AP Studio Art 2-D Design Syllabus

COURSE DESCRIPTION/INSTRUCTIONAL GOALS

This course follows the guidelines provided by the AP College Board for submitting the Studio Art Portfolio at the end of the school year. The Studio Art Portfolio has three sections: **Breadth (Section III)** requires students to submit 12 slides of works of art that demonstrate a variety of concepts, media, and approaches to art; **Concentration (Section II)** requires students to submit 12 slides that demonstrate a series of works organized around a compelling visual concept that grows out of a coherent plan of action or investigation. These 12 cannot be the same as those submitted in Section III; **Quality (Section I)** requires the students to submit 5 actual works of art that best exhibit their strengths in synthesizing form, technique, and content. The work should show evidence of exceptional quality, obvious evidence of thinking, a sense of confidence and verve. The works should also address complex visual and/or conceptual ideas, show an imaginative, inventive and confident use of the elements and principles of design, show successful engagement with experimentation and/or risk-taking, be notable for sensitivity and/or subtlety, show purposeful composition, and demonstrate informed decision-making. Materials should be used effectively with excellent technique. These five works can come from breadth and/or concentration. The work from this class must meet the standards of an introductory college course and qualify for the AP Portfolio Evaluation when submitted for the AP exam. The instructional goals below are straight out of the College Board AP Course Description Acorn Book:

- Encourage creative as well as systematic investigation of formal and conceptual issues.

- Emphasize making art as an ongoing process that involves the student in informed and critical decision-making.

- Develop technical skills and familiarize students with the functions of the visual elements.

- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

- Course includes group and individual student critiques and instructional conversations with teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

- Course teaches students to understand artistic integrity as well as what constitutes plagiarism by helping students develop a personal “voice” through understanding and analysis of outside work with historical context.
COURSE OVERVIEW

**Summer Assignments** - Summer assignments are an absolute requirement of the course. These assignments are due by the second week of school. They will constitute 50% of your first six week grade. A critique of these assignments will be held in class so that the students have the opportunity to rework them [c6]. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these. Failure to produce high-quality works can and does result in a student being removed from the class. Students enrolling at the fall must do these assignments to ensure their enrollment.

**Fall Semester** - The students are introduced to the three components of the Portfolio through discussions, handouts, and slides of past students’ works. [c1] The AP Scoring Guidelines help to establish the standards for critiques and the grading rubrics used in the course. The Breadth section is the focus for the first 9 weeks and student work on a variety of concepts and approaches in two-dimensional design that demonstrate abilities and versatility with techniques, problem solving, and ideation. The assignments focus on design problems that demonstrate an understanding of design principles as applied to a two-dimensional surface. The principles of design (unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) are articulated through the visual elements (line, shape, color, value, texture, and space). [c4] [c1] I begin looking at the works of art they have done previously and the students and I talk about their strengths and the areas in which they need to grow. [c6] We go over which missing assignments would help demonstrate a stronger Breadth section. Homework assignments are more teacher-directed at this time.

At mid-point in the fall semester, the Concentration section is discussed in greater depth. We start to discuss possible topics that they might want to explore and ways of brainstorming to come up with their choice for their Concentration. Their concentration concept must be an idea that they really like, and one that they want to investigate because they must produce over 12 pieces of art on their subject. [c3] [c1] If at some point they want to change their concentration subject, they must make up the assignments that have been previously submitted for this section. The homework is self-directed and focused around their concentration at this point.

At the end of the fall semester, all of the Breadth section is completed, the students have chosen their Concentration, and they have produced three or four works for their Concentration. If at this point the student is behind, he/she can have the Winter Holiday to catch up to remain in the class the Spring Semester.

**Spring Semester** – The students continue working on their Concentration. At the beginning of the spring semester, the student and I look at all their work produced to date and reevaluate their portfolio. We identify pieces of art that could be used for the Quality section. [c1] If they need stronger works to submit for the Quality section, they can produce these when completing the rest of their Concentration. One of their quality pieces is chosen to compete in the Visual Scholastic Art Event (VASE) during the month of February. This gives them a chance for a critique by another Art Professional. [c6]
At the beginning of April, documentation of the artwork on the slides begins. The slides are to be ready to be assembled into the portfolios when they arrive at school the end of April. Both the student and I sign a form that states that the student has produced original works and that the student has not copied works in any medium unless there has been significant and substantial manipulation.

