

AP STUDIO: 2D DESIGN

AP STUDIO: DRAWING

Durham School of the Arts
2018-19



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Course Description (from College Board):

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The AP Studio Art Program consists of three portfolios — 2-D Design, 3-D Design and Drawing — corresponding to common college foundation courses. Students will develop a body of work that explores the following concerns: *Concentration* (the student's concentration on a sustained investigation of a particular visual interest or problem), *Breadth* (a range of approaches to the formal, technical and expressive means of the artist), and *Quality* (the student's ability to recognize quality in her or his work),

AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the tens of thousands of portfolios that are submitted in AP Studio Art are reviewed by college, university and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school.

INSTRUCTIONAL GOALS

The instructional goals of the AP Studio Art program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through artmaking.

PORTFOLIO REQUIREMENTS

Breadth:

12 digital images (1 image each of 12 different works). A variety of works demonstrating understanding of drawing/design issues.

In this section of your portfolio, you will demonstrate your ability to explore a variety of drawing or design principles through 12 fully resolved works. Your work should be varied in terms of media, process and technique. There will be teacher-generated projects to help you build a breadth portfolio, but there will also be space for experimentation and choice. For this section, the emphasis will be placed on inventive and expressive uses of media and techniques.

Because this section emphasizes growth and skill building, the first semester will primarily focus on developing the breadth section of your portfolio. After producing work in a range of approaches, you will move to the next section: Concentration.

Concentration:

12 digital images (some may be details). Works describing an in-depth exploration of a particular drawing/design concern

A concentration is a body of work created around a central idea. The works should display a sustained, intensive investigation into a particular idea or question that is both personally and socially relevant. The work may be varied in form and technique, but it should have a common concept. These works should be largely independent explorations of an idea, and not responses to classroom prompts or assignments.

Evidence of thinking is important, so for this section you are permitted to include process photos and details of artworks in your portfolio submissions. As further evidence of thinking, you will provide **written commentary** describing your concept and process. This commentary is not scored, but is vital in providing context for your concentration.

Quality:

5 actual works that demonstrate understanding of drawing/design in concept, composition and execution.

For this section, you will submit five actual works in one or more media. You should carefully select five works that demonstrate an in-depth understanding of drawing/design issues, in composition, content and execution. Works in this section can come from the Breadth or Concentration sections, but they do not have to. They may be simple or complex, related or unrelated. Essentially, these are the five pieces that best demonstrate your mastery of the instructional goals.

The works should be on flat surfaces, such as paper, cardboard, canvas board or unstretched canvas. The size cannot exceed 18x24". These works will be backed or mounted, and will be mailed to the College Board for review.

📄 2-D Design Portfolio

Section I: QUALITY (Selected Works) One-third of total score

5 actual works
Works demonstrating understanding of two-dimensional design in concept, composition, and execution

Section II: CONCENTRATION (Sustained Investigation) One-third of total score

12 digital images; some may be details
Works describing an in-depth exploration of a particular 2-D design concern

Section III: BREADTH (Range of Approaches) One-third of total score

12 digital images; 1 image each of 12 different works
A variety of works demonstrating understanding of 2-D design issues

✂ Drawing Portfolio

Section I: QUALITY (Selected Works) One-third of total score

5 actual works
Works demonstrating understanding of drawing in concept, composition, and execution

Section II: CONCENTRATION (Sustained Investigation) One-third of total score

12 digital images; some may be details
Works describing an in-depth exploration of a particular drawing concern

Section III: BREADTH (Range of Approaches) One-third of total score

12 digital images; 1 image each of 12 different works
A variety of works demonstrating understanding of drawing issues

2D-Design vs Drawing:

The 2D-Design and Drawing portfolios may be very similar in nature, but there are some distinctions.

- **2D-Design** can include any two-dimensional medium or process, including painting, printmaking, illustration, graphic design, photography, collage, fashion design, digital imaging, fabric arts, weaving, etc. Video and 3D works are not accepted, but still images from videos may be submitted. *The focus here is on the compositional use of the elements and principles of art.*
- **Drawing** may include a broad interpretation of “drawing issues”, including line quality, rendering, composition, illusion of depth, mark making, surface treatments, etc. It also includes a broad definition of “drawing media” to include painting, printmaking, etc. *The focus here is on the arrangement of marks on a surface.*

At the beginning of the course (first week), ensure that you are signed up for the correct portfolio. In choosing which portfolio is appropriate for you, think of it as a lens for the evaluator to understand your work. Is your work best understood through the lens of drawing issues, or through the lens of design issues?

