San Diego School of Creative and Performing Arts
AP STUDIO ART 2D DESIGN PORTFOLIO Syllabus

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Overview

The AP Studio Art course emphasizes the making of art as an ongoing process that involves the student making informed and critical decisions about their work. Through brainstorming, research, and planning in sketchbooks and visual journals students will be able to work toward that goal. Through individual critiques with the teacher as well as class critiques and written reflections about their artistic process, students will be able to speak about their work and the work of other with critical eyes.

Students will develop a portfolio that is composed of three components—Quality, Concentration, and Breadth as outlined in the AP Studio Art course description and the Studio Art poster. Students will be expected to develop mastery in concept, composition and execution of ideas.
In constructing the portfolio, students will explore critical characteristics of creative thinking. Students learn how to seek out creative problems that are interesting and challenging and use goal setting, informed decision making and problem solving skills to pursue their own artistic interest in an informed way. Students are responsible for demonstrating mastery at using the elements of art to organize the principles of design in their work.

2-D DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues.
The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual elements (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.
For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Video clips, DVDs, CDs, and three- dimensional works may not be submitted. As the students develop their work for the Breadth, Concentration and Quality sections of their portfolio, approaches to 2D design will be studied in relation to art and design history. Design examples from nature as well as ones that are man made will serve as basis for study and ideation for artwork. Students will work from observation, memory

and imagination to create work that is original and speaks in a voice that is meaning for them.

- Students will use sketchbooks as a tool for planning, brainstorming and problem solving.

- Students will use observation of the natural and the man made world to inform 2D design.

- Students will use narration and storytelling as a framework for 2D design.

- Students will use pictoral and visual symbols and text as a means of communication design.

- Students will use of the elements of art and principles of design as a means of conveying a message.

- Students will use illumination to emphasize and clarify the essential in design and communication.

Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Timeline of Study and Portfolio Development

Fall Semester
During the fall semester we will build upon the themes of work described in the Summer Assignment focusing on building up the Breadth section of the portfolio.
Students will work from observation, memory and imagination on artwork that is figurative, representational and abstract always using the elements of art (line, shape, light, color, form, texture) as tools to build works grounded ideas and principles of design (balance, proportion, rhythm and movement, variety, emphasis, and unity.)

Format
Students will work on drawings, paintings, prints, collage, mixed media, digital art, photography, printmaking, illustration, fabric design and graphic design work on a variety of surfaces.

Media
Wet and dry media –pencil, ink(brush and pen), charcoal, pastel(chalk and oil), watercolor, tempera, acrylic and oil paint, digital and black and white photography, fabric and paper.

Concentration
Students will be working in the summer and through November on ideas and research for their concentration theme. Early in the fall students will confer with the teacher on their progress with the concentration ideation. By the beginning of December students should have a focus and rationale for their concentration and begin planning the work. By January students should begin working on the concentration, giving themselves enough time for work to develop, change and progress in order to produce a body of work that is of high quality and artistic integrity.
Students will be documenting their work as they build up a digital portfolio, for the AP Portfolio requirements as well as for use in college and art school applications.

Spring Semester

Students will focus their efforts on the Concentration portion of the portfolio, including research, artist study and written reflection and artist statement of their rationale for their concentration.
Students will continue to build their portfolio documentation digitally. In January they will have a plan for their concentration work in place in the form of a timeline, the approximate format, media and content of the work to be produced. This timeline will be like an outline for a research paper and will aid with time management of such a large output of artwork in a relatively short span of time. This will also aid the students in reaching their goals for the AP Portfolio successfully.

AP Studio Art 2D Design Portfolio

Section I: Quality Rationale

Quality refers to the mastery of design principles that should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.
The work students do for the Breadth and Concentration of their portfolio will enable them to develop mastery in 2D Design related to concept, composition and execution.

Execution- The use of materials and craftsmanship

Students in AP Studio Art will experiment with a variety of 2D materials and formats. The class will stress the proper use of materials and craftsmanship as a path toward artistic expression on a high level. This will include the proper care of art materials as well as the knowledge and science of art materials and the safety involved in using art materials.

