

## Advanced Placement Studio Syllabus

### AP Studio

The AP Studio 2-D Design course is designed for any art student interested in a rigorous curriculum of visual art that embraces a systematic exploration of 2-D design as a creative vehicle. Creating art is solving a visual puzzle: Inquiry and representation of an idea or concept in a concrete visual media. The course builds upon 3 key concepts in the development of Artists:

1. Inquiry & Investigation
2. Making through Practice, Experimentation and Revision
3. Communication and Reflection

The process is driven by the acquisition of knowledge in:

*\*Elements of Art* (compositional elements containing line, color, shape, value, space and texture) *\*Principles of Design* (arrangement of the compositional elements via balance, rhythm, proportion, pattern, contrast, emphasis, harmony and unity)

*\*2-D Design Concepts* (composition, intent, expression, rendering, etc )

*\*Material/Technique* (exploration of the media/processes/techniques)

*\*Artistic Heritage* (local & global exploration into past and current works)

Research into our culturally diverse and rich artistic history and contemporary practices will endow students with the analytical and evaluative processes artists utilize in not only understanding art but also in creating art. The ability to reflect upon our artistic past and future is essential in developing an original artistic voice. Students approach knowledge acquisition through the infusion of research, intuition, experimentation, reflection and revision. Students should embody a spirit of exploration; understanding that putting the “puzzle” together takes dedication. Emphasis will be upon a sustained Artistic Inquiry through a process of creative problem solving resulting in the creation of a two component portfolio. The components are Sustained Investigation and Selected Works.

### Curricular Requirements:

**CR 1** The teacher and students use a variety of Art and Design resources which can include books, periodicals, reproductions and online media.

**CR 2** The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art.

**CR 3** The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.

**CR 4** The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation and Revision through portfolio development.

**CR 5** The course provides opportunities for students to practice and develop the skills

in Skill Category 3: Communication and Reflection through portfolio development.

**CR 6** The course teaches students to understand integrity in Art and Design as well as what constitutes plagiarism. If students produce works that makes use of other's work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).

### **Selected Works**

The Selected Works component of the AP studio 2-D Design portfolio should consist of 5 works from the student that exemplify mastery of techniques, media, formal qualities of art (Elements of Art and Principles of Design), visual text and expressive artistic voice. Selected Works comprise the highest level of artistic achievement in expression, composition and technique.

### **Sustained Investigation**

The Sustained Investigation component of the AP studio 2-D Design portfolio emphasizes the student exploration of an Inquiry via a series of explorative, experimentative, planned and revised works. The student should demonstrate evolution or "growth" of the Inquiry throughout the series of works through synthesis of Inquiry with materials, processes, techniques, 2-D design principles and content. Works do not have to represent a similar subject or utilize the same medium/media. Rather, the Sustained Investigation needs to focus upon creating a synthesized exploration of the Inquiry. In order to engage in the process, students will utilize Sketchbooks and Four Component processes in the creation of works: Research, Planning, Creation and Reflection.

*\*Research:* Artists, Artistic Heritage, Media, Processes, Techniques, Genres, Styles, Visual Observations, etc

*\*Planning/Experimentation:* t-nail sketches, studies, experimentation with media/techniques, visual resources, etc

*\*Creation:* Process of utilizing Research & Planning/Experimentation components to synthesize Inquiry into an Artwork through intentional choices

*\*Reflection/Revision:* self and group analysis/evaluation of process & artworks in order to Revise and strengthen connection between Creation component and Final artwork. Components will be monitored by student/instructor conferences for the duration of course to allow for productive facilitation of the Sustained Inquiry Process

### **TIMELINE:**

#### **AUG-SEPT:**

**\*Intro to Course:** The AP course and exam overview with emphasis upon expectations

**\*Recycled/Repurposed Sketchbooks:** creation of the essential "architecture" of our Inquiry and Portfolio. Sketchbooks may include but are not limited to: self- reflection journal, collection of visual stimuli, experimentation with materials/techniques, artist/style/genre/artistic heritage info and samples, articulation of Inquiry process

through written commentary on process/works, any item that provokes inquiry or curiosity, revision notes, etc

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc Students will engage with online platforms such as Colossal (<https://www.thisiscoolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. In addition, students will make connections between their sketchbook explorations with their own Portfolio development by writing about the ways in which these works may be applied toward their Sustained Investigation CR1 CR2 CR6

**\*Topic Exploration activities:** Students will engage in a Student Interest Questionnaire and “Compass” activity derived from top answers in the Questionnaire in order to explore the myriad of options in Topics that can drive a Sustained Investigation CR1 CR3

