**AP Studio Art/2D Design Syllabus**

**Kim Piercy Pebblebrook High School**

**PREREQUISITES:** Students are encouraged to have completed as many art courses as possible during a student’s first two to three years of high school. Students must have Junior or Senior status as well as consent of the instructor when signing up for this course. A year-long commitment is required for AP Studio Art 2-D design.

**INTRODUCTION:** The AP Studio Art/2-D Design portfolios are designed for students who are seriously interested in the practical experience of art. The AP 2-D Design course involves a high level of commitment and energy. Students are expected to work beyond scheduled class time. **AP Studio Art/2-D Design is not based on a written exam. Instead, students submit portfolios for evaluation at the end of the school year.** The AP Studio Art/2-D Design Portfolio consists of three sections: Breadth (12 pieces), Concentration (12 pieces), and Quality (5 pieces from either Breadth or Concentration). This 2-D Design course corresponds to the most common college foundation courses in Studio Art.

**AP INSTRUCTIONAL GOALS:**

The course promotes a sustained investigation of all three aspects of portfolio development—Quality, Concentration, and Breadth—as outlined in the Course Description or 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.)

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

The course enables students to develop a 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).

The course teaches students a variety of concepts and approaches 2-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.

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

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.

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.

**COURSE DESCRIPTION:**

A.P. Studio Art 2D Design Portfolio students focus on solving creative problems using their knowledge of elements and principles of design in each 2-D piece. Students will use a range of conceptual approaches as well as show technical skill in a variety of media and familiarity of traditional and contemporary approaches to art. Discovering and exploring personal artistic voice will be the foundation of student art making. In addition to traditional approaches to design, painting, printmaking, and mixed media, can be explored and included in this portfolio.

The A.P. Studio Art 2-D Design Course Portfolio shares a basic, three-section structure, which requires the student to show a mastery in concept, composition, and execution in 2-D Design, and fundamental competence with range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I), permits the student to select the works that best exhibit a synthesis of form, technique, and content. These sections will be discussed in detail and examples will be shown that are provided by the College Board. There are examples of past student work that corresponds to each section of the portfolio. Students are also provided an AP Studio Art Poster that provides images and instructions for portfolio preparation.

**Sketchbooks** will be used throughout the year for planning works, brainstorming, and drawing/design exercises. They will be used thoughtfully and consistently to plan, reflect, and document artistic growth and the direction of the 2-D Studio Art experiences. Visual ideas, notes, photos, doodles, plans, short assignments, quick sketches, and various techniques out-of-class and at home reinforce skills, vocabulary, and higher level thinking modes (including sketchbook/visual journal and summer assignments).

**2-D Design PORTFOLIO:**

**Section I** – Quality: **5 actual works**; **maximum size is 18” x 24”** that demonstrate mastery of 2-D design, and address 2-D design issues. Mastery of drawing should be apparent in concept, composition, and execution of works, whether simple or complex.

**Section II** – Concentration: **12 digital images-**some may be details; a body of work describing and in-depth exploration of a particular design concern.

**Section III** – Breadth: **12 digital images**; 1 image each of 12 different works that demonstrate a variety of concepts and understanding of the principles of design. These works may not include works from the Concentration portfolio.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation many have been produced in art classes or on the student’s own time and may cover a period of time longer than a single school year.

**NOTE: A minimum of 24 pieces of artwork are required for the AP Studio Art Portfolio as indicated above.**

**BREADTH**: is a variety of experiences in the formal, technical, and expressive means available to the artist. Most of the work submitted in the Breadth section will be assigned as class work. I will assign in class art studies that will offer experience in a variety of media and approaches to problem solving to express concepts and ideas, lending to good breadth. Elements of art and principles of design will be used and explored on a regular basis in class discussion and concept development.

Art media used in this course will include (but not limited to): graphite pencil, charcoal, oil pastel, chalk pastel, clay, watercolor, marker, acrylic paint, scratchboard, blueprinting, scratchboard, blueprinting, ink wash, pen and ink, collage, varieties of paper, linoleum block, printing ink, tempera paint, fabric, colored pencil, spray paint, and technology (digital media programs, digital photography).