Composition- The organization of art using the elements of art and principles of design

(Breadth assignments will speak to specific composition concerns that use the elements

of art and the principles of design as both unifying and constructive forces in an artistic composition.

Concept-The originality and voice of the artist
> The strength of the work of art to speak for itself visually

Students use of sketchbooks and visual journals as a sounding board for their ideas, voice and personal expression will help build the strength of the concept of their works.

Through individual and group critiques and looking at art works, in school and in museums and in the community, students will develop the knowledge base and eye for recognizing quality in their artwork and the art of others.

Requirements
For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their highest level of accomplishment in 2D Design. The works should be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas. The works submitted may come from the Concentration and/or Breadth section, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

Section II: Concentration Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.
The Concentration section of the portfolio will allow students to develop a body of work that speaks to their specific personal voice as an artist. Students will begin by narrowing down ideas for the concentration of things that truly interest them as inquiring creative artists. Through research, brainstorming and sketching students will decide upon a theme for their concentration. The body of work that grows around that theme will investigate a strong visual idea. It is in the concentration that the student can begin to see as their work as an artist relates to them as a personal with a unique vision.

Requirements

For this section, 12 digital images must be submitted, some of which may be details. Regardless of the content of the concentration, the works should be unified by an

underlying idea that has visual and/or conceptual coherence. The choice of techniques, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

Students are asked to respond to the following questions. This written statement is submitted in their portfolio with their concentration work.
1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Examples of Concentrations

A concentration could consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students may NOT submit images of the same work that they submit for Breadth. Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.

A Concentration is a body of related works that:
•   grows out of a coherent plan of action or investigation
•   is unified by an underlying idea that has visual and/or conceptual coherence
•   is based on individual interest in a particular visual idea
•   is focused on a process of investigation, growth, and discovery
•   shows the development of a visual language appropriate for the subject

Examples of Concentrations
The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered "better" ideas.
• 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 a children's book
• 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
• A series of fabric designs, apparel designs, or weavings used to express particular themes

Section III: Breadth Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The work for the Breadth section of the portfolio will be executed as class explorations of different techniques using different media, problem solving and ideation.

Technique

In class we will work on pushing the materials in many different directions to reach the broadest expression possible of two- dimensional design. This exploration of materials and techniques will be our point of departure for artistic expression and communication of idea. Students will explore the range of materials and their relation to the elements of art and principles of design, which will allow them to reach a level of mastery with the tools of a confident and skilled artist. Sketchbooks, journals, in and out or school assignments and summer assignments are all opportunities for the student to gain in technique.

Problem-Solving

In class the projects worked on in the first semester that make up the mainstay of the Breadth portfolio work. These projects will involve problem solving where students are confronted with a set of circumstances, issues, both visual and conceptual and must solve them with the tools at hand. Students will explore different ways that artists solve problems, through brainstorming techniques, sketches, trial and error, research and development, learning by doing and learning from others. Students will be encouraged to come up with ways that work for them to solve problems in art, by investigating how problems are solved in other disciplines and situations. The design process will be explored and used as one method people can solve real problems in real life solutions. We will relate the design process to the art making process for problem solving. Also the student's sketchbook will serve as a record keeper for their trials with different problem solving techniques.

Ideation

The projects for the Breadth section of the portfolio will investigate different ways of ideation so that students will feel confident to explore their ideas for the concentration.

Ideation will stress the content and ideas behind the artwork that is done so that the work is not just a show of technique but rather a personal statement based in a strong idea. Opportunities to learn ways artists work on ideation in their work will be through use of sketchbooks and journals, assignments, class critiques, readings and research. Through practice and art making students will explore ideas and make choices about their works.

Breadth Section

During the fall semester we will build upon the themes of work described in the Summer Assignment section. Students will experience working with wet and dry media in varying sizes from pencils, ink
(brush and pen), charcoal, pastel(chalk and oil), watercolor, tempera, acrylic and oil paint. Students will work from observation, memory and imagination on artwork that is figurative, representational and abstract. Two -dimensional design might include work that is drawing, painting, collage, printmaking, illustration, fabric design, weaving, graphic design, digital imaging and photography.

