

AP® Studio Art: 2-D Design Syllabus

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www.jesusdedios.com/artclass/

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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. 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-Dimensional Design scoring guidelines for ideas and inspiration. I start by introducing the Principles of Design and their role in art compositions. Next, with observational value drawings. Students are then familiarized to Adobe Photoshop and Adobe Illustrator as tools for their art making.

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]

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.

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.

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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]

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”).

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.

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

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]

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.

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.

Class Content

The course includes the following six required components:

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

1. 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]

2. Concentration

This should include 12 images of works exploring a single visual concern in depth. 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 will be 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”).

3. Breadth

This is a set of 12 works showing mastery of varied media, techniques, and subject matter. These 12 images are from 12 different works (no theme). 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 refine 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, or digital painting (they may choose to combine multiple media in one composition). If a student wishes to become an expert with vector graphics, he or she will be expected to create works of art that demonstrate different vector graphics 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 a lot more works each term so he or she can have a large body of works to choose from, (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 or improve a previous artwork. 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.

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

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.

4. Concentration Statement

A concentration statement will be written at the start of the section work and revised two more times during the second semester so that it accurately represents the views and purpose of the selected sustained investigation.

5. Sketchbook and Photo Journal

A sketchbook to be composed of visual ideas, notes, doodles, concept plans, and or practice of various techniques based on the assigned topic each week is required. Many art schools like to see students' sketchbooks as documentation of how their minds and creativity work. You need to carry it with you every day, everywhere. 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. Sketches will be graded at the end of each week, but students will have to submit the entire book at the end of each semester for grading and growth analysis. It should reflect you and your experiences throughout the semester. Work in your sketchbook is a required ongoing process that will help you make informed and critical decisions about the progress of your work. [SC7] In the middle of the first semester a photo journal will be introduced to be used instead of the sketchbook or in conjunction with it (E.g. Students can submit 2 sketches and 3 photographs at the end of a 5-day week). These photographs will also represent concepts, visual ideas, and artistic abilities based on the assigned topic. [SC4, SC5 & SC6] In addition, students can be used these photos in their artwork compositions.

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.

Rules for working in your sketchbook:

- Do not make "perfect" drawings. Make mistakes, make false starts. Draw what

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you see, don't draw from memory, or what your brain is telling you to do.

- Always fill the page you are working on. Go off the edges whenever possible. Do not make small drawings in the center of the page, use the negative space as much as possible.
- Always finish what you start, no matter how much you don't like it. Unfinished sketches will not count and will lower your grade.
- Put the date on every page you finish.

Rules for Photo Journal work:

- Use any digital camera you have access to (E.g. Your cellphone, point-and-shoot camera, DSLR)
- Make sure your photos are focused (sharp). Out of focus images will not count and will lower your grade.
- Use rules of thirds to frame your subjects.
- Make sure your photographs are well-lit unless your composition purposely calls for it otherwise.

6. Lab Work

Students are required to attend two sessions of after-school lab hours per month in order to maintain and stay current with the assigned workload. If a student has the ability to work from another lab/home computer with the required software or art medium he or she can file a waiver signed by parents. If the student fails to complete work the waiver will be revoked.

Grades

Work is frequently so individual and experimental that grading is difficult. Yet there are standards of quality in student work, project criteria, 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]

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 group discussions and critiques, students will develop an understanding of what constitutes plagiarism and how to 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]

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

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.

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.

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 Art (Line, Shape, Space, Texture, Value, Form and Color) organized using the Principles of Design (Unity/Harmony Variety/Variation, Balance (Symmetrical/Asymmetrical/Radial), Emphasis/Dominance/Focal Point, Movement, Pattern/Repetition/Rhythm, Contrast, and Proportion/Scale). Media could include graphic design (raster/vector graphics), typography, photography, collage, fabric design, weaving, illustration, painting, charcoal, 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 expressionism.
- Digital/Vector self-portrait
- Fabric design with symbolic or pattern imagery
- Product and logo design
- Tessellation design and/or designs based on radial balance (kaleidoscope)
- Lettering and type design
- Poster design with literary or conceptual associations—travel, national identity, sports, endangered animals
- CD or iTunes album design
- 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
- Graffiti Art, Japanese calligraphy
- Environmental design
- Photography study

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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.

Section II: Concentration

A series of 12 works organized around the visual concept (some may be details). Look for quality of ideas and quality of execution of work. [SC3]

Possible concentration areas could be:

- 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

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”).

Section I: Quality

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

	Poor	Moderate	Good	Strong	Excellent
Principals of Design clearly present	1	2	3	4	5
Purposeful composition	1	2	3	4	5
Materials well used; technique is excellent	1	2	3	4	5
Inventive/imaginative/Original	1	2	3	4	5
Evidence of thinking; clear visual intent	1	2	3	4	5

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.

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:

- Have you used the elements and principles of design in an effective or innovative way?
- What are the dominant shapes, expressive forms, color schemes, and textures

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that carry significance in this artwork?

- 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?
- Describe the quality of execution and technique. What gives the work its uniqueness?
- Does the work evoke any feelings? To what do you ascribe the feelings it evokes in viewers—the use of colors, shapes, technique, theme?
- Is there symbolism used in the work to convey meaning other than what one sees?
- 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 guide- lines. 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.

Web Resources

- www.jesusdedios.com/artclass
- www.Photoshop.com
- www.behance.com
- www.erikjohanssonphoto.com
- www.lynda.com

I understand AP® Studio Art: 2-D Design is a college-level class and commit to all of its responsibilities.

- Maintain a sketchbook and or photo-journal
- Submit a portfolio in May in order to receive an A in class (only if student has completed all work and has an A at end of semester. If portfolio is not submitted one lesser grade will be issue).
- Attend two after-school lab session per month (If a student has the ability to work from another lab/home computer with the required software or art medium he or she can file a waiver signed by parents. If the student fails to complete work the waiver will be revoked).

Student Name

Parent Signature

Date

In order to save paper the class syllabus is available online. You can find it at www.jesusdedios.com/artclass/#syllabus. If you don't have access you can request a hard copy by checking this box and one will be sent home with student.