

# AP Studio Art 2D Design Syllabus

## Course Description

“This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).”-from the *AP Studio Art Course Description*, available on AP Central

These issues can be explored through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking.

This course teaches students to understand artistic integrity as well as stressing visual thinking, creativity, skill development and critical analysis. [C5] This course teaches students how to develop their own work so that it moves beyond duplication. Students learn the difference between being inspired by other artists and merely copying. Within this course, students develop personal styles through inspiration not duplication. [C7]

Individual and group critiques are conducted regularly where students learn to analyze and discuss their own artworks and those of their peers. These critiques help in the clarification of technical and conceptual issues. [C6]

In the process of developing personal and artistic goals, students enrolled in the 2-D AP class will investigate the three aspects of portfolio development which include Quality, Concentration and Breadth. [C1] Students will be encouraged to develop quality of excellence through the:

- Creative and systematic investigation of formal and conceptual issues in 2-D design, to demonstrate abilities and versatility with techniques, problem solving and ideation. [C4]
- Development of mastery in concept, composition, and execution [C2]
- Emphasis that art making is an ongoing process that involves the student informed and critical decision making. [C5]
- To develop a body of work investigating a strong underlying visual idea [C3] by research, investigating and the collection of information to clarify their work for the Concentration section of their portfolio.

## Expectations:

This is a college level course. You **must** spend time outside of class working on your assignments, primarily your concentration. You will be expected to participate in several art shows and contests such as Neptune Festival, Student Gallery and the City of Virginia Beach Student Art Show. I maintain a file of current contests and scholarship opportunities that you may choose from. In addition, you will be expected to expand your knowledge of artists and styles by visiting museums, and completing research.

## Materials:

- Portfolio
- Spiral sketchbook- at least 11'x14'
- Art journal (small, spiral bound, empty)
- Any needed art materials that I do not provide to you.
- Use of a digital camera

## Portfolio Development

The 2-D Design course follows the guidelines provided by the College Board for submitting the Studio Art 2-D design portfolio at the end of the yearlong course. Stressing original thinking, students are encouraged to create artworks from their own knowledge, experiences, and interests. The 2-D Design portfolio has three sections.

- The Quality Section (I) requires five actual works to be sent. These should demonstrate mastery of design in concept, composition and execution.
- The Concentration Section (II) requires 12 images, some of which may be details or second views. The high quality work in the Concentration section is unified by an obvious conceptual idea.
- The Breadth Section (III) requires students to submit 12 images. One image each of twelve different works. These should show a variety of works that demonstrate understanding of the principles of 2-D design as evidenced by a range of high quality conceptual, expressive and technical work.

## Quality

“Quality refers to the total work of art. Mastery of two-dimensional design should be apparent in the composition, concept, and execution of the work, whether they are simple or complex. “ *AP Studio Art Course Description* [C2]

Students submit five of their best works, in one or more media, that clearly demonstrate mastery in application of the principles of design through composition, concept and execution. These works may come from, but are not limited to, the Breadth and /or Concentration sections. The works may be on flat surfaces, such as paper, cardboard, canvas board, or un-stretched canvas.

## Concentration

“A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student’s idea and demonstrate growth and discovery through a number of conceptually related works. The

concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works." *AP Studio Art Course Description* [C3]

A Concentration is a body of related works that:

- Grows out of coherent plan of action or investigation
- Is unified by an underlying idea that has visual and/conceptual coherence
- Is based on individual interest in a particular visual idea
- Is focused on a process of investigation, growth and discovery
- Show the development of a visual language appropriate for the subject

As the students develop their Concentration artworks, they will:

- continually use the AP Studio Art poster to reinforce the understanding of a Concentration
- be monitored throughout the year through the use of reflective writings, group critiques which will help to articulate the central idea of their Concentration and how their Concentration has evolved throughout the course of study. [C3, C5, C6]
- use the second semester specifically for the completion of the Concentration section of their portfolio

Examples of Concentrations:

- A series of anatomical designs
- A series of anthropomorphic drawings (giving human qualities to common objects)
- A series of abstractions of natural objects
- A series of figures exploring aspects of self
- A series of personal icons
- A series of unusual portraits
- A series of animal or plant inspired forms that evolve into formal objects
- A series exploring cultural intersections [C3]
- A progression (age, growth, development)
- Reflections in water