Some topics assigned as Breadth projects could be:

Color Theory Studies in Digital Images

Symmetry/Asymmetry, Balance or Anomaly

Exploration of Figure/ Ground Relationship

Investigation or Exaggeration of Proportion/scale

Draped or Wrapped Objects Cultural Studies

Gesture Drawings Commercial Visuals (original product & container)

Contour/Cross Contour Drawings, Tessellations

Composition Studies Portraits/Self-Portraits

19th & 20th Century Art Styles Repeated Patterns

Printmaking Non-Objective Art

Color Organization using Primary, Secondary, Tertiary, Analogous colors for emphaisis

Stipple, Hatching & Crosshatching Emphasis (hands & faces)

Perspective Political/Social Issues Visualized/ Narrative of a poem or song lyrics

Ink/Watercolor Wash Value Studies

Trompe L’Oeil Cabinet or Closet Interiors

Expended Photo Themed Collages

Breadth assignments are not limited to the above, but these have been proven to be some portfolio entries that are successful. An essential question will be displayed in the classroom encouraging the students to critically think about an issue or concept unique to each Breadth study. The essential question may be explored as a class discussion or an individual writing/sketchbook assignment. Some examples of essential questions may be:

How does a specific visual art contribute to a cultural heritage?

How do museums/collections tell a story?

How do people express themselves through art today?

How does today’s art differ from previous periods of art?

Is digital art legitimate art?

What makes a work of art great? Objective/non-objective styles in comparison.

What makes you like a certain type of art?

How can creativity improve our world?

When are crafts art and when are they hobbies?

**COURSE REQUIREMENTS:**

Deadlines are a priority. Late work is unacceptable and will not be given full credit. The pace of the class will be more demanding than that of a regular high school art class because of the amount and quality of work expected in the AP 2-D Design Portfolio. Projects will be given on a rotating schedule, giving approximately two weeks for each project completion. Assignment introductions will be staggered to allow students to work on more than one assignment at a time. There will usually be one project deadline every week. See the end of this syllabus for a deadline schedule.

Critiques are part of all art classes. Critiques are a regularly scheduled part of the AP Art Studio. Students are expected to participate by showing their work and discussing their ideas. The critique is a positive and instructive part of the class and is not intended to embarrass or discourage a student. Ideas are exchanged and references are often made to other student work, work by other artists or any other relevant information that might provide positive and helpful feedback on their work. Sometimes, critiques start with an opportunity to write and direct their thinking to prompts that assist in the critique process. Students will be taught the operations of description, analysis, interpretation, and judgment to learn proper critiquing skills. Group critiques will allow students to demonstrate an understanding of “art vocabulary” in class discussions in order to critique and analyze composition, execution (technique), and conceptual success and areas of improvement will be discussed. Students will defend decisions, and they will use and develop the constructive criticism of their peers and the instructor.

Students will be taught how to use the same rubric that the *College Board* Examiners will use to score their work. This will enable students to understand the things they must do to improve their work to be as successful as possible. The students will know in advance the objectives and the expectations of each assignment. The grade of each assignment will be determined using the *College Board Scoring Guidelines.* After being scored on their assignment, the student may continue to work the task to improve the quality of their work. Resubmission can earn the student a higher score on the assignment. The last couple of weeks before portfolios are due no new assignments will be given. This allows the student’s time to rework a project(s) for improvement or completely restart an unsuccessful assignment.

An ongoing selection of student artwork will be displayed on campus and around the community. Students are encouraged to enter specific art contests throughout the year. All AP students are actively involved in the school wide art show at the end of the school year. They will participate in the set up of displays, presentations of artwork, advertising the show and volunteer to serve as hosts.

**COURSE SCHEDULE:** Our classes meet every day for 90 minutes for the entire academic school year. The course focuses on both sections of the portfolio (Breadth and Concentration) throughout the year, with the best artwork selected for use in the Quality section of the AP Studio Art portfolio. Assignments vary from year to year and attempt to encourage individual responses and encourage creativity and originality. Students are assigned specific in-class and out-of class assignments. ***Students must realize that regular work and visual journal assignments must be done outside class time in order to satisfactorily complete the course.***

**ACTIVITIES FOR 2-D DESIGN PORFOLIO:**

• Sketching and drawing from observation and the imagination, abstract and realistic.

• Focusing his/her ideas through the principles of design.

• Keeping a sketchbook/visual journal.

• Brain storming activities to promote the formation of the “concentration”

• Experiences in working with light and shade, line quality, rendering of form, composition, surface

 manipulation, and the illusion of depth.

• Activities including: painting, printmaking, and mixed media, in addition to traditional drawing

 media, such as graphite pencil, charcoal, pastel, oil pastel, marker, colored pencil, scratchboard,

 ink with pen, ink with brush, water color painting, tempera painting, etc.

• The following subject matter will be explored: still life, landscape, interiors, architecture, nature,

 animals, figure, portrait, cartoon, illustration, etc.

• Readings, lectures, discussions.

