

AP Studio Art: 2D Design

Course Overview

Students are required to investigate all three aspects of the portfolio which include Quality, Concentration, and Breadth. **(C1)** Students begin the course the first term by working on their Breadth section to allow them to experiment with media and concepts (see attached Breadth section suggestions). Students are expected to develop mastery in concept, composition, and execution of ideas. **(C2)** They are shown examples of past AP portfolios for ideas and inspiration. I start with observational drawings first and vivid color works as the second assignment. Students then move on the individual preferences such as scratchboard, watercolor, or reduction linoleum prints.

C1 – The course promotes a sustained investigation of all three aspects of portfolio development – quality, concentration, and breadth – as outlined in the AP Studio Art Course Description or poster throughout the duration of the course. (note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art Course)

After class demonstrations, students choose what and how they wish to work. **(C5)** 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 an approach for their concentration. **(C4)**

C2 – The course enables students to develop mastery (i.e. quality) in concept, composition, and execution of drawing, 2D or 3D design.

Students are also given homework assignments due several weeks out, such as a magnification of an everyday object or a self portrait, and we have class critiques on the due date of the homework. 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. **(C6)** During these class critiques the vocabulary of art will be used to form decisions about the work being discussed.

C5 – The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

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 develop a body of work that is an investigation of a theme or an idea. It should be well planned and investigate an idea that is of personal interest to the student. **(C3)**

From these total works, we then discuss and select their five Quality examples of excellence to be matted. 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. **(C5)**

C6 – The course includes group and individual student critiques and in-situational conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Students are encouraged to develop verbal and written literacy about their works (see attached grading rubric), 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.

The course is enriched with visits to local galleries and museums to broaden student's viewpoints. Portfolios are narrowed down to the best works, and students complete a checkout sheet. The course culminates with a showing of each student's slide portfolio.

C3 – The course enables students to develop a body of works investigating a strong underlying visual idea in drawing, 2D design or 3D design that grows out of a coherent plan of action or investigation (i.e. a concentration).

In terms of grading, students are expected to produce one work per week of AP quality, and have a slide shot of it. For each slide a student is short at the end of the grading period, one grade is dropped. We stress that this is the student's personal portfolio, and outside work and work from other courses can also be included.

Course Content:

The course includes the following three components:

- Study of contemporary artists and trends. In addition to class work, students are expected to visit galleries museums on their own.
- A sketchbook to be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick drawings and practice of various techniques. Many art schools and college art departments like to see a student's sketch books to see how their minds and creativity work.
- Development of the student's submitted portfolio for AP 2D Design, which has three parts:

Quality (Original works) Five matted works. These should be the student's best work, selected for excellence and cannot be larger than 18"x24".

Concentration This should include 12 slides exploring a single visual concern in depth. It is something like a visual term paper and is an important part of the class. When a subject is settled on, the student should spend considerable time developing it. It should show investigation, growth, and discovery involved with a compelling visual concept. The Concentration is usually completed in the second term. (Up to three slides could be close ups to show details.)

Breadth This is a set of slides showing mastery of varied media, techniques, and subject matter. The Breadth is usually completed in the fall term. Assignments are given; usually one a week; by the end of fall term, 12 slides of 12 different works should be complete

Grades

There are standards of quality in student work, expectations based on the range of accomplishments of other AP art classes throughout the country, and the evidence of thought, care and effort demonstrated in the work. Each work is evaluated in terms of the principles of design, technique, and originality or creativity. All of these elements are discussed with the students, individually and in class critiques. (C2, C6)

C2 – The course enables students to develop mastery (i.e. quality) in concept, composition, and execution of 2D design.

Copyright Issues

All work must be original. If students use someone else's work or a published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original. (C7)

C6 – The course includes group and individual student critiques and instructional conversations with the teacher, enabling student to analyze and discuss their own artworks and those of their peers.

Summer Assignments

These are due within the first week of fall classes

1. **Cut paper design:** Take a photo of a subject outside your usual range (landscape, interior, still life, figure?) Import it into Photoshop. Crop, adjust brightness and contrast, manipulate color (complementary? monochrome? analogous?). Go to filter menu; Artistic, cut-out. Play with the number of levels, edge simplicity and edge fidelity. Print it. Do it on a small piece of illustration board (6"x8" minimum) and use a variety of papers.
2. **Landscape drawing depicting RHYTHM:** Rhythm is the principle of design that indicates movement by the repetition of elements. Visual rhythm is created by repeated positive shapes separated by

C7 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs published images, and/or other artists' works, the course teaches student how to develop their own work so that it moves beyond duplication.

negative spaces. Do the drawing on location – the beach, the park, looking down your street, or your back yard. Use pencil, charcoal, prisma or pastels.