**Summer Assignment for the AP Studio Art – 2-D Design Portfolio**

Summer assignment rational: You will need these summer design problems to help with the Breadth part of the portfolio. You will need 12 works of art for the Breadth and the more you have to start out the year, the more time you will have to devote to the Concentration part.

Summer Assignment:
“The following assignments are to be completed over the summer as a prerequisite for the AP class. These assignments are due by the second week of school. They will constitute 50% of your first six week grade.” A critique of these assignments will be held in class so that the students have the opportunity to rework them. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these.

“These assignments are an absolute requirement of the course. Failure to produce high-quality works can and does result in a student being removed from the class. Students enrolling at the fall must do these assignments to ensure their enrollment.”

1. Do a self-portrait that expresses a specific mood using one of the following – prismacolors (colored pencils), watercolors, pastels, oil pastels, or mixed media. Think about the effects of color and how its use can help to convey the individual mood. Think about your composition and strive for a unique arrangement of your self-portrait to the page. You might want to do several studies, reflecting different moods and different compositions before you start on you final drawing.

2. Still Life: Do a graphite or charcoal drawing of a still-life arrangement that consists of reflective objects – your goal is to convey a convincing representation with a full range of values in a interesting composition. To add a focal point to the composition, render yourself reflected in one of the objects.

3. Building(s) in a Landscape: Do a drawing on location – Look for a building or spot in your neighborhood that is part of your neighborhood’s identity. It could be a fire house, the neighborhood restaurant, the park, a church, or any other building or place that you frequent or pass by often and would miss seeing if it were torn down. The medium is up to you. The readers of the portfolio will be looking to see if you can represent space through correct perspective, proportion, and scale.

USE THE ENTIRE PAGE: Paper size should be 12” x 15” or larger. If you don’t have a large drawing paper or sketchbook/pad, you may take home paper from my classroom.
You may also take home a few art supplies if you don’t have them. See me for these before the summer vacation.

NOTE - These assignments can be adjusted to fit the individual student’s portfolio. For example, if a student already has produced some great design projects in the previous year(s), I can replace one or more of these assignments with an assignment that would better complete the Breadth part of his/her portfolio.

Have a great summer and DRAW! DRAW! DRAW! I look forward to working with you next year. If you or your parents have any questions, please contact me at xxx-xxx-xxxx.

RUBRIC FOR AP SUMMER HOMEWORK ASSIGNMENTS

SELF-PORTRAIT EXPRESSING A SPECIFIC MOOD
____ Compositional arrangement of your self-portrait to the page
____ Proportions (realistic or exaggerated) work with the mood expressed
____ Color choice matches mood/expression
____ Details/textures/shading
____ Materials used effectively with excellent technique

STILL LIFE
____ Arrangement of objects to the picture plane
____ Reflective surfaces
____ Realistic representation
____ Full value range
____ Reflected self-portrait in one of the objects as a focal point
____ Materials used effectively with excellent technique

LANDSCAPE
____ Drawing on location
____ Building that reflects neighborhood’s identity
____ Architectural Details
____ Correct Perspective, Proportion, and Scale
____ Materials used effectively with excellent technique

EXAMPLES OF BREADTH ASSIGNMENTS
• Work that employs line, shape, or color to create unity or variety in a composition
• Work that demonstrates symmetry/asymmetry, balance, or anomaly.
• Work that explores figure/ground relationships
• Work that uses modular or repeated patterns to create rhythm.
• Work that uses color schemes such as primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
• Work that investigates or exaggerates proportion or scale.
• Work that uses positive/negative space studies emphasizing rhythm.
• Compositions that rely on dividing of the picture plane into multiple parts.
• Compositions that are developed on a shaped surface.
• Compositions that have inserts added and developed within the design
• Compositions that rely on a grid as an organizing principle
• The arrangement of forms in a complex visual space
• Compositions that combine illusionary space with flat surface
• Trace monotype diptych of both the negative and positive print
• A series of generation monotypes
• Using linoleum, print several multi-image works, varying treatment of your unit.
• A single representational image in three separate series of at least five steps each, creating sequences leading to biomorphic, geometric, and expressionist final works.
• Draw a still life arrangement; then split the picture plane at least once. Add varying surface treatments on either side of the axis (or axes). Complete the work by introducing at least one slipped plane.
• Compose a rhythmic design using several letters of the alphabet as visual not literal elements.
• Design a nine-square composition using a specific theme, palette, or geometric shape. Then rearrange the nine units.
• Metaphorical or symbolic self-portraits using mixed media and layering
• Social or political commentary using mixed media exploration
• Personal narrative in diptych or triptych form
• Sequential magnification of a subject in triptych form
• Rendering of a textural relief composition that illustrates unity with variety
• Layer an object in blind contour, controlled contour, and realistic rendering with graphite, gesso, and color wash.
• From a single spot, make separate photographs to cover your entire field of vision. Restructure the space in a personal way by arranging these prints with paper collage and other techniques. This collage can be the final work or redraw this in graphite to further develop and edit the space.
• Inanimate object drawn realistically, magnified, fractured, animated, camouflaged, and melted or twisted
• Drawing that includes objects & or figures with narrative text
• Compose a paper relief using crushed, folded, etc. papers, cardboard, string, push pins, etc. Recreate this work using a toned ground and white and black charcoal.
• Space isolation drawing
• Shape fragmentation and counterchange collage
• Value reversal drawing in multiple techniques

