

Sue Ellen Jacobs

Title: Advanced Placement Studio Art

Subject: Art 11-12

Prerequisite: Art Appreciation, Drawing and Design, Art for the 21st century and at least one semester of Studio Art

Course Description:

The Advanced Placement Studio Art course is offered to students who have excelled in at least two years of high school art study and choose to commit to a *rigorous* investigation of art making both in and outside the classroom. Students will create a portfolio of work in one of two areas of study: Drawing and 2-D Design. Students will develop a portfolio of college-level artwork that demonstrates mastery of concept, composition, and execution by addressing the three components of the AP portfolio: Quality, Breadth, and Concentration. The Advanced Placement Studio Art course emphasizes making art as an ongoing process that involves the student in informed and critical decision-making. This course requires a significant investment of time outside of class. This body of work can be used to meet college admission portfolio requirements and will be assessed by the College Board for Advanced Placement credit in lieu of an examination

Course Overview:

1. Introduction Conference with Mentoring Teacher and Parent Contact
2. Development of area of interest for creative exploration (for a particular piece or multiple pieces)
3. Initial work on idea or concept for either Breadth or Concentration section, working alternately on the other.
4. Progression Check-in with Teacher (Conference, Individual or Class Critique, Etc.) -- Receive Feedback.
5. Further Development of Portfolio Pieces for Breadth / Concentration section.
6. Receive Feedback and reflection on finished piece and discuss next steps
7. Move forward with next section / next piece.
8. Work on portfolio pieces and Conference with Teacher and Peers through development of body of work.
9. After completion of Breadth and Concentration sections, student, in collaboration with mentoring Teacher, will determine pieces for Quality section. The creation of new pieces to showcase the highest quality of work capable by the student may be required.
10. Student registration with Collage Board
11. Selection of pieces for inclusion in portfolio.
 - a. *Drawing: Quality = 5 works, Concentration = 12 works, Breadth = 12 works;*
 - b. *2-D Design: Quality = 5 works, Concentration = 12 works, Breadth = 12 works;*
12. Photograph completed work.
 - a. *Drawing: Quality = 5 works, Concentration = 12 slides, Breadth = 12 slides, one each of 12 works;*
 - b. *2-D Design: Quality = 5 works, Concentration = 12 slides, Breadth = 12 slides, one each of 12 works;*
13. Upload to individual student digital portfolio.
14. Write Artist's Reflection Statement for inclusion with portfolio submission.
15. Submit Portfolio for review to both the Teacher for the final grade and for the AP submission in May.

Semester One

Portfolio Section: Breadth

Vocabulary for this section: Student essential Vocabulary

Elements of Art	Conceptual	Concentration	Expressive Mark-Making	Subject
Principles of Design	Metaphor	Breadth	Observational Drawing	Composition
Personification	Simile	Quality	Abstraction	
Expressive Quality	Representational	Figurative	Media	

Unit One: Observational to Conceptual: Transforming objects and the Still Life

Essential Question:

- How can inanimate objects become symbols, metaphors, allegories, or personifications?
- How can an artist use the Elements of Art and the Principles of design to create a conceptual still life rather than a simple exercise in observational drawing?

Objectives: Students will be able to:

- Compose a still life of objects that represent human emotion and or identity. They will draw from this still life and photograph it for future reference. Students will choose media that best reinforces their concept and create a portfolio piece.
- Complete a portfolio submission that displays a strong understanding of composition, the use of space, expressive line, value, simile, metaphor, and the personification of inanimate objects.

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning

26.A.5 Common for all four arts: Analyze and evaluate how the choice of media, tools, technologies and processes support and influence the communication of ideas.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: describe, express, communicate, recognize, reflect, self-knowledge, metaphor, theme

Unit Two: Principles of visual organization and technique

Essential Question:

How does an artist use the elements of art and principles of design as building blocks to cohesively organize a work of art?

