



AP 2D Studio Art

2023-24

Seanha Choi

Room number: 406

Email: schoi@sandi.net

Phone: 619-470-0555 ext.4406

Tutoring hours and location:
4th period by appointment at 406

Overview

The AP Studio Art course emphasizes the making of art as an ongoing process that involves the student making informed and critical decisions about their work. Through brainstorming, research, and planning in sketchbooks and visual journals students will be able to work toward that goal. Through individual critiques with the teacher as well as class critiques and written reflections about their artistic process, students will be able to speak about their work and the work of others with critical eyes.

Students will develop a portfolio that is composed of three components—Quality, Concentration, and Breadth as outlined in the AP Studio Art course description and the Studio Art posters. Students will be expected to develop mastery in concept, composition, and execution of ideas.

In constructing the portfolio, students will explore critical characteristics of creative thinking. Students learn how to seek out creative problems that are interesting and challenging and use goal-setting, informed decision-making, and problem-solving skills to pursue their artistic interests in an informed way. Students are responsible for demonstrating mastery at using the elements of art to organize principles of design in their work.

Students must provide an AP 2D level art portfolio by the end of the school year to earn a higher grade for the class.

AP 2D & DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), are 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 to communicate content. Effective design is possible whether one uses representational or abstract approaches to 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. Video clips, DVDs, CDs, and three-dimensional works may not be submitted. As students develop work for the Breadth, Concentration, and Quality sections of their portfolio, approaches to 2D design will be studied in art and design history. Design examples from nature as well as ones that are man-made will serve as the basis for study and ideation for artwork.

Students will work from observation, memory, and imagination to create work that is original and speaks in a voice that is meaningful for them.

- Students will use sketchbooks as a tool for planning, and brainstorming, and problem-solving.
- Students will use observation of the natural and the man-made world to inform 2D design.
- Students will use narration and storytelling as a framework for 2D design.
- Students will use pictorial and visual symbols and text as a means of communication design.
- Students will use the elements of art and principles of design as means of conveying a message.
- Students will use illumination to emphasize and clarify the essentials in design and communication.
- Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes.
- Students will also understand that art-making is an ongoing process that uses informed and critical in decision-making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Citizenship Marks:

Citizenship marks are indicators of habits that embody the characteristics of great Scholars, Citizens, Professionals, and Artists. They are reflections of the general behavior, attitudes, values, and habits of an individual student in the school community as it pertains to our SLOs of being an exemplary Scholar, Citizen, Professional, and Artist. These marks are indices of the student's ability to participate effectively in a democratic society. They do not measure academic performance. Yet the qualities of a great SDSCPA citizen often yield high-achieving SDSCPA scholars.

Grading & Evaluation Academic Scale

Grades will be determined by the accumulation of points on weighted tasks built around the Common Core Content Standards, National Arts Core Standards, and Next Generation Science Standards. Assessments of student work will generate the following grades:

Grading Category

Presentation: sketches, critique, peer responses	20 %
Daily Work: every small assignment, documantation(Jurnal & sketchbook or digitally)	10 %
Projects	60 %

Testing: submission for test, video - AP center, sketchbook recording	10 %
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Letter Grade	Grade Percentage	Standard Benchmark	Descriptor
A	80-100%	An 'A' means the student shows mastery of the content above grade level rigor with in-depth inferences and applications that go beyond what is taught in class.	Advanced More Complex Learning Goal
B	60-79.9%	A 'B' means the student has completed proficient work on all course objectives at grade level rigor with no major errors or omissions.	Proficient Target Learning Goal
C	40-59.9%	A 'C' means the student has completed proficient work on the most important objectives, although not on all objectives, at below grade level rigor of what was explicitly taught in class.	Basic Simpler Learning Goal
D	20-39.9%	A 'D' means the student has completed proficient work on at least half of the course objectives but is missing some important objectives and is at significant risk of failing the next course in the sequence.	Below Basic
F	<20%	An 'F' means the student produces minimal information even with prompting. The student has completed proficient work on fewer than half the course objectives and cannot successfully complete the next course in the sequence.	Far Below Basic

Student Expectations

1. Check Canvas for updates on Assignments, Zoom Links (if there is any Zoom training), and other announcements.
2. Actively participate in class activities and presentations, ask questions, and provide feedback for growth in the class.
3. Be on time and respectful.
4. Clean your area and return class materials before leaving class.

Redos: **Most** major assignments can be redone for a better grade. If you are unhappy with your grade, you can see me discuss how to improve the assignment. Request a change of grade form that you will fill out to show how you have improved the original assignment.

Late Work: Late work will be accepted. Students need to hand in by the end grading period by the original due date to submit any late assignments.

Missed Quizzes/Exams: If a student misses a quiz or exam due to absence, they are responsible for coming to see the teacher during the class period that they return to arrange a time to make up the assessment. If the student fails to make up the assessment within the agreed-upon time, the student will earn a '0.'

