

# DPHS

## VISUAL ARTS EDUCATION

Vanessa Brown, Ph.D.

Email: [Lillie.brown@ocps.net](mailto:Lillie.brown@ocps.net)

407-355-3200, ext 6052205

Open Studio Sessions:

Monday, Tuesday, and Friday

2:30 – 4:30

*Conferences should be scheduled  
on the days and times above.*

# [AP STUDIO ART – 2D DESIGN PORTFOLIO]

Course Syllabus

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## 2D Design Portfolio Course Content

The Design Portfolio is intended to address two-dimensional (2D) design issues. Design involves purposeful decision making about how to use the elements and principles of design in an integrative way. This course syllabus has been developed to accommodate students who are interested in completing the AP 2d Design Portfolio exam. Therefore, all content meets the requirements as stated on the AP Studio Poster. Through direct teacher instruction, personal exploration, investigation, and concentration, emphasis will be placed on the production of a volume of quality pieces of artwork. Homework and studio work in this AP Studio Art course resembles the intellectual challenge and workload one would expect in a college level course.

The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, form and space). Emphasis will be placed on communicating content. For this portfolio, students are asked to demonstrate understanding of 2-D design through any two-dimensional medium or process, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting and printmaking.

**Important Note:** All students are required to attend **one Open Studio Session per week**. Dates and hours include: **Mondays, Tuesdays, and Fridays from 2:30 until 4:30**. This additional studio time will allow for extended time to work on portfolios and one-on-one teacher critiques or scheduled conferences. As approved by the administration, Saturday Open Studio Sessions will be scheduled once per month. **Open Studio Sessions will begin the 2<sup>nd</sup> week of school.**

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

<u>General Learning Outcomes</u>	<u>Requirements for Students' Digital Images</u>
<p>Students will:</p> <ul style="list-style-type: none"><li>• Demonstrate a <b>breadth</b> of high-quality work - 12 pieces.</li><li>• Develop a personal <b>concentration</b> - 12 pieces.</li><li>• Select (5) five <b>top-quality</b>, excellent pieces for presentation.</li><li>• Discuss and record the development of the concentration.</li><li>• Explore postsecondary options.</li></ul>	<ul style="list-style-type: none"><li>• <b>File Format:</b> All images <b>must be</b> submitted in <b>JPEG</b> format (file name extension .jpg). Based on the maximum file size of 3.0 MB per image and a total of 24 digital images, each student would need a maximum of 72 MB of free disk space</li><li>• Landscape orientation:<ul style="list-style-type: none"><li>○ Recommended <i>maximum</i> image size: 780 x 530 pixels (10.83 x 7.36 inches)</li><li>○ Recommended <i>minimum</i> image size: 480 x 480 pixels (6.67 x 6.67 inches)</li></ul></li><li>• Portrait orientation:<ul style="list-style-type: none"><li>○ Recommended <i>maximum</i> image size: 530 x 780 pixels (7.36 x 10.83 inches)</li><li>○ Recommended <i>minimum</i> image size: 480 x 480 pixels (6.67 x 6.67 inches)</li></ul></li></ul> <p><b>Maximum File Size:</b> 3.0 MB per image</p>

### ETHICS, ARTISITC INTEGRITY AND PLAGIARISM

Any work that makes use of (appropriates) photographs, published images, and/or other artists' work 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 another artist's work or imagery (even in another medium) and represent it as**

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."***

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Structure of Portfolios

2D ART DESIGN PORTFOLIO	DRAWING PORTFOLIO
<b>Quality (Selected Works) – Section I</b> (one-third of total score)	
<b>5 actual works</b> That demonstrate understanding of design in concept, composition And execution	<b>5 actual works</b> That demonstrate understanding of drawing in concept, composition And execution
<b>Concentration (Sustained Investigation) – Section II</b> (one-third of total score)	
<b>12 digital images;</b> some may be details  Works describing an in-depth exploration of a particular 2-D design concern	<b>12 digital images;</b> some may be details  Works describing an in-depth exploration of a particular drawing concern
<b>Breadth (Range of Approaches) – Section III</b> (one-third of total score)	
<b>12 digital images;</b> One image each of 12 different works  A variety of works demonstrating understanding of 2-D design issues	<b>12 digital images;</b> One image each of 12 different works  A variety of works demonstrating understanding of drawing issues

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## RESOURCE MATERIALS

- A course lab fee is required to cover cost of materials (\$40.00); ***Due by the end of the first week of school.***
- All students must purchase at least a 1GB Flash drive for storing images. All images will be stored in three locations: student “My Documents” folder on the H drive server, on the student’s personal flash drive, and uploaded to the AP College board site for teacher review before submission. Even though the “Concentration” section is comprised of actual works of art, these should also be photographed and stored as images.
- All students are expected to purchase a *Spiral Sketchbook with at least 50 pages [no smaller than 8 x 10 and no larger than 11 x 14]*. Students are to carry this sketchbook with them at all times, drawing from observation. Bring sketchbooks to class daily.
- The cost of participating in class or department field-trips will also be the responsibility of the student enrolled in this course.

