

AP 2-D DESIGN STUDIO ART

Course Description

The Advanced Placement 2-D Design Studio course is designed specifically for highly motivated students who are seriously interested in the experience of creating college level 2-D Design and plans to pursue a career in the visual arts. Students will create a portfolio meeting the National expectations of the College Board Advanced Placement 2-D Studio Art Program. The required portfolio will serve as the AP Exam for the course and must be submitted to College Board for scoring. A superior work ethic both in and out of school will be required to prepare the 24-piece portfolio, which may include but is not limited to graphic design, illustration, digital imaging, photography, collage, painting, and printmaking. Throughout the portfolio, an emphasis will be made on three sections; Quality, Concentration, and Breadth. Prerequisites: Graphic Design I and either Graphic Design II or a 5 credit-drawing course and Department approval.

Course Overview

In this rigorous college-level course, students will focus on fully exploring all three aspects of the AP portfolio, which include Breadth, Concentration and Quality. The Breadth and Concentration sections will be uploaded to the AP studio site for digital submission, while the Quality section originals will be mailed in. Through these aspects, students will be expected to achieve mastery in composition, concept and design execution through creative discipline and in-depth understanding of the elements and principles of design. Within the first few days of class, students will examine the AP poster information and 2-D Studio rubric, along with past student portfolios online, in order to gain an understanding as to the level of quality, craftsmanship and content the AP class requires. As the teacher, I will also share my work putting the curriculum together, as well as the sketches, written work and original paintings for the Concentration section I worked on in the Graduate Summer Institute class taken at Fitchburg State University. Using the language of Art & Design, students will learn how to measure quality and critique works of art, including professional works, fellow students and most importantly, their own. Every project and discussion of art will analyze and evaluate evidence and aspects of quality. Students will know good design when they see it, and reasons why it is good. Students will understand that design involves the meaningful and deliberate organization of elements, guided by principles in a unique, integrative way that creates visual interest.

The Elements of Design

Line / Shape / Color / Value / Texture / Space

The Principles of Design

Unity / Balance / Emphasis / Rhythm / Scale

The first semester primary focus will be on the Breadth portion of the portfolio. In preparation, students will be taken through a series of medium explorations highlighting traditional and digital design techniques. These class demonstrations (known as *Scaffolding assignments*) will reinforce the principles and elements of design, risk-taking and critical thinking, while giving the students an opportunity to learn new mediums and develop approaches to their *Breadth* and *Concentration*. Along with these exercise projects, students will develop personal works that explore a variety of concepts and approaches demonstrating versatility, visual problem solving, concepts in design and personal voice. Group critiques, self-reflection and weekly meetings will support the students' growth and understanding throughout the year. These discussions will revolve around quality, concept, composition, technique and personal voice. Students will understand and experience that making art is an ongoing process that uses informed decisions, critical thinking and supreme work ethic. Students will receive a sketchbook and there will be homework!

Art History will play an important role in this class. We will look at the master artists of many eras and cultures, color theorists, designers and commercial artists in our quest to understand concept, elements and principles and quality in art. If possible, field trips to the Museum of Fine Arts, Boston, The Institute of Contemporary Art and Artist Mill Studios will be planned to continue our exploration and discussion of art. Students are expected to be analyzing visual space and considering composition ideas at all times!

In the second semester, students will focus on developing and implementing their Concentrations. Students will create a series of works that investigate a theme or idea that is well planned out and of personal interest to them. Through group and individual conversations along with written reflections, students will form a complete understanding of their concentration ideas. From there, critiques and project deadlines will aid the students in completing their concentrations at a high level of quality.

The third and final semester will be dedicated to discussing and selecting five student works that reflect excellence in design. These works will matted on white or neutral gray mattes and used for the Quality section of the AP portfolio. Work can come from the Breadth or Concentration section, as well as works done outside of class, and cannot exceed 18 x 24 inches. Digital works cannot exceed 11 x 17 inches without prior consent by the teacher (and the Graphic Communications department).

Yearly Schedule

September – December: Introduction to AP requirements, scaffolding assignments and working on Breadth. All 12 pieces of Breadth are due December 20th.

