Advanced Placement Studio Art 2-D Design Portfolio

Northview HS Syllabus 2016-2017 Jeannette Clawson

INTRODUCTION

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. 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 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.

AP 2-D Design students generally have taken Drawing and Painting and/or Graphic Design for two years following the Introduction to Art class. In the case of Photography, students generally have taken Photo Design 2. In the spring, preceding the AP course, the teacher and student meet to go over the content and structure of the class for the subsequent year. Expectations are made clear on the quality of work, work ethic, and development of personal voice that the course requires. Students are given summer assignments during the spring meeting. These summer assignments can also be found on the Northview HS website. Emphasis is placed on independent work that is original in all aspects. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems and idea generation. Students will be expected to develop a comprehensive portfolio that addresses these issues in a personal way. Doing considerable work outside the structure of the classroom is the norm for the course.

The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. It also offers teachers a professional development opportunity by inviting them to develop a course that will motivate students to perform at the college level. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge, and encourage that accomplishment through the granting of appropriate credit and placement.

STRUCTURE OF THE PORTFOLIOS

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. The diagram on the next page summarizes the section requirements for each of the three portfolios.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

2D Portfolio	3D Portfolio	Drawing Portfolio
Section I—Quality (one-third of total score)	**Section I—Quality** (one-third of total score)	**Section I—Quality** (one-third of total score)
5 actual works that demonstrate mastery of design in concept, composition, and execution	**10 digital images**, consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition, and execution	**5 actual works** that demonstrate mastery of drawing in concept, composition, and execution
Section II—Concentration (one-third of total score)	**Section II—Concentration** (one-third of total score)	**Section II—Concentration** (one-third of total score)
12 digital images; some may be details A body of work investigating a strong underlying visual idea i	**12 digital images**; some may be details or second views A body of work investigating a strong underlying visual idea in 3-D design	**12 digital images**; some may be details A body of work investigating a strong underlying visual idea in drawing
Section III—Breadth (one-third of total score)	**Section III—Breadth** (one-third of total score)	**Section III—Breadth** (one-third of total score)
12 digital images; 1 image each of 12 different works Works that demonstrate a variety of concepts and approaches in 2-D design	**16 digital images**; 2 images each of 8 different works Works that demonstrate a variety of concepts and approaches in 3-D design	**12 digital images**; 1 image each of 12 different works Works that demonstrate a variety of concepts and approaches in drawing

2-D DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual *elements* (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Students develop mastery in concept and composition while incorporating the formal elements and principles. Mastery is also demonstrated through variety in both concept and media. Good design is possible whether one uses representational, abstract, or expressive approaches to making art.

For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Videotapes, three-dimensional works, and photocopies of a student's work in other media may not be submitted.

Sample Summer Assignments

1. Create a personal voice through concentration ideas
     a. Brainstorm a list of 100 possible concentration ideas. Write down as many ideas as possible and eliminate or expand from there.
     b. Develop 3 or more assignments with a related theme. In preparation for the Concentration Section of your portfolio, this assignment gives you the chance to develop an idea or interest that carries through all three pieces.
     c. Describe thoroughly the development of the concentration idea visually and verbally.
     d. Review College Board informaiton on developing concentraiton ideas.

2. Visual Verbal Journal Sketchbook Assignment
     a. Develop 20 or more pages investigationg strong visual ideas.
     b. Demonstrate development and experimentation with a variety of media and techniques on each page.

3. Contemporary Artist Research / Gallery Review
     a. Explore the work of three contemporary artists
     b. Describe the artist's subject matter, media, technique
     c. Record images of the artist's work
     d. React to the artist's work and critique it in paragraph form
     e. Explore one or more gallery exhibitions analysing and writing about your perceptions of the artist and the work

4. Create a minimum of three works that explore different subject matter and media
     a. Create 3 works that address a variety of concenpts and approacheds to 2D design. Artwork should demonstrate a range of versatility with technique, problem solving, and ideation that emphasizes thoughtful and informed critical decision making.

Section I: Quality

Rationale
Quality refers to the total work of art. Mastery of design should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements
For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their highest level of accomplishment in 2-D design. The works may include, but are not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking. The works may be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas.

Because of limitations imposed by the shipping and handling of the portfolios, work submitted for Section I, Quality, may not be larger than 18" x 24", including matting or mounting. Students who have larger works of exceptional quality can submit them in slide form in another section of the portfolio. Works for Quality that are smaller than 8" x 10" should be mounted on sheets 8" x 10" or larger. To protect the work, all work on paper should be backed or mounted. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for that mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

The works submitted may come from the Concentration and/or Breadth section, but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

Section II: Concentration
Rationale
A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements
For this section, 12 images must be submitted, some of which may be details. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In late April or early May students receive all the portfolio materials and prepare the commentary describing what the concentration is and how it evolved, which must accompany the work in this section.
      Students are asked to respond to the following questions:
      1. What is the central idea of your concentration?
      2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples

The responses themselves are **NOT** graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be well written; it is suggested that students practice their responses prior to portfolio submission. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise. Response to the first question is limited to 500 characters. Response to the second question is limited to 1350 characters.