How do you show a variety of technical skills using the elements of art and principles of design

Objectives: Students will be able to:

- Evaluate the use of elements of art and principles of design in developing and solving visual arts problems
- Demonstrates proficiency and craftsmanship in the use of an expanded range of drawing and painting media

II State Standard:

26.B.4d Visual Arts: Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research and problem solving.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: elements of art, principles of design, media, Composition

Unit 3: Self and Identity

Essential Question:

How can you create a self-image that conveys a true sense of your identity?

How can an artist use the Elements of Art and the Principles of design to create a conceptual self-portrait rather than an exercise in observational drawing?

Objectives: Students will be able to:

- Demonstrate a clear understanding of the technical and expressive qualities of proportion as well as communicate visually about their identity.
- Create a self-portrait that communicates an aspect of personal identity.
- Create this image, write a reflection on their process, self evaluate and participate in a group critique.

II State Standard:

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

26.B.4d Visual Arts: Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research and problem solving.

27.B.5 Analyze how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Portrait, proportion, emphasis, concept, identity

Unit Four: Design and abstract compositions

Essential Question:

How does an artist use the elements of art and principles of design as building blocks to cohesively organize a work of art?

Objectives: Students will be able to:

- Create images that illustrate repetition and pattern.
- Demonstrate how unify a composition by using the principle of rhythm.

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: repetition, pattern, rhythm, unity

Unit Five: Imaging and Transforming

Essential Question:

How can you create a composition with discarded objects and maintain the integrity of the artwork?

How can you create meaning from scrapped objects?

Objectives: Students will be able to:

- Create an artwork from discarded found objects
- Identify meaning within discarded objects
- Apply the rules of composition in a new and unexpected way.

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Space, balance, concept, composition, subject**Unit Six: Signals, Signs, and Symbolism; Mining your past for artist content (Game of Life)****Essential Question:**

How can you create a piece of artwork that draws from your personal history and while addressing a larger question about the world in which you live?

Objectives: Students will be able to:

- Create a finished work of art that is based on a memorable childhood game.
- Demonstrate knowledge of the elements and principles through the use of a chosen media.
- Compare and contrast their finished piece with their inspiration artist.

II State Standard:**26.A.5 Common for all four arts:** Analyze and evaluate how the choice of media, tools, technologies and processes support and influence the communication of ideas.**26.B.5 Common for all four arts:** Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.**27.B.5 Analyze** how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.**Assessment:****AP Studio Art Scoring Guidelines, Critique and Reflection**

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Simile, Metaphor, conceptual**Semester Two****Concentration and Quality:**

Create works describing an in-depth exploration of a particular concern for their effect in communicating ideas through artwork.

Vocabulary: Student Essential Vocabulary

Line	Value	Color	Texture	Shape	Form
Space	Color scheme	Linear perspective	Atmospheric Perspective	Light and shadow	Reflected light
Cast shadow	Highlight	Proportion	Balance	Emphasis	Rhythm

Motif Emotion	Module	Pattern Critique	Foreshortening Visual communication	Elements of art Artist's Statement	Principles of design Portfolio
------------------	--------	---------------------	--	--	-----------------------------------

Unit One: Concentration Development

Essential Question:

How can works of art be unified by an underlying idea that has visual and/or conceptual coherence?

How can an artist's choices of technique, medium, style, form, subject and content result in thoughtful investigation of a specific visual idea?

Objectives: Students will be able to:

- Develop a theme to be carried out through twelve (12) works of art that they create.
- Explore concentrations by artists and students in order to develop one of their own for their artwork.

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning.

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

27.B.5 Analyze how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

There are four major areas of concern in scoring concentrations:

- Coherence and/or development – Is the work presented actually a concentration?
- Quality – Is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work – Including the amount of work or number of pieces represented, what is the degree of development and investigation of the theme of the concentration body of work?
- Quality of the work in both concept and technique, regardless of the medium

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Visual Communication, Emotion, Concept, Theme

Unit Two: Learn to think and create independently

Essential Question:

How do you articulate the meaning of a piece of artwork

How do you determine the success or failure of a piece of artwork?

Objectives: Students will be able to:

- Create finished pieces of art for the Quality section of their portfolio.
- Demonstrate highly developed skills using technique and media.
- Make a piece of art that effectively communicate ideas to the viewer, uses elements of art and principle of design, and has a style that is unique.

II State Standard:

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Motif, critique, Artist's statement

Unit Three: Independent Portfolio Work

Essential Question:

How do you distinguish your artistic voice from that of your peers?

How do you create consistency within your own concentration?

Objectives: Students will be able to:

- **Create original artworks that reflect their artist vision.**
- **Demonstrate highly developed skills in their chosen media, style, and subject matter.**

II State Standard:

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Vision, style, composition, technique

Unit Four: Photographing Artwork

Essential Question:**How can you successfully represent your 2-D artworks through digital Photography?****Objectives:** Students will be able to:

- Demonstrate proper use of a digital camera to document artwork
- Create a portfolio of artwork that accurately represents the original works of art

II State Standard:**27.A.5** Analyze how careers in the arts are expanding based on new technologies and societal changes.**26.B.5 Common for all four arts:** Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.**Assessment:****AP Studio Art Scoring Guidelines, Critique and Reflection**

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Light, Shadow, Visual Communication, representational, reflective, organization, narrative**Weekly Plan:**

Semester One	Topic: Breadth
Q 1. 1	Review syllabus, slide show of sample student work, assign sketchbook Observational to Conceptual: Transforming objects and Still Life Artifact(s): Object studies, Photography Main Project <ul style="list-style-type: none"> • 2 sketchbook drawings
2	<ul style="list-style-type: none"> • Artifact: Conceptual Still life • 2 sketchbook drawings
3	<ul style="list-style-type: none"> • Artifact(s): Conceptual Still life • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries • Critique
4	Principles of visual organization and technique: <ul style="list-style-type: none"> • Artifact(s): Light and Shadow • Artifact(s): Geometric and organic • 2 sketchbook entries

5	<ul style="list-style-type: none"> • Artifact(s): Design from Nature • 2 sketchbook entries
6	<ul style="list-style-type: none"> • Artifact(s): Mixed media • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries • Critique
7	Self and Identity <ul style="list-style-type: none"> • Artifact(s): Portrait studies • Artifact(s): Biographical imagery • 2 sketchbook entries
8	<ul style="list-style-type: none"> • Artifact(s): Self and Identity • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries
9	<ul style="list-style-type: none"> • Portfolio review/Sketchbook (minimum 61 20 minute sketches using a variety of media) • Compare/contrast essay with two artists who use self portraiture as a subject (minimum 1.5 pages, single spaced) • Critique
Q 2 .1	Design and Abstraction <ul style="list-style-type: none"> • Artifact(s): Progression • Artifact(s): Metamorphosis • 2 sketchbook entries
2	<ul style="list-style-type: none"> • Transformation through creative trigger mechanisms. • Artifact(s): Develop Ideas: <ul style="list-style-type: none"> ○ Identify subject, ○ Break it down, ○ Generate options, ○ Choose Best option, ○ Transform into Tangible form • 2 sketchbook entries
3	<ul style="list-style-type: none"> • Artifact(s): Transformation through creative trigger mechanisms (continued) • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries • Critique
4	Imaging and Transforming <ul style="list-style-type: none"> • Artifact(s) may include but are not limited to: <ul style="list-style-type: none"> ○ Metamorphosis ○ Zoom ○ Art from Discarded Found Objects (as subject matter) • Artifact(s) Imaging and Transforming Artwork Due