January – March: All Breadth pieces digitized and ready for digital submission. Work focus on Concentration, with all 12 pieces due March 28th.

April – May: Digitizing Concentration projects, finalizing, choosing and matting of Quality section to be mailed off via provided portfolios by May 10th.

Course Schedule

The AP 2D Studio course meets four times per week for 55 minutes the entire year. Some students have access to Independent Study time where they may visit the studio more often. Along with the after school program Art Club and Design Studio, students have other times available to them outside of scheduled class time to complete works. It is not only expected and highly necessary that students work on projects and ideas at home.

The Art Club and Design Studio

In addition to classroom work and work done at home, students are expected (and encouraged) to take advantage of two after school programs offered at the Waltham High School. The Art Club focuses on exploration of traditional materials, and Design Studio focuses on the creation of digital using Adobe Photoshop, Illustrator and InDesign. At minimum, students should make the Design Studio a regular stop after school, as the studio has space for both traditional and digital processes.

Sketchbook/Journal (summer assignments)

Because this is the first year running the AP 2-D Studio, there is no summer homework given to the students. However, this work will be incorporated into the class schedule through the continued use and frequent progress check of student sketchbooks. Most homework assignments and all of the AP process will also include working in a sketchbook both in and out of school. As an artist, the sketchbook is an essential tool for brainstorming ideas, capturing visual information, working out compositions and recording your thoughts and process of creating art. Students will bring their sketchbook with them everywhere they go!

Sketchbook rules and regulations

1. Your sketchbook is yours! Do not let anyone else draw or sketch in your sketchbook – do not feel that you need to show anyone outside of our class what is in your sketchbook. Draw, paint, glue pictures in, tear pages out, scribble, write... feel free to do any style of creative thinking in your sketchbook.
2. Do not make “perfect” drawings. Make mistakes, false starts and imperfect sketches. Try crazy ideas and strange compositions – explore visual ways of thinking and creating without judgment.
3. Do not make small, tiny little drawings in the middle of the page. Bring your drawing to the edges or create picture planes for your sketches. Fill the page with multiple ideas or one large idea or sketch.
4. Date every entry into your sketchbook. This will allow you to see (and read about) your process of growing as an artist.
5. Do not draw from photographs, magazines or internet images. The use of published photographs or the work of other artists for duplication is plagiarism. Learn to draw, compose and visually examine by what you can observe around you.
6. Please, no drawings of cute, pretty, adorable or boring images in your sketchbook. This is a college level design class, treat your creativity with respect and stay away from the silly stuff you have seen before. Challenge yourself; challenge us with your ideas. Demand more of yourself and you will receive more out of your work!

Sketchbook projects

Every project created in the AP 2D portfolio class will begin in the sketchbook. Students must have at least 3-5 sketch ideas for each composition they create. Along with these visual explorations, students will also be required to create projects within their sketchbooks during various points in each semester.

Projects include but are not limited to;

1. Collect found objects and glue them into your sketchbook in compositions that examine the principles of design (movement, balance, unity, rhythm, proximity, etc.).
2. Cut out lines of text from a magazine and explore using lines in a collage design.
3. Try to write words or characters using only negative spaces and implied lines.
4. Experiment with geometric and organic forms to achieve perspective, balance and movement. Using a particular color harmony, add flat color using markers.
5. Create at least 20 contour drawings from observation using pen or pencil of anything around you.
6. Do observation drawings of anything around you.
7. Draw a pair of sneakers, focusing on lines and the overlapping laces.
8. Explore color theories and harmonies by creating a color wheel and color recipes.
9. Write about your artwork, both your strengths and your weaknesses. Write about your hopes as an artist – why do you like to create art?
10. Write about how you want your artwork to impact a viewers thoughts and/or emotions. What is your goal as an artist?

The experience of using a sketchbook will greatly increase the students' growth as an artist and as a person who values art as a means of expression. Although there will be frequent checks, sketchbooks are meant to allow the student to work on ideas without fear or judgment, helping them to make informed decisions while developing ideas.

