AP Studio: 2-D Design Syllabus
Syllabus 1058794v1

	Scoring Components	Page(s)
SC1	The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	1-5
SC2	The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of 2-D design.	5
SC3	The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").	4
SC4	The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2,3
SC5	The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2,3
SC6	The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2,3,
SC7	The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	2,3
SC8	The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	1,4,6
SC9	The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	1,6
SC10	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 students how to develop their own work so that it moves beyond duplication.	6

Student Learning: Activities & Strategies:

Visual arts courses are usually elective courses by nature and, therefore, they often present scheduling issues for school counselors. The advanced art courses is usually even more of a challenge because it represents smaller numbers of students and is usually offered fewer times throughout the school day. For this reason, the *AP Studio: 2D Design* class is often double or even triple rostered — meaning that you may find that you are possibly placed with *Art 1*, *Art 2*, and/or *Art 3* students all within one class period. Though this presents a few challenges for even the most experienced teacher, it is possible to teach *AP Studio: 2D Design* concurrently with a great deal of success. Here are some hints and techniques that have worked for the *AP Studio: 2D Design* course:

- Instructor will stagger the presentation of new assignments. This concept assists in balancing the production of artwork with the complexity of the rotating, wheel schedule.
- Group critiques with peers and teacher(s) for homework assignments will be conducted through Google Classroom, where artwork may be uploaded and group and teacher feedback can be shared. **[SC8] [SC9]**
- Group critiques with peers and teacher(s) for Breadth, Concentration, and Quality works will be scheduled regularly during common or "Open Studio" time (a.k.a. Lunch & Learn). Aside from the obvious benefit of community building among all *AP Studio: 2D-Design* students, this also creates an opportunity for students to have their work viewed by peers who have not been following the progress of their work because of a difference in scheduling. **[SC8, SC9]**
- It is imperative for students enrolling in the *AP Studio: 2D-Design* course to possess the ability to work independently in terms of ability to conduct research, knowledge of materials and equipment, and ability to take initiative during the production phase.
- It is beneficial to have students work on more than one piece at a time. If a student needs more instruction or a one-on-one conversation or critique, then he or she will have something else to work on until the instructor is available.

SC8-The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

SC9-The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

SC4-The course teaches students a variety of concepts and approaches in drawing/2-D design/3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

- Students are encouraged to seek the advice of their peers or ask a student with special knowledge or a skill to pass it along to others. This empowers students and reinforces the sense of community within the group.
- The process of developing a portfolio requires a great deal of time and effort, and the four 50- to 55-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. The Open Studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open studio is not required but is recommended for success.
- To meet the high standards and rigor of the *AP Studio: 2D Design* course load, students should expect to work on assignments beyond the confines of class time. This refers to pre-course Summer assignments as well as working at home from September-June.
- The assignments made are based on a variety of collected problems commonly encountered in college-level 2-D design courses. The students have specific in-class and out-of class assignments; they also are expected to complete some in-class work out of class, depending on the schedule of assignments.

Range of Approaches (Breadth) :

Summer Homework:

Prior to the start of the course, it is expected that you complete at least 5 of the following projects. They should be of the highest quality possible - expected to be possible submission piece for the portfolio. Students can choose from the following: **[SC4, SC5, SC6, SC7]**

- Expressive self-portraits
- 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 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

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> SC6: The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

> SC7-The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

values. To add interest to the composition, you might also want to render yourself being reflected in the objects.

- Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, your car. Use your imagination!
- 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.

Additional Projects:

After completing the summer homework, over the course of the year students will be expected to complete the following projects. Additional projects may be added, and all are subject to change. Students will be using a wide variety of 2-Dimensional media to complete each project. **[SC4, SC5 & SC6]**

- 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.
- 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 drawing of a futuristic 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.

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- 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.
- Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.
- Gridded and distorted self-portraits.
- Illustrations of imaginary places.
- Leger- or futurist-inspired drawings of an engine or the inside of a mechanical object.
- Acrylic paintings using analogous or complementary color schemes.
- Pieces inspired by the "fortune" from a fortune cookie.
- Funky portraits of classmates in environments using thick bold outlines/contours and areas of flat color (David Bates).
- Color studies with torn pieces of paper (mosaic).
- Drawing compositions that alternate from a simple contour drawing into a fully rendered drawing at student-designated focal points.
- Compositions that rely on a grid as an organizing principle.
- Compositions in which the students use various neutral tones of torn papers (with a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white conté.

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Sustained Investigation (Concentration)

Students develop an investigative body of work pursuing an idea or line of inquiry. They experience art making as an ongoing process of informed and critical decision making. **[SC7] [SC3]**

The Process: Prepare

1. Read portfolio requirements brochure. Describe and discuss examples and non-examples of investigation in art making.
2. Use idea generation strategies (ideas, meaning).
3. Plan ideas for subject, concept, and form of artwork (ideas, meaning, form, processes).
4. Pitch idea to small group of peers. Record feedback. **[SC8]**

5. Document research of idea with images, annotations, and brief reflections:
    - Inter-disciplinary research to inform concept development (ideas, meaning).
    - Mentor artist research including contemporary artists (ideas, materials, processes, form, meaning).
    - Media investigation via instructional books or videos (materials, processes, form).
    - Set up small experiments to explore processes and media (materials, processes, form).
    - Skill building via instructional books or videos (materials, processes, form).
6. Develop a specific, detailed proposal with planning images(e.g.,thumbnail sketches) based on steps 1-5 above.
7. Pitch proposal to small groups or whole class and teacher. Record feedback.
8. Develop and record criteria for first piece.
9. Create first piece according to criteria.
10. Peer critique and written personal reflection considering strengths, weaknesses, and future evolution of the investigation.

> SC2-The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of 2-D design.

The Process: Execute

1. Based on reflection and feedback,develop plans for the next work of art. Make connections with previous works to continue investigating the line of inquiry or idea (ideas, materials, processes, form, and meaning).
2. Return to research processes to strengthen skills, deepen inquiry, and evolve ideas (ideas, materials, processes, form, and meaning).
3. Develop and describe criteria for each piece.
4. Create each piece according to criteria.
5. Seek feedback from peers and teacher through the process of creating each work.

Selected Work (Quality):
Students evaluate their work using Selected Work Scoring Guidelines. They choose their five most successful pieces to present in this part of the portfolio. **[SC2]**

Assessment:

Projects culminate in weekly formal class critiques with teacher and peers giving students feedback about their work. **[SC8]** Student work is assessed in light of stated criteria for each project. Nothing is assessed that is not explicitly taught. Throughout the year, each student meets with the teacher to analyze and discuss their artwork, learning critique skills they apply to their own work and others'. **[SC9]**

Students learn to self-assess using rubrics (grading scales) before receiving a final, summative grade.

Artistic Integrity:

Students are expected to develop all artwork from their personal vision. Students may only use photographs, other artists' work, and published images as a reference in creating their own imagery. When using others' images and resources, students must show and explain how their own idea is central to the piece.

- Class discussion explores the role of visual derivation, influence, and references during creative processes.
- Academic honesty and ethical considerations are discussed in the context of contemporary art practices and the age of internet re-appropriation.
- When learning from art history, we discuss the difference between paying homage and ripping off or disrespecting artistic/cultural traditions.
- When students choose to draw from photographs, they must take the photographs themselves and setup the lighting, point of view, etc. **[SC10]**

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