• Digital media, DVD’s, images, books and magazine articles are reviewed and discussed.

• Museum and gallery visits.

**GRADING: (Based on College Board Requirements** http://www.collegeboard.com/student/testing/ap/sub\_studioart.html**)**

Most grading of work is accompanied with a written commentary from me. My rubric is based on the AP Scoring Guidelines for A P Studio Art. Assessment is an ongoing part of the class and takes place individually, in small groups and through self-evaluation.

\*Quality, Concentration & Breadth are scored as per the *College Board* rubric criteria:

6 Excellent

5 Strong

4 Good

3 Moderate

2 Weak

1 Poor

**Key Scoring Descriptors include:**

* Broad investigation of 2-D design principles
* Originality and Innovative Thinking
* Application of 2-D Design Principles to Broad Range of Design Problems
* Purpose and Intention in the Compositional use of the Elements/Principles of Design
* Confident, Evocative Work that Engages the Viewer
* Appropriation and the Student “Voice”
* Image Quality
* Overall Accomplishment and Quality

 **% Weights & Grade Categories**

35% 2-D Concentration\* (**Note:** The Quality section of the portfolio is selected from Breadth & Concentration)

35% 2-D Breadth

5% Group Critique

5% Written individual Critique/ Artist Statement

20% Final Exam – Submission of Complete Portfolio to the College Board

**SUMMER ASSIGNMENT:** Students are required to complete four assignments over the summer for the AP Drawing class. In addition, you will be expected to be working in a personal sketchbook or visual journal. These pieces will be due at the beginning of school in September. During the summer, is a good time to think about ideas for the Concentration section of the portfolio. All pieces should be 18’ X 24” or smaller. You can work on any 2-dimensional surface, e.g., paper, cardboard, canvas board, fabric, etc.

• Create a self-portrait in the style of another artist in which formal aspects of design (line, shape, color, texture, value) are emphasized.

• Create an abstract, non-objective composition using at least three different media, e.g., paint, pastel or charcoal and collage.

• Create a drawing of an imaginary environment or interior employing one, two or three-point perspective.

• Create a composition by dividing a shape, a rectangle or square, into alternating black and white spaces. Try to make it difficult to tell which space is positive and which is negative.

**RESOURCES:** In addition to the art supplies provided for student use, most of the other resources the students may need are also available. There is a small art library that is equipped with approximately 75-100 art books, 100+magazines and periodicals. I have power points of past student submissions to the AP College Board, with scores, and access to technology where any artist can be researched. There is also a video/DVD collection on art techniques in various media and styles. A slide projector, LCD, laptop computer, light tables, VCR, DVD, along with a reading and study area are available for student use. The students are encouraged to use the art library and take advantage of these materials. The students may use the classroom computers for research or visuals and are allowed class time to visit the Media Center which is additionally equipped with many art resources. A few of the classroom texts available for student use are the following*: History of Art* by H.W. Jansen; *Gardner’s Art Through the Ages* by Tansey & Kleiner; *Exploring Visual Ideas* by Gatto, Porter, and Selleck; *The Art of Seeing* by Zelanski; *Design Basics* by Lauer and Pentak; and *The Visual Experience* by Hobbs, Salome, and Vieth.

**USE OF PHOTOGRAPHY & OTHER PUBLISHED OR COPYRIGHTED WORK:**

Copyright issues are discussed at the beginning of the course. Students should know that any pre-existing photograph or published image must be significantly altered and can be only a small part of their individual design. There will be ongoing review of both AP Poster and the course description during class discussion on artistic integrity, plagiarism, original work, and moving beyond duplication.

**PORTFOLIO DOCUMENTATION & EXAM:** The students will be taught in class how to make proper digital photographs of their artwork. I will begin taking digital photographs in class with the students and the students are welcome to use the classroom equipment to take the remainder of their photographs. There will be a designated area in the art room set up with photo lights, a backdrop, camera, tripod and photo table for shooting digital pictures. However, since each student’s artwork will not always be available to shoot at the same time, most of the completion of taking photographs will be done outside of class at home or at designated times after school. Periodic progress checks will be established to insure that students are on track photographing their work at a timely pace. Students are encouraged to take photographs at the completion of each assignment and not wait until the end of the course to take all of them at one time. Each student is required to have a CD/flash drive and download their photographs often for safekeeping. It will be the responsibility of the student to take at least two good photographs of each piece of artwork for their portfolio.

