

## **AP Studio Art: 2-D Design Syllabus**

### **Overview**

During the first week of school, this course is outlined to the students. Students will investigate all three aspects of the portfolio development – Quality, Concentration, and Breadth. Students will be expected to develop mastery in concept, composition, and execution of ideas. A selection of slides from the College Board and past student work will be used that correspond to these sections. Samples from the 2-D Design Portfolio will be used to distinguish the difference from the Drawing Portfolio using actual artwork and digital portfolios of previous students' work for Breadth and Concentration examples. An actual student portfolio is used to show completed components of each section and is compared with the AP Studio Art Poster, which will later be given out for student use. Current student portfolios are reviewed for content, quality, and originality with a classroom critique to aid in their development. Artworks created prior to and outside of the AP course will be identified and may be considered for inclusion in the AP art portfolio.

Students will work toward the development of a comprehensive portfolio that may meet the requirements for entry into college-level classes. Students learn to seek out creative problems that are interesting and challenging and use goal setting, informed decision making and problem solving skills to pursue their own artistic interest in an informed way. Students are responsible for demonstrating mastery at using the elements of art to organize the principles of design in their work. A minimum of 24 works will be completed for the College Board's exam.

The first semester will focus on the creation of twelve works related to Breadth with teacher guided lessons. In the Breadth section, the student will explore a variety of concepts and demonstrate versatility with respect to the use of media, techniques, problem solving, and ideation. Completed examples are shown in actual and digital form and critiqued before students begin each lesson. A major emphasis in this course will focus on design using imagination, fantasy, and the natural world for developing mastery of traditional skills in drawing and painting. In addition, the work of artists from various historical periods will serve as models for study. Issues of style, aesthetics, and expression will be discussed with articles assigned for reading. The second quarter sketchbook assignment will require students to develop ideas in the form of a proposal for their Concentration section by the end of the first semester.

The second semester will focus on the creation of twelve works related to each student's selected Concentration and will require the student to work independently on a proposed area of study. This course enables the students to develop a body of work investigating a strong underlying visual idea in drawing that grows out of a coherent plan of action or sustained investigation. Student proposals will be reviewed prior to the end of the first semester and once approved and revised, students may begin their Concentration. Works may be done in any format and sizes ranging from 8 ½ x 11" to 18 x 24" and any medium, which is appropriate for the portfolio.

From these total works, five actual works are selected for the Quality section of their portfolio. This course enables students to develop mastery in concept, composition, and execution of drawings. These works will represent the best examples in the use of dynamic composition,

excellence in execution, development of conceptual ideas, technique, and variety in approaches to design. 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. Small works will be mounted or matted using off-white mats. Artworks completed in charcoal, graphite, or pastel will be fixed and protected by a cover sheet using newsprint over the entire work.

The AP Studio Art rubric will be used to identify specific drawing issues, engagement of various topics, and aid in grading completed works. Portfolio reviews and classroom critiques will initiate students to examine their works and those of others, using the standards from the rubric for works completed or in progress, to move beyond a low or middle scoring level.

Field trips to museums, guest speakers, and special guest artists will be included in the curriculum. Sketchbooks should be carried and used on a regular basis. A working studio will be the primary method for teaching and learning. All studio class periods will be devoted to active drawing. The course will end with a presentation of the completed portfolio in digital format using PowerPoint.

## **First Semester Contents of Class:**

Students will

- Develop a definition of design.
- Be introduced to a range of drawing issues.
- Understand artistic integrity as it applies to their work in drawing.
- Be presented with historical, contemporary, and contextual design references.
- Achieve quality in the completion of assignments that demonstrate
  - confident use of design considerations such as composition, focal point, and use of space;
  - meaningful and personal responses to stated assignment criteria;
  - mastery of a variety of materials that are black/white, color, wet/dry;
  - sensitive visual response to demonstrations of a variety of techniques;
  - a range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources; and
  - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value.
- Develop a working definition of what constitutes an acceptable and successful Concentration.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate:
  - a sense of pursuit in visual problem solving;
  - the creation of a related body of work with an underlying theme;
  - that all pieces have relevance to the study;

- progression through discovery, active problem solving, and invention development.