CONCENTRATION TIMELINE – 06-07

On the due date, your concentration piece is to be placed on the board at the beginning of class and ready for a class critique. [c6]
#1 Due Oct. 27  
[Oct. 16-20  
Oct. 23-27]

#2 Due Nov. 10  
[Oct. 30-Nov 4  
Nov. 6 -10]

#3 Due Dec. 1  
[Nov. 13-17  
Nov. 20-24 (Thanksgiving holiday week – finish any breadth work)  
Nov. 27 – Dec 1]

#4 Due Jan. 3  
Dec 11 -15 Final Week  
2 Weeks Winter Holiday Break  
the Wednesday you return from break

#5 Due Jan. 12  
[Jan. 1-5 (Monday Holiday & Tuesday Teacher Prep/Professional Development Day)  
Jan 8-12]

#6 Due Jan. 26  
[Jan. 15-19 (Monday MLK Holiday)  
Jan. 22-26]

#7 Due Feb. 8  
[Jan. 29-Feb 2  
Feb. 5-9] (Friday Professional or Make Up Day)

#8 Due Feb. 23  
[Feb. 12-16  
Feb. 19-23]

#9 Due March 9  
[Feb.26-March 2  
March 5-9]

Spring Break  
[March 12-16] USE THIS TIME TO DO ANY MAKE UP WORK

#10 Due March 30  
[March 19-23  
March 26-30]

#11 Due April 13  
[April 2-6 (Friday Holiday)  
April 9-13] (Monday Professional Development or Make Up Day)

#12 Due April 27  
[April 16-20  
April 23-27]

April 30 –May 4 Catch up/Touch up/Matt/Take last slides,  
Take closes up if necessary

May 7-10 Prepare Slides, Write Concentration Statements, Get forms signed, Fill out Portfolio, etc

May 11 – AP Test Date- Noon testing. Turn in Portfolios for mailing
EXAMPLES OF CONCENTRATION

- Depict people acting out characteristics of the Greek Zodiac sign that they were born under.
- Show, interpret, and describe hip-hop and its 4 elements (B-boy, DJ, Emcee, and graffiti writing).
- Narrative depiction of a student’s journey through the concentration process.
- Visual representation of the sky while focusing on how one could evoke feelings through that representation.
- Follow the life of one person in a Noir Slide Show as his life spirals downward until the final saga.
- Various aspects of crime and punishment, such as criminals, victims, crimes being committed, and executions.
- Show the progressive mechanization of human beings.
- Emulate light’s luminous and symbolic qualities.
- Abstraction developed from cells and other microscopic images.
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.
- A series of self-portraits with a specific theme like what teenagers do to their faces (pluck eyebrows, floss, apply make up, piercing, etc).
- Ritual and self –Portraiture – explore personal rituals.
- Self-Portraits and figures from realism to abstraction
- A personal or family history communicated through the content of still-life
- A figurative project combining animal and human subjects
- The use of multiple images to create compositions that reflect psychological or narrative events.
- Figure and landscape metamorphosis – merging, changing from one to the other.
- A series of works that begins with representational interpretations and evolves into abstraction.
- A series of political cartoons using current events and images.
- Environmentalism-Politics and resources.
- Still life objects as allegory.
- Changing the function of an object
- Objects that have a particular meaning to the student or reminds them of something that has happened in their life
- Morphing functional objects into non-functional objects.
- Abnormal textures added to objects
- Word play/word pun.
- A series of expressive landscapes based upon personal experience of a particular place.
- Emphasizing perspective and architectural structure through the ambiance of light.
- A project that explores interior or exterior architectural space.
- Architectural viewpoints that are unusual.
- Architectural forms that are unusual.
- Skylines – elevations, perspective views from building tops, cityscape
• Views through a door/window/gate
• “The wedding” from engagement ring to the sealing kiss.
• “The attic” seen through childhood experiences
• Things that come in pairs.
• The movie experience
• Women in feminine roles
• “Seven Deadly Sins”
• Reflections of images wherein the reflections are an emotional exploration
• Family relationships
• Divorce and how it effects the family unit
• Fears
• Toys and the idea of what a toy is to different people and age groups
• Clothing/Fashion
• Mechanical illustration

