem illustration
- Game board and game pieces
- Fashion or costume design
- Digital altering or layering of photographic images to present multiple perspectives of an image or idea
- Exploration of line properties; for example, graffiti, Japanese calligraphy
- Environmental design

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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. **[SC3]**

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- 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

Section I: Quality

Assess your selected portfolio work and score it on the following criteria: [SC8 & SC9]

SC8—The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

SC9—The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

	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

Identify strengths of your work as well as ideas for improvement. Consider reworking pieces to make them even more successful or to investigate new directions for your art making.

As you assess your work, explain your thinking in a paragraph, considering the following:

1. Have you used the elements and principles of design in an effective or innovative way?
2. What are 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 the feelings it evokes in viewers—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 whether the work is a significant success, why or why not, and support your judgment with evidence from the work itself, your experiences creating the work, responses others have shared when viewing the work, and AP Studio Art scoring guidelines. If you don't believe your work was successful, document ideas for improvement. Think about changing the composition, media, technique, style, content, size, and other aspects of your work to better reflect achievement of your artistic goals.

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