

# AP Studio Art: 2D Design

## Course Syllabus

Lauren Robles

Chadwick International

## Course Description

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The AP Studio Art: 2-D Design course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. In building the portfolio, students experience a variety of concepts, techniques, art mediums, and approaches designed to help them demonstrate their abilities as well as their versatility with specific techniques, problem solving, and ideation.

The AP Studio Art: 2-D Design course addresses three major concerns that are a constant 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 formal, technical, and expressive means of art. AP work should reflect these three areas of concern: quality, concentration, and breadth.

The portfolio requires students to produce a minimum of 24 works of art that reflect issues related to 2-D design. These works may include traditional as well as experimental approaches to 2-D design. Drawing, painting, printmaking, mixed media, and collage are all appropriate means for expressing design principles.

## Course Objectives

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- Develop mastery in concept, composition, and execution of 2D design.
- Develop a cohesive body of work investigating a strong underlying original visual idea through a specific plan of action or investigation in 2D design.
- Demonstrate a range of abilities and versatility with techniques, problem solving, and ideation.
- Emphasize making art as an ongoing process that involves the students informed and critical decision making.
- Learn to analyze and discuss their own artworks as well as artworks of their peers.
- Understand artistic integrity as well as what constitutes plagiarism.
- Encourage creative as well as systematic investigation of formal and conceptual issues in their portfolios.
- Become independent thinkers who will contribute inventively and critically to their culture through the making of art.

## Resources

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Class website: [roblesvisualart.weebly.com](http://roblesvisualart.weebly.com)

AP Central: <https://apstudent.collegeboard.org/apcourse/ap-studio-art-2-d-design>

## The Portfolio

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Students will address all three sections of the AP Studio Art: 2D Design portfolio: Quality, Concentration, and Breadth. The Quality section is composed of 5 actual works that demonstrate understanding of design in concept, composition and execution. The Concentration section is a sustained investigation that is composed of 12 digital images of works describing an in-depth exploration of a particular 2D design concern. The Breadth section is a range of approaches that is composed of 12 digital images of a variety of works demonstrating understanding of 2D design issues.

# AP Studio Art: 2D Design

## Course Syllabus

Lauren Robles

Chadwick International

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### QUALITY

For this section, students are asked to submit five actual works in one of more media. Students should carefully select the works that demonstrate their in-depth understanding of 2D design issues. The works should be on flat surfaces, such as paper, card book, canvas board or unstretched canvas.

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### CONCENTRATION

A concentration is a body of work related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. This should include 12 images of works exploring a single visual concern in depth. Students will be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addressed 2D design issues. The concentration will grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works.

Concentrations from the AP website and other AP schools:

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of pages for a book or graphic novel
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- The evolution of an illness
- A series of interiors simplified to contour lines
- An illustrated story of an invented character
- A series of illustrations based on the seven deadly sins

Concentrations to avoid:

- Portraits of emotions
- People who shaped me
- Nature
- Memories
- Shocking viewers with the bizarre
- Eyes
- Family and friends
- Illustrations of my inner thoughts
- Moments when I was happy
- Portraits of famous people
- "Different cultures"
- "Ideas of beauty"
- Teenage clichés

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### 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.

# AP Studio Art: 2D Design

## Course Syllabus

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Chadwick International

In regards to the elements and principles, ideas include...

- Work that employs lines, plane, mass volume, or motion to activate form in space
- Work that suggests rhythm through modular structure
- Work that uses light or shadow to determine form, with particular attention to surface and interior space.
- Work that demonstrates an understanding of symmetry and asymmetry
- Assemblage or constructed work that transformed materials or objects identity through the manipulation of proportion/scale
- Work in which the color and texture unify or balance the overall form of the piece
- Work that explores the transition from organic to mechanical form

In regards to materials, options include...

- Drawing materials such as pencil, pen, marker, pastel, colored pencil, charcoal, ink, etc.
- Painting materials such as acrylic, watercolor, oil paint, etc.
- Mixed media materials such as collage, cut paper, photomontage, fabric, fiber arts, etc.
- Printmaking materials such as linoleum printing, gelatin printing, monotype, etc.
- Digital media materials such as photography, graphic design, computer graphics, etc.

