AP Studio Art

 Syllabus Course Outline Cambridge-South Dorchester High School

**Course Description**

This course is designed for highly motivated students who express interest in the serious study of art. Artworks will emphasize the Quality, Concentration, and Breadth for AP Studio Art portfolios. Students will be expected to solve creative problems using their knowledge of elements and principles of design in the 2-D Design course. Students will use a range of conceptual approaches as well as show technical skill in a variety of mediums and familiarity of traditional and contemporary approaches to art. Class assignments will challenge students to set and achieve creative goals. The expectation is that the student will be involved in a sustained investigation of all three aspects of portfolio development: Quality, Concentration, and Breadth. The course prepares students to take the AP Studio Art exam, and students who enroll in this course are required to submit a portfolio to the College Board.

Students are required to investigate all three aspects of the portfolio, which include Quality, Concentration, and Breadth. Students begin the course with the first term by working on their Breadth section to allow them to experiment with media and concepts (see attached summer assignment and range of approaches suggestions). Students are expected to develop mastery in concept, 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.

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 diverseness with problem solving, ideation, and techniques. These experiences are also used to develop a sustained investigation. When students are creating their Breadth section, they are identifying ideas and themes that have a strong personal relevance. Students use their sketchbooks to document these ideas, themes, and concepts in preparation for their Concentration.

Students are also given out of class assignments with due dates several weeks in advance, and classroom critiques will be due on the date of the homework. Critique participation is a requirement of class participation, as well as discussing their own artwork, and the work of master artists in both written and verbal form. During 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.

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.

From these total works, we then discuss and choose the students’ five Quality works which are examples of excellent technical skill 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. We mat only on 16” x 20” or 18” x 24” neutral colored mattes to give uniformity to the portfolio presentation.

Students are encouraged to develop verbal and written literacy about their works, 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. 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.

**Content of the Course**

The course includes the following three components:

1. Study of artists and trends in art making. In addition to class work, students will research artists, art movements, and current exhibitions each week. They will come to class with an article on an artist, art movement, or current exhibition to partake in a short discussion.
2. A sketchbook to be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick drawings, and practice of various techniques. Many art schools like to see students’ sketchbooks as documentation of how their minds and creativity work.
3. Development of students’ submitted portfolios for AP Studio Art: 2-D Design, which have three parts:
	1. **Quality**

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”.

* 1. **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. The Concentration is usually completed in the second term. (Students may use close-up images to show details).

* 1. **Breadth**

This is a set of works showing mastery of varied media, techniques, and subject matter. This should include 12 images of 12 different works. 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 hone 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, and watercolor (they may choose to combine multiple media in one composition). If a student wishes to become an expert with markers, he or she will be expected to create works of art that demonstrate different marker techniques to create evocative figure studies, dramatic landscapes, and nonobjective compositions. Because a portfolio submission of 24 images is needed, each student will need to complete 12 works each term, or 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 and a school service project. Submission of a portfolio is in May and is mandatory to receive AP credit.

**Grades**

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

**Copyright Issues**

All work must be original. If students use someone else’s work or a published image as basis for their own pieces, there must be a significant alteration to the piece for it to be considered original. During individual as well as group discussions and critiques, students will develop an understanding of what constitutes as 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 works 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.

**Summer Assignment – Not Required, but *Highly* Recommended**

Instructions: Students should complete at least four of the following assignments over the summer for the AP 2-D Design class; it is also recommended that they be working in a personal sketchbook / visual journal / altered book. These pieces will be shown at the beginning of the first full week of class. The outside work will constitute 50 percent

of their grade throughout the year in AP if summer assignments have not been completed. Students are also taking time over the summer to think about ideas that they may want to pursue as a concentration. Please keep in mind that although drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.

I have provided a list (on the following pages) you may choose from to create your four mandatory summer assignments. All four compositions you complete will be a summative grade in PowerSchool. Be sure to take a digital photo of the subject matter and make sure to bring your photo to class with your completed assignment. This will enable me to help you if your composition will need improvement. Please pace yourself throughout the summer to work on these assignments. I cannot stress enough not to wait last minute! Remember this is a college level class and awesome art takes time and patience. A rushed composition shows poor quality. Each assignment should represent 10-15 good, solid hours of work.

*Remember “drawing” is mark-making and can be done with any type of medium*

*(pencil, colored pencil, charcoal, paint, printmaking, etc.)*

*For a comprehensive list of ideas, please see the assignment on the Weebly titled “Summer 2018 Assignments”*

**2-D Design Portfolio Sections:** Quality, Concentration, and Breadth

**Section I: Quality/Selected Works**

Assess your selected portfolio work and score it on the following criteria:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Poor | Moderate | Good | Strong | Excellent |
| Materials well used; technique is excellent | 1 | 2 | 3 | 4 | 5 |
| Inventive/imaginative | 1 | 2 | 3 | 4 | 5 |
| Evidence of thinking; clear visual intent | 1 | 2 | 3 | 4 | 5 |
| Purposeful composition | 1 | 2 | 3 | 4 | 5 |
| Awareness of style and format | 1 | 2 | 3 | 4 | 5 |
| Sensitive/evocative | 1 | 2 | 3 | 4 | 5 |

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:

1. Have you used the elements and principles of design in an effective or innovative way?
2. What are the dominant shapes, expressive forms, color schemes, and textures that carry significance in this artwork?
3. Is the work ordered/balanced? Or chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, harmony, contrast, 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? To what do you ascribe the feelings it evokes in viewers—the use of colors, shapes, technique, theme?
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 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.

**Section II: Concentration/Sustained Investigation**

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.

* Design and execution of a children’s book
* A series of identity products for imaginary business (logo, letterhead, sign, boxes)
* Political cartoons using current events or 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 weaving on a theme
* Use of multiple modules to create compositions that reflect narrative or psychological events
* Series of landscape that use color and composition to intensify artistic expression

**Section III – Breadth/Range of Approaches**

Twelve images needed of 12 different works; no detail images are permitted. Works emphasizing the elements of design (line, shape, illusion of space, value, texture color, and form) organized using the principles of design (variety, unity, harmony, balance, proportion, movement, repetition, emphasis, and rhythm).

Media could include graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking.

Possibilities for works could include:

* Abstractions from urban environment
* Design related to psychological, historical, or narrative events
* Works showing color theory such as Fauvism, expressionism, or color-field painting
* Redesign an everyday object with humor
* Self-portrait as a favorite industrial product
* Fabric design with symbolic imagery
* Redesign a current product image or logo
* Logo-symbol design based on radial balance / kaleidoscope effect
* Lettering and type design
* Poster design with literary or conceptual associations—travel, national identity, sports, endangered animals
* CD or album design
* Seedpods and forms evolving from them
* 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
* Exploration of line properties; for example, graffiti, Japanese calligraphy