	<ul style="list-style-type: none"> • 2 sketchbook entries
5	<ul style="list-style-type: none"> • Artifact(s): Art From Discarded Found Objects (as subject matter) • 2 sketchbook drawings • Portfolio Review
6	<ul style="list-style-type: none"> • Artifact(s): Art From Discarded Found Objects (as subject matter) • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries • Critique
7	<p>Signals, Signs, and Symbolism; Mining your childhood for artist content</p> <ul style="list-style-type: none"> • Artifact(s) related to unit may include: <ul style="list-style-type: none"> ○ Technique studies ○ Composition study • 2 sketchbook entries
8	<ul style="list-style-type: none"> • Artifact(s) Continue to work on Main Artwork • 2 sketchbook entries
9	<ul style="list-style-type: none"> • Artifact(s) Main Artwork for Unit Due • 2 sketchbook entries • Portfolio Review • Critique
Semester 2	Topic: Concentration
Q 3.1	<p>Concentration Development</p> <ul style="list-style-type: none"> • Artifact: Concentration Piece #1 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
2	<ul style="list-style-type: none"> • Artifact: Concentration #2 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
3	<ul style="list-style-type: none"> • Artifact: Concentration #3 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries • Critique
4	<p>Learn to think and create independently</p> <ul style="list-style-type: none"> • Artifact: Concentration #4 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
5	<ul style="list-style-type: none"> • Artifact: Concentration #5 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries

	Portfolio Review/Sketchbook
6	Independent Portfolio Work <ul style="list-style-type: none"> • Artifact: Concentration #6 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries <ul style="list-style-type: none"> • Critique
7	<ul style="list-style-type: none"> • Artifact: Artifact: <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries
8	<ul style="list-style-type: none"> ○ Artifact: Concentration #8 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. <ul style="list-style-type: none"> • 1-2 Sketchbook entries
9	<ul style="list-style-type: none"> • Artifact: Research paper on a master artist relating to your interests and regarding your Concentration (minimum, 1.5 pages typed, single spaced • 1-2 Sketchbook entries • Critique
Quarter 4	Topic: Concentration
Q 4. 1	<ul style="list-style-type: none"> • Artifact: Concentration #9 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries
2	<ul style="list-style-type: none"> • Artifact: Concentration #10 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. <ul style="list-style-type: none"> • 1-2 Sketchbook entries
3	<ul style="list-style-type: none"> • Artifact: Concentration #11 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. <ul style="list-style-type: none"> • Critique
4	<ul style="list-style-type: none"> • Artifact: Concentration #12 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. Portfolio Review
5	<ul style="list-style-type: none"> • Artifact: Concentration #13 Photographing Artwork
6	<ul style="list-style-type: none"> • Artifact: Concentration #14 (if needed) • Complete Portfolio Photos
7	<ul style="list-style-type: none"> • Complete Digital/
8	<ul style="list-style-type: none"> • Final Portfolio review/AP Submission
9	<ul style="list-style-type: none"> • Presentation

Syllabus:

Advanced Placement Studio Art Syllabus Drawing & 2D Design Concentration

Mrs. Jacobs
sjacobs@cusd201.org

The Advanced Placement Studio Art course is offered to students who have excelled in at least two years of high school art study and choose to commit to a *rigorous* investigation of art making both in and outside the classroom. Students will create a portfolio of work in one of two areas of study: Drawing and 2-D Design. Students will develop a portfolio of college-level artwork that demonstrates mastery of concept, composition, and execution by addressing the three components of the AP portfolio: Quality, Breadth, and Concentration. The Advanced Placement Studio Art course emphasizes making art as an ongoing process that involves the student in informed and critical decision-making. This course requires a significant investment of time outside of class. This body of work can be used to meet college admission portfolio requirements and will be assessed by the College Board for Advanced Placement credit in lieu of an examination

Students in AP Studio are encouraged to work independently, investigate art issues that contribute to the development of an art portfolio. While students are self-directed and work independently, teacher acts as mentors and guides students through the process with these instructional goals:

1. Encourage creative and systematic investigation of formal and conceptual issues.
2. Emphasize making art as an ongoing process that involves the student in informal and critical decision-making.
3. Help students develop technical skills and familiarize them with the functions of the visual elements.
4. Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making 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. Each AP Studio Art student will select one of two portfolios — 2-D Design or Drawing — for his/her concentration. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of 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

Sketchbook/Artist Journal

A sketchbook/artist journal is required and will be used as an idea generator, note taking, and problem solving as well as technique practice and experimentation. The book will be assessed several times a quarter.

