**AP 2D Design (grades 9-12)**

Lofgren caui.lofgren@img.education Room 103 (5A, 2B)

**Course Description:**

Designed for the committed art student, AP Studio Art is a college level studio art class that encourages students to expand their artistic development through the creation of an independently defined body of work. Expanding on skills acquired in Art 101, or equivalent introductory art course, AP Studio Art gives students the resources needed to engage professionally within the field and gain mastery of relevant techniques and concepts. Conceptual guidelines, readings, peer critiques, sketchbook studies, and presentations of contemporary artists, will help students make informed aesthetic decisions needed to create their uniquely defined body of work. This body of work, or portfolio, addressing pertinent aesthetic and creative criteria, will be reviewed by the AP College Board and will be evaluated for Breadth, Concentration, and Quality. The sequence of this course reflects these measures.

**Prerequisites:**

2D Foundations, 3D Foundations, or equivalent from an accredited school.

**Texts/Readings:**

Occasional online research/readings will accommodate sketchbook homework.

**Timeline/ Units of Study:**

1. Inquiry: Creating the Commonplace Book
2. Sustained Investigation: Creating a Portfolio
3. Selected Work: Curating and Display
4. Documentation: Creating an Online Portfolio

**Grading Policy:**

Late work:

* 20% reduction in points for the first calendar day late
* 50% reduction in points for the second calendar day late
* Work receives a zero if submitted 3 or more calendar days late
* The time window for parents/students to question or review grading is one week from the date the grade is entered into PlusPortals

Assessments and Grade Weights:

|  |  |
| --- | --- |
| Portfolio | 40 |
| Commonplace Book/Research | 20 |
| Final Art Show | 20 |
| Participation | 20 |

**Objectives:**

1. Create a stylistically and conceptually cohesive body of work
2. Create and defend a personally defined artist statement
3. Identify, define, and use key art terminology in group critiques
4. Use a recursive process to revise works of art
5. Express creative solutions to assignments and devise unique methods for idea generation using sketchbook and written proposals
6. Explore various artistic media and techniques
7. Use technology and new media to promote and enhance one’s artistic production
8. Summarize and defend concepts from art history
9. Lead group discussions that analyze a variety of mediums and concepts
10. Appraise and critique peer works of art

**Course Content:**

* In-class Presentations, Demonstrations, and video documentaries
* Regularly scheduled peer critiques
* Commonplace Book/sketchbook used as on-going sketch journal and tool for idea generation on portfolio work
* Field trips
* 2 Portfolio submissions to AP 2D Design:

a) 15 digital images demonstrating a sustained investigation: a focused engagement within a visual inquiry.

c) 5 original matted 16” x 20” selected works demonstrating

Note: All 15 works of art will be due throughout the year and uploaded to the AP Board in May. 5 original works will be sent via mail also in May.

* Final art show (or displayed as part of SLAM showcase in Feb.) of completed works with appropriate display, titles, and artist statement

**In Class:**

Presentations, demonstrations and videos will supplement the studio experience and give added exposure to techniques and relevant artists.

**Peer Critiques:**

Throughout the year, there will be regularly scheduled critiques. During the first semester, the class will present their works together and we will critique everyone on the same day. In the second semester you will sign up for your own day when you should have five to six works ready for evaluation by the class. Be respectful when critiquing other’s artworks. If you have a negative opinion, make sure you offer solutions for the student to better their work and always back up your opinions with evidence seen in the work.

**Commonplace Book/ Sketchbook:**

Sketches are due at the beginning of each class session in what is referred to as a commonplace book. The commonplace book consists of two parts: a source of inspiration and a related drawing. A list of pertinent artist and concepts will be given out in advance during the first semester. Students will then print out an image, adhere it to their commonplace book, and then respond to it on the following page. The visual response is a drawing inspired by that source. This drawing may be executed in pencil, ink, colored pencil, watercolor, or gouache and should demonstrate approximately one hour of sustained creative exploration. The response is not just a copy of the source. Consider the source as your inspiration and the drawing, a poetic reply. A commonplace book entry may be further developed into a portfolio proposal or entry. In addition to the commonplace homework, students are expected to explore ideas for portfolio work in their sketchbooks. A sketch proposal will be required for each portfolio submission.

