

**AP® Studio Art: 2-D Design Syllabus**

**Instructor:** Abigail Tucker Gravatt

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Edmodo has electronic copies of all class handouts, rubrics, etc. You will also use this to submit images digitally.

\*If you are not signed up for Edmodo- do so using your school email a.s.a.p.

**Days and Time met for class:** Daily, 7:25- 8:50

**Office Hours:** Room 1608, Tuesday and Thursday 6:55- 7:20am

**Tutorials:** Thursday and Friday HOT lunch room 1608

**Critiques:** Friday during HOT lunch, room 1608, times to be determined

**Materials:** paper and basic painting, drawing materials are provided by school.

You may want to purchase better quality materials to enhance your artwork. This will be discussed throughout the course.

A digital camera (preferably a DSLR), access to internet, Word program and some type of photo editing software (like Photoshop) are necessary.

**Suggested Books:**

***Design Basics*** by David A. Lauer and Stephen Pentak

***101 Things to Learn in Art School*** by Kit White

***An Illustrated Life***, drawing inspiration from the private sketchbooks of artists, illustrators and designers by Danny Gregory

***One Drawing a Day***, A 6-Week Course Exploring Creativity with Illustration and Mixed Media by Veronica Lawlor

***200 Projects to Strengthen Your Art Skills***, for aspiring art students by Valerie Colston

***Drawing with Your Artist's Brain***, Learn to draw what you see-not what you think you see by Carl Purcell

**AP web site:** <http://apcentral.collegeboard.com>

- Please look at AP Studio ART: 2D ASAP and make yourself familiar with the expectations of your portfolio submission. Look at students submissions and compare how they received each score level. \*Particularly pay attention to the 2013 Scoring Guidelines for Studio ART.
- Submission of Portfolio for college credit is in early May and the cost is around \$90. In order to receive college credit you will need to pay to submit your portfolio for review and must score a 3 or higher. (this is outlined on the college board web site.) *Please read it carefully!*

*Students are not allowed to work from published photographs or other copyrighted work in the foundation drawing courses—those classes being based on drawing from direct observation. Many students will come into the program with the idea that there is nothing wrong with drawing from photographs, and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in any class and strongly discourage out of class. Even if they take their own photographs, as the resultant image has a distinctly flat and stiff look about it. Copyright issues are discussed with the students early on—they are made aware of the legal issues involved with working from someone's published work. In the AP 2-D class a lot of work is done with the use of transferred images. In these instances, the students know that the work must be significantly altered and only a small component of their individual creation. As well, there are specific things that the student could only reference through a photograph (such as certain animals). Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression.*

### **There are 3 sections for your Portfolio Requirements: [SC1]**

You will only work on one section (concentration) during class to receive credit for this semester.

**1: Breadth**– 12 works of art that show case a range of experimentation, variety and experience in 2D design. (you will turn in digital submissions of these works)

**2: Concentration**– 12 works of art that shows the student's in-depth exploration of a particular design concern. It is presented as a BODY OF WORK which shows an emphasis on a coherent development of an idea. (you will turn in digital submissions of these works)

**3: Quality**– Five actual Works; maximum size 18" x 24" (can be from section 1&2)

### **The emphasis for this portfolio is on design—the formal elements and principles**

**Elements:** line, color, texture, space, value, shape, and form

**Principles:** unity, balance, contrast, repetition, variety, emphasis (dominance), and pattern

**Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.**

**Art Work Size/ Media Requirements:** Each piece of artwork needs to be done on a surface that does not exceed 18" x 24". I suggest your pieces are not smaller than 8" x 10". You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc. You may choose the type of media you would like to work with. I recommend choosing a media that you feel comfortable using already—do not choose something you have no experience in. You are encouraged to mix media together and experiment using different layering and blending techniques.