Students may **NOT** submit images of the same work that they submit for Breadth. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Examples of Concentration Projects
1. A series of works that begin with representational interpretations and evolve into abstraction.
2. An exploration of patterns and designs found in nature and/or culture
3. A series of landscapes based upon personal experience of a particular place in which the composition and light are used to intensify artistic expression
4. Design and execution of a children's book
5. Development of a series of identity products (logo, letterhead, signage) for imaginary businesses
6. A series of political cartoons using current events and images
7. Abstractions developed from cells and other microscopic images
8. Interpretive portraiture or figure studies that emphasize dramatic composition
9. A personal or family history communicated through symbols or imagery
10. A series of thematic fabric designs, apparel designs, or weavings

Section III: Breadth
Rationale
The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

Each studio assignment is introduced with a teacher lead presentation often showing historical, contemporary, and peer artists' solutions to the project's issues. Technically based, labor-intensive projects usually take one to two weeks of class time. Additional time outside of class is often required. The in depth nature of the projects allows for mastery of skills and media while exploring concepts of two-dimensional design. A summative class critique at the completion of each project is held along with formative analysis throughout the development of the student's idea and execution. Students are expected to participate in the evaluation and discussion of their own work as well as their peers.

Requirements
For this section, students must submit a total of 12 images/slides of 12 different works. Detail slides may NOT be included. This section requires slides of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

Possible Breath Projects
1. Positive/Negative space study, cyanotypes
2. Interior space rendered in analogous colors with cross-hatching
3. Photocopy transfer or text and image collage
4. Perspective drawing
5. Digitally modified imagery
6. Non-linear spatial approaches applied to abstraction
7. Graphite interpretation of egg still-life, point of view
8. Printmaking
9. Patterns in nature as source for creating rhythm, movement, and depth
10. Radial design mixed media illustration
11. Wax resist interpretation of natural motifs
12. Surrealism
13. Typography

Integrity Statement

All artwork submitted must be original in nature. Work that is based on published photography or another artist's work is not acceptable. The intent of Advanced Placement Studio Art is to develop a student's personal voice and vision. Submitting work that is unoriginal would be contrary to that ideal. Students will discuss copyright laws and the process of viewing, analyzing, and studying an artist's work in preparation for the development of their own original works rather than copying or plagiarizing the content of the artists work. Any work that makes use of other artists' work (including photographs) and/or published images must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **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.**

Portfolio Submission

Digital images of your Breadth and Concentration sections must be turned in to the AP College Board for your portfolio. You will photograph your own artwork following the instructions the teacher provides to ensure your success. Images will be kept on your flash drive. It will be your responsibility to check your images for cropping, brightness, and contrast to maintain an authentic representation of the original works. The College Board website provides an overview of the AP® Studio Art Digital Submission Web application and the digital portfolio submission process. You will be instructed how to set up your access to the Web application, upload and arrange images of your artworks, enter your Concentration statement, complete your registration information, and send your digital portfolio to your teacher for review.   The Quality section of your portfolio will consist of your five best actual pieces. These will be submitted in a portfolio provided by the AP College Board.

Related Course Requirements and Information

• **Notebook or Folder, Portfolio, Flash Drive**
Keep all your course information, course syllabus, course calendar, AP requirements, work completed list, "to do" list, and other paper work in a folder or notebook.   A portfolio will keep your work safe during transport and in the classroom. Bring a flash drive to class everyday.

- **Visual Verbal Journal/Sketchbook**

This journal will be an idea and reference resource for your projects. The visual verbal journal is an essential tool in recording ideas, capturing information and working on compositional ideas. Visual verbal journals will be checked for periodically for conceptual planning.

- **Portfolio**

Submission of a portfolio to the College Board for evaluation is mandatory for credit in this class.

- **Homework**

As in any college level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments. Many of the pieces will be completed as homework. You will frequently have a project in progress at home and at school.

- **Gallery Visits**

You will be expected to visit galleries, museums and/or art shows on a regular basis and write about them. Due dates will be announced well in advance to give you opportunity to plan your visit.

- **Critiques**

Students are brought together for critiques of major projects. Each student must show his or her work and briefly discuss the intent. The class is expected to provide positive feedback and offer suggestions for improvement. The art vocabulary that was introduced during the fundamental classes is reinforced through the verbal and written critique process and gallery show reviews. Additionally, individual student-teacher conferencing will assist the student in development of the work and concept.

- **Lab Supplies**

In order to cover materials that are used up quickly and specifically by the student we are requesting $40.00. These funds will generally cover materials for the breadth section.   Lost or damaged tools and equipment must be paid for in addition to the fee. Supplies related to a student's concentration that may be unusual or unique will be the responsibility of the student. If there is a financial hardship, parents or guardians should contact me by writing, phone message, or e-mail and accommodations can be made.