## **Second Semester Contents of Class:**

Students will

- Begin the first part of the written statement forming an individual plan of action and writing it down as succinctly as possible.
- Reference at least one artist whose work has some relationship to section II work.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.
- Plan best strategies for continuation while reviewing the plan for study.
- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course.
- Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III.
- Implement strategies for identifying and presenting five best-quality pieces.
- Complete final editing and printing of the written statement for Section II.
- Complete registration and ordering work within the portfolio based on the completion of the entire portfolio.

## **Evaluation**

Class work: projects, sketchbook, etc. 40%  
Formal Assessment: essays, portfolio reviews, critiques, etc. 60%

Works in progress will be evaluated informally on a daily basis through conversation and critique format. Finished work will be graded individually with comments. Quarterly portfolio reviews will provide formal assessment in grading current work with the AP Studio Art rubric and analysis in improving work with individual and group critiques, enabling students to learn to analyze their own artworks and those of their peers. Work in progress or unfinished at the close of each grading period will not be graded.

## **Reassessment**

Assignments may be reassessed after critique and grading to all students when determined by the teacher for improving quality in the art portfolio, regardless of the grade on the original

assignment provided they have met the requirements. Students must 1) complete the original task and any required assignments; 2) complete a tutoring session with the teacher at a mutually agreed time; and 3) submitted the original work, along with teacher comments.

## **Tutorial**

Tutorial is available on Wednesdays from 2:30-3:30 p.m. Additional days or conflicting scheduled appointments may occur. Sign up is required for tutorial to make up a zero or complete work. Please inquire in advance to make an appointment. Class begins promptly and students are expected to work on art the entire class period

## **Attendance**

Attendance will be taken daily. It is the student's responsibility to make arrangements for missed work. Five days will be granted for make-up work with an excused absence or the student will receive a zero for the assignment.

## **Late Work Policy**

All work turned in late after deadline will receive 20% less of grade earned. A zero will be given after 5 days.

## **Artwork**

Students are expected to submit artwork to be adjudicated in local, state, and national art competitions, including school sponsored exhibits that are adjudicated by the Savannah College of Art & Design. Students agree to allow the school to display and otherwise use their image and artwork for publication and promotion.

## **Copyright Issues**

Students are not allowed to work from published materials, either from photographs or other artistic works in the form of drawings or paintings, except as a reference. When doing this, students must move beyond mere duplication in their work. The work must be significantly altered in the service of the individual student's own voice and expression. Misuse of copyrighted materials is plagiarism and a legal issue and can be pursued as such.

## **Summer Assignments**

Complete two works in Breadth of your choice, which may be done in graphite, charcoal, paint,

or pastel on 16 x 20" or 18 x 24" paper/board. Use a different medium for each work from the following topics:

- 1. Self-portrait:** Use a mirror to draw yourself in ink or similar medium and use a stylized and weighted line to outline your portrait in contour. Let your imagination go free and create a background that tells a story. Add color to create emotion and feeling to your portrait. You may incorporate symbols, motifs, letters, or text to your work.
- 2. Figure drawing:** Draw a figure focusing on line, shape, color, texture, and movement. Consider foreshortening, cropping off, overlapping, and other perspective devices to combine figure with background. Use repetition of shapes, colors, patterns, and textures.
- 3. Poster:** Create a promotional poster for an event such as an art exhibit, concert, or special event. Include a subject, lettering, time, place, and other necessary information. Readability and clarity of message must be evident and attention to layout design must be organized. A minimum of five different colors or values must be used, three different font sizes, and paying careful attention to contrast between text and image(s).
- 4. Fantasy Landscape:** Paint a landscape using your imagination and use photographs or objects from life for visual aids. Research the work by Magritte and Dali', who were Surrealists, to inspire you and evoke emotions in your work. Paint your dreams and nightmares focusing on nonsense, illusion, symbolism, light, and strong cast shadows.

