

AP® Studio Art: 2-D Design Syllabus

Instructional Goals

The instructional goals of the AP Studio Art program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them 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.

AP courses should address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical and expressive means of the artist. AP work should reflect these three areas of concern: quality, concentration and breadth.

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or other artists' work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student's individual "voice" should be clearly evident. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.**

Digital images of student work that are submitted for the Breadth and Concentration sections of the portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

Course Overview

Students are required to investigate all three aspects of the portfolio, which include Quality, Concentration, and Breadth. Students begin the course the first term by working on their

2-D Design Portfolio

Section I: QUALITY (Selected Works) One-third of total score

5 actual works

Works demonstrating understanding of two-dimensional design in concept, composition, and execution

Section II: CONCENTRATION (Sustained Investigation) One-third of total score

12 digital images; some may be details

Works describing an in-depth exploration of a particular 2-D design concern

Section III: BREADTH (Range of Approaches) One-third of total score

12 digital images; 1 image each of 12 different works

A variety of works demonstrating understanding of 2-D design issues



2-D Design
samples

Breadth section to allow them to experiment with media and concepts (see Breadth section suggestions). Students are expected to develop mastery in concept, craftsmanship composition, and execution of ideas. They are shown examples of past AP portfolios accompanied by the AP Studio Art: 2-D Design scoring guidelines for ideas and inspiration. I start with observational value drawings move toward vivid color works through the semester focussing on a variety of skills and techniques.

After class demonstrations, students choose what to work on and how they wish to work. 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.

Students are also given homework assignments due each week, and will be critiqued in class. 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.

First week - Syllabus.Poster.Plagiarism.Expectations.Housekeeping.

Suggested Breadth Projects

Twelve works demonstrating a variety of concepts, media, and approaches.

Possibilities for works could include:

- 9 squares zoom in on 1 found object Positive space greater than or equal to negative space (Photo Intro)
- 6 Letter design (equal black and white)
- Jim Dine tools w/color
- Mean Machine - embellished object in environment
- Portrait divided into 4 expressions/4 different drawing styles in each square/Style must reflect emotion (ballpoint pen)
- Redesign a current product image or logo
- Seedpods and forms evolving from them
- Redesign an everyday object with humor
- Do a drawing of your worldly treasures arranged in an interesting still-life composition.
- Do a drawing of your worldly treasures as they come to life—animate them.
- Functional object that cannot perform its function

- Do a drawing of a cityscape—for example, Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
- Divide a page, canvas, board—i.e., the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
- Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, your car. Use your imagination!
- Do a graphite 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. To add interest to the composition, you might also want to render yourself being reflected in the objects.
- Subjective Color Mixing - unified color surface with no two colors alike students choose color combo
- Gestalt Poster - combination of previous semester work into final project

Section II: Concentration

Twelve slides of a series of works organized around the visual concept (some may be details). Look for quality of ideas and quality of execution of work.

- First project is Triptych of Concentration Idea
- Design and execution of a children's book
- 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
- Do a portrait, self-portrait, landscape, or still life in the style of another artist in which formal aspects of design are emphasized—such as Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Post-impressionism, and so on. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.

Homework assignments (After 3rd week Concentration is HW)

- Drawing a day for 30 days of the same object HW
- Do a self-portrait, or several different ones, that expresses a specific mood/emotion—for example, anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.

- Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—such as a wet medium, a dry medium, and some collage element.
- Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).
- Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
- Do a color rendering of a still-life arrangement consisting of your family members' shoes—try to convey some “sense” of each of your individual family member's distinct personalities in your piece.