

## Welcome to AP Studio -2-D Design

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*I will check my email periodically throughout the summer. Please, email me with any questions.*



Misc. - Most supplies and equipment will be provided by the school, but the following supplies will need to be purchased by each student:

- Visual journal or sketchbook
  - Set of drawing pencils & set of colored pencils
  - Paints
  - *Photo students will need a camera and flash drive.*
- Class is Independent based; each student will develop unique projects while meeting deadlines.

AP site: <http://apcentral.collegeboard.com/home> (Check out this site and the AP Studio Home Pages)

- AP Courses and Exam
- AP Home pages
- AP Studio Art 2-D or AP Drawing



## AP 2-D (non-photo) Summer Projects

**PART I:** Complete the following projects in your sketchbook (8.5 x11 or larger). These assignments will become ideas to further explore in the Breadth and Concentration sections:

1. Create a small painting of a figure or figures in a familiar interior with a single light source. Use dramatic shading and a full value scale to create atmosphere and expression through lighting.
2. Select a simple object that you can draw and shade very realistically. Next, find a photograph or example of a texture or surface that jars with that object. Draw the object using the bizarre texture you have selected. Example – a fur lined teacup, a wooden television, a brick balloon, etc. Use real objects and photographs; you will be graded on both realism and surrealism in your work.
3. Take a photograph or draw a landscape image from your environment at dusk or late afternoon when the shadows and lighting are extreme. Create a finished drawing or painting from this exercise. You may also write a paragraph description that is highly visual and specific and work from this and your imagination. You will be graded on effects of light, space, atmosphere, and composition.
4. Create an abstract image based on a song you find inspiring. Use any media that could be effective. Demonstrate your understanding of art elements and principles to communicate visual ideas.
5. Find several photographs of a historical or popular figure. Crop and combine the images to show multiple expressions on the same face.
6. Have a friend or relative photograph you in a personal environment. Create a self-portrait from the photograph. Use lighting to enhance the expression of your work.
7. Paint your hand in an expressive pose. Demonstrate the ability to render the basic structure and believable proportions of the hand. Show fingers that are segmented in three parts. Use high contrast lighting to make your image more dramatic. The hand must fill or dominate the page, i.e. *large*. Darken the background to achieve stronger lighting effects. Make use of strong positive and negative relationships as part of your design. You will be graded on the use



of dramatic lighting, correct hand structure/proportion, and a strong sense of form and space.

PART II: Also, utilize your sketchbook for planning and idea development. Discuss in the journal any artist exemplars you use for inspiration and how they influence your planning and ideas. As you work through the above assignments, write reflections and assessments. Write a paragraph after each assignment.

### AP Photo (only) Summer Assignments

*You may turn in on a flash drive, make 4x6 prints, or create a contact sheet of each assignment depending on your resources at home.*

#### PART I:

1. Take a series of black and white architectural shots that use a variety of angles. Use structures such as factory towers, apartment buildings, Victorian houses, religious building, etc. Emphasize effects of light on a dark setting. Take at least ten pictures.
2. Create abstract pictures of different parts of the body. Use “studio lighting” and a black background. Take at least 8 pictures.
3. Shoot a series of pictures that use a variety of camera angles to convey an understanding of perspective. Isolate perspective as a focal point. Take at least 8 pictures.
4. Choose a person that looks old enough to drive. Shoot in both color and black and white to create a portrait series over the course of the summer. Take at least 10 pictures.
5. Using the digital camera, take color pictures involving the three primary colors. Make sure the composition works well so that just one color is dominant. Look for balance of the three colors. Take 6 pictures.

PART II: Maintain a sketchbook/journal. Utilize this for planning and idea development. Additionally, reflect in the journal on artist exemplars you discover in book, newspapers, or on the internet and how they influence your shooting and ideas. As you work through the above assignments, write reflections and assessments. Write a paragraph after each photo series.