Requirements

For this section, students must submit a total of 12 images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height -width) and material. The Digital Submission Web application incorporates space to add this information. This section requires images of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

Examples:
• Work that employs line, shape, or color to create unity or variety in a composition
• Work that demonstrates symmetry/asymmetry, balance, or anomaly
• Work that explores figure/ground relationships
• Development of a modular or repeat pattern to create rhythm
• Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
• Work that investigates or exaggerates proportion/scale

Student Responsibilities, Assessment and Evaluation

The requirements of the three part AP Portfolio are clear and will aid in setting challenging but attainable creative goals for projects in Studio Art. Deadlines and keeping up with the requirements of the portfolio and the class work will help students attain those goals. Students utilize a set of standards in which they are able to gauge their progress and work toward their goals. These standards are both the standards for the Visual and Performing Arts Standards of the State of California as well as the standards for the Advanced Placement Portfolio Exam.

Attendance and Work Ethic
Students must demonstrate the ability to come into the studio on a daily basis and engage in their art making. Sometimes a teacher directed class activity and other times more independently based and focused work toward creatively solving problems they have developed. All students of AP Studio
Art require that due dates be met. When questions arise, it is the responsibility of the student to meet with the instructor.
Students in this studio must complete all in class assignments of which include the artistic ideation process, in- and out-of-class projects, reading, and research. All students are expected to have sketch books at all times and to develop these sketchbooks as ongoing visual journals for class directed, independent work and to document the mandatory ideation process for all projects.
Students are responsible for the upkeep and management of the collected body of formal drawings. A drawer will be assigned so that all projects can be secured. Students are responsible for the formation of their digital portfolio with technology help from teachers at school as needed.

Written Requirements

As an ongoing practice students will write reflections on the their original artwork and process as well as reflections on works of art in museum and community.
All students will write a paper on a specific art or design historical period and/or a specific area of interest. This paper will connect with their concentration theme and will help to inform the student and aid the development of their concentration artwork.
Critique guidelines will be provided for writing a paper that includes the cultural, social, political, and contemporaneous art movements.

Critiques

Critiques are a required component of the course. Each student will participate in individual critiques with the teacher, which will provide one-on-one dialogue and help them learn to analyze and discuss his or her individual artwork. Students are also expected to engage group critiques with their peers, faculty and guest artists. During critiques, students will be expected to use the vocabulary of art to discuss the work on display or exhibition.
Students will have ongoing instructional conversations with their teacher, while they are actively engaged in the creation their drawings to assess the strengths and weaknesses in their work and provide positive encouragement.

Assessment and Evaluation

All grading rubrics are based on the most current AP Studio Art 2D Scoring Guidelines. Each student will have a copy of the most recent scoring guidelines.

Work will be assessed for:

- Use of 2-D design elements and principles in art work.
- Evidence of decision making, experimentation and risk-taking in art work.
- Evidence of originality, invention and student voice in design thinking and execution of work.
- Technical skill with materials and media

Execution:
The use of materials and craftsmanship
1. Does the student exhibit knowledge of the materials and tools?
2. Does the student use good craftsmanship in the artwork?
3. Does the student's choice and use of material support, strengthen and clarify the message of the art?

Composition:
How is the work put together, organized, developed and constructed using the elements of art and principles of design
1. Does the work exhibit a confident usage of the elements of art to put forth the principles of design to make a clear, confident and original artistic statement?

Concept:
The idea behind the work
1. Does the work of art speak for itself visually?
2. Is the original voice of the artist evident in the art?
Is the art original and not derivative in concept and execution?

Grading is based on:
Design assessments
Timely completion of portfolio requirements
Sketch-visual journal
Written reflections, museum-artist critiques
Digital documentation of work
Attention, Attendance and use of class time
Participation in critical discussion.
Proper safe use of materials and equipment.
Cleanup duties and storage of work.

Ethics, Artistic Integrity, and Plagiarism

Any work that makes use of (appropriates) other artists' works (including photographs) and/or published images 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.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above, as well as mark making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate for the Drawing Portfolio.

Digital images of student work that are submitted in the portfolios 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."

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