

## AP Art & Design; Drawing, 2-D Design or 3-D Design

Mrs. Jill Bailey | bailey@wrightstown.k12.wi.us | 920-532-0525 ext 4021



### CURRICULAR REQUIREMENTS

<b>CR 1</b>	The teacher and students use a variety of art and design resources which can include books, preiodicals, reproductions, and online media.	See pages: 4
<b>CR 2</b>	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 and design.	See pages: 2, 5
<b>CR 3</b>	The course provides opportunities for students to practice and develop the skills in Skills Category 1: <i>Inquiry and Investigation</i> through portfolio development.	See pages: 3, 5
<b>CR 4</b>	The course provides opportunities for students to practice and develop the skills in Skills Category 2: <i>Making through Practice, Experimentation, and Revision</i> through portfolio development.	See pages: 3, 5
<b>CR 5</b>	The course provides opportunities for students to practice and develop the skills in Skills Category 3: <i>Communication and Reflection</i> through portfolio development.	See pages: 3, 5
<b>CR 6</b>	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	See pages: 2, 3, 5

## COURSE OVERVIEW

This course is a year long course with prerequisites. Students enrolling in this course should have a minimum of two (2) years of art courses, or teacher approval. This course will focus on building a portfolio for submission to the College Board. *Students choose to submit a portfolio within one of the 3 categories: Drawing, 2D Design, or 3D Design.*

## TYPES OF AP ART & DESIGN PORTFOLIOS

### | AP DRAWING |

This portfolio is designated for work that focuses on the use of mark-making, line, surface, space, light/shade, and composition. Students should consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and the relationship of marks and ideas.

Students can work with any materials, processes and ideas. Drawing (analog and digital), painting, printmaking, and mixed media work are among the possibilities for submission. Still images from videos or film are accepted. Composite image may be submitted.

### | AP 2-D ART & DESIGN |

This portfolio is designated for work that focuses on the use of two-dimensional (2-D) elements and principles of art and design, including: *point, line, shape, place, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition and heirarchy.* Students should consider how materials, processes, and ideas can be used to make work that exists on a flat surface.

Students can work with any materials, processes, and ideas. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

### | AP 3-D ART & DESIGN |

This portfolio is designated for work that focuses on the use of three-dimensional (3-D) elements and principles of art and design, including: *point, line, shape, place, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition and heirarchy.* Students should consider how materials, processes, and ideas can be used to make work that involves space and form.

Students can work with any materials, processes, and ideas. Figurative or non-figurative sculpture, architectural models, metal work, ceramics, glasswork, installation, performance, assemblage, and 3-D fiber arts are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

## REQUIREMENTS

**A GROWTH MINDSET** | All people can create. All artists & designers can improve. Effort, an open mind, and willingness to take risks are key to success.

**ARTISTIC INTEGRITY** | Student work must be original. Work that is based on published photographs or the work of other artists must move beyond duplication (plagerism) to illustrate an idea. (See page 8.) **CR 6**

**DIGITAL PORTFOLIO** | Student artists & designers will use Adobe Spark, Behance or Instagram to build a digital portfolio throughout the year. This will facilitate ongoing class discussions and enable each student to see their growing portfolio in digital form through the development process. These digital portfolios include both finished and process works such as pages scanned or photographed from research books, sketchbooks, journals/magazines, other resources, as well as writing about your work. Students will receive weekly “tech tips” and have access to a digital camera and editing software (e.g., Adobe Photoshop) via the design lab, issued Chromebook, or personal cellphone to effectively photograph and enhance images of their works of art and design. **CR 2**

## REQUIREMENTS (CONTINUED)

**PRACTICE, EXPERIMENTATION & REVISION** | Artists will use a sketchbook as an ongoing “research workbook” to document the artistic thinking process. This will include skill builder assignments (teacher-directed), sketching for composition or form, and testing specific materials, processes, or ideas (student-led). **CR 4** Students explore and discