**AP Studio Art** Linda Blasdel

**2-D Design** Notre Dame de Sion

Syllabus **2013-14** Available after school Rm 104

[lblasdel@ndsion.edu](mailto:lblasdel@ndsion.edu)

**Course Description**

This is an AP studio course for the student who is highly motivated and serious about art making. Creative processes, problem-solving techniques, and resource collection methods will be explored and practiced as part of the discipline of visual thinking and art making. Students will learn a variety of techniques in various media and apply this knowledge in the creation of original visual art. Students will work in class and have weekly homework assignments in art production to build a portfolio demonstrating creative critical thinking skills and versatility of technical skills in visual expression.

In addition to art production, students will be exposed to art history and contemporary art through videos, CDs, PowerPoint's, books and magazines.

The AP Studio Art course addresses issues related to 2-D design. In the fourth quarter of AP Studio Art, each student will choose a total of 24 works of art for her portfolio reflecting a sense of quality in concept and technical proficiency, breadth of experience in technique and concept, and a concentration area of in-depth exploration and personal investigation of an idea or concept.

Portfolios will show fundamental competence and a range of understanding in visual methods. The following is what each student needs for her portfolio to be submitted for evaluation by the College Board.

**Quality 5 actual works** 18"x24"

Works that demonstrate mastery of design in concept, composition and execution.

**Breadth 12 slides**

1 slide each of 12 different works.

Works will demonstrate a variety of concepts, media, techniques and

approaches in 2-D design.

**Concentration** **12 slides**

1 slide each of 12 different works.

A body of work investigating a strong underlying visual idea in

2-D design.

**Course Objectives**

Upon completion of AP Studio Art, students will be able to:

1. Demonstrate visual skills in composition using the elements and

principles of design.

1. Create the illusion of depth on a 2-D surface using overlap, placement, size, color, linear perspective, and detail.
2. Display creative critical thinking skills in creating a visual concept based on

perceptions, knowledge, and feelings.

1. Visually represent imagery in terms of symbolism, realism, and

abstraction.

1. Explore art making as a form of visual communication in a variety of media

and methods displaying breadth of technical and conceptual skills.

1. Exhibit reflective thinking and integration of influences in art making.
2. Identify at least 5 historical periods or movements in visual art in terms of subject matter and style.
3. Write a critical analysis of 3 works of art including description, analysis, interpretation and judgment.
4. Compare and contrast verbal and visual expression in terms of communication, metaphor and ambiguity.
5. Develop a body of work exploring an idea or concept of personal interest

for the concentration area of the portfolio

**Assignments**

Assignments will be written, discussed, and reviewed throughout the process. Due dates and rubrics for the assignments will be reviewed and displayed in class. In addition to points for a final project, progress points will be given during the art process.

Students will have assignments to be completed outside of class in addition to weekly sketchbook assignments. Sketchbooks are also to be used for concept development using observational drawing, cluster writing or mind mapping and thumbnail sketches. Outside work will be discussed with the teacher and brought into the classroom for critique at least two times before due date. Students are expected to spend a minimum of two hours outside of class for each hour in class.

Students will be expected to explore areas of concentration and discuss at least 3 possibilities with the teacher during the first week of the first semester. Four works of art in each student's concentrated area will be due per quarter. Examples of past concentrations have been handed out to students accepted for the AP class last semester. Each student will meet with the teacher during the second and third weeks of the first semester to review her portfolio and access art work in the breadth section. All modifications and new breadth work will be assigned and completed by the first semester. This means some students will be working on breadth and concentration areas simultaneously during the first semester.

All breadth assignments have specific requirements yet give the student freedom to develop personal interests and ideas in the process of expressing and developing her own artistic voice. Demonstrations in methods and techniques for using media will precede each assignment. Creative concept development methods will include:

• Cluster writing or mind mapping using words or symbols

• Thumbnail sketches of compositions

• Cut and torn paper assemblage of composition

• Words or phrases as stimulus for imagery

• Extrapolation from a section of a reference picture

In addition to the above methods, students will be asked to use their sketchbooks for observational drawings, concepts, ideation and documentation.

**Samples of assignments:**

Color Theory Paint four 12"x18" papers in a painterly fashion with acrylic mixed colors using tints and shades of the following:

• monochromatic

• Mixed analogous

• Mixed compliments

• 3 browns (yellow-brown, red-brown, green-brown)

printmaking Using heat sensitive 3"x4" foam blocks, emboss patterns.

Create alternating and irregular patterns.

Print bottom 1/3 of each painted paper with an irregular print using a value of the background color.

Mono-prints Experiment with color, texture, pattern using printing inks on Plexiglas. All colors must be mixed. Print 8 different prints.