In regards to subject and theme, ideas include, but are not limited to...

- Distorted figure drawing
- Psychological self portrait
- Futuristic city scape
- Reflective surfaces still life
- Unusual or unexpected interior
- Worldly treasures still life
- Combined favorite places landscape
- Close up of natural elements
- Still life of your family member's shoes
- Abstract views from urban environments
- Illustration of a poem
- Humorous redesign of an everyday object
- Radially symmetrical composition
- Mechanical objects still life
- Unusual perspective self portrait
- Expressive hands
- Response to social issues

A single work may NOT be submitted for both the Concentration and the Breadth section, however the Quality section may, and should, include works from the Concentration and Breadth sections. Therefore, because a portfolio submission of 24 images is needed, each student will need to complete 12 works each semester, 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 semesters.

## Assessments

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Assignments that are open ended in nature and that explore a variety of approaches to design are made during the first semester. The AP Studio Art: 2-D Design rubric provides the grading criteria.

Assignments have end dates. Students should make every effort to complete work by the end date; however, there may be circumstances that cause an assignment to be delayed. It is important that students have a discussion with the instructor if work is going to be turned in late. Work is evaluated in progress and in the finished state through group critiques with teacher and peers. Ongoing one-on-one conferences, critiques, and discussions will take place between the teacher and each individual student.

# AP Studio Art: 2D Design

## Course Syllabus

Lauren Robles

Chadwick International

Grade distribution is as follows:

PORTFOLIO	50%
PROCESS WORK	20%
SKETCHBOOK	10%
WRITTEN WORK	10%
CRITIQUES	5%
MUSEUM REVIEWS	5%

### **PORTFOLIO**

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Students will be assessed on pieces made during the summer and school year that will be in their AP portfolios. Rubrics will follow the standards set by the AP Studio Art Scoring Guidelines.

The Key Scoring Descriptors are:

- General Use of Design Elements to Investigate the Principles of 2D Design
- Decision Making and Intention in the Compositional Use of the Elements and Principles of Design
- Originality, Imagination and Invention
- Experimentation and Risk Taking
- Confident, Evocative Work and Engagement of the Viewer
- Technical Competence and Skill with Materials and Media
- Appropriation and the Student "Voice"
- Overall Accomplishment and Quality

### **PROCESS WORK**

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In order to come to the final product, focus must be on the process. This includes visual and written planning of the idea, engagement in discussions and critiques, motivation and focus during class, and written reflections throughout the process.

### **SKETCHBOOK**

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Students are required to keep a personal sketchbook, which will be separate to the process work and final projects to be completed in class, although work in your personal sketchbook can aid in the development of your portfolio. Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.

Rules for working in your sketchbook:

- Do not make "perfect" drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do.
- Always fill the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.
- Do not start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.
- Always finish what you start, no matter how much you don't like it.
- Do not draw from photographs, magazines, or the like. The use of published photographs or the work of other artists or individuals is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic 3D world into a 2D world.
- No cute, pretty, precious, adorable, or trite images. This is a college-level art class. Expect your ideas about what makes good art to be challenged.
- Don't be boring with your work. Challenge yourself!
- Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don't need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking. Don't invite criticism unless you are confident that it won't derail your free spirit.

# AP Studio Art: 2D Design

## Course Syllabus

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### **WRITTEN WORK**

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Artist statements and statements of intent will be written before every project and be included in the Process Work area of assessment. Final Reflections will be completed at the end of every piece.

Students will reflect on the following questions:

- Research: what resources did you use to make this work? What influences can be found in your work?
- Materials: What materials did you use? Why did you choose these materials? How did you use these materials?
- Content: What are you trying to communicate in this work? What do you want the viewer to think about or feel when they look at this work?
- Theme/Concept: What theme or concept are you trying to represent in this work? Why did you decide on this theme/concept? If you were to give this piece a title, what would it be and why?
- Process: How did your ideas change throughout the process? What challenges did you face?
- Final Thoughts: Are you satisfied with the result; why or why not? What risks did you take in developing this work? If you could do it again, what would you do differently?