### **Course Description**

Students will be made familiar with the expectations of the 2D AP Studio Art portfolio. Students will look at several examples of previous student work at various levels on the college board web site as well as look at several current working artists online. Each section of the portfolio submission will be explained. **[SC1]** During this course students will focus on making artwork for their concentration section. Students have required summer work that must be completed prior to taking AP. For concentration, students will choose a specific theme or topic as content

for their art work and choose one main type of media to work with. Students will experiment with mixing other types of media and techniques with their chosen main media to enhance their artwork using the elements and principles of design. Through experimentation and practice with media and techniques students will learn how to push the limits of their chosen media and successfully visually demonstrate their theme in their concentration. Students will develop a cohesive body of work that has focus on strong visual elements and principles of design. Through their exploration students will be able to create a specific voice for their artwork that will be visually displayed through their concentration pieces. **[sc3]** Students should have previously taken Art 1, Art 2 and one other studio art class (or equivalent) and have generated strong design artwork for their breadth section. If they have not, this work will also need to be completed before portfolio submission in May. Project examples and lessons are provided below in either summer or concentration work if needed for their breadth section. Individual and class critiques will take place throughout the semester during HOT lunch. Students will be responsible for being prepared to talk about their own works of art and others and positively give and receive feedback. **[sc8] [sc9]** Students will also create a digital portfolio including their completed artwork and an artist statement during this course on a web site, blog, or power point that they create on their own. Students will be expected to take good quality digital images of their artwork throughout the semester. In progress pictures are encouraged to demonstrate growth.

You will develop mastery in concept, composition, and excellence of your work in 2-D Design, using the Elements of Art and the Principles of Design. **[sc2]**.

As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.

Students will be expected to do independent research in the areas in which they wish to explore. You may be required to do technique exercises or sketchbook assignments to improve technical skills.

### **Simplified Description**

- During this course we will focus on section 2: Concentration. You will be required to FINISH 8 pieces of art in a BODY OF WORK concentration. You will have to finish 2-4 pieces of artwork for this section outside of class next semester. ***This is a very rigorous course. You are expected to work independently and ask questions when necessary.***
- In order to be successful and be able to complete your assignments: make sure you are keeping pace with time and deadlines. You will be turning in a finished piece of art about every two weeks and should be spending about **10-20 hours** on each piece of finished artwork.

### **Due Dates for Concentration projects: 2013-2014 Year**

9/12, 9/20, 10/4, 10/18, 11/1, 11/15, 12/2, 12/20

### **Summer Assignment**

You are to complete at least five of the following assignments over the summer for the AP 2-D Design class; it is also required that you be working in a personal sketchbook / visual journal. **[sc7]** These pieces will be due at the beginning of the third week of school.

Your outside work will constitute 50 percent of your grade throughout the year in AP. Consequently, if you do not do this work, you will not pass the first six-week period.

I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration **[SC3]**. Please return with a list of 20 potential ideas to be discussed with the class during the first week of school. We will examine this list together, and decide which is the best topic for your concentration. The topic of choice should be something that is personal to you and must be specific. You may start out with a broad topic such as family and then narrow in your definition to something more specific. Ex. Family Strength, Family Vacations, Growing older with my family, In My House, etc. Students will create story board and sketches to demonstrate thought for choosing concentration. Students must make at least 10 thumbnail sketches that visually demonstrate their idea for concentration focusing on using the elements and principles of design. Each thumbnail sketch should be 3-5 inches and should be done quickly. Thumbnail sketches will be done first week of class. Your list and sketches are due the first week of class.

**Assignment Possibilities for Summer before you take AP: [SC4, SC5 & SC6] Or for assignments in your Breadth Section:**

- 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/ Postimpressionism, and so on. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements. Do not copy another artwork! - you are looking at mimicking the style.
- 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 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 drawing of a futuristic cityscape—for example, Raleigh or Holly Springs 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.
- 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 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 worldly treasures arranged in an interesting still-life composition.
- Do a drawing of your worldly treasures as they come to life—animate them.
- 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.

- Make 30-50 artist trading cards. These are mini pieces of artwork the size of a regular playing deck card. Look up different examples of these online for ideas on content.
- Make a Zine. A self published mini magazine. Look up different examples of these online for ideas on content.
- Make a series of 3-5 prints. Make your own print block- use foam, wood, cardboard, or other materials to make your print block. Remember that positive and negative space is very important when designing your layout.
- Go to an art museum and sketch different artworks that you see. Write down the artist's name, title of work and date. Do not try to perfectly copy the object or image you are seeing- try to capture the feeling of the artwork.