## STUDENT LEARNING

- Units of study will be presented to satisfy the breadth and requirements for each portfolio.
- Group and individual critiques and displays of work are ongoing.
- Through individual conferencing, students are assisted in the development of their concentration work.
- Through individual conferencing, students are assisted in choosing their five highest quality art work.
- Recruitment officers from a variety of post-secondary institutions will be invited to present candidate information and to evaluate portfolios.

## ASSESSMENT and EVALUATION

### Portfolio Development (75 percent of grade)

- Based on finished work as per quarter quota
- Graded using the evaluation scoring guidelines established by the College Board
- Both volume and quality will be taken into consideration in determining overall final grade per quarter

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Studio Conduct (25 percent of grades)

- Mandatory regular attendance is required. Students will need to attend additional Open Studio sessions in order to make up time missed in class
- Consistent use of in-class and Open Studio session time
- Attention to lectures, directions, and demonstrations
- Participation in class discussions and critiques
- Proper safe use of materials and equipment
- Clean-up duties and storage of work

## Policies and Procedures

- Students are encouraged to participate in school and community exhibitions and contests
- Attendance in one Open Studio Session per week is a requirement of this course. The Studio will be open on Mondays, Tuesdays, and Fridays from 2:30 until 4:30. Upon administration approval, one Saturday session per month will be from 10:00 am until 1:00pm.
- All art work, images, and the final portfolio becomes the personal property of the student at the end of the course
- Cell phones will be allowed for taking view-point pictures and online research during class; texting is not allowed during class or Open Studio sessions.
- All artwork must on a flat surface, no larger than 18 x 24 (including the mat size, if matted for the Quality section of the Exam); all artwork that is smaller than 8 x 10 must be mounted on a surface that is at least 8 x 10.
- Headphones, cell phones and all electronic devices should be put away and turned off or muted BEFORE entering the class. Cell phones will be used as tools of instruction in this course, but only with teacher direction.
- Three tardies will result in a written referral, to be signed by the student, and contacting parents by phone and email. The fourth tardy will result in an administrative referral.
- Do not steal shared art supplies/materials. Do not steal other students' art work or materials. Doing so will result in an automatic administrative referral and possible dismissal from this course.
- The intended atmosphere of this studio styled course is to be conducive for creativity. Therefore, speaking in lowered voices while working is required.

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Section I: Quality (Selected Works)

### Rationale

Quality refers to the understanding of design issues that should be apparent in the concept, composition, and execution of the works, whether they are simple or complex.

### Quality Requirements

For this section, students are asked to submit **five actual works** in one or more media. Students should carefully select the works that demonstrate their understanding of 2D design issues. The works should be on flat surfaces, such as paper, cardboard, canvas board, or outstretched canvas. Works that are smaller than 8x10 should be mounted on sheets that are 8x10 or larger. All work should be backed or mounted for protection.

**Important Note:** The works submitted may come from the Concentration (Selected works) and/or the Breadth (Range of Approaches) section, but they do not have to. They may be a group of related works, unrelated works or a combination of related and unrelated works.

## Section II: Concentration (Sustained Investigation)

### Rationale

A concentration is a body of related works that demonstrate a student's sustained and thoughtful 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 are encouraged to explore personal, central interest as intensively as possible; they are free to work with any ideas in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working and development of the work over time. *Students are encouraged to include images that document their processes of thinking and creating.*

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Concentration Requirements

For this section, **12 digital images** must be submitted. They may include detail views, process documentation, or sequential storyboarding, film stills. All images should be labeled with dimensions (height x width) and material. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the Concentration and Breadth sections is available in late January. The concentration section includes spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students are asked to respond to the following:

1. Clearly and simply state the central idea of your concentration.
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

**Students are encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take.**

**Important Note:** When preparing to upload Concentration (Sustained Investigation) images, the students should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases this would be chronological.