Portfolio Requirements

2-D Design Portfolio	Drawing Portfolio
----------------------	-------------------

Quality –Section I (One-third of total score)	
5 actual works That demonstrate mastery of design in concept, composition and execution	5 actual works That demonstrate mastery of design in concept, composition and execution
Concentration-Section II (One-third of total score)	
12 Digital Images Works describing an in-depth exploration of a particular 2-D design concern	12 Digital Images Works describing an in-depth exploration of a particular Drawing concern
Breadth-Section III (One-third of total score)	
12 digital images 1 image each of 12 different works A variety of works demonstrating understanding of the principles of 2-D design	12 digital images 1 image each of 12 different works A variety of works demonstrating understanding of the principles of drawing issues

Each student will be guided individually through the three stages of the portfolio process, (Concentration, Breadth, and Quality) in the order that best meets that student’s creative development at the pace that best matches the individual student’s skill development. Below is a generic outline of the process any student will go through to develop his/her artwork and compile his/her work in a portfolio for submission to the AP College Board.

(For more information about the AP Studio Art course, look online at the College Board AP Studio Art site:
<http://apcentral.collegeboard.com/apc/public/repository/ap-studio-art-course-description.pdf>)

The three sections of the portfolio

Section One: 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 style or content.

Requirements

For this section, students must submit five actual works in one or more media.

Students should carefully select the works that demonstrate their highest level of accomplishment in 2D design. The works submitted may come from the Concentration and/or Breadth section, but they do not have to. They may be a group of related works, or a combination of related and unrelated works.

Section Two: Breadth

Rationale: The student's work in this section should demonstrate understanding of the principles of design integrated with the elements of design and proportion/scale and figure/ground relationships. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

Requirements

For this section, students must submit a total of 12 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 must demonstrate that they can thoughtfully apply these principles while composing their work.

Section Three: 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.

Requirements

For this section, 12 slides must be submitted

Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence.

Possible Concentration Topics:

- A series created by drawing a still life and abstracting it and creating variations. Look at Picasso.
- A series of tool drawings starting as simple investigation and broadening into complexity of composition and use of media.
- A series of drawings from everyday life from altered book exploring perspectives and media.
- A series of illustrations based on a well-known story or stories.
- A series of portraits that grow in complexity. A variety of mark making, distortions and unusual perspectives explored.
- A series of drawings from observing the "inside of things" which grow in complexity of media and perspectives.
- A series of work as an "ode to the ordinary". A series of environments drawn in different lighting situations.
- A series, which explores interior and exterior spaces, emphasizing Principles of Design.
- A series of abstractions from subjects that explore mark making and various drawing media.

Artistic Integrity:

All work must be original. While images may be appropriated, they must be altered and transformed in an original way that is unique to

the student artist. If student artworks reference works of art created by other artists, the source must be cited and a detailed description of how the work was used must be included. Adherence to copyright laws is required to maintain Artistic integrity

Critiques

Students are expected to participate in regular individual and group critiques. Each student must share his or her work and discuss the intent behind the piece. Peers are expected to ask questions, offer feedback, and give suggestions for improvement. And open, positive dialogue will be facilitated. The teacher will also engage the students in questions, offer feedback and give suggestions for improvement. The critique discussions will also use the language from the rubric to familiarize the students with the expectations. Additional informal discussion and critique will take place on a daily basis during class time and additional studio time where open dialogue is encouraged.

Assessment

Assessments

Assessments are both formative and summative and include self-evaluations and peer evaluations. Summative assessments will occur at the conclusion of projects. The last week of the semester is used to review your photographic/digital work and select the work that best reflects Breadth for your AP portfolio. This will include individual conferences with the teacher, as well as a final critique session with the teacher.

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.

Getting registered at the College Board Website:

You will need to register at www.collegeboard.com. Here you will find information about AP studio Art Classes, the exam, scoring rubrics, and examples of past student work.

- From the www.collegeboard.com homepage, click on the “for Students” tab- <http://student.collegeboard.org>
- Under My Organizer you can create a free user account. You can use this account to assess information about any AP exams and classes.
- Under the College Board Tests” section, you can click on “AP” which will take you to the AP homepage
- The studio Art Homepage can be found at: http://collegeboard.com/student/testing/ap/sub_studioart.html?studioart