The following assignments are from the text *Art Syntectics*, by Nicholas Roukes (Davis Publications, 1984). **[SC4, SC5 & SC6]**

**\* Developing a Composition That Shows Progressive Magnification of a Subject:**

Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational and overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.

• **“Redoing” an Old Masterpiece:** Select a painting, sculpture, or well-known image from art history for interpretation. Redo the work ... update it, or change colors, media, characters, etc.

• **Creating an Architectural Myth with Photomontage:** Collect photographs/ photocopies of city skylines, landscapes, and seascapes. Also collect photos/copies of household and technical objects—for example, egg beater, toothbrush, toaster, electric fan, automobile grill, etc. Carefully implant the photo of the technical gadget within the photo of the environment to create a surreal cityscape or landscape. (You might want to look at the work of the artist Max Ernst, who took printed images and recombined them to create hybrid forms.)

• **Making a Nonverbal Book:** Use a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: *The Fear Book*, *The Happy Book*, *The Book of Rage*, *The Book of Angst*, and so on. Use mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings). Also, design a cover for the book.

• **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.

• **Stimulating Imaginative Fantasy:** Can you visualize the following situations and create a dialogue for them? (a) Old shoes are waiting for repair in a cobbler's shop. What do they have to say when the cobbler isn't around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the

brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say?

Think of your own situations.

Make a drawing or cartoon of one of the scenarios.

• **Creating New Symbolic Inferences by Switching Images and Photo Captions:**

Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match. Paste the new headlines or captions under the photos to create new symbolic inferences.

• **Strengthening Intuitive Creativity:** Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage. Seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a glue stick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/ or felt-tip pens to heighten the emotional effect and to unify the composition.

(Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)

• **Creating Symbols That Portray Our Lifestyle:** Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, transportation systems, dances, and so on that are part of our world.

**The following is a list of assignments I regularly use:**

- Cut-paper self-portraits, interiors, landscapes.
- Distorted interiors.
- Gridded and distorted self-portraits.
- Illustrations of imaginary places.
- Visual puns.
- Leger- or futurist-inspired drawings of an engine or the inside of a mechanical object.
- Pop-inspired pieces working with personal symbols or words (Robert Indiana, Ed Ruscha).
- Pieces that combine photocopied body parts (face, hands, feet) with anatomical drawings.
- Acrylic paintings using analogous or complementary color schemes.
- Pieces inspired by the "fortune" from a fortune cookie.
- Metaphorical or symbolic self-portraits superimposed on top of an incised surface that is mounted to a backing board, resulting in a "textured" background.

(I generally have the students cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images / areas of underlying texture.)

- Funky portraits of classmates in environments using thick bold outlines/contours and areas of flat color (David Bates).

- Social commentary pieces involving experimentation with acetone transfers and gloss medium transfers to be further developed with text and imagery—literal, metaphorical, or symbolic.
- Text and image pieces in which students are asked to physically write (soft graphite pencil such as ebony, 4B, 6B, 8B) across a surface that has been coated with undiluted gesso an excerpt from an account of a most memorable moment— good, bad, horrific, terrifying. The direction and spacing of the text are up to each student. Within a rectangular (inset) area that has been masked off with drafting tape, the students are instructed to gesso out all text and then superimpose imagery within the space that is invoked by the story—literal, symbolic, or metaphorical.
- Compositions that involve the use of inset imagery (image within image such as details / close-up views).
- Compositions on shaped surfaces.
- Compositions arranged with radial balance.
- Color studies with torn pieces of paper (mosaic).
- Compositions that combine illusionary space with flat space.
- Drawing compositions that alternate from a simple contour drawing into a fully rendered drawing at student-designated focal points.
- Three-part pieces inspired by work of Jim Dine: In the first piece the students are asked to render an ordinary object or tool bigger than actual size, making it the dominant aspect of the composition. The students are also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the students are to create three distinct images of the object while making the whole piece work. In the third piece, the students have to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.
- Compositions that deny the boundaries of surface edges—compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins).
- 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.

**The following are examples of past CONCENTRATIONS that would be feasible for the 2-D Design Portfolio: [SC3]**

- A mother's illness investigated in a variety of graphic forms, including the use of actual X-rays combined into other imagery as well as prints and pages of a visual journal.
- A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).