CONCENTRATION RUBRIC - for individual concentration pieces

Quality of the concept/idea represented – There is evidence of thinking and of focus.
   _____ 100 The concept engages the viewer with the work and the idea. The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.
   _____ 90 The idea is good to strong, there is evidence of thought in the work. An evocative theme is investigated.
   _____ 80 Manipulation of ideas is evident. Some growth and discovery are evident.
   _____ 75 Insufficient sense of investigation. Problems are not successfully resolved.
   _____ 70 Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernable.
   _____ 60 Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions. Shows that work is obviously copied from photographic sources or from the work of others.

Composition & Visual Complexity – Use of Design Principles (Unity, Variety, Balance, Emphasis/Focal Point, Contrast, Rhythm, Repetition, Proportion/Scale, and Figure/Ground Relationship) articulated through the visual elements (line, shape, color, value, texture, and space
   _____ 100 Excellent/Unique design concept effectively integrated into the concentration
   _____ 90 Strong/Some originality in the design concept integrated into the concentration
   _____ 80 Good/good grasp of design principles
   _____ 75 Moderate/Basic but not inventive design concept, moderate in demonstrating understanding of design principles
   _____ 70 Weak/Insufficient design
   _____ 60 Poor/Little or no evidence of understanding design principles.
Fall Final - AP Design Breadth

Part I. 60 Points Possible. For this section you are required to submit 12 slides of 12 different works that demonstrate a variety of concepts and approaches in two-dimensional design. These works should focus on the principles of design (unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) articulated through the visual elements (line, shape, color, value, texture, and space). fundamental design concerns, including

Complete the form below for your 12 works.

<table>
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<tr>
<th>Title/or Description (Not put on slide)</th>
<th>Medium (put on slide)</th>
<th>Dimensions H+W (put on slide)</th>
<th>Slide Taken (mark w/ “X”)</th>
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Each of these are worth 5 points (60 points total). For each art work not done, write what you will do over the holidays to complete your Breadth on the back of this form. Grade Change will be done if they are turned in completed the first day of the Second Semester.

Part II. 40 points Attached is the AP Studio Scoring Guidelines. Look over the criteria for the 1-6 scoring rubric and score your Breadth from your 12 slides. Circle the rubric statements that you think fit your 12 works of art. They may fall into different scoring ranges. Average the circled scores and estimate your Breadth score as you think fair and reasonable. I will re score it but I want you to see how close you come to my score.

Write your score here. _________________

A score of 6 = 40 points Excellent Breadth (100 total points if all 12 of Part I are finished)
A score of 5 = 30 points Strong Breadth (90 total points if all 12 of Part I are finished)
A score of 4 = 20 points Good Breadth (80 total points if all 12 of Part I are finished)
A score of 3 = 15 points Moderate Breadth (75 total points if all 12 of Part I are finished)
A score of 2 = 10 points Weak Breadth (70 total points if all 12 of Part I are finished)
A score of 1 = 5 points (65 total points if all 12 of Part I are finished)

AP Studio Art Spring Final

For your final exam, you are to make a final concentration piece. This artwork must be related to the other pieces that you did for the concentration part of your AP portfolio. Think about a work that should have been better and do it again (not re-do it), or think about the whole concentration body of work and fill in a missing piece that might have made it better, or think about the idea that you never had time to try. This new piece will be graded on the concentration rubric that was used for your other pieces but all the components will be averaged for one final grade. See below.