**\*Ethical Practices in Creating Art:** students will engage in whole-class exploration of fair use and copyright law in association with the creation of Artworks. Two class sessions will utilize teacher-led instruction on the Fair Use Act with examples of plagiarism, in particular, Shepard Fairey and the Associated Press lawsuit in association to the 2008 Obama artwork created by Fairey. In addition, students will engage in theoretical debate and individual research into the Fair Use Act and the ethics of creating original art. Students will be given and review a copy of the following statement on Plagiarism from AP verbatim:

***Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student’s individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else’s work or imagery (even in another medium) and represent it as one’s own.***

Lessons will culminate with students exploring examples of Artists’ works that utilize appropriation without violating copyright in order to analyze/evaluate how the works maintain artistic integrity and in order to apply the *Ethics, Artistic Integrity and Plagiarism* statement from AP. CR6

**\*Research proposal:** Students will create a Sustained Investigation proposal

presentation in order to move from Topic Exploration toward an Inquiry about the Topic. Presentation will include guiding questions for the Sustained Investigation and Preliminary Research into Historical & Contemporary Artists that work within themes, materials, techniques etc that may provide inspiration for and application of content toward development of the Sustained Investigation Portfolio. Peer feedback will establish a basis for a collaborative and supportive artistic community for our AP Studio course. In addition, students will utilize feedback to revise and plan for their own Sustained Investigation into the Inquiry. CR2 CR3

**\*Photographing Artworks Workshop:** Students will engage in a workshop intended to develop Photography skills such as lighting, setting, and exposure to create optimum images of their work for the Portfolio. Students will have access to classroom digital camera or may opt to use their cellphone cameras. Additionally, students will utilize chromebooks and photopea in order to explore and develop digital imaging skills in association with editing photographs of their work to optimize image quality. Studio time for photography of work will be provided weekly and students will manage their portfolios through digital portfolios in Google Classroom CR2

**\*Media Exploration Unit:** Intaglio Printmaking: overview of artist heritage through historical and contemporary artists, processes, and techniques via whole class presentation & discussion of content to develop understanding in Intaglio printmaking and its place in our current artistic practices. CR1 CR2 CR4 CR5

**\*SI Artwork: Component 1: Research:** Engage students in whole class Introduction and seminar on the process of Artistic Research: exploring contemporary artists via Art in America and online periodical, utilizing Visual Thinking Strategies to analyze/evaluate works & content in order to apply to class derived Inquiry. Students will then apply new understanding of Research content to their own Sustained Investigation. Documentation of all aspects of this component through written sketchbook entries and digital cameras/storage will enable the individual artist to record and document their process. CR1 CR2 CR3

**\*SI Artwork: Component 2: Planning:** Engage students in whole class introduction and seminar on the Artistic Planning Process by exploring Artists from our Artistic Heritage and from our contemporary Artistic community in order to develop an understanding of how Artist utilize many facets of the Planning process to support their synthesis of ideas into visual text. Examples of Planning will include: individual artist thumbnail sketches for composition, studies utilizing media & techniques, experimentation to explore new possibilities with familiar media/techniques and/or experimentation with new or non-traditional materials. Documentation of all aspects of this component through written sketchbook entries and digital cameras/storage will enable the individual artist to record and document their work. Additionally, students will explore the recursive nature of creating artworks by delving into the Research phase as

the planning process evolves and requires more information to progress through the creative process. CR3 CR4

**\*SI Artwork: Component 3: Creation:** Engage students in whole class introduction and Seminar on the Artistic Creation Process by viewing how the Research & Planning/Experimentation components of a few individual artists informed their decisions and guided their Inquiry. Students will build upon this foundation and utilize knowledge gleaned from individual Research and Planning/Experimentation Components for SI Artworks in order to Synthesize their Inquiry into a cohesive visual text. Emphasis will be upon applying an understanding of copyright/fair use from our seminar to create original works that avoid derivative associations with other artists' works. Documentation of all aspects of this component through written sketchbook entries and digital cameras/storage will enable the individual artist to record and document their work. Additionally, students will explore the recursive nature of creating artworks by revisiting the Research and/or Planning/Experimentation phase as the production of Artworks oftentimes requires more information or exploration into new ideas in order to progress through the creative process. CR3 CR4 CR5 CR6