• A series of works done with encaustic, printmaking, and a variety of other media, concerned with different approaches to the picture plane as discussed in the text

*Drawing: A Contemporary Approach*, fifth edition (Claudia Betti and Teele Sale; Wadsworth, 2004).

- A series of works done in 2-D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes.

Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.

- An illustrated story, "A Boy and a Frog."

- A photographic and illustrative investigation into the subject "My Little Brother."

The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.

- A series of works done in graphite, colored pencil, and Adobe Photoshop illustrating aspects of the subject "Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.

- A series of works based on the subject "Skateboards." The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—two were brought in as summer assignment work. I encouraged the student to pursue the idea but to paint images that were more relevant to the idea of "skateboard" or his experiences as a skateboarder.

- A series of works from a student's visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items—ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.

- A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance.

- A series of photos related by subject, such as portraits, self-portraits, landscapes, architectural details, a family history.

- A series of mixed-media pieces based on childhood memories using collaged and layered imagery that incorporated text.

- A series of illustrations based on the seven deadly sins.

- A series of work based on the life of the graffiti artist.

- A digital self-portrait series that incorporated digital photos with text.

- A digital series that juxtaposed incongruent imagery—based on surrealism and the work of photographer Jerry Ulsman.

- A series of invitations, program covers, and poster designs created with Adobe Photoshop.

### **Critiques [SC8 & SC9]**

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. The class is then expected to provide positive feedback and offer suggestions for improvement.

All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique and show reviews.

We have class critiques on Fridays during HOT lunch after work is due. These generally take the entire lunch to complete, sometimes more than one class period. I do very little of the talking during these sessions, other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as part of their discussion. I will only interject when I feel that there is something that has not been addressed or have an idea about a possible solution or suggestion for a next piece.



In many instances, after I take the work up to grade it, I provide the student with brief written commentary. For grading purposes, I use a simplified rubric based on the actual AP Scoring Guidelines for Studio Art. I think it is important for AP students to be familiar with the rubric that will be used to score the work in their portfolios. Additionally, there is ongoing dialogue with students on an individual basis during class time. Also, the students dialogue with each other about their work.

**Sketchbook/Visual Journal** assignments will be given throughout the semester. Each assignment should be completed outside of class unless otherwise instructed. Due dates for sketchbook assignments will be firm and points will be deducted for being late.

**Your Grade for the Semester** (this has nothing to do with your AP portfolio submission)

- 20% sketchbook/visual journal assignments
- 20% participation (in and outside of class)
- 60% projects

### **Scoring Components**

**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.

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

**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”).

**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.

**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.

**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.

**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.

**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.

### **A.P. 2D studio art Rubric**

Student Name: \_\_\_\_\_

2013–2014 Mrs. Tucker Gravatt

Holly Springs High School

### **Key Scoring Descriptors for Grading: (taken from collegeboard web site)**

- A. General Use of Design Elements to Investigate the Principles of 2D design
- B. Decision Making and Intention in the Compositional Use of the Elements and Principles of Design.
- C. Originality, Imagination, and Invention
- D. Experimentation and Risk Taking

- E. Confident, Evocative Work and Engagement of the viewer
- F. Technical Competence and Skill with Materials and Media
- G. Appropriation and the Student "voice"
- H. Overall Accomplishment and Quality

- Using the above criteria you will receive a number that describes your artwork.

6: Excellent Quality	60 points	A grade
5: Strong Quality	55 points	A B grade
4: Good Quality	50 points	B grade
3: Moderate Quality	45 points	C grade
2: Weak Quality	42 points	D grade
1: Poor Quality	42 points	D grade

**Self Assessment:** (you complete)

Number Grade	Write one paragraph Reflection on strengths/improvements, creative ideas and inspiration for this artwork. * must be attached or written on back of rubric.

**Teacher Assessment:**

Number Grade	Comments:

\* Participation is a separate grade; you receive 10 points each week for being prepared, working the entire class period and/or outside of class on projects, and cleaning up your space and art studio. Points are taken away daily for not meeting these requirements.

\* 20 points possible for completion of this rubric as a sketchbook grade. You earned: \_\_\_\_\_