Complete a sketchbook of 12 drawings using the topics above for random works or as preparatory drawings for completed Breadth assignments. Sketchbooks should be 8 ½ x 11" and consideration to composition with the use of overlapping, cropping off, and use of proportion must be used. Works with white space around the subject with no apparent concern for composition will not be graded.

## **Instructional Materials/Text**

*Elements of Art*, Richard Pumphrey, 1996, Prentice Hall.

*Visual Forces*, Benjamin Martinez & Jacqueline Block, 1995, Prentice Hall.

Reading will be assigned over the course of the term that relates to works in progress, issues, historical information, and media. Books and magazines will be made available for review as well as for written commentary. Sources should also include use of the Internet and citing for research purposes.

## PACING CHART

<b>1<sup>st</sup> Quarter</b>	<b>Topic: Breadth</b>
Week 1	Review syllabus, slide show of sample student work, and PowerPoints of completed digital portfolios. Current student portfolios will be reviewed mainly for quality, originality, and composition. Collect summer assignments (two works in breadth and 12 sketches for sketchbook assignment)
Week 2	Pastel drawing of figure on 18 x 24" colored paper (focus on value, line, shape, contrast, and composition)
Week 3	Bleach drawing of skeleton on 18 x 24" black paper, may include mixed media (line dominant)
Week 4	Logo design on 8 ½ x 11" white paper (shape and letter font)
Week 5	Figure study of "Nude Descending a Staircase" by Duchamp with acrylic on 18 x 24" board (movement, repetition, shape, color, line)
Week 6	Portfolio review/Sketchbook (minimum twelve 20 minute sketches using a variety of media)
Week 7-8	Abstract Still life using reflective objects in acrylic on 18 x 24" board (color scheme, shape, pattern, and line)
Week 9	Compare/contrast essay with two artists who use the figure as a subject (minimum 1 ½ pages, single spaced)
<b>2<sup>nd</sup> Quarter</b>	<b>Topic: Breadth</b>
Week 1-2	Progression Design on 12 x 18" white paper in circle format using two images, which progress from realism, to 2-D, and to black and white silhouette (focus on composition, realism, stylization, and abstraction)
Week 3	Package design 8 ½ x 11" or larger (wrap around illustration using color, line, unity, and text)
Week 4-5	Linoleum block print 8 x 10" (minimum edition of 5 prints, correctly signed and numbered) Portfolio Review
Week 6	Artist Study in any medium on 16 x 20" paper or appropriate format size (focus on style, technique, concept) Sketchbook (12 sketches and minimum of 4 journal pages on concentration proposal)
Week 7-8	Political cartoon 8 ½ x 11" (pen and ink using hatching, cross-hatching, and stippling)
Week 9	Research paper of a contemporary artist relating to your interests regarding your Concentration (minimum 1 ½ pages, typed, single-spaced)
<b>3<sup>rd</sup> Quarter</b>	<b>Topic: Concentration</b>
Week 1	Concentration #1
Week 2	Concentration #2

Week 3	Concentration #3
Week 4	Concentration #4
Week 5	Concentration #5
Week 6	Concentration #6 Portfolio Review/Sketchbook
Week 7	Concentration #7
Week 8	Concentration #8
Week 9	Research paper on a master artist relating to your interests regarding your Concentration (minimum, 1 ½ pages typed, single-spaced)
<b>4<sup>th</sup> Quarter</b>	<b>Topic: Concentration</b>
Week 1	Concentration #9
Week 2	Concentration #10
Week 3	Concentration #11
Week 4	Concentration #12 Portfolio Review
Week 5	Concentration #13
Week 6	Concentration #14 Concentration essay – commentary for exam
Week 7	Complete portfolio/AP Exam
Week 8	Complete Portfolio in PowerPoint
Week 9	Final Portfolio Review and Presentation