**Course Name: AP 2-D Design/Digital Photography- Year Long Course**

**Course Overview: AP 2-D Design**

Students are required to investigate the three aspects of the AP portfolio; **Quality, Breadth, and Concentration**. Students will experiment with media, concepts, and the decision making process in order to demonstrate a mastery of a large range of technical abilities, problem solving skills, and idea formation processes. Principles of design, articulated through the elements of art, will help guide students through the decision-making and visual communication process. The research of master-artists and student exemplars is explored to assist in the formation of ideas and inspiration. Students are required to complete individual assignments that revolve around a wide variety of themes and ideas that are sophisticated and exhibit personal voice. Any work that makes use of other artist's work or published images must show substantial and significant development beyond duplication. The students are evaluated according to how well they keep the **DESIGN PRINCIPLES** relevant in the creation of works of art throughout the entire course.

**Three Final Portfolio Sections: AP Studio Art: 2-D Design**

**Section I- *Quality*- 5 actual (real) works**

**YOUR BEST!!!!!!-**

- **QUALITY**-Evidence of high technical skills
- **COMPOSITION**- Inventive and complex use of the principles of design within the composition that strengthen an initial idea
- **IDEA**- Sophisticated idea formation and well thought out thinking that shows confidence
- Craftsmanship and technique is rated excellent

**Section II- *Concentration*- 12 slides**

- In depth, artistic concern that exhibits verve and personal voice
- Accomplished use of the elements of design guided by the design principles
- Engages the viewer with design techniques and quality of the idea
- Individual interest unified by an underlying theme
- Evidence of growth, discovery, and involvement throughout the process
- Original vision through an evocative theme that's shows risk taking and excellent technical skills.

**Section III- *Breadth* – 12 slides**

- Excellent technical quality that demonstrates risk taking
- **Successful engagement with a broad range of organizing the elements with the design principles- balance, emphasis, repetition, rhythm, contrast, figure/ground relationship, proportion, unity, and variety**
- Highly creative and inventive ways of using the design principles to communicate and strengthen complex and sophisticated ideas
- Work addresses highly sophisticated and complex ideas with confidence
- Idea and composition work together to communicate ideas- risk taking, ambition, and passion is evident in the solutions to the design problem addressed.

## AP Studio Art Structure

### Assessment Overview

In early May, students submit actual works and digital images of works for 2-D Design and Drawing Portfolios. These works should demonstrate artistic growth and development. For the 3-D Design Portfolio, students submit digital images of the art works they created as well as an artist statement in which they describe ideas investigated and explain how the ideas evolved as they created their body of work.

All portfolios are assessed by at least two highly experienced studio art educators (AP Studio Art teachers or college faculty) who apply standard scoring criteria, with respect to the forms and content.