Copyright, Plagiarism and Artistic Integrity

Although in the Graphic Design classes, students are allowed to use royalty-free images for their design projects (much like professionals do), in the AP 2D Studio class, students are allowed to only use original, personal works. No matter how significant the alteration, students are not allowed to use anyone else's artwork (image, design, or photograph) within their AP work. Students will examine the difference between inspiration and outright stealing! We will discuss copyright issues and plagiarism, and some of the legal issues connected to both, with the goal of students attaining a sense of artistic integrity and pride in one's original work.

Scaffolding Projects

The projects listed below are in addition to students' personal exploration of Breadth. Because I know my students are very competent with digital mediums, the focus of these scaffolding projects will be using traditional media and exploring mixed media, including digital. This list is by no means complete and is bound to change depending on where the students' investigations (or inspirations) may lead.

1: A point in Space

Using black markers and 9 x 12 drawing paper, students will analysis visual space and composition using points and lines. Overlap, perspective, shapes & form, creating value, defining space, and showing emotion.

After practice drawings in a group while discussing visual space and the picture plane, students will create an abstract work using line to create depth, value, rhythm, balance and focal point.

2: Visually analyze a Chair

After observing a chair through viewfinders and discussing composition and picture plane, students will create both contour and blind contour drawings of a metal stool in class using ballpoint pen and 18 x 24 paper.

3: That's a Negative

Building off the last assignment; students will create a 9 x 12 design using black markers based on their observations of the metal stool, drawing only the negative spaces of the stool.

4: Line Reduction

Students will fold an 18 x 24 sheet of paper into 8 blocks. In the first block, students will sketch a still life from observation. In each following block, students must draw the same image with fewer and fewer lines, until the finally block where the objects are defined by minimal lines.

5: The Shape of Characters

Using the computer, students will print out any group of characters or letters in a font (or fonts) of their choice. They will then create three observational sketches using ballpoint pen of the characters, zooming in so that the 9 x 12 picture plane crops the shape. Students will focus one sketch on only drawing the negative spaces, one drawing on the contour of the shape, the other on using lines to imply the shape.

6: Cubist Character Color Theory

Using the works above, students will combine all three sketches into a composition on 18 x 24 paper using ballpoint pen. Then students will explore a color harmony and paint the composition using black markers and oil pastels.

7: Light, Line and Form

Using ballpoint pens, students will first practice creating a gradation value study using lines (crosshatching, stippling, scribbles, halftones, etc) on 9 x 12 paper. Then students will draw a still life with dramatic lighting using value to define the shape of the objects.

8: Painted Lines

After exploring the works of Franz Kline, students will use the studies from the previous exercise and zoom into an area of the artwork. Then, using 12 x 18 cardboard, students will paint the lines using a monotone or analogous color scheme in acrylic paints.

9: Collage Lines

After examining Russian Constructivists Vladimir and Georgii Stenberg, students will create designs focused on the principles of balance, rhythm and unity using cut out colored paper and magazines.

10: Tessellations

Students will study the works of M.C Escher and create a tessellation based on an animal, fantastic creature, character or abstract shape. Tessellations will then be colored using a defined color harmony in markers and colored pencils.

11: Color Studies

Using both acrylic paints and oil pastels, students will create color studies through the color wheel and grid painting. Focus on color harmony, hue, value and saturation and color mixing.

12: Photoshop Pattern Transfers

Using Adobe Photoshop, students will create a 6 x 6 file with a 1 in. grid and design a pattern using a particular color scheme. The pattern will then be printed on a laser printer and transferred to cardboard or other collaged surface using Citra-Solv.

13: Digital Time Travel

Students will take a sequence of photographs revealing four different moments of the same day, showing the passage of time. Focus on abstraction, positive/negative shapes, and value.

Art History

The AP 2D Studio class will explore and examine artists throughout History to both inspire and inform our art-making decisions. Through the use of books, websites and online video as well as field trips, students will visualize and verbalize how other artists have integrated the elements and principles of design, technical skill, concept, personal voice and risk-taking to create master works of art & design.