### **CRITIQUES**

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Critiques are an integral part of all classes. All students are brought together for critiques at regular intervals, generally when they have major assignments due. Each student must show his or her work and briefly discuss his or her intent and the class is then expected to provide positive feedback and offer suggestions for improvement. All students participate.

Additionally, there is ongoing dialogue with students on an individual basis during class time. Also, the students dialogue with each other about their work. Group and Individual

### **MUSEUM REVIEWS**

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Six times in the year, students will visit local museums and galleries on their own time to be aware and apart of the present-day art world in which they live. Students will write a review of their experience where they will react and share their overall experience and reflect on the overall body of work shown.

## **Copyright**

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All work must be original. During ongoing activities throughout the course, students are made aware of the need to create original work from direct observation, fantasy, the imagination, and photographs they have taken. Artistic integrity is essential in creating their artworks. Copyright issues are discussed with the students throughout the course – they are made aware of the legal issues involved with working from someone's published work. 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. During individual as well as group discussions and critiques, students will develop an understanding of what constitutes plagiarism and how to maintain their own artistic integrity. In their reflections, students must explain how they have significantly changed the work they are referencing to serve their own artistic intentions.

## **Materials**

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Most materials will be provided; however should a student desire specific or additional materials for certain projects, they bring those in themselves.

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### The Art Room

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The art room is space where students should feel comfortable and welcomed. Almost all work will be completed in class, however if a student require extra time on a project or assignment they must schedule this outside of class. The art room is available to all art students at any point in the school day, so long as they respect the room and materials and do not interrupt other classes.

### Course Content

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Week 1	<b>Museum Review Due, Sketchbook Check</b> , 5 Breadth Pieces Completed
Week 2	6 Breadth Pieced Completed
Week 3	
Week 4	7 Breadth Pieced Completed, <b>Sketchbook Check</b>
Week 5	
Week 6	<b>Sketchbook Check</b>
Week 7	Chuseok Holiday
Week 8	<b>Museum Review Due, Sketchbook Check</b> ,9 Breadth Pieced Completed
Week 9	
Week 10	<b>Sketchbook Check</b> , 10 Breadth Pieced Completed
Week 11	
Week 12	<b>Sketchbook Check</b> , 11 Breadth Pieced Completed
Week 13	
Week 14	<b>All Breadth Pieces Completed</b>
Week 15	Thanksgiving Break
Week 16	<b>Museum Review Due, Sketchbook Check</b> , Breadth Finishing Touches
Week 17	Breadth Finishing Touches
Week 18	<b>Final Concentration Idea Completed, Sketchbook Check</b>
Week 19	Winter Break
Week 20	Winter Break
Week 21	Winter Break
Week 22	<b>Museum Review Due, Sketchbook Check</b>

# AP Studio Art: 2D Design

## Course Syllabus

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Week 23	3 Concentration Pieced Completed
Week 24	<b>Sketchbook Check</b> , 4 Concentration Pieced Completed
Week 25	5 Concentration Pieces Completed
Week 26	Lunar New Year
Week 27	<b>Museum Review Due, Sketchbook Check</b> , 6 Concentration Pieced Completed
Week 28	7 Concentration Pieces Completed
Week 29	<b>Sketchbook Check</b> , 8 Concentration Pieces Completed
Week 30	9 Concentration Pieces Completed
Week 31	<b>Sketchbook Check</b> , 10 Concentration Pieces Completed
Week 32	Spring Break
Week 33	<b>Museum Review Due, Sketchbook Check</b> , 11 Concentration Pieces Completed
Week 34	Concentration Finishing Touches
Week 35	<b>Sketchbook Check</b> , Concentration Finishing Touches
Week 36	<b>All Concentration Pieces Completed</b>
Week 37	<b>Portfolio Completed</b>
Week 38	AP Exams

\* Each week has two 90-minute blocks and one 50-minute block.

## The Honor Code

*"Membership in Chadwick School's student body requires sincere intent and effort to act with integrity. I will therefore strive to promote Chadwick's core values of respect, responsibility, honesty, fairness and compassion and will encourage the same conduct from all members of the school community."*