Transformations Color sampler. Choose five color swatches from your painted papers. Use one shape for all colors display and name these colors. Above the color samples, create an abstract design using all five colors. (Movement, unity, rhythm, line, and shape)

• Collage - Using painted and printed papers create a collage of two people in an environment, a landscape, or still life. Painted papers must cover at least 50% of surface. You may paint directly on the collage with acrylic. (Contrast, movement, unity, pattern, value and at least 3 methods of creating depth)

Still life Create a still life from objects from childhood. Crop the still life so that you are designing the composition. Using colored pencils create values indicating light source by layering colors using compliments or split compliments. (Value, contrast, texture, movement, balance)

Emotional face Draw a face in colored pencils showing a distinct emotional expression. You may use a photograph or magazine picture as a reference. The grid method may be used for this drawing. Make a second drawing, which relates or adds to the emotional feeling.

(Color, value and contrast used to create look of realism)

Transformation Combine face and 2nd drawing on illustration board and use mono-prints or painted papers as collage elements to create an environment that enhances or matches the emotional expression.

(Unity, movement, contrast)

Metamorphosis Research metamorphosis and draw three different examples as well as writing notes. We will share and discuss our findings and thoughts in class. Make three thumbnail sketches of ideas for an art piece that says something about metamorphosis, growth or change. Media may be mixed on final piece. (Clear visual concept, balance, unity, movement, texture and value)

Big Idea Use cluster writing and mind mapping to generate ideas. Select at least two concepts and make thumbnail sketches of possible imagery. Move beyond a topic to a concept or "Big Idea". Explore your thoughts and feelings in a visual way regarding your chosen concept. Your art concept piece may be symbolic, realistic or somewhat abstracted and created using mixed media.

**Critiques**

All students will participate in critiques after major assignments have been turned in. Each student will be expected to discuss her work in terms of intent and elements and principles of design. This is an opportunity for students to learn from one another and verbalize about process, discoveries, and growth as well as problem areas in process and product. Critiques will be opportunities for the artist to hear others perceptions and responses to her artwork. Students will be expected to respond to others images in terms of what works and what doesn't. Grades will be given for participating in critiques. If a student is absent, she will write short critiques regarding two pieces in addition to her own. All students will write a short one paragraph "artist's statement" to be displayed with each art piece. Students will be asked to respond to at least three art pieces by writing a critical analysis using

1. Description 2. Analysis of elements and principles 3. Evaluation 4. Judgment.

**Grading**

Art work will be graded by rubric. Breadth assignments' rubrics will be provided at the time assignment is given and will be specific regarding meeting the requirements, craftsmanship, and aesthetics. Concentration artwork will also be graded by rubric in the following manner:

• Meeting the demands of the concentration exploration

• Technique quality

• Visual interpretation of concept

• Depth of exploration

• Composition in terms of elements and principles

• Aesthetic quality

**Integrity and Plagiarism**

AP students will be guided to create their own original art and will have an understanding of artistic integrity and what constitutes visual and conceptual plagiarism. Using photographs, published or not published as references will be permitted as long as the image has been altered in the service of the student's own voice and expression. Copying someone's visual artwork is unethical and considered plagiarism just as copying someone's writing. Copyrighted materials may not be reproduced or copied as this violates copyright law and constitutes plagiarism.

**Summer Assignments for AP and Portfolio Art 2011**

All assignments will be graded on good use of the elements and principles of design. Create good unity, movement, contrast, and balance.

**Portfolio Art** - Please choose two of the assignments listed. These will be due the Friday of the first week we return to school.

**AP Art** - Please choose one of the assignments from the list and create one concentration piece in the media of your choice.

These are due the Friday of the first week you return to school.

1. Make an altered book. Include at least 6 pages of imagery in addition to the cover. Select a title for your book. You may use any media and may include writing as well as collaged images. Remember to consider words as graphic symbols in addition to meaning of words.

2. Create a self-portrait. This may be of your face, or this may be of your whole body. Match the surrounding environment to the emotion of the face or the body language. You may design this using one or several images of yourself.

3. Draw or paint an object from each person in your family. Create a composition with

these objects as a kind of symbolic family portrait.

4. Draw yourself as a Tree – Colored pencils If you were a tree, what would you look

like? This may be realistic, symbolic, or somewhat abstracted or a combination.

You are to use colored pencils. You have the freedom to approach this with any method

of using colored pencil you can think of or invent, but be sure to include layering of colors.

1. Include at least two other objects in your drawing in addition to you as a tree.

2. Create an environment for the tree.

3. Layer the colors with darker values being created with the compliment or the split compliment of the

color. Do not use black to darken colors.

4. Have a consistent light source indicated by contrast of lights and darks in value.

5. Create depth in your picture using at least 3 of the 6 methods of showing depth.

Overlap Placement

Size Linear perspective

Detail Color

Create the look of texture somewhere in your drawing.

**Resources**

Arttalk, Rosalind Raglans, 1988, Glencoe Publishing Company, Mission Hills, CA

The Spirit of Art, Robert Henri, 1923, Westview Press, Boulder, CO

The Artist's Way at Work, Mark Bryan, Julia Cameron and Catherine Allen, 1998 William Morrow and Company, NY, NY

The Evolving Picture, Al Brouillette, 1987, Billboard Productions, Inc. NY, NY