Grading

Summer projects	60 %
Major studio/home assignments	
Power Point Portfolio	
Notebook/Sketchbook/Journal	15 %
Artist Research Pages	
Art reviews/Gallery reviews/Written Work	
Artist Trading Cards	
Participation, Critiques, Clean-Up	10 %
Final Exam	15 %

- **Critique Dates, Due Dates, Late Grades**

Students will be given adequate time to complete each assignment. Advance notice will be given of both homework and class work due dates. Art assignments must be ready on critique days. Artwork less than 80% complete will not be critiqued and will be considered late, resulting in a 10 point deduction from the final grade. Work not turned in on the revised/final due date will reflect a ten point reduction. I will take ten points once regardless of which date was missed. Late work will be accepted up to one week beyond the original due date. At that time, partial work will receive an appropriate permanent late grade and missing work will receive a permanent zero.

- **Make-Up Work**

Upon returning to school following an absence, it is the student's responsibility to contact the teacher to request make up work. Students with an excused absence, per the office, have the number of days they were absent to makeup an assignment. Make up work will be done outside of class time either in the mornings, after school or at home.

- **Open Studio /Help Sessions**

If you should fall behind or need extra help on a project, you can come in during lunch, before school, or after school (pre-arranged with your instructor).   AP Studio has been scheduled prior to your lunch with the purpose of providing extra production time in an open studio environment.

- **Conference Info**

I am available to speak to students and /or parents by appointment.

- **Home Access Center**

Parents are able to check online student progress, assignment deadlines and attendance in this and all Northview High School classes. Progress reports are posted every six weeks.

RECOVERY POLICY:

1. Recovery is for students who, despite a conscientious effort and communication with their teachers, have

   failed to demonstrate satisfactory understanding of course standards. It is not for the student who has been failing for many weeks and then wishes to recover during the final days of the course. Opportunities for students to recover from a 74 or

   below *cumulative* average will be provided when <u>all</u> work required to date has been completed and the student has demonstrated a legitimate effort to meet all course requirements. *Students who have not attempted to complete <u>all</u> course requirements are not eligible for recovery.*

2. Students may initiate recovery on major assessments starting with the second major assessment of the semester as long as they have made a legitimate effort to meet all course requirements including attendance. Unexcused absences may prevent this opportunity.

3. So that students stay focused on the content at hand and don't become overwhelmed and fall too far behind, they must initiate recovery on a major assessment within five school days of being informed of the grade on that assessment. Recovery work must be completed within ten school days prior to the end of the semester. The nature and type of recovery assignment is given at the discretion of the teacher.

> ***Grading guidelines for recovery assignments will vary by department. It is the responsibility of the student to fully understand the grading guidelines/highest possible score for completed recovery work.***

Writing for Excellence: The Language Arts Vertical Team, a committee of Fulton County Language Arts teachers, has developed guidelines to help our students achieve excellence in communication. The vertical team promotes active communication among teachers to ensure seamless instruction as student's progress through grades 5-12. A main objective is effective student writing in all content areas. The following are basic writing standards: complete sentences, appropriate punctuation, capitalization, formal spelling and legibility. Clear written communication is necessary for academic and professional success; therefore, our ultimate goal is to promote writing excellence.

HONOR CODE: Cheating has been defined as giving or receiving information relating to a gradable experience including the use of sources other than those specifically approved by the teacher. Plagiarism and the related act of allowing another student to use one's work are not to be considered inconsequential pranks. Such acts involve serious moral implications; they constitute

lying and stealing. They are unjust to teachers who spend valuable time evaluating the paper. They are ultimately harmful to the student committing the act, who is deliberately undermining his/her integrity, destroying his/her reputation, and breaking the trust that must exist between a student and teacher. An honor code violation may result in a zero on the assignment, no opportunity to make up the work, and disciplinary action. For the complete honor code policy, visit the **Student Handbook on www.northviewhigh.com.**

TECHNOLOGY POLICY: Northview computers are only for school research and projects. The Internet may not be used for personal reasons. Any unauthorized use of the internet will be grounds for disciplinary and/or legal action as well as loss of Internet privileges. Attempts to log into the internet using another person's password, falsely posing as a school system administrator, or other security violations are grounds for termination of privileges and disciplinary measures. Computer vandalism (including food/drink in a lab) is prohibited and will result in immediate termination of Internet and computer access as well as appropriate disciplinary action. Violators are subject to criminal prosecution. **For the complete technology policy, visit Student Handbook on** www.northviewhigh.com.

It is a violation of the above policy
- to download or install any executable programs (such as games, MP3 players, video players, chat programs, FTP programs, music or video sharing programs, etc.) to a school computer, or on to any student's share folder (Z drive).
- to store any files (documents, pictures, videos, etc.) on any student's share folder (Z drive) that are not directly used in an assignment or teacher directed work; no personal documents, pictures, music videos or other files.
- to use the school computers and internet connection to access email, games, chat rooms, sharing sites, ecommerce sites, etc, unless specifically directed by the teacher.

If you have any questions or concerns, you may e-mail me at: **clawson@fultonschools.org**

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