Portfolio development is an ongoing process in which students is expected to use informed and critical decision making to develop their work. Portfolios will be assembled (ongoing) in class prior to the AP Exam date. Students will also develop their Artistic Statements in class throughout the year. Each student’s digital photographs of their artwork and their artistic statement are to be saved on CD/flash drive that they provide and will be due two weeks prior to the *College Board* Portfolio Entry Deadline (MAY 10,2012). This is to provide sufficient times for the teacher to view each student’s work and make recommendations about the sequence the photographs are arranged. A strong sequencing arrangement of a student’s digital submissions has been shown to improve his/her overall AP Course Score. Students will be required to present their artistic statement and photographs of artwork to the class on the day the AP Studio Art Exam is administered. Students are also to turn in a CD/DVD copy to the teacher to keep as part to the Final Exam requirement.

A strong portfolio can offer students the possibility to earn college credit for the class and may offer valuable scholarships. Individual colleges make the final decision on awarding credit for AP coursework.

**Contact information:**

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Student Signature\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Parent Signature\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date returned\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**\*\*\*See next page for Deadlines for AP 2-D Design\*\*\*\*\*\***

**AP 2-D Design Timeline**

In AP Studio Art, you are under a RIGOROUS schedule, and continuing to meet deadlines is the avenue to creating a successful AP Portfolio for College Board review.

The following is a breakdown of due dates for portfolio submission, broken down into “Breadth” and “Concentration”

SEMESTER ONE:

Week 1: Aug. 13-17: Start Artist’s statement, Begin Breadth #1

Week 2: Aug. 20-24: Finish Breadth #1, start Breadth #2

Week 3: Aug. 27-31: Finish Breadth #2, Breadth #3

Week 4: Sept. 3-7: Critique Breadth#1-3 (group/individual), develop artist’s statements. Start/complete Breadth #4

Week 5: Sept. 10-14: Start Breadth #5

Week 6: Sept. 17-21: Complete Breadth #5, start Breadth #6, develop artist’s statement

Week 7: Sept. 24-28: Complete Breadth #6, group/individual critique of#4-#6

Week 8: Oct. 1-5: Start Breadth #7

Week 9: Oct. 8-12: Complete Breath #7, Start Breadth #8, dev. artist’s statement

Week 10: Oct. 15-19: Complete B#8, Start B#9

Week 11: Oct. 22-26: Complete B#9, group/indiv. critique of Breadth #7- #9, Start Breadth #10

Week 12: Oct. 29- Nov. 2: Complete B#10, Start B#11

Week 13: Nov. 5-9: Complete B#11, Start B#12

Week 14: Nov. 12-16: Complete B#12, develop artist’s statement

 Group Critique of Breadth #9-#12

Week 15: Nov. 19-23: (Thanksgiving Break): develop concept/idea for concentration. Reflect that idea into your developing artist’s statement. Begin sketches for concentration

Week 16: Nov. 26-30: Final Breadth Group Critique, Shoot digital images for portfolio. Choose possible quality works from Breadth portfolio.

Week 17: Dec. 3-7: Start Concentration piece #1, start Artist’s statement draft 2

Week 18: Dec. 10-14: Complete C#1, begin C#2

Week 19: Dec. 17-20 (Final Exams), complete C#2

SEMESTER TWO:

Week 1: Jan. 7-11: Start Concentration #3,

Week 2: Jan 14-18: complete Concentration#3, Start C#4, group/individual critiques, develop artist’s statement

Week 3: Jan 21-25: complete C#4

Week 4: Jan 28- Feb. 1: Concentration # 5 complete

Week 5: Feb. 4-8: Concentration #6 started

Week 6: Feb. 11-15: Concentration #6 completed, Group/individual critiques, develop artist’s statements, Start concentration #7

Week 7: Feb. 18-22: C#7 complete

Week 8: Feb.25-March1: C#8 complete

Week 9: March 4-8: Start C#9, group/indiv. critiques, dev. artist’s statement

Week 10: March 11-15: C#9 complete, Start C#10

Week 11: March 18-22: Complete C#10

Week 12: March 25-29: (Spring Break) Start C#11

Week 13: April 9-13: Complete C#11, start C#12

Week 14: April 1-5: Complete C#12, group/individual critiques of C#10-#12

Week 15: April 15-19: All work completed. Final Artist’s statement drafts completed, group/individual critique of portfolio as whole, choose quality pieces

Week 16: April22-26: digital slides of Concentration, prep Quality pieces for submission.

Week 17: MAY 6, 8pm DEADLINE for all submissions online.

\*Deadlines are subject to change with deadlines for submission from the College Board. Do not fall behind. Complete each project, do your best work, stick with deadlines.