COURSE CONTENT & SEQUENCE

NOTE: The course sequence below is not a calendar, but an overview to the structure of the course. The actual sequence of units, assignments and dates may vary. See course calendar on my website for actual sequence and due dates.

FALL SEMESTER:

Q1: Breadth

Students will begin working on their pieces for the Breadth portfolio. Students will, in addition to working on Breadth pieces, complete assigned projects that will be geared toward Concentration and Quality sections of the portfolio.

Q2: Breadth & Concentration

Students will continue working on Breadth portfolio, but students will begin to shift focus to Concentration by identifying and developing themes emerging in their work. Assignments will target all three portfolio sections.

EMPHASIS:

- Drawing Portfolio:
 - Broad interpretation of drawing issues and media
 - Mark-making strategies and experimental approaches to drawing (Drawing)
- 2-D Design
 - Elements and principles of design (2-D Design)
 - Exploring two-dimensional design issues (2-D Design)
- Experimentation & exploration, leading to final projects
- Developing technical skills in traditional & non-traditional media
- Working with a range of media, processes and techniques
- Revisiting finished works based on feedback
- “Postmodern Principles”
- Weekly Critiques
- Exploration, inventiveness and the creative manipulation of form

POSSIBLE ASSIGNMENTS: (Note: Drawing and 2D Design students will have largely similar prompts, but will explore those prompts with a focus on drawing or design.)

- Goal statement: Determine how you hope to grow as a result of this course
- Observational work
 - Still life of wrapped objects with focus on value
 - Still life of transparent objects with focus on light
 - Bicycle still life from different points of view
- Line experiments:
 - Layered line-drawings of figures, objects and/or spaces
 - Black ink line drawings over color ink washes
- Material experiments:
 - Layered transparent watercolor paintings on dry & wet paper
 - Charcoal chiaroscuro studies on toned paper
 - Experiment with media to find innovative possibilities

- Figures and Portraits:
 - Realistic self-portrait from a mirror
 - Expressively manipulated portraits
 - Figure drawing from a live model emphasizing spatial context & form
- Spaces:
 - Landscape studies en plein air
 - Perspective drawings of architecture, selecting points of emphasis
- Figure/Ground
 - Deconstruction/Reconstruction Collage
 - Figure/ground manipulations in abstraction
 - Figure/ground manipulations in figurative work
- Color:
 - Color-theory explorations based on art historical examples (such as Fauvism, Bauhaus, color-field, etc)
- Design:
 - Redesign an everyday object in a fantastical way
 - Lettering and typeface design
 - Graphic design: Poster for event, album cover, etc
- Abstraction:
 - Magnification drawings: extreme close-up of still life objects
 - Abstraction based on magnification drawings
- Text:
 - Narratives: Conveying a story through a single image, a combination of images, or a sequence of images
 - Text & Image: Incorporating words into compositions
 - Illustration based on text
- Identity: A conceptual self-portrait
- Juxtaposition: A composition presenting unlike objects, images, materials or ideas to convey new meaning
- Appropriation: Taking something someone else created and modifying it to make it your own
- Confronting Social Issues: Create an artwork that questions or confronts a specific and relevant social issue
- Family: Create a piece that demonstrates the dynamics of your family
- Menu of possibilities: For additional breadth pieces, select from a menu of media, processes and techniques.

SPRING SEMESTER

Q3: Concentration

Students will focus primarily on pieces for the Concentration portfolio. Special attention will be paid to written commentary and developing a body of work around a theme. Assignments will continue to target Breadth and Quality sections as well.

Q4: Quality & Portfolio Prep

Students will prepare for final portfolio submissions in May, finishing work for each portfolio, photographing and uploading work, and selecting Quality pieces. After submission, students will work on independent project proposals.

EMPHASIS:

- Preparing an individual body of work around a theme
- Developing concentration through an inquiry-based approach
- Artist research and contemporary art journal
- Writing reflectively and critically about art
- Developing an independent practice
- Exploring ideas with personal and social relevance and engagement
- Portfolio submission

POSSIBLE ASSIGNMENTS:

- Individual art making: Concentration pieces are NOT based on teacher assignments, but on a sustained independent exploration of an idea or question
- Concentration Proposals
- Blog Posts (Google Classroom)
- Weekly critiques
- Self-assessments
- Portfolio preparation: Photographing, uploading and submitting sections

ASSESSMENT and Grading Procedures

Because the course is largely self-directed independent work, students will be assessed according to two main criteria: **Process** (level of engagement in art-making process) and **Product** (quality of finished works)

- **PROCESS (50% of Quarter Grade):** The time spent planning, making and interacting with artworks is meaningful and valuable, and will be a major part of assessing progress and growth. Process assessments include:
 - Homework assignments
 - In-class experiments
 - Sketchbook
 - Portfolio prep and submission
 - Daily Process Grade
- **PRODUCT (50% of Quarter Grade):** The quality of finished works will be assessed according to College Board and student-generated assessment criteria. Examples of Product assessments include:
 - Finished artworks
 - Revised works
 - Final portfolio
 - Art shows

Sketchbooks

All students are required to have a sketchbook (minimum 9x12") to use for in class and outside of class assignments, sketches and notes. The sketchbook will be the home not only for sketches and project ideas, but also for planning, reflection, research, and so on. Because the sketchbook is a central element of the art-making process, it will be evaluated periodically for a process grade.

Critiques

Critiques enable students to discuss, analyze and reflect on artworks, both finished and in-process. We will hold critiques weekly, but the critiques will take different forms:

- *Small and whole group critiques:* Viewing and critically discussing finished work as large and small groups, highlighting areas of success and areas that need improvement
- *In-process critiques:* Sharing and critically discussing work that is still in-process, as a way to generate further ideas and feedback for what is
- *Critical analysis:* Viewing and writing critically about finished artworks
- *Mirror critiques:* Invented by artist Gabriel Orozco, the mirror crit asks artists to present someone else's work as their own

Critical Engagement

The idea of the artist as the solitary mad genius slaving away in the studio is an outdated stereotype. To be an artist today means to question, to explore, to collaborate, and to be critically engaged in the world. In order to do this, we will have discussions about art, but we will also have discussions about issues that matter to us. These discussions may not seem to have anything to do with art at first, but they will lead to questions we find challenging and ideas that matter. This will be the fuel that drives your artistic practice.

“Courageous Conversations” (Singleton, G. 2015): These discussions can sometimes touch upon emotionally charged issues such as race, equity, gender identity, and so on, so we will use the four expectations for facilitating difficult conversations:

- Stay Engaged
- Speak Your Truth
- Experience Discomfort
- Expect and Accept Non-Closure

Art Research

To be critically engaged also means to explore your curiosity and interests through research into historical and contemporary examples of art. We will look at a wide variety of artworks in a broad range of media, and these will not necessarily be the same media or techniques as your portfolio. We will view art of the past, but a special emphasis will be placed on contemporary art (that is, the art of today, and art in the world around you). We will also place an emphasis on non-Western examples of art and artists. Resources for art research include:

- Art21: “Art in the 21st Century” is a series of videos, books and online resources about contemporary art
- Museum Sites: Visit my webpage for links to MoMA, the Met, the Tate, etc.
- Art Blogs: Visit my webpage for links to Hyperallergic, Artsy, etc.
- Books: There are hundreds of art books in the classroom for your use
- Articles: I will periodically share relevant articles about art with you
- Library: This is of course the hub for any research you may need to do
- Area Galleries: Field trips to the Nasher Museum, 21C, etc.

Classroom Resources & Materials

Each AP student will be given a drawing table to use for the year. This is a dedicated space in the art room to make your own! You may store artworks in-progress and personal materials in the desk. In addition to this, you will have access to the following resources

- Storage: The large storage room near the front of the classroom is available for storing personal items or large works, but it is shared with Mr. Martinez's 3D classes. See Mr. Watson for assistance.
- Studio 007B: The studio room in the rear of the classroom is available for group work, large pieces, and photographing pieces. This is a shared space, and should be used under supervision.
- Open Studio Time: This studio space is yours to use, and because of the demands for your time, you should expect to work outside of class hours. The classroom is available to use for open studio time before and after school and during lunch on most days. Check with Mr. Watson about specific times.
- Copier/Printer: The copier/printer is on the network as DSAPTR-007. It is located in Mr. Watson's office and is available for AP students to use for class projects with Mr. Watson's approval.
- Paper Cutter: If you have never used a paper cutter before, Mr. Watson must train you how to use it properly so you don't lose any fingers!
- Computer: The desktop computer in the front of the room is for student use. You may use this for research, photo editing, Google Classroom assignments and portfolio uploading
- Books: There is a large library of art history and technique books in the classroom
- Art Supplies: This is a fully stocked art studio which includes the following supplies available for your use:
 - Pencils (graphite, charcoal, color, etc)
 - Acrylic paints & brushes
 - Watercolor paints & brushes
 - Papers (for various media)
 - Block print supplies (brayers, cutting tools, ink, etc)
 - Glue, glue guns, glue sticks, staple guns, etc
 - Still life materials
 - Collage materials (magazines, papers, cutting mats, xacto knives, etc)
 - Craft supplies (yarn, fabric, found objects, etc)
 - ...and so on!

The following supplies you will need to provide for yourself:

- Sketchbook or unlined journal (minimum 9x12")
- \$20 supply fee
- Pencils
- Erasers
- OPTIONAL: Laptop or tablet for research and online assignments

Artistic Integrity

In keeping with the DSA Honor Code, it is of utmost importance that the work created and submitted for the AP Studio Art portfolio reflect the work of the student alone. At times, an artist may appropriate images from another source, but these images must be substantially and significantly manipulated to change the form, content or context of the work. It should clearly represent the student's vision. As stated in the College Board course description: **“It is unethical, constitutes plagiarism, and often violates copyright law simply to copy another artist's work or imagery (even in another medium) and represent it as one's own”**

In this course students will learn how to generate original content and, when using appropriated imagery, to use it significantly modified ways. Sample strategies include:

- *Recontextualization*: Presenting existing images in a new formal or conceptual context, either by painting/layering over the works or using parts of an image in a new context (artist example: Ellen Gallagher)
- *Formal Manipulation*: Using found images as surface texture, cutting large images into small pieces for color or value (artist example: Wangechi Mutu)

Class Policies / Procedures

- **Bathroom Breaks**: Bathrooms are located immediately outside the classroom. Do not leave classroom during first 5 minutes or last 5 minutes of class, or during instruction.
- **Tardy**: If a student is tardy to class, s/he will sign the tardy list and join class without disruption. Each tardy results in a lowered daily process grade. 3 tardies results in a referral (See Student Handbook for DSA policy).
- **Food and Drink**: No food or drink except water is permitted in the art room during class.
- **Electronic Devices**: According to DSA policy, phones/tablets/MP3 players are not permitted during class. On occasion, students may be permitted to use devices with headphones during studio time for music only with teacher approval. *Phones may not be used for texting, videos or games at any time.* See DSA Student Handbook for school technology policy.
- **Language**: Use appropriate language at all times. No cursing, bullying, or teasing. Only use language you would be comfortable repeating to a parent or the principal.
- **Clean-up**: ALL STUDENTS ARE RESPONSIBLE FOR CLEANING UP THEIR SUPPLIES. No exceptions, no excuses. Clean your materials and put them back where they came from.
- **Use of Materials**: Resources are very limited, so please use only the materials you need. Do not waste or use excessive materials.
- **Vandalism**: There will be no tolerance for vandalism of other student's artwork or items belonging to the art room.
- **Late Work**: Projects are due one week after the final in-class work day. *After the due date, projects receive half credit.*
- **Incomplete Work**: Projects turned in incomplete will be graded according to the rubric as normal, with points deducted based on percentage complete.
- **Studio Work Outside of Class**: This art room is for your benefit. It will be open and available for your use at any time a teacher is present, as long as it does not interrupt another class.