Advanced Placement Studio Art: 2-D Design

Course Description

The Advanced Placement Studio Art: 2-D Design course is designed for dedicated art students to investigate three aspects of the creation of a portfolio containing quality, concentration, and breadth pieces as further detailed in this document. Students will be given opportunities to create artworks using a variety of 2-D techniques and media at a mastery level. This learning experience is equivalent to an introductory college course in studio art. Utilization of the elements and principles of design is key in making purposeful decisions in the creative process. Samples of 2-D Design portfolios can be found at apcentral.collegeboard.org/studio2D.

Prerequisites

Students should have successfully completed Art 1-2 and Art 3-4 or have a teacher’s recommendation. Advanced Placement 2-D Design students should possess a strong passion and commitment to art production and the ability to work independently.

Overview

This course is designed to guide students in the creation of a portfolio which addresses three major concerns in the study of art.

Quality- A selection of works that demonstrate a synthesis of form, technique, and content

Concentration- A series of related works derived from an in-depth investigation and discovery that is developed from a single visual idea. The concentration pieces are born from a concept the student has formulated and explored. The process of inquiry should be documented as part of the creative method.

Breadth- A collection of works that exhibit a strong understanding of the principles of design, precise technical skills, and personal expression.

Formal visual concerns, technical skills, and conceptual issues will be addressed through creative means in both teacher-directed assignments and student-directed projects. The creation of an AP Studio Art portfolio is an involved and personal process of discovery which is dependent on the student’s unique thinking and problem-solving skills. It is hoped that this course will not only help the student to produce an excellent body of artwork, but additionally it will introduce the student to the richness of the creative process on a personal level, open the door to personal discovery, and allow the student to make meaningful contributions to the greater culture.
Class Expectations and Commitment to the AP Studio Art Program

Advanced Placement participants should expect to spend extensive amounts of time preparing the 2-D Design portfolio. The portfolio requires 5 Quality pieces, 12 Concentration pieces, and 12 Breadth pieces of original artwork. While this is the minimum requirement, it can be expected that more than 29 pieces will be created throughout the year and the strongest pieces will become part of the portfolio. Students may also use artwork from previous art courses, and work created independently. In addition to the classroom assignments, students should also expect the following:

Summer Assignments: 1. Students should visit the AP Central website at www.collegeboard.org and become familiar with its features. Viewing the examples of portfolios and concentration ideas will be extremely beneficial.

2. Students should purchase a sketchbook (at least 9” x 12”) and a folder.

3. Students should compile a variety of visual images to use for reference.

4. Students should come up with 3 possible concentration ideas. These ideas should be explored in the sketchbook in detailed written and visual forms.

5. Students should choose 3 of the following projects to complete in the sketchbook.
   - A composition of common kitchen tools/utensils
   - A picture of an article of clothing (shoe, jeans, sweater, etc.) with detailed texture.
   - Contour drawings of hands and feet
   - A collage piece
   - A self-portrait

Folder: A folder will be needed to keep all course information, syllabus, AP Portfolio requirements, a check list of works completed/“to do”, and additional handouts.

Journal/Sketchbook: A journal or sketchbook is required for each student. These will be used to record ideas and experiments for various assignments. The book will be assessed every 4 weeks during progress reports and quarter grading periods. Work in the sketchbook could be applied to multimedia projects and can be included in the portfolio.

Studio Time: Students are expected to spend extended time working in the classroom. Regular attendance to the assigned AP class block is essential, as well as time before or after school, or during study hall. Students should be responsible to work independently as needed throughout the course.
2-D Portfolio

The 2-D portfolio address the use of elements and principles of design in combination. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) are created through the use of the elements of design (line, shape, color, value, texture, and space). The principles of design are the guiding force in creating an effective design. These pieces can be abstract or representational and can be created in a variety of media.

Portfolio Section I: Quality (Selected Works)

***5 Actual works in one or more media***

The quality section pieces should display the student’s finest work demonstrating an intense understanding of 2-D design. The works do not need to be related and may represent a variety of styles and media. Works will need to be on a flat surface and not be larger than the portfolio envelope, which is 18” x 24”. All pieces should be mounted or matted for their protection and presentation. Works in the Quality section may also represent the Concentration or Breadth sections.

Portfolio Section II: Concentration (Sustained Investigation)

***12 Digital Images, some may be details, second views, or process documentation***

This section of artwork is a series unified by a particular artistic concern- a conceptual collection. A concentration series is organized around a compelling visual concept based on an individual/s plan of investigation in a particular idea. Students will be encouraged to explore a personal, central interest as intensely as possible: free to work with any ideas in any medium that addresses the three-dimensional design issues. All pieces should be labeled with height x width dimensions. Concentration should reflect invested time, effort and thought; a visual idea grows out of a coherent plan of action and investigation. The development of the concentration is an ongoing process that is reflected throughout the whole year, and must demonstrate the artist’s learning as part of the process of art creation and study in this course. All images should Also in this section, students will write a statement to accompany the pieces. This commentary should simply and clearly state the main idea of the concentration and explain how the artwork is representation of the investigation of the idea. The written section is not scored, however it does provide supportive information of the thought process in the establishment of the concentration.