Pullouts/Field Trips/Planned Absences: Assignments that were given prior to the pullout/field trip must be turned in immediately upon return to class. Failure to turn it in the following class period will result in grading. Students are responsible for contacting the teacher, either via email or in person, to find out what work was missed during the pullout. During that correspondence, the instructor will designate when assignments missed during the pullout/field trip are due (depending on the depth of the content). If you know you are going to be absent for any period of time, please make appropriate arrangements with your teacher prior to your absence to submit assignments. Otherwise, the late policy will be in effect.

Cell Phone Use: Cell phones may only be used for academic purposes such as research or logging assignments. If a student is using their cell phone for any other purpose, it will be confiscated through the end of the class period or day.

1st-time offense	Warning
2nd-time offense	Confiscated through the end of the class period
3rd-time offense	Confiscated through the end of the day and call parents

Food/Drink: Students may bring food and/or beverages to class but must dispose of all waste in the trash bins before leaving the classroom. As a rule of thumb, if you create a mess, it is your responsibility to clean up after yourself. Food or drink should not be consumed around the classroom Chromebooks.

Tardy Policy: You are expected to show up to class on time and be in your seat when the bell rings. Any student who comes to class late, without a pass, will be marked tardy. Students who

are perpetually tardy will see a reduction in their citizenship grades, and parents will be notified.

Timeline of Study and Portfolio Development

The First Half

During the fall semester, we will build upon the themes of work described in the previous semester focusing on building up the Breadth section of the portfolio.

Students will work from observation, memory, and imagination on artwork that is figurative, representational, and abstract always using the elements of art (line, shape, light, color, form, texture) as tools to build works grounded in ideas and principles of design (balance, proportion, rhythm and movement, variety, emphasis, and unity.)

Format

Students will work on drawings, paintings, prints, collages, mixed media, digital art, photography, printmaking, illustration, fabric design, and graphic design work on a variety of surfaces.

Media

Wet and dry media –pencil, ink (brush and pen), charcoal, pastel (chalk and oil), watercolor, tempera, acrylic and oil paint, digital and black and white photography, fabric, and paper.

Sustained Investigation

Students will be working during September on ideas and research for their Sustained Investigation theme. Early in the fall students will confer with the teacher on their progress with the Sustained Investigation ideation. By the middle of September, students should focus and the rationale for their theme and begin planning the work. By January, students should be halfway done (possibly 6 pieces) on the Sustained Investigation pieces, giving themselves enough time for work to develop, change, and progress to produce a body of work that is of high quality and artistic integrity.

Students will be documenting their work as they build up a digital portfolio, for the AP Portfolio requirements as well as for use in college and art school applications.

The Second half

Students will focus their efforts on the Sustained Investigation portion of the portfolio, including research, artist study and written reflection, and artist statement of their rationale for their concentration.

Students will continue to build their portfolio documentation digitally. At the end of January, they will have a plan for their Sustained investigation work in place in the form of a timeline, the approximate format, media, and content of the work to be produced. This timeline will be like an outline for a research paper and will aid with the time management of such a large output of artwork in a relatively short span of time. This will also aid the students in reaching their goals for the AP Portfolio successfully.

AP Studio Art 2D Design Portfolio

Section I: Selected Works

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate a skillful synthesis of materials, processes, and ideas. Students should carefully select works that best demonstrate their skillful synthesis of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be. Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artists or designers of the work they submit. If work involves collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

REQUIREMENTS AND PROMPTS

Submit five works that demonstrate:

2-D skills (depending on the type of portfolio submitted)

Synthesis of materials, processes, and ideas for each work, state the following in writing:

1. Idea(s) visually evident (100 characters maximum, including spaces)
2. Materials used (100 characters maximum, including spaces)
3. Processes used (100 characters maximum, including spaces)

SCORING CRITERIA

The five works will be evaluated collectively and holistically based on the following three scoring criteria:

1. Make works of art and design that demonstrate 2-Skills.
2. Make works of art and design that demonstrate the synthesis of materials, processes, and ideas.
3. Identify, in writing, materials, processes, and ideas used to make works of art and design.

Section II: Sustained Investigation

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. The sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and

ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be. Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

REQUIREMENTS AND PROMPTS

Submit 15 images that demonstrate:

1. Sustained investigation through practice, experimentation, and revision
2. Sustained investigation of materials, processes, and ideas
3. Synthesis of materials, processes, and ideas
4. 2D Skills (depending on the type of portfolio submitted)

State the following in writing:

1. Identify the questions that guided your sustained investigation
2. Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1200 characters maximum, including spaces, for response to both prompts)

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

Identify the following for each image:

1. Materials used (100 characters maximum, including spaces)
2. Processes used (100 characters maximum, including spaces)
3. Size (height × width × depth, in inches)

For images that document process or show detail, students should enter "N/A" for size. For digital and virtual work, students should enter the size of the intended visual display.