**\*SI Artwork: Component 4: Reflection & Revision:** Engage students in whole class introduction and Seminar on the myriad of Reflection & Revision processes that artists employ in creating Artworks. Informal and Formal critiques: Students will engage in individual and whole class in-progress & final critiques in order to provide relevant and impactful feedback on SI Artwork. Various critique formats that allow for self, instructor, peer and whole-group assessment of Art rooted in strong Analysis/Evaluation/Critical Thinking skills and develops Art vocabulary/terms/concepts that allow Artists to articulate and write about the ideas garnered from those critiques. Students will utilize feedback in the Process of Revision making changes to the original work in order to strengthen the synthesis of Inquiry into a cohesive Visual text. Additionally, students will explore the recursive nature of creating artworks by revisiting the Research and/or Planning/Experimentation and/or Creation phase as the production of Artworks oftentimes requires more information or exploration into new ideas and application of such in order to progress through the creative process. C3 C4 C5

### **OCT:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom.

Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. CR1 CR2 CR6

**\*Media Exploration Unit: Collage, Tape Transfer and Acrylic Transfer works:**

Students will engage in an exploratory unit on not only the process, techniques, creative attributes/principles of Collage, but also the appropriation of existing visual text from other artists. Whole class introduction and seminar on Beardon and Picasso as well as contemporary collage artists in order to understand how the artists utilize collage as an expressive medium within Artistic Integrity parameters and without plagiarism. CR1 CR2 CR4 CR5 CR6

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**NOV:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. CR1 CR2 CR6

**\*Media Exploration Unit: Painting with Traditional and Non-Traditional**

**Materials/Techniques:** Explore Oil paint, Chalk Pastel, flour/food coloring pastes, mud, etc using brushes, rags, twigs, with traditional techniques of Blocking, Alla Prima, Underpainting (Colored and Monochrome), Glazing, Scumbling, and Sgraffito as well as non-traditional techniques such as wiping, spraying, dusting, etc associated with non-traditional materials. Analysis of experimentation in the aforementioned techniques will culminate in written reflections that articulate the potential for use in own Portfolios. Students will create still-life compositions using popular cultural artifacts. CR1 CR2 CR4 CR5

**\*Development of Midterm Presentation of Final Portfolio:** students will develop a presentation platform to house their Sustained Investigation and Selected Works Portfolio. The Portfolio should include Written AND Photo documentation of ALL components of each Work: Research, Planning/Experimentation, Creation and Reflection/Revision. Students should also include descriptive regarding Sustained Investigation, guiding questions, and reflections upon how the Components work together in addressing the guiding questions steering their Sustained Investigation. In addition, students will address the written prompts essential to articulating the Vision, Process, Materials/Techniques, Reflections & Revisions inherent in the Artistic Process.

CR1 CR2 CR3 CR5

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**DEC:**

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**\*Midterm Presentation of Portfolio and Reflection:** upon overall process/progress thus far

**JAN:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscoolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. CR1 CR2 CR6

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**\*Selected Works Seminar:** Students will engage in exploration of Selected Works rubric, Artist interviews on successful works and ideation development in order to contribute to whole class discussion and creation of criteria matrix to assist in developing Selected Works Portfolio. Students will actively engage in peer to peer, individual written reflection, whole class discussion/critique of Selected Works Portfolio in order to apply feedback and individual reflections as revisions essential to the Selected Works Portfolio. CR5

**\*Update Final Portfolio presentation platform:** continue to add written details addressing guiding questions, planning, experimentation, materials/techniques, reflections, and revisions. Students need to continue to add photographic images of Portfolio Components. CR1 CR2 CR3 CR4 CR5

**FEB:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscoolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in



investigation and inquiry. CR1 CR2 CR6

**\*Media Exploration Unit: Digital Weaving: Photographs Then and Now:** a unit exploring the documentary and narrative potential of photography over 2 distinct time periods, interweaving visual text and narrative. Exploration and analysis of various artists' works/approaches will assist students in the development of digital imaging skills utilizing photopea. CR1 CR2 CR4 CR5

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**\*Selected Works Portfolio Development** CR1 CR2 CR3 CR4 CR5 CR6

**\*Update Final Portfolio presentation platform:** continue to add written details addressing guiding questions, planning, experimentation, materials/techniques, reflections, and revisions. Students need to continue to add photographic images of Portfolio Components. CR1 CR2 CR3 CR4 CR5

### **MAR:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists, works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. CR1 CR2 CR6

**\*Media Exploration Unit: Thread of Thought: Drawing with Thread:** Students will engage in exploration of Drawing concepts and skill development utilizing the medium of thread to create drawn lines/marks. Students will explore and analyze various artists utilizing this approach and experiment with a myriad of techniques associated with sewing and apply to drawing concepts. Written reflections during process and during final critique will enable students to articulate learning experience into useful content/approaches for their own Portfolio. CR1 CR2 CR4 CR5

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**\*Selected Works Portfolio Development** CR1 CR2 CR3 CR4 CR5 CR6