Examples of Concentrations

A series exploring cultural intersections

A series about ritual and self-portraits

A series about patterns and designs found in nature
A series of animal or plant inspired forms that evolve into formal objects
A series giving human qualities to common objects
A series of abstractions form natural objects
A series using multiples to create formal two-dimensional design
A series of fashion designs/weavings/patterns expressing a theme
A series of enlarged common objects
A series of interpretative figure studies that emphasize expression and/or abstraction
A series of local architectural structures
A series of assemblages that juxtapose the coarse and refined qualities of a material
A series of multiples/modules to create compositions that reflect psychological or narrative events
A series that explore the relationship between interior and exterior space
A series of personal or family history communicated through the content and style of narrative assemblage
A series of figures exploring aspects of self
A series centered on cultural views of women and their bodies
A series reinterpreting themes and deities from world religions
A series of personal icons or logos
A series on current events or political relations

**Portfolio Section III: Breadth (Range of Approaches)**

***12 Digital Images of 12 different works***

Various media, approaches, techniques, and subject matter within ones artwork demonstrates breadth. Breadth refers to a student’s range of abilities and accomplishments in a variety of three-dimensional forms and versatility of techniques- all of which demonstrated knowledge and understanding of the elements and principles of 3-D design. The student’s work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The breadth images cannot be submitted in the concentration section of the portfolio, but could be used in the quality section.
Examples of Breadth

1. Create an architectural still life with blocks or 3-D forms. Choose 5 soft pastels, any color, ranging from light to dark values.
2. Create series of contour line drawings. Trace these onto another sheet of paper, overlapping if necessary, to make a strong composition that fills the page. Use black sharpie to add lines, value, and create emphasis.
3. “Spill” coffee or watercolor onto a sheet of thick paper. Once it is dry, use colored pencils to add depth by using a variety of values, lines, and shapes within and around the spilled sections.
5. Choose a plant, fruit, or another natural form to closely crop (zoom into a smaller detailed section). You may choose colored pencils, shading pencils, or markers.
6. Take a photo of a small part of stained glass with your phone. Recreate the swirling pattern in color with your choice of materials.
7. Create a mixed media (combination of painting, drawing, collage, etc.) portrait.
8. Create a still life that is highly reflective (glass pieces). Watercolor suggested, but you may chose the medium.
9. Draw an interior space with pencil on white paper.
10. Create a unique composition that contains a human or animal skull. Pencil suggested.
11. Create a piece that has puzzle pieces in the composition, either drawn or actual puzzle pieces altered with paint.
12. Create a complex design using symmetrical balance or radial symmetry with Sharpie.
13. Create a drawing with shoes as the main composition. Material of choice, should show value.
14. Create a playing card with an original graphic design. Paint or Sharpie suggested.
15. Create a unique stencil and incorporate it into an already existing artwork that you create but aren’t satisfied with.
16. Choose a still life item (wrinkled paper, can of pop, etc.) draw the same view 3 ways: 1. Just contour lines 2. Value study 3. Black and White
17. Take something that has a recognizable logo on it (shoe box, pizza box, fast food wrappings) and completely disassemble it, then reassemble it into something completely different and unrecognizable from the original. Other medium could be added as well.
18. Create a piece that focuses on emphasis, where the part that you want to emphasize is in color and the rest is black & white.
19. Draw a household appliance or piece of furniture from an unusual angle.
Originality and Artistic Integrity

Students will have a thorough understanding of artistic integrity and what constitutes visual and conceptual plagiarism. The copying of works in any medium without significant and substantial manipulation is an infringement on the original artist’s right and can constitute plagiarism. Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The Advanced Placement Studio Art program endorses these policies. If a visual is used as reference, students will understand it must be transformed through visual expression. Exploring various stylistic and thematic ideas will guide students to create their own work; avoiding duplication, redundancy, triteness, and over-used images.

Assessment Schedule

1st Semester:

Sketchbooks and projects will be due every 4 weeks. Sketchbooks are expected to demonstrate brainstorming, troubleshooting, and progression of the creative process. This will be a formative grade. 3 breadth projects will also be at the end of each 4 week period. These are completed pieces that should vary in size, media, and theme. Suggested breadth assignments are listed in the previous section. Students in this course should have the skills and ability to create high level work, without elementary mistakes. All projects will be graded based on their concept, composition, and craftsmanship at a college level. Projects should be photographed at the time of completion and saved on the school network as well as a flash drive. Over winter break, students should finalize their concentration ideas.

2nd Semester:

Students will begin their concentration pieces in January. Progress will continue to be checked every 4 weeks. In addition to submitting the digital images to the AP Studio Art Portfolio, students will also create a power point presentation as their class final. It should include all digital images for the portfolio and the written description of the concentration. This presentation will be shared with classmates as well as instructors and building leaders. The AP portfolio is submitted to be scored in early May. A panel of high school, college, and university art instructors using rigorous standards evaluates the portfolios anonymously using a rubric. Each section of the portfolio is graded separately and then combined into a composite score.

Critiques

Critiques are an integral part of the art classroom in order to clarify conceptual, compositional, and technical issues while recognizing the uniqueness of one’s personal voice. Students will gather during the grading period every 4 weeks to showcase their current works for their portfolio. The conversations among artists can be very powerful in the creative process. Students will be expected to participate and provide feedback to their peers. The teacher also plays an important role in the critique, providing suggestions and positive support.
**Resources**