### Format of Assessment

**Section I: Quality** | 5 actual works for 2-D and Drawing, 12 digital images for 3-D | 33% of Portfolio Score

- Demonstrate mastery of design in concept, composition, and execution

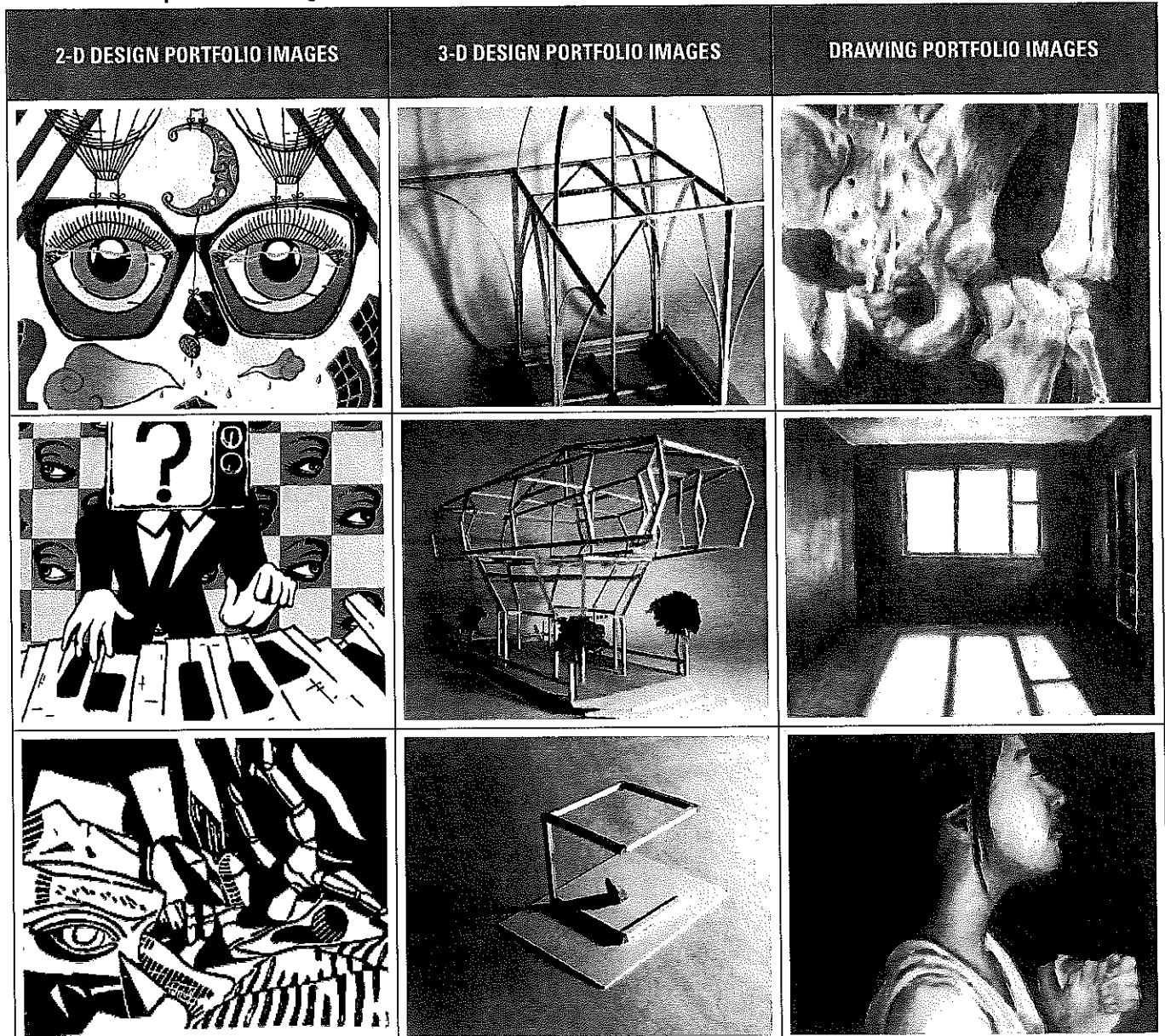
**Section II: Concentration** | 12 digital images | 33% of Portfolio Score

- Describe an in-depth explanation of a particular design concern

**Section III: Breadth** | 12 digital images for 2-D and Drawing, 16 digital images for 3-D | 33% of Portfolio Score

- Demonstrate understanding of design issues

### AP Studio Art Sample Portfolio Images



Educators: [apcentral.collegeboard.org/studioartdrawing](http://apcentral.collegeboard.org/studioartdrawing)

Educators: [apcentral.collegeboard.org/studioart2d](http://apcentral.collegeboard.org/studioart2d)

Educators: [apcentral.collegeboard.org/studioart3d](http://apcentral.collegeboard.org/studioart3d)

Students: [apstudent.collegeboard.org/studioartdrawing](http://apstudent.collegeboard.org/studioartdrawing)

Students: [apstudent.collegeboard.org/studioart2d](http://apstudent.collegeboard.org/studioart2d)

Students: [apstudent.collegeboard.org/studioart3d](http://apstudent.collegeboard.org/studioart3d)

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Students use sketchbooks for idea collection by:

Note Taking: historical/cultural, instructional sequence, notes on demonstrations, vocabulary, materials, skills, reference to theme or topic, retelling of information

Sketching/Note Taking: visual/verbal connection, direct observation and reactions in words, research recording from books, visuals, web, site sketching (gallery, museum, model, landscape, travel)

Skill-Building Assignments: media, tools, techniques and skills, brain storm/problem solve for unique personal style or voice

Media Practice: wet or dry, directly in book, (or...template or thumbnail spaces), photo copied form to be glued in when completed

Collecting Resources: found objects or resources/references for work that are glued, taped, held in bags, photos, note taking on how/why (reason) behind collection

Informal Critique/Coaching: teacher/student talking point for verbal, written discussion in positive/guided manner for feedback as reference

Written Reflection: Short Writing/Constructed Response: reflecting through sketchbook/journal (or. writing/sketching using a rubric for the writing skill) gives learners the opportunity to shape their ideas, create new ideas and transfer, connect the artist to what they already know.

## How the Art Portfolio is Graded

The job of the AP<sup>®</sup> Exam Reader for the portfolios in Studio Art—that is, the task of scoring the student artwork—is a difficult one. As Readers, we want to make sure we give all students every possible chance to get the grade they deserve; we want to give them the benefit of the doubt.

Readers are trained to look for students who are trying to enhance their intellectual engagement, understanding of visual language, and application of vocabulary. Student work should demonstrate originality, evidence of thought and personal vision. We also look for students who are more aware of the principles and elements of design in their work; these students tend to produce work that is not only conceptually but also technically superior.

We are not saying that student work needs to "walk on water," but we are looking for the following traits: emergence of technical competence, manipulation of original ideas, work that has purpose and direction, decisions executed with authority and confidence, evidence of experimentation and risk taking, a range of stylistic as well as technical concerns evident in the work, purposeful composition, and a sense of real effort. If the student is using photographic resources, we as Readers should be able to discern the student's individual "voice," that is, we should get a strong sense that the student is transforming the images to speak to the viewer from his or her artistic mindset. Exact replicas of published photographs are not useful in enabling the Readers to see into the student's creative realm. This is only a small sample of the types of things Readers are looking for; however, the above criteria are very good guidelines.

Three to seven Readers look at each portfolio to help ensure that the student's achievements and the positive qualities of the artwork are recognized. For the Breadth and Concentration sections, two Readers look at each portfolio; for the Quality section there are three Readers for each portfolio. Each of the three sections has equal weight in averaging the final score.

That said, there are inevitably times when not all Readers agree. In this situation, the Readers must take the portfolios to the Table Leaders for their judgment. Table Leaders are responsible for training Readers on how to use the rubric to evaluate the portfolios. When the scores between Readers vary by more than 3 points for a given section of a portfolio, they are considered discrepant. For instance, if one Reader gives the student a 1 and another Reader gives the student a 5, this is a discrepancy. Two Table Leaders will then review the work and decide a final score.

After each portfolio is scored by the Readers, a table of assistants compile the scores. A record is kept of which Reader scored which portfolio to track how each Reader is evaluating and ensure that their scores are consistent. When there is a discrepancy between scores, the assistants take the portfolio in question over to the two or three Table Leaders for their opinion. This is the point at which the rubric is carefully considered; the discrepancy may be a result of Readers misinterpreting or not following the rubric. The Table Leaders score the portfolio again arriving at a score that is not discrepant through consensus. The Studio Art Chief Reader (who is in charge of the entire Studio Art Reading) does not like there to be more than a 1-point difference between the Table Leaders' scores. There are times when the Chief Reader is called in to make a final decision on a portfolio if the Table Leaders cannot reach agreement. As you can see, the process of scoring portfolios and solving discrepancies is taken extremely seriously.

The rubric is based on a 1-to-6 scale, 1 being the lowest and 6 being the highest possible score. The 1-to-6 score is the raw score for the Reading, and after the Reading the statisticians work the raw score into the 1-to-5 grades sent to students and schools.

