

## **AP\* STUDIO ART**

### **2-D PORTFOLIO Syllabus**

## **PREREQUISITES**

The Advanced Placement Studio Art 2-D Design course is offered by iArt Institute. The prerequisites for taking this course is that the student have some experience with art making and must have a minimum of six works of art to be reviewed by the teacher.

## **COURSE DESCRIPTION**

AP Studio Art is a college-level art course taught while students are in high school. It is a commitment of time and work to be determined by the specific program the student selects.

iArt Institute offers a Student-Paced and a Teacher-Driven course in which the amount of work is the same, but the deadlines for creating that work may differ. Students will create a 2-D Design portfolio of their best works for submission to and review by the College Board.

Students will submit this portfolio in the first week of May when all three sections of the 2-D portfolio have been completed. Submissions will be in the form of digital images and actual work. 2-D Design may include drawings, paintings, mixed media, printmaking, photography and digitally manipulated artwork. The 2-D portfolio consists of three sections, all of which have equal weight:

### **Quality (Section I)**

This section consists of five actual works of art that must be no larger than 18" x 24" in size, including matting or mounting. Quality refers to a mastery of a particular medium or design in concept, composition and execution. These five must represent the very highest quality of work and can be selected from either the Concentration or Breadth sections.

### **Concentration (Section II)**

This section of 12 works in digital form shows the development of a unifying theme or idea. A few of the images may be detail shots of the same work, but only if the detail shot is important enough on its own. A concentration is a body of related works describing and in-depth exploration of a particular artistic or conceptual concern and reflect a process of investigation of a specific visual idea. Students will be challenged to develop through a plan of action a sense

of investigation in their own personal work. There should be evidence of growth and risk-taking as each work evolves over time. Give some thought to the sequence of the images to best show the development of the concentration. In most cases, this would be chronological. You may not submit images of the same work being submitted for Breadth. In addition, students must write a short statement about the central idea of their concentration and how it is carried out visually through a sense of exploration.

### **Breadth (Section III)**

This section of 12 different works in digital form shows a variety of design approaches using varying techniques, compositions, and media. The student's work in this section should demonstrate understanding of both the elements of design and the principles of design through the use of one or of several types of media. Include examples of unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationships in the Breadth section. The work in this section should show evidence of conceptual, perceptual, expressive and technical range where mark making and use of media are critical.

## **INSTRUCTIONAL GOALS**

The goals of the AP Studio Art course are:

1. To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio.
2. To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideas and concepts.
3. To develop technical versatility and skills while using the visual elements and principles of design.
4. To encourage students to become independent thinkers who will contribute inventively and critically to society in the making of art.

### **Breadth Section Goals and Requirements**

1. Students will be introduced to a variety of mediums and techniques
2. Students will have a clear understanding and use of the principles and elements of design within the work, and thoughtful ideas that work well with the artistic approach uses

3. Students will complete the Breadth section of their portfolio. In this section, assignments will be specific in nature and will focus on covering a range of media, techniques, visual ideas and concepts so that students can experience and experiment the art making process in a variety of ways. Media could include graphic design, typography, digital imaging, photography, collage, illustration, painting, mixed media, etc. Work in the 2-D portfolio must emphasize the elements of design (line, shape, illusion of space, texture, value, color) and be organized using the principles of design (unity/variety, balance, emphasis, rhythm, and proportion/scale). Design, composition and use of picture space are critical. The goal is to acquire twelve college-level works of art that will be included in the Breadth Section of the AP Studio Art Portfolio.

4. Projects are given specific deadlines for completion so that the Breadth section will be completed in the school year.

5. A sketchbook is also required. This visual journal will assist in honing drawing and thinking skills. It must include research of vocabulary, a minimum of two sketches of conceptual ideas per project, as well as research on the relevant artist or artistic movement as it pertains to the assignment.

6. Additional assignments consists of either a trip to a museum or research on a significant artist in which a reflective essay must be written on a work of art (the artist's motivation, personal voice, medium and technique), as well as a piece of artwork inspired by the artist's work.

7. Summer Assignment: Students must read "A Whole New Mind" by Daniel H. Pink. Then, choose either a. or b. based on the book:

a. Choose a household item that annoys you. First, draw it observationally using value and shading. Then, sketch out three new designs on three separate pages for that object and write what annoyed you about the design, and how you improved it with each of your ideas. Or, you can pick three different objects and alter each one once and explain why.

b. Fill 15 pages in your sketchbook with new inventions, ideas, doodles, and drawings out of your head (nothing from direct observation). Each page must be completely filled.

**Examples of Breadth in 2-D are:**

- o Digital self-portrait without using self composed in an asymmetrical composition.
- o Mosaic collage using only magazine color swatches and repeated textures and patterns.
- o Positive and negative shapes study of figure/ground relationships in black and white
- o Ad Campaign Series of a fictitious musical group (logo, business card, letterhead, poster, billboard, magazine ad, book cover, etc.)
- o Ink silhouettes of students with textural effects and blind contour emphasizing the shape over line.
- o Pastel bridge drawing on front page of newspaper using illusion of space and flat space
- o Morphing a man-made object with an animal in one seamless drawing
- o Close-up or Cropping of toy still life using complementary colors
- o Pattern project with one item differing from the group focusing on emphasis
- o Scratchboard and line creating interesting positive/negative areas
- o Textural Collage with value gradation
- o Photograph juxtaposing urban and rural landscape
- o Your Choice in preparation for Concentration section.