SCORING CRITERIA

The 15 images are evaluated collectively based on four scoring criteria. Each of the four scoring criteria is evaluated separately and assigned an independent score. The final score for the Sustained Investigation section is calculated based on the relative weight of each of the four scoring criteria. The four scoring criteria along with their corresponding skills and section weighting is as follows:

	Scoring Criteria	Section Weighting
1	Formulate and identify in writing questions that guide a sustained investigation.	20%
2	Demonstrate written and visual evidence of practice, experimentation, and revision guided by questions in a sustained investigation	30%

3	Make works of art and design that demonstrate synthesis of materials, processes, and ideas.	30%
4	Make works of art and design that demonstrate skills.	20%

The list of possible Sustained Investigation topics is infinite. Below are examples of Sustained Investigations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children’s book
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes

Student Responsibilities, Assessment, and Evaluation

The requirements of the Two-part AP Portfolio are clear and will aid in setting challenging but attainable creative goals for projects in Studio Art. Deadlines and keeping up with the requirements of the portfolio and the classwork will help students attain those goals. Students utilize a set of standards in which they are able to gauge their progress and work toward their goals. These standards are both the standards for the Visual and Performing Arts Standards of the State of California as well as the standards for the Advanced Placement Portfolio Exam.

Attendance and Work Ethic

Students must demonstrate the ability to come into the studio on a daily basis and engage in their art-making. Sometimes a teacher-directed class activity and other times more independently based and focused work toward creatively solving problems they have developed. All students of AP Studio Art require that due dates be met. When questions arise, it is the responsibility of the student to meet with the teacher.

Students in this studio must complete all in-class assignments of which include the artistic ideation process, in-, and out-of-class projects, reading, and research. **All students are expected to have sketchbooks at all times** and to develop these sketchbooks as ongoing visual journals for class-directed, independent work and to document the mandatory ideation process for all projects.

Students are responsible for the upkeep and management of the collected body of formal drawings. A drawer will be assigned so that all projects can be secured. Students are responsible for the formation of their digital portfolio with technology help from teachers at school as needed.

Written Requirements

As an ongoing practice students will write reflections on their original artwork and process as well as reflections on works of art in museums and communities.

All students will write a paper on a specific art or design historical period and/or a specific area of interest. This paper will connect with their concentration theme and will help to inform the student and aid the development of their concentration artwork.

Critique guidelines will be provided for writing a paper that includes the cultural, social, political, and contemporaneous art movements.

Critiques

Critiques are a required component of the course. Each student will participate in individual critiques with the teacher, which will provide one-on-one dialogue and help them learn to analyze and discuss his or her individual artwork. Students are also expected to engage in group critiques with their peers, faculty, and guest artists. During critiques, students will be expected to use the vocabulary of art to discuss the work on display or exhibition.

Students will have ongoing instructional conversations with their teacher, while they are actively engaged in the creation of their drawings to assess the strengths and weaknesses in their work and provide positive encouragement.

Assessment and Evaluation

All grading rubrics are based on the most current AP Studio Art 2D Scoring Guidelines.

Each student will have a copy of the most recent scoring guidelines.

Work will be assessed for:

- Use of 2-D design elements and principles in artwork
- ***Evidence of decision making, experimentation, and risk-taking in artwork***
- Evidence of originality, invention, and student's voice in design thinking and execution of work
- Technical skill with materials and media

Execution:

The use of materials and craftsmanship

- Does the student exhibit knowledge of the materials and tools?
- Does the student use good craftsmanship in the artwork?
- Do the student's choice and use of material support, strengthen, and clarify the message of the art?

Composition:

- How the work is put together, organized, developed, and constructed using the elements of art and principles of design
- Does the work exhibit a confident usage of the elements of art to put forth the principles of design to make a clear, confident, and original artistic statement?

Concept:

The idea behind the work

- Does the work of art speak for itself visually?
- Is the original voice of the artist evident in the art?
- Is the art original and not derivative in concept and execution?

Grading is based on:

- Design assessments

- Timely completion of portfolio requirements
- Sketch-visual journal
- Written reflections
- Digital documentation of work
- Attention, Attendance, and use of class time
- Participation in critical discussion
- Proper safe use of materials and equipment
- Cleanup duties and storage of work

Ethics, Artistic Integrity, and Plagiarism

Any work that makes use of (appropriates) other artists' works (including photographs) and/or published images must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident.

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 and represent it as one's own.

Any work submitted in the Portfolio that incorporates digital or photographic processes must address issues such as those listed above, as well as mark-making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate for the Drawing Portfolio.

Digital images of student work that are submitted in the portfolios may be edited; however, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

BIBLIOGRAPHY

The following bibliography is provided to serve as a resource for ideas and conceptual understanding. No single book or resource on this list should be considered adequate to serve all interests or purposes. Selective reading and research are basic tools for student training and development.

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