\*The key is a tight series that shows clear development and exploration

## **Breadth**

"The students' work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relations. Successful works of art require the integration of the element and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. "*AP Studio Art Course Description*

Students are introduced to a broad variety of media and techniques and encouraged to experimentally use a variety of media and techniques. Breadth exploration must include a wide range of thematic explorations, formal design problems, concept-based works, expressive

manipulation of subject matter and the exploration of ideas within a social, political, or economic framework. [C4]

Students will work to complete their Breadth pieces early in the fall semester. For the Breadth section, students may use work created in their 2-D foundation courses (Art Foundations, Drawing, Painting & printmaking and pre-AP course)

Informal and formal critiques are held bi-weekly to maintain focus and assess progress. [C6]

Examples of Breadth:

- Stylized figure study
- Perspective study
- Value study
- Interpretation of emotion
- Combined organic and geometric forms
- Surrealistic mixed media collage based on your dreams and fears
- Illustration of a children's poem
- An interpretation of a passageway. These could be physical or emotional, perceived or real.
- Interior observation
- Unusual self-portrait
- A work that investigates or exaggerates scale or proportion
- Digital photography

## Calendar

- **June-August**

Summer Assignments:

The purpose of the summer assignment is to continue the art experience throughout the summer break. The work is due at the end of the first week of school. The assignments will be the first three grades for the First Quarter of the year.

1. Museum/gallery/studio visit: Visit at least one place where art is being exhibited. Spend some time there and choose three artworks to write about. These should be three works that affect you personally. (I.e. like, dislike, intrigued, offensive, etc.) On the page with your writing, include a detailed drawing of the chosen artwork.
2. Find three artists (these may range from pre history through modern) whose work really interests you. Research their work in books, on the Internet, or in person. Describe the issues they explore in their work in your sketchbook.
3. Choose four of the following projects and complete for critique during the first weeks of school:
  - Still life
  - Building façade rendered in pen and ink, using only hatching and cross-hatching
  - Figure study

- An ant's eye view of a landscape
- A futuristic cityscape
- Two art journal pages
- Invent a company, create a logo and letterhead for the company
- Create a CD cover (inside and out-including song titles) for a fictitious band
- Interior of your bedroom closet
- Handmade paper journal
- Personal statement made through altered art
- Full size interpretations of the human figure.

- **September:** First three Breadth pieces due
- **October:** Second three Breadth pieces due
- **November:** Third three Breadth pieces due
- **December:** Final three Breadth pieces due
- \*\*Breadth section should be completed by December 31
- \*\*\*Slides of Breadth will be taken and will be processed by mid-term exam

**Mid term exam**

Completed syllabus- Semester one

Slides labeled

Written reflection

Concentration statement

- **January:** Begin work on Concentration pieces First, Second, and Third  
Concentration pieces due
- **February:** Fourth, Fifth and Sixth Concentration pieces due
- **March:** Seventh, Eighth and Ninth Concentration pieces due
- **April:** Tenth, Eleventh and Twelfth Concentration pieces due
- \*\*\*Slides of Concentration pieces will be taken and must be processed by May 4<sup>th</sup>
- **May:** Submission of Portfolio and continue with individual independent study
- **June:** continue with independent study

Bi-weekly critique assessment grades are given to each student.

A Final exam is given which includes a written reflection in the form of a self evaluation that addresses the following issues:

- How their artwork progressed from September until June
- Listing of strengths and weaknesses
- Plan of action for improvement of their weak areas
- Personal artist statement

## Examples of Assessments

Adapted from the AP Studio Holistic Scoring Rubric (this version is more consistent, easier to understand and follows norms for rubrics)

	5 <b>EXCELLENT</b> Consistent High Quality Demonstrates "Verve"	5 <b>STRONG</b> Generally Strong; Some Inconsistencies	4 <b>GOOD</b> Some Degree of Success	3 <b>MODERATE</b> More Accomplished Technically than Conceptually	2 <b>WEAK</b>	1 <b>POOR</b>	Score
<b>Thinking Problem-Solving</b>	Obvious evidence of thinking; strong evidence of informed decision-making; addresses complex ideas	Strong evidence of thinking; the work is about something.	Manipulation of ideas is evident but may not be fully resolved.	Shows effort, but problems are not successfully resolved.	Limited evidence of decision-making; or is simplistic.	Little evidence of thinking, decision-making or problem solving; or is trite.	
<b>Technique</b>	Technique is excellent; materials are used well.	Technique is strong and matches the concept.	Technique is good, but does not match the concept.	Erratic technique.	Weak or awkward technique.	Poor technique.	
<b>Formal Qualities Composition</b>	Excellent grasp of the elements and principles of design	Strong grasp of the elements and principles of design.	Good understanding of elements and principles of design.	Awareness of elements and principles is emerging.	Weak or awkward composition.	Poor composition.	
<b>Evidence of Student's Voice Transformation of Images (vs. copying)</b>	Shows evidence of experimentation and risk-taking	Strong sense of transformation of images.	Even if other source materials are used, the student's voice can still be discerned.	Student's 'voice' is minimal.	Student's 'voice' is not discernible.	Obviously copied from photographic sources (that are not the students') or from the work of others.	
<b>Total</b>							
<b>Grade</b>							

Above is a copy of the AP Holistic Scoring Rubric

If scores for each student's works are not consistently in the 4 or 5 range, students are asked to assess what the strengths and weaknesses are and how to rework the pieces and raise them to a 5. Students will explain their rationale in a paragraph similar to the following:

1. Have you done anything special with the use of the art elements?
2. What are some dominate and expressive forms and textures that carry significance in this artwork?
3. Is the work balanced? Chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, balance, movement and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about?  
Did you successfully get our message across?

Discuss if the work is a success, why or why not, and support your judgment with evidence.

## Resources

### Textbooks

Brommer & Kinne, Exploring Painting, Davis Publications, Worcester, Ma.  
Bernard Toale Basic Printmaking Techniques, Davis Publications, Worcester, MA.  
Gene & Howze, Creating and Understanding Drawing, Davis Publications  
Hobbs, Salome, Vieth The Visual Experience 3<sup>rd</sup> ed. Davis Publications  
Atkins Art Speak, Abbeville Press Publishers, New York  
Artist's Manual, Chronicle Books, San Francisco  
Veith From Ordinary to Extraordinary, Davis Publishing  
Hogarth Dynamic Anatomy, Watson-Guptill Publications, New York

### Additional resources

(e.g. Journal articles, books, reproductions-slides, transparencies, postcards, Internet resources and videos) are provided to students on an individual basis.

### Local galleries and museums

Chrysler Museum of Art	Norfolk, Va
Contemporary Art Center	Virginia Beach, Va
Hampton University Art Gallery	Hampton, Va
Artist Gallery	Virginia Beach, Va
D'Art Center	Norfolk, Va

### Suggested artist list for AP Studio Art 2-D design:

Jackson Pollock	Georges Mathieu
Jasper Johns	Marcel Duchamp
Karl Benjamin	Susan Rothenberg
William DeKooning	Mark Rothko
Max Beckman	Georges Braque
Giorgio de Chirico	Pablo Picasso
Paul Gauguin	Georgia O' Keefe
Jean Dubuffet	Richard Hamilton
Piet Mondrian	Andy Warhol
Henri Matisse	Audrey Flack
Keith Haring	Vincent Van Gogh
Wassily Kandinsky	Paul Klee
Joel Shapiro	Dorothea Lang
Bridget Riley	Chuck Close
Malcolm Morley	David Hockney
Robert Indiana	Roy Lichtenstein
Wayne Thiebaud	Frances Bacon
Frank Stella	Barbara Kruger
Ansel Adams	Max Ernst
Frida Kahlo	Rene Magritte

Joan Miro  
Edgar Degas  
Claude Monet  
Georges Seurat  
Edvard Munch  
Henri Rousseau

Paul Klee  
Mary Cassatt  
Paul Cezanne  
Aubrey Beardsley  
Gustave Klimt  
Georges Rouault

## Semester One

	Project Description	Media	Date Completed	Size	Photographed
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					
#9					
#10					
#11					
#12					

# Semester two-Concentrations

	Project Description	Media	Date Completed	Size	Photographed
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					
#9					
#10					
#11					
#12					