**Quality of the concept/idea represented** – There is evidence of thinking and of focus.

- 100 The concept engages the viewer with the work and the idea. The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.
- 90 The idea is good to strong, there is evidence of thought in the work. An evocative theme is investigated.
Manipulation of ideas is evident. Some growth and discovery are evident.

Insufficient sense of investigation. Problems are not successfully resolved.

Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernable.

Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions. Shows that work is obviously copied from photographic sources or from the work of others.

**Composition & Visual Complexity** – Use of Design Principles (Unity, Variety, Balance, Emphasis/Focal Point, Contrast, Rhythm, Repetition, Proportion/Scale, and Figure/Ground Relationship) articulated through the visual elements (line, shape, color, value, texture, and space

Excellent/Unique design concept effectively integrated into the concentration

Strong/Some originality in the design concept integrated into the concentration

Good/good grasp of design principles

Moderate/Basic but not inventive design concept, moderate in demonstrating understanding of design principles

Weak/Insufficient design

Poor/Little or no evidence of understanding design principles.

**Media/Technique**

Excellent

Strong

Good

Moderate

Week

Poor

**Section Totals –**

Quality of Concept

Composition & Visual Complexity

Media/Technique

TOTAL

FINAL GRADE (Total divided by 3)
RESOURCES

The following list includes some of the books from my personal library that have provided ideas for teaching the AP Studio Drawing and Design Portfolios. Books on individual artists and Museum exhibits are also used in my teaching.

**Design**


**Drawing**


**Printmaking**

**Painting**

**Art History, Art Theory, and Related Topics**


Altered Books, Journals, Handmade Books, etc.


WEB PAGES for LOCAL MUSEUMS & ALTERNATIVE EXHIBITION SPACES

Blaffer Gallery – The Art Museum of the University of Houston
   www.hfac.uh.edu/blaffer
Contemporary Arts Museum, Houston
   www.camh.org
Diverse Works Art Space
   www.diverseworks.org
Lawndale Art Center
   www.landaleartcenter.org
The Menil Collection
   www.menil.org
Museum of Fine Arts, Houston
   www.mfah.org

WEB PAGES for NEW YORK MUSEUMS

Guggenheim Museum
   www.guggenheim.org
The Metropolitan Museum of Art
   www.metmuseum.org
Moma – The Museum of Modern Art, NY
   www.moma.org
The Morgan Library Museum & Research Library
   www.themorgan.org
Whitney Museum of American Art
   www.whitney.org

WEB PAGES for ART RESOURCES

www.artencyclopedia.com

www.artlex.com

www.artnet.com

http://witcombe.sbc.edu/ARTHLinks.html
SUGGESTED ARTISTS LIST

TRADITIONAL
Pierre Bonnard
Caravaggio
Mary Cassatt
JL David
Edgar Degas
M.C. Escher
Paul Gauguin
Artemisia Gentileschi
Francisco Goya
El Greco
Edward Hopper
Wassily Kandinsky
Jacob Lawrence
Leonardo da Vinci
Henri Matisse
Piet Mondrian
Claude Monet
Georgia O’Keeffe
Pablo Picasso
Rembrandt van Rijn
Georges de la Tour
Diego Rivera
Jan Vermeer
Vincent Van Gogh
Diego Velazquez

CONTEMPORARY
Ida Applebroog
John Baldessari
Jennifer Bartlett
Jose Bedi
Vija Celmins
Jim Dine
Trenton Doyle Hancock
Mary Frank
Ellen Gallagher
Kojo Griffin
Eva Hesse
David Hockney
Jasper Johns
William Kentridge
Ronald Kitaj
Elizabeth Murray
Judy Pfaff
Robert Rauschenberg
James Rosenquist
Shahzia Sikander
Frank Stella
Mark Tansey
Wayne Thiebaud
Kara Walker
Terry Winters

ART MATERIALS AND RESOURCES

There is a supply fee of $85.00 that is collected the first week of class. The student’s name is signed on a list and the list and money are turned in to the school financial clerk. This covers the slide film and slide processing for Sections II and III and the matting for Section I. The fee also provides special materials for projects as opposed to having to purchase individual supplies. If you have a financial hardship and cannot pay your fee, please provide the teacher with a written note stating hardship and signed by a parent or guardian and your teacher will make arrangements for your fee.