**Field Trips:**

Field trip may be scheduled throughout the year so that we may see pertinent museum or gallery shows as they arise. Sketchbooks will be brought along for drawn responses to the various art exhibits.

**Portfolio Content:**

This course is designed to enable students to develop mastery in concept, composition, and execution of 2D design. The elements and principle of design must be evident in all portfolio submissions. They are: The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). For each portfolio submission students should follow the three stage process detailed below: concept, composition, execution.

1) Concept: Image, Theme, or Idea. With each portfolio assignment, a list of pertinent artists, techniques, and theories will be supplied as a handout. Research them and do not feel limited to the lists I have supplied. Use the Internet. Print pictures out to be used as commonplace source images. Take a trip to the school library and research the art and art theorists supplied in the handout. Take notes and make sketches in your sketchbook. From your research you should begin to see a pattern, image or theme begin to emerge.

2) Composition: Elements of art and principles of design associated with the arrangement of artistic parts in order to achieve an effect. After you have isolated a theme or idea to pursue for a portfolio assignment, you must come up with a composition that best expresses it. When creating your composition, I recommend you come up with a strategy that can easily be modified. For instance, a pencil sketch can easily be erased, or paper cut-outs can easily be rearranged, or Photoshop layers can easily be transformed or deleted. Make many compositions before settling on one. Ask your peers and ask me. Remember, you are using the elements and principles of design (see poster) in order to express a desired effect. People can give you better feedback if you have more to choose from.

3) Execution: Technical skills used to develop your portfolio submissions. Once you have a composition established consider the medium best suited to express your idea. This may take a bit of research as well. For instance, if your desired effect is a realistic representation of a shiny object in full color, it may be important to make an under painting or grissai first. You should inform yourself about using thin layers of glazes, and how opaque and transparent colors work. If you do not know how to do something—ask and do some research!

**Portfolio Work: Sustained Investigation**

Begin thinking about something that will sustain your interest throughout the school year. This should be something you are naturally curious about and don’t know the answer to You may choose one area from which to create at least 15 original works, at a pace of one every two weeks and should demonstrate depth of exploration. You will continue using the three-step process in creating your individual portfolio assignments, described above, however, in addition to this all your works in this portfolio should have a common theme, or logical sequence connecting the works. The entirety should demonstrate growth and discovery. There should be evidence of your visual thinking. In order to develop this portfolio you will need to follow an additional process outlined below.

Use a variety of media (do not use only one media such as pencil in completing various entries) including, pencil, colored pencil, acrylic paint, collage, digital imaging, and printmaking to demonstrate mastery of the elements and principle of design i.e. line, shape, color, texture, space, form, unity, balance, hierarchy, scale, dominance, and contrast). It is important that students use their sketchbook to make preparatory sketches and review them with me before committing to the final work. A sketch proposal will be submitted with each portfolio assignment. I will be looking to see what changes are made from the original sketch proposal and your finished work of art. Although there are 15 works due in this portfolio total, artists typically create additional work and then edit down to their very best. In order to complete the minimum of 15 works for this portfolio, you will need to complete one every two weeks. I suggest coming to daytime study period or evening study period to gain extra time and assistance in creating the minimum required entries.

1) Select a theme. Review your commonplace book entries to see if there is a pattern of interests. Does your book contain a lot of sketches of people? Perhaps you might be interested in pursuing a concentration in portraiture. If it is portraiture, research portrait artists, its role in history, etc. What interest you most about portraiture? A list of potential concentration portfolio topics is also supplied below.

2) Write proposal with a sketch illustrating your intent. A one page written proposal with a detailed sketch illustrating the type of work you will be completing will be due at the end of the first semester. Your proposal should describe your interest and influences for your topic of concentration. It should reveal your knowledge of your chosen genre and some original insights. Attempt to answer: What makes it relevant today? Be prepared to revise your proposal. A series of individual meetings with me will be set up to help refine your final proposal.

3) Execute the work. You will be evaluated on the cohesiveness of your portfolio, including thematic and visual consistency, so each new work should logically stem from the previous. As you develop this portfolio, you should be making efforts to improve your work or idea over time. In-progress group and individual critiques will help you make more informed decisions on how to proceed once you have started your concentration portfolio.