3. **Still Life:** Set up a still life of 5 or 6 everyday, ordinary tools with interesting shapes (hammer, pliers, whisk, scissors – whatever comes to your mind when you think of tools) and create a composition which has at least 2 patterns in it. Treatment may be flat or volumetric. Use a complementary color scheme. Use overlapping forms to create an interesting positive/negative relationship. You may elect to do this digitally or drawing/painting media of your choice on 12"x12" illustration board
4. **Object to the Point of Abstraction:** Zero in on a section of metallic objects, such as a close-up of a part of a bicycle, or motorcycle, or spoons or an eggbeater. Make use of hard-edged metal reflections and cast shadows. Do this in pencil with a full range of values and strong contrasts.

2D Design Portfolio Sections: Breadth, Concentration, Quality

Section III: Breadth

Twelve slides needed of 12 different works; No detail slides are permitted.

Works emphasizing the elements of design organized using the principles of design. Media could include graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking.

(C4)

1. Color Organization
2. Color Theory
3. Positive/Negative
4. Modular or Pattern
5. Abstraction from nature
6. Graphic Design
7. Logo Design
8. Typographical Organizations
9. CD Design
10. Poster Design
11. Linoleum Print
12. Industrial Design

Other possibilities for works could include:

- Color Symbolism
- Abstractions from urban environment
- Design related to psychological, historical or narrative events
- Works showing color theory of Fauvism, Expressionism, or Color-Field painting
- Redesign of everyday objects with humor
- Self-portrait as a favorite industrial product
- Fabric Design

Suggested Breadth Projects (C4)

- Positive/Negative shapes study in color
- Linoleum block print
- Woodblock print
- Box design – 2D front

C4 – The course teaches Students a variety of concepts and approaches in 2D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e. breadth) Such conceptual variety can be demonstrated through either the use of one or the use of several media.

- Redesign a current product image or logo
- Logo-symbol Design
- Kaleidoscope – radial balance design
- Cool-Warm contrast
- Primary Color – RYB
- Monochromatic variations of one color, using value
- Analogous Color Design
- Lettering and Type Design
- Poster Design – travel, sports, endangered animals
- Stamp Design – on a social issue
- CD or album design
- Repeated pattern, possibly using linoleum print
- Collograph – cardboard layers, using white ink on black paper
- Seedpods, and forms evolving from them
- Redesign the Tarot deck
- Graphic design for school theater production, or yearbook
- Modular repeat pattern for fabric
- Story or Poem Illustration
- Game board Design, including game pieces
- Fashion or Costume Design
- Digital altering or layering of photographic images
- Line properties – graffiti, Japanese calligraphy
- Environmental Design

Section II: Concentration

Twelve slides of a series of works organized around a visual concept (some may be details). Look for quality of ideas, and quality of execution of work! (C3)

- Design and execute a children's book
- A series of identity products for an imaginary business (logo, letterhead, signs, boxes etc.)
- 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 works from student's visual journal, including text, personal photographs, collage items – ticket stubs, product labels, fortunes, netting, bubble wrap, illustrations, paintings etc.
- Series of black and white photos showing strong evidence of investigation into design elements and principles – repeating shapes/patterns, geometric division of space, balance etc.
- A series of invitations, program covers, announcements, and poster designs created with Adobe Photoshop.
- A digital series of self portraits that incorporate digital photos with text.

C3 – The course enables students to develop a body of work investigating a strong underlying visual idea in 2D design that grows out of a coherent plan of action or investigation (i.e. a concentration)

Section I: Quality

Assess your selected portfolio work and score it on the following criteria: (C5, C6)

| | 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 |

If you have not scored your work consistently in the 4 or 5 range, assess what its strengths and weaknesses are, and how to rework the piece and raise it to a 5. Explain your rationale in a paragraph below, considering:

1. Have you done anything special with the use of the art elements (line, shape, space, color, texture, value)?
2. What are some of 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, variety, 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 your feeling – 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?

Bibliography

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Design Synectics, Nicholas Roukes, Davis Publication, 1988

Design Principles and Problems, Paul Zelanski, Mary Pat Fisher, Thomas Wadsworth, 1996