***Students MAY NOT submit images of the same work that they submit for Breadth. Submitting images of the same work as Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.***

The range of possible concentrations is limitless. Here are a few **examples** of Concentrations (Sustained Investigation):

- A series of works that begins with representational interpretations and evolves in abstraction.
- An exploration of patterns and designs found in nature and/or culture.
- Design and execution of pages for a book or graphic novel.
- Development of a series of identity products (logos, letterheads, signage) for businesses
- A series of political cartoons using current events and images.
- Diagrammatic overlays of mathematical principles on photographs of local architectural structures.
- A series of print or fabric designs, apparel designs or weavings used to express a particular theme.



# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Section III: Breadth (Range of Approaches)

### **Rationale**

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

### **Breadth Requirements**

For this section, students must submit a total of 12 digital images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height x width) and material. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of their work, a range of conceptual approaches to the work, as well as knowledge of compositional organization.

An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- Work that employs line, shape or color to create unity or variety in a composition
- Work that demonstrates symmetry / asymmetry, balance or anomaly
- Work that explores figure/ground relationships
- Work that develops a modular or repeat pattern to create rhythm
- Work that uses various color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

Students may NOT submit images of the same work that they are submitting for the Concentration section. ***Submitting images of the same work as Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.***

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

<b>CURRICULUM</b>	
<b>Scoring Components</b>	<b>Evidence / Evaluation Guidelines</b>
<p>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.</p>	<p>Throughout this course, students will be expected to solve creative problems using knowledge of elements and principles of design. Students will use a range of conceptual approaches as well as show technical skill in a variety of mediums and familiarity of traditional and contemporary approaches to art. Class assignments will challenge students to set and achieve creative goals. The expectation is that students will be involved in a sustained investigation of all three aspects of portfolio development: quality, concentration, and breadth. <b>[SC1]</b></p>
<p>SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.</p>	<p>Students will develop mastery in concept, composition, and excellence of your work in 2-D Design, using the Elements of Art and the Principles of Design. Students will develop mastery in concept, composition, as well as execution of 2-D design elements and principles. As students approach the requirements for this course, they will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.</p> <p>The student’s best work, that demonstrated the student’s highest level of accomplishment, will be included in the Quality section of the portfolio, which will be selected for excellence in concepts, composition and execution of drawing. Each work will show mastery of varied, media, techniques, approaches, concepts, and subject matter. <b>[SC2]</b></p>
<p>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”).</p>	<p>During this course, students will create and develop a cohesive, in-depth concentration, exploring a single visual concern, evolution of an idea through thematic concepts, goals, explorations, or growth that is visually compelling or technically strong. Each student will also provide and present an outline of their specific coherent plan of action or investigation, growth, and discovery involved with their compelling visual concept to the class. As a result of students conducting in-depth explorations of a specific visual idea or artistic concern through a series of initial sketches and annotations, students will produce several sample works, which will then be critiqued by</p>

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

	the whole class for cohesiveness as a body of work as part of their development of a concentration. <b>[SC3]</b>
<b>Scoring Components</b>	<b>Evidence / Evaluation Guidelines</b>
<p>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.</p>	<p>Students will demonstrate a possible theme, which will be made known through use of color, line, space, pattern/rhythm, and/or print that will demonstrate a high level of problem solving and critical-decision making. (The elements of art and the principles of design should always be considered as students discern, think through, and create each of work of art. Individual and group reviews will be completed during the planning and execution of work.) <b>[SC4]</b></p>
<p>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.</p>	<p>Throughout this course, students will maintain complete home assignments, maintain a visual journal and work beyond scheduled periods. Breadth will also be developed in the after-school “open studio” sessions. The “open studio” session is required extended studio time. Hours will be from 2:30 p.m. to 4:00 p.m. three days a week. One day a week attendance will be recorded and will positively or negatively impact final quarter grades. In the “open studio” sessions students have the opportunity to meet together to share their individual strengths and to explore ideas, media, and techniques within and outside of their own personal focus. During these sessions and in regular class periods, students will explore a variety of concepts and approaches, break down observations and works into their component parts, examining and trying to understand the organizational structure and develop divergent thinking skills. In order to demonstrate their abilities and to develop versatility with techniques, problem solving, and ideation students will explore varied ideas, content, and subject matter, but will be encouraged to work from their own life experiences; photographs taken of their life events, objects, and environment; and their fantasies and dreams. Works will demonstrate a variety of concepts, mediums, and approaches in content and subject matter. <b>[SC5]</b></p>

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

Scoring Components	Evidence / Evaluation Guidelines
<p>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.</p>	<p>Throughout this course, students will use visual journals, sketchbooks, and Smart Board collaborative activities for planning works of art and for brainstorming exercises. Students will use “idea-generation” and focus attention as they consciously form and relate ideas. They will capture, develop and record ideas from their “mind’s eye” and construct and graphically translate these into graphic forms or communication. Forming and relating these ideas, students will personally develop creative, innovative works. Students will use a variety of concepts and approaches with techniques and mediums as they demonstrate work with an idea, concept or abstraction formed and existing in their mind. <b>[SC6]</b></p>
<p>SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.</p>	<p>Throughout this course, students will thoughtfully and consistently plan, reflect, and document their artistic growth and the direction of their studio art experience. The journal / sketchbook will include visual ideas, photos, doodles, plans, short assignments, quick sketches and various techniques. “Open-sessions” and at-home work reinforces skills, vocabulary and higher level thinking modes and are required. Students will demonstrate understanding that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio, and ongoing journal/sketchbook, and they will also be expected to complete art assignments as homework outside of school and during “open studio” after-school sessions. All preliminary sketches, stories, thoughts, color schemes, and weekly observational assignments and ideas should be kept. <b>[SC7]</b></p>

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

Scoring Components	Evidence / Evaluation Guidelines
<p>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.</p>	<p>Students will participate in small-group constructive critiques and displays of work are ongoing. Students are expected to participate in weekly critiques of their personal work as well as the work of their peers. A student whose work is being critiqued is required to take notes and offer explanations as appropriate. Participation in bi-monthly whole class critiques of master artists will also be an expectation for students. Students will demonstrate understanding of vocabulary in classroom discussions/critiques, and are reminded to analyze the following during a critique: composition, execution (technique), and concept. Successes will be celebrated with the class and areas of improvement will be discussed individually with the teacher. The vocabulary of art, elements of art, and principles of design will be used to engage in written and verbal constructive critiques and artistic statements of these works. <b>[SC8]</b></p>
<p>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.</p>	<p>The instructor will engage in ongoing dialogue, instructional conversation, written feedback with each student in order to assess the strengths and weaknesses in their work, and to provide immediate feedback on the formal strength of the work, or on how they may develop their work further, during the art making process and during scheduled meetings. Students will participate in ongoing individual one-on-one conferences with the teacher to examine, analyze and integrate the elements of art: line, shape, color, texture, value, space and form through the principles of design: rhythm, balance, dominance, variety, unity and contrast in each of their works of art. Ongoing individual conferencing with the teacher will assist students in the development of their concentration work. <b>[SC9]</b></p>
<p>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.</p>	<p>Students will review both the AP Studio Art Poster and Course Description during a class discussion on artistic integrity, plagiarism, original work, and moving beyond duplication. Students are not allowed to copy published photographs. All work must be original. They are to work from direct observation, photographs they have taken of their real world, dreams, and/or fantasies. <b>[SC10]</b></p>

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## Motivational Projects

- Cut-paper self-portraits, interiors, landscapes.
- Distorted interiors.
- Gridded and distorted self-portraits.
- Illustrations of imaginary places.
- Visual puns.
- Leger- or futurist-inspired drawings of an engine or the inside of a mechanical object.
- Pop-inspired pieces working with personal symbols or words.
- Pieces that combine body parts (face, hands, feet) with anatomical drawings.
- Acrylic paintings using analogous or complementary color schemes.
- Pieces inspired by the “fortune” from a fortune cookie.
- Metaphorical or symbolic self-portraits superimposed on top of an incised surface that is mounted to a backing board, resulting in a “textured” background. (The students cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images / areas of underlying texture.)
- Funky portraits of classmates in environments using thick bold outlines/contours and areas of flat color
- Social commentary pieces involving experimentation—literal, metaphorical, or symbolic.
- Compositions that involve the use of inset imagery (image within image such as details / close-up views).
- Compositions on shaped surfaces.
- Compositions arranged in a radial balance.
- Compositions that combine illusionary space with flat space.
- Drawing compositions that alternate from a simple contour drawing into a fully rendered drawing at student-designated focal points.
- Three-part pieces inspired by work of Jim Dine: In the first piece the students are asked to render an ordinary object or tool bigger than actual size, making it the dominant aspect of the composition. The students are also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the students are to create three distinct images of the object while making the whole piece work. In the third piece, the students have to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

- Compositions that deny the boundaries of surface edges—compositions that could extend beyond edges
- Compositions that rely on a grid as an organizing principle.
- Compositions in which the students use various neutral tones of torn papers (adding a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white conté.
- A series of works done in graphite and colored pencil, illustrating aspects of the subject “Roller Coaster” - The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.
- A series of works from a student’s visual journal - Sophisticated in terms of development, include text, collage items—ticket stubs, product labels, fortunes (fortune cookies). Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.
- A series of black-and-white painting that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance.
- Abstractions from urban environment
- Design related to psychological, historical, or narrative events
- Works showing color theory such as Fauvism, expressionism, or color-field painting
- Redesign an everyday object with humor
- Self-portrait as a favorite industrial product
- Fabric design with symbolic imagery
- Redesign a current product image or logo
- Logo-symbol design based on radial balance / kaleidoscope effect
- Lettering and type design
- Poster design with literary or conceptual associations—travel, national identity, sports, endangered animals CD or album design
- Seedpods and forms evolving from them
- Graphic designs for school theater productions, yearbooks, and so on
- Composition based on art historical research
- Story or poem illustration
- Fashion or costume design
- Exploration of line properties; for example, graffiti, Japanese calligraphy
- Environmental design

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

### Preparing for the AP Studio Art Exam

Instruction for the three sections takes place in reverse order. The following charts should be used to help students to manage their time and to track their progress.

GRADING PERIOD	INSTRUCTIONAL FOCUS	STUDENT REQUIREMENTS
<b>Quarter I</b>	<b>BREADTH ( SECTION III)</b>	<p>By the end of November students are required to have a <b>minimum</b> of nine (10) pieces of art work and ten (10) digital images of work intended for the Breadth section of their portfolio completed. Work selected for these images should be the strongest work resulting from in-class assignments, at-home and Open Studio session work. Students should complete one piece art work per week.</p> <p>By the end of winter break, students are required to settle on the subject of their Concentration section and begin the written statement that accompanies that section. <i>Schedule a conference with your instructor.</i></p>
<b>Quarter II</b>	<b>CONCENTRATION (SECTION II)</b>	<p>By the end of January, students must have a <b>minimum</b> of an additional four (4) pieces of art work and four (4) additional digital images completed. Two of these artworks will be used to complete the Breadth section of their portfolios. The other two (2) will be used to begin their Concentration section.</p> <p>By the end of March, all students must have a <b>minimum</b> of 8 pieces of art work and 8 digital images completed for the Concentration section of their portfolio. <i>Schedule a conference with your instructor.</i></p>
<b>Quarter III</b>	<b>QUALITY (SECTION I)</b>	<p>By the end of Spring Break, all students should have the written statement that accompanies the Concentration section of the AP Exam completed for proofing. Students should complete a <b>minimum</b> of an additional four (2) art works for the Concentration section of their portfolio by the end of April. <i>Schedule a conference with your instructor.</i></p>
<b>Quarter IV</b>	<b>PREPARING FOR AP STUDIO ART EXAM</b>	<p>Students must complete all work for their AP Exam portfolios by the closing date, as stated on the AP Studio Art Poster.</p>



# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

*(Bring this form to all Student-Teacher Conferences, along with stored digital images)*

## AP STUDIO ART 2D DESIGN PORTFOLIO

Name: \_\_\_\_\_

<b>Section I: Quality</b> (Original work 18 x 24 maximum)	<b>PRINCIPLES OF DESIGN</b>
1.	
2.	
3.	
4.	
5.	

<b>Conference Date and Time</b>	<b>Notes</b>

## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

### Concentration Theme:

1. Briefly define the nature of your concentration.


2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific digital images as examples.


3. What medium or media did you use?


## ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

Section II: Concentration	Principles of Design	Image #	Label
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			

Section III: Breadth	Principles of Design	Image #	Label
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			

# ADVANCED PLACEMENT (AP) STUDIO ART-2D DESIGN PORTFOLIO

## REFERENCES

### Digital Submissions

To learn more about how to use the digital submission Web application, please review the AP Studio Art Digital Submission page at: [www.collegeboard.org/student/testing/ap/studioart/digital-submission.html](http://www.collegeboard.org/student/testing/ap/studioart/digital-submission.html)

### Teacher Website

Syllabi, PowerPoint presentations and links to other important course related information can be found at: <http://teacherpress.ocps.net/studio129>

### Dr. Phillips Visual Arts Education Website

View important contacts and announcements; Visual Arts Magnet News and Recitals; Student artwork published in the *Panther Vision* Newsletter.

<http://teacherpress.ocps.net/dphsvisualarts>

### Suggested Reference Books

- *Art Synectics*, by Nicholas Roukes (Davis Publications, 1984)
- *Painting As a Language: Material, Technique, Form, Content*, by Jean Robertson and Craig McDaniel (Wadsworth Publishing, 2000)

### Reminders:

- Course fees are due before the end of the first week of school.
- Sketchbooks must be purchased and brought to school beginning the second week of school.
- Sketchbook reviews will be completed on a monthly basis. Specific dates will be announced.