Possible Sustained Investigation Portfolio Topics

1. The Contemporary American Landscape: The New Sublime
2. Portraiture in an Instagram Culture
3. Abstraction: Distilling Information in an Information Age
4. Poster Art: Pop Culture or Propaganda?
5. Creating a Narrative: An Illustrated Short Story
6. Historical Interventions: Reinventing Iconic Works of Art
7. The Contemporary Icon: Popular Culture as Symbolic Imagery
8. Break Through Science: A Mural of How the World is Changing
9. Current Events Illustrated
10. Systems

**Sustained Investigation Rubrics**

20-18

Effectively conveys mastery of at least one of the Elements and Principles of Design. Demonstrates thoroughness and thoughtfulness of idea and technique. Recursive measures were taken from original sketch proposal to final finished piece. Entire paper/canvas is addressed in meaningful ways. Proposal and thematic work is thoroughly and thoughtfully executed demonstrating commitment to idea and refinement of skill and technique over time and throughout the portfolio.

17-16

Demonstrates competency but not mastery of at least one of the Elements and Principles of Design. More thoroughness is needed to complete the work. The work may appear somewhat incomplete or unresolved. Only minor changes were made to improve the work from the original sketch proposal. Proposal and work is well executed but lacks thematic or conceptual link. Or, all work links together stylistically, but lacks concept, skill and mastery of technique in execution.

15-14

Meets requirements but lacks effectiveness, thoughtfulness, thoroughness. The finished work and/or the sketch proposal appear unresolved. Very little recursive measures were taken in the completion of the final work. Work lacks conceptual and technical rigor. There is little cohesion among the various works. There is a large discrepancy between proposal and completed work and lacks commitment and investigative inquiry.

13-lower

Fails to meet all requirements. Sketch proposal and finished piece appears hastily executed with no attention to stated objectives. Student did not create a sketch proposal. Incomplete or hastily executed proposal and/or portfolio work, with little or no cohesion.

**Commonplace Book/Research Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Poor | Moderate | Good | Strong | Excellent |
| **Materials** used effectively with attention to technique, craft, and detail- visual elements work in harmony to create a mood | 1 | 2 | 3 | 4 | 5 |
| Work is insightful and offers **Inventive/Imaginative** point of view, demonstrates comprehension of assigned artist or source with *poetic re-imagining of assigned artist or source* (not a straight copy) | 1 | 2 | 3 | 4 | 5 |
| Thoughtfulness of subject and content with evidence of **ideation** (notation, re-drawn elements, development of more sketches) | 1 | 2 | 3 | 4 | 5 |
| **Effort**- evidence of time spent working out the ideas and concepts- student clearly challenged themselves and was fully engaged in the process  | 1 | 2 | 3 | 4 | 5 |

Once completing the self-evaluation checklist above, consider ways to revise any work that scored under a four. It is important students take this seriously. I am available to discuss possible solutions to strengthening your work both during class and during study hall times. You may also consider having your peers or friends evaluate your work according to this checklist as well. It is always helpful to have many people evaluate your strengths and weaknesses before submitting your work for final evaluation.

**Plagiarism and Copyright Infringements**

As stated on the OWL website at Purdue, plagiarism is the “uncredited use (both intentional and unintentional) of somebody else's words or ideas.” Plagiarism is a serious and growing offense. All students will be required to sign a form acknowledging that they fully understand what plagiarism is and the consequences of plagiarizing. Further, all major writing assignments will be vetted by Turnitin.com.

Per the School Academic Honesty Policy: “\*\*\* requires that all students be accountable for the academic integrity of their work. Students that engage in academic dishonesty are subject to strict disciplinary consequences.”

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. Although appropriation will be discussed in class, it is important we value artistic integrity. If students produce work that makes use of photographs, published images, and/or other artists' works, students will need to develop their own work so that it moves beyond duplication. Your unique “voice” should come through in the work. All works must be significantly transformed through the artistic process (concept, composition, execution) when originated from published images. All images found on the Internet are published images. If your work is dependent upon photographic sources, I recommend you take your own photographs.