Critiques

Critiques are an integral part of the AP class. In order to grow as artists and designers, students must analyze their process in groups and individually. Having done critiques in everyone of the Graphic Design classes, this will not be a new idea to students in the AP class. Critiques will be held at in the middle and end of every assignment, offering helpful advice and suggestions to aid student growth and a critical eye. Each student will show their work and briefly discuss their intentions within the piece. Every student participates, using the vocabulary of art, to offer feedback on what is working and areas of improvement. In other classes, these critiques often take the entire class or more. Although other classes have used various rubrics specific to the project, the AP class will use the AP Scoring Guidelines for 2D Studio Art (students receive and discuss these within the first week of class.) Critiques are ongoing and sometimes take the form of group or individual discussions in and outside of class. Students will learn to think and analyze critically using student work and the works of Master artists and designers.

Critique Process:

1. Description: What's going on in the picture? Try to identify the parts of the art work, not only the subject matter and story, but also the design elements and use of medium.
Use adjectives to describe qualities (ex: "The colors are explosive and jarring.")
2. Analysis: How is the work organized? Examine the usage of the elements and principles of design.
What did the artist use to make the piece work?
3. Interpretation: What do you think the artist is trying to say? What do you see that makes you say that?
What more can you find?
4. Evaluation: Does the artwork work? Is it highly successful or are there areas you would work on if you were the artist? This is your opinion, go way beyond saying "you like it" and form an opinion based on artistic reasons.

Breadth

In this section, 12 images of 12 different works are required. No details may be used, and the works cannot be included in the Concentration section.

The Breadth sections primary focus is the understanding and execution of the elements and principles of art. Successful works will demonstrate exploration, invention, expression and comprehension of compositional issues and technical ability. It is suggested that students use a variety of mediums, including digital. Students may use the scaffolding assignments above as starting points for their works, or create works of their own only after discussion with the teacher.

Some Breadth ideas may include;

Photogram Collage

Students will photocopy items and cut, tear and glue them into an altered book. Add paint, pencil, objects and other items to explore principles of design.

Lino Block tear

Students will create ten linoblock prints of letterforms and characters, then transform the prints through cutting and tearing to explore new compositions that explore rhythm.

Character as Shape

Using various mediums, students will focus on the shape of letterforms to use as design elements exploring balance, rhythm and emphasis. Students must also explore color harmonies throughout the works.

What does Sound look like?

After discussing the connection between aural rhythm heard in music and visual rhythm seen in the art of Wassily Kandinsky, students will create three - five designs focused line, rhythm and color, exploring the visual appearance of great works of music such as Beethoven, Miles Davis and The Beatles. Works cannot exceed 18 x 24. Consider starting with traditional mediums like paint or pencils and moving to digital with Adobe Photoshop or Illustrator.

Expansion

Using traditional collage materials, students will cut out an image or text from a magazine and use that as a focal point. From there they will create a design using line, shape, color and texture that grows out of the collage, but still retains that as the focal point.

Narrative Collage Assemblage

Using Adobe Photoshop, students will create a series of collages based on someone they know or admire. Focus on composition, abstraction, color harmony and ways to create unity with different shapes.

Typography puzzle

Using typographic characters and acrylic paints, students will create a grid puzzle that deconstructs the shapes of text or numbers into a balanced pattern. Explore color harmonies to change meaning.

Futurist Line

After exploring the Futurist Art movement and Joseph Stella, students will create a series of designs at 18 x 24 using oil pastels that focus on line to create movement, balance and unity.

The Photo-Journal Elements

Using digital cameras and Photoshop, students will explore landscape photography where each piece focuses on a different element of design (shape, line, texture, color, value, space) rather than the actual landscape.

Concentration

This section requires 12 images, with no more than 2 details. Students cannot include works submitted for Breadth in the Concentration section, or vice versa. Also required is a written commentary responding to the following questions;

1. Clearly and simply state the central idea of your concentration
 2. Explain how the works in your concentration demonstrate your intent and the exploration of your idea.
- Refer to images within your concentration as examples.

A concentration consists of a body of works that share the same idea or concept. The concept could be based on a visual issue, or a series of linked designs, or images from a sequential story. It is very important that students fine-tune their concentration ideas through a process of investigation. Students will begin developing their ideas in-group and individual discussions at the beginning of the school year. The concentration will be worked on from January thru March, with the final works being due before April vacation.