**\*Update Final Portfolio presentation platform:** continue to add written details addressing guiding questions, planning, experimentation, materials/techniques, reflections, and revisions. Students need to continue to add photographic images of Portfolio Components. CR1 CR2 CR3 CR4 CR5

### **APRIL-MAY:**

**\*Sketchbook Art Heritage & Cultural Work:** Weekly work exploring the diverse, multicultural, global, historical, contemporary and complex World of Art through artists,



works, processes, techniques, philosophies, etc. Students will engage with online platforms such as Colossal (<https://www.thisiscoolossal.com/>) and ArtForum (<https://www.artforum.com/>) and online database of Art Journals, Art Magazines and Blogs (<https://zeroland.co.nz/visual-arts/art-journals/>) as well as tactile resources such as *Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004, Video series Art 21 by PBS, *20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York in order to develop a portfolio steeped in investigation and inquiry. CR1 CR2 CR6

**\*Submission Preparation:** Students will engage in submission tutorials to prepare for final submission of Selected Works Portfolio and Sustained Investigation Portfolio. In addition, students will Present their Final Portfolio as a whole for peer, instructor and guest artist panel feedback in order to apply toward final revisions of Selected Works and Sustained Investigation Portfolios. CR2 CR5

**\*SI Artworks: Components 1-4** CR1 CR2 CR3 CR4 CR5 CR6

**\*Selected Works Portfolio Development** CR1 CR2 CR3 CR4 CR5 CR6

## **Expectations**

Creation of Art is an ongoing process. In order to participate in AP Studio 2-D Design, students need to commit to a high level of work in the classroom environment and outside the classroom environment. High level pertains to the level of thinking and process utilized as well as the management of time. Expectations are that students engage in thoughtful and investigative approaches to art creation. In order to meet the aforementioned expectation, students are required to maintain a sketchbook for planning works, experimentation with mediums/techniques, exercises that develop technique, whimsical contributions, visual stimuli, questions, thoughts, reflections upon process & portfolio works as well as exploration of our Arts Heritage & Culture including but not limited to, historical & contemporary Art, Artists, and aesthetic theory. The sketchbook will serve as a valuable tool in idea generation and development. All artworks should adhere to a high level of artistic integrity. Absolutely no work will be accepted that is a complete rendering of another artist's work. Emphasis will be upon working from life or imagination. Students will engage in group instruction throughout the semester regarding copyright laws/issues. Students may utilize aspects of other artworks (with cite references maintained in sketchbook) in creating original work, however, the work must be altered significantly or comprise a fraction of the whole original work. Students are cautioned that use of other artists works should be for the intent of expressing their idea or concept. Plagiarism is unacceptable. Students will participate and fully engage in critical analysis of historical, contemporary, peer and own artworks. Forums for analyzing and evaluating artworks will vary from individual (ongoing throughout creative process), teacher/student (immediate and ongoing feedback throughout the creative process) and group (periodically over the creative

process and at culmination of individual artworks). The critique forums are essential to the growth of the artist. Students are expected to utilize art vocabulary, prior knowledge of art concepts, art history contextual knowledge and contemporary contextual knowledge in their critiques.

### **Assessment**

Sustained Investigation Portfolio Component: 60%

Selected Works Component: 40%

*Instructor will employ the College AP Scoring rubrics as part of the assessment process; therefore, students should familiarize themselves with the scoring rubric.*

### **Curricular Resources**

*Art in America*

Colossal <https://www.thisiscolossal.com/>)

ArtForum <https://www.artforum.com/>)

Online database of Art Journals, Art Magazines and Blogs

(<https://zeroland.co.nz/visual-arts/art-journals/>)

*Art in Focus*. Mittler, Gene A. Glencoe/McGraw-Hill. USA 2000

*Living With Art 8<sup>th</sup> ed*. Getlein, Mark. McGraw-Hill. New York, 2008

*Foundations of Graphic Design*. Gatta, Lange, Lyons. Davis Publications, Inc., Worcester, MA 1991

*Art Forms 7<sup>th</sup> ed*. Frank, Prebble, Prebble. Prentice Hall

*\*Graffiti World*. Ganz, Nicholas. Manco, Tristan ed. Abrams, New York 2004

*\*Video series Art 21 by PBS*

*\*20th Century Art: A Resource for Educators* CD Rom. Metropolitan Museum of Art, New York

### **Sustained Investigation Works**

The following list provides examples of Topics that could be a catalyst for Inquiry and the Sustained Investigation. The list is just a sampling and not a defining guide for the concentration component.

\*contemporary allegorical works

\*exploration of time and stress

\*abstractions from nature

\*interpretations of historical doctrines in contemporary context

\*Social issues

\*exploration of fear

\*mixed media urban landscapes utilizing found urban materials