**Concentration Section Goals and Requirements**

1. A sketchbook is also required for this section. This visual journal will assist in honing drawing and thinking skills. Students are encouraged and required to develop their own personal voice in their work through individual critiques of each work. The summer before beginning this section, students are asked to keep a journal/sketchbook in preparation for the Concentration section. Students must draw from life and not from photos. They must also complete 30 self-portraits in their sketchbook, each with different media and approaches to explore ideas and techniques before beginning the Concentration section in the Fall. Work in the sketchbook is an ongoing process that will help make informed and critical decisions about the progress of the work.
2. Students are encouraged and required to develop their own personal voice in their work through individual critiques of each work.
3. Choosing a unifying theme for the Concentration section of the AP Studio Art Portfolio where all artwork will be student-directed. This section grows out of the Breadth section because students will have experienced enough aspects of the art making process and will have experimented with a variety of mediums to help focus on a specific idea, theme

and/or technique that reflects the individual's personal voice or direction. A concentration must consist of a group of works that share a single theme or idea and must show a sense of investigation, risk taking and exploration.

4. Projects are given specific deadlines for completion throughout each quarter so that the Concentration section will be completed before the end of April.
5. Submission of three thumbnail sketches for ideas are due three days after the previous project's deadline. Teacher and student select the best idea for the project.
6. An additional assignment will consist of a one to two-page Artist Statement (due the end of the third quarter) explaining how the Concentration theme has evolved overtime, which students can refer to when writing the Written Commentary.
7. A Written Statement will accompany this section that describes the nature of the theme or concept and how the series has evolved over time. The two-fold written commentary asks the following questions: 1. What is the central idea of your concentration, and 2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. Investigation of a medium in and of itself without a strong underlying visual idea does not make a successful concentration.

### **Examples of a Concentration in 2-D are:**

- o A series of three-dimensional works that begin with representational interpretations and evolve into abstractions
- o Comic book series using digital art
- o Work that begins with representational interpretations and evolves into abstraction
- o Expressive digital self-portraits without using self
- o Invented automotive design series
- o Ad Campaign series of a fictitious musician

### **Quality Section Goals and Requirements**

1. Before submitting the AP Studio Art portfolio, students will select their five best original works (Quality section) to be submitted with the Breadth and Concentration sections. Use of the AP Studio Art rubric will be used to help determine the five best works.
2. These five pieces can come from either the Breadth or the Concentration sections.
3. These five best must not exceed 18" x 24" including matting or mounting.

## **INDIVIDUAL AND GROUP CRITIQUES**

Individual instruction and critiques will be conducted via Webex or Skype and it will be continually conveyed that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Web conferencing combines desktop sharing through a web browser with phone conferencing and video, so students see the same thing when the teacher is talking. Work can be altered and enhanced after a critique is given since the creation of artwork is an ongoing process. In this way, individual instructional conversations with the teacher will assist the student in discovering strengths and weaknesses, as well as ongoing ways to improve the creation of the student's work.

Group Critiques are conducted using Webex or Skype. Web conferencing combines desktop sharing through a web browser with phone conferencing and video, so students see the same thing when the teacher is talking.

Since our program is frequently one-on-one tutoring group critiques will occur once a month and are limited to 10 students per teacher per session. In a group critique, students address the following:

- What element(s) and principle(s) of design are evident in the work?
- What do I like about my work and why  
(composition, color, theme, materials inspiration, etc.)?
- What do I like in other student's work and why  
(composition, color, theme, materials, etc.)?
- How do I improve the quality of my work and/or what would I do if the work was mine?
- What is my inspiration or influence?

(Students can begin to prepare for the Written Commentary).

## **PLAGIARISM**

- All artwork submitted towards the AP Studio Art portfolio must be original and must not be a
- direct copy of another photograph or artwork. Before taking the course, teachers will explain to
- students about the necessity for artistic integrity.
- Code of Honor
- Students and parents will read and sign the Code of Honor form before beginning the portfolio
- to ensure the student is aware of artistic integrity as well as what constitutes plagiarism. In it is
- explained that all artwork submitted towards the AP Studio Art portfolio must be original and

- must not be a direct copy of another photograph or artwork. Work inspired by another person's
- work must be significantly altered and cannot be a direct copy. Copying directly from a
- photograph is only acceptable if photographed by the artist. In addition, having anyone other
- than the student work directly on the student's art will be considered cheating and will not be
- permitted. Teachers will work one-on-one with the students each step of the way to ensure the
- Code of Honor is enforced.

### **TEACHER REFERENCES/RESOURCES**

AP Central: [Apcentral.collegeboard.com](http://apcentral.collegeboard.com)

AP Studio Art Teacher's Guide. New York: the College Board, 2006.

College Board AP Studio Art Materials

Dodson, Bert. Keys To Drawing. Cincinnati, Ohio: North Light Books, 1985.

DeReyna, Rudy. How To Draw What You See. New York, NY: Watson-Guption Pub. 1996.

Enstice, Wayne and Peters, Melody. Drawing: Space, Form, and Expression. Upper Saddle River, NJ: Pearson Pub. 2003.

Kaupelis, Robert. Experimental Drawing. New York, NY: Watson-Guption Pub. 1992.

- Sketchbooks: The Hidden Art of Designers, Illustrators and Creatives, by Brerton, Richard.