Some concentration ideas could include;

Editorial Cartoons

Students will create a series of cartoons based on current events.

Visual Storytelling

Students will design and execute a series of pages for a graphic novel, comic book or picture book.

Magazine Design

Students will explore the elements and principles of design to create a series of magazine page designs.

Logo Design

Using digital and/or traditional media, students will explore various logo designs ideas for three different companies (4 versions of each).

The Daily Pattern

With a focus on rhythm, pattern, color, and abstraction, students will explore the shapes, colors and patterns they see every day through a series of mixed-medium works of art.

Identity Package

Students will explore a series of brand identities for an imaginary business through logo design, posters, letterheads, advertisements and signage.

Design Inquiry

Students will create a series of works explore the idea and proliferation of mass produced art.

The Mask

Students will create a series of works that examine the many masks worn in our modern culture. Focus will be placed on the concept of masks and how they are revealed and utilized in society.

Surreal Theme Park

Using a location with the city or school, students will create a series of works that explore surreal design ideas for a fictional theme park within that location.

Postcards from Beyond

Explore ideas of “beyond”, students will create a series of “wish you were here” postcards that interpret and imagine visual elements of the beyond. Students may consider the subject as “beyond our solar system or universe, beyond our imagination, beyond our scope of understanding, beyond our realm of seeing.”

Moving Shapes and Colors

With a focus on shapes, pattern, rhythm, balance and color harmony, students will explore movement and color using geometric shapes.

Quality

The Quality section of the portfolio is one that students will be focused on throughout the entire year in all of their creative works. This section visually exemplifies the students’ mastery of concept, composition and creative execution using the elements and principles of design. Five works no larger than 18 x 24 will be chosen from all of the students’ work (works may be chosen from both the Breadth and Concentration sections.) Group and individual discussions will help the students make these choices. All work will be matted and sent to College Board for review. The original works will be returned to students in the summer.

Resources

Color Design Workbook, Terry Lee Stone, Rockport Publishers, 2008

Introduction to Design, second edition, Alan Pipes, Pearson Education, 2009

Design Basics, eighth edition, David A. Lauer and Stephen Pentak, Wadsworth Publishing, 2012

Thinking with Type, Ellen Lupton, Princeton Architectural Press, 2004

The Type Designer's Type Book, second edition, Robin Williams, Peachpit Press, 2008

Creative Paint Workshop for Mixed-Media Artists, Ann Baldwin, Quarry Book Publishers, 2008

Student Assessment

Throughout the year, critiques and self-assessments will be used in conjunction with the AP 2D rubrics to help students identify and understand aspects of quality. In addition, each piece chosen for the three sections of the portfolio (Breadth, Concentration and Quality) must be accompanied by the following rubric;

Name _____ Assignment _____ Date _____

<i>Grading Category</i>	Excellent - 4	Strong - 3	Good - 2	Developing - 1
Material Technique	The work shows a mastery of the medium used.	The work shows great skill in the medium used.	The medium techniques used are good but do not enhance the work.	The medium is used well but is lacking in some areas and needs improvement.
Imagination/Invention	Very imaginative and inventive idea not seen before. Obvious risk-taking	The work shows a new way of seeing.	The work is imaginative but not exactly new.	Not much invention happening in the work, seems almost trite.
Clear Concept and Intent	The idea behind the work is powerful and makes us think.	The concept is clear and engages the viewer.	There is somewhat of an idea happening, but it's very loose.	The idea and intent are not very clear.
Purposeful use of the Elements and Principles of Design	The work shows a mastery of the elements and principles of design	There is a strong understanding of the elements and principles evident.	The elements and principles are explored without a sense of growth or risk taking.	The work seems unsure or unplanned in the use of the elements and principles
Personal Voice	The work has a definite voice – you can tell you made the work.	The work's style and concept speak directly to the students' vision.	There are signs of the artists' voice, but it's getting lost.	The work doesn't quite capture the artists' personality or voice.

Circle one box in each category above to describe the level of success in your work. Notice that there is no "poor" section; those pieces should not be included in any portion of the portfolio. In the space provided below, briefly explain why you rated your work the way you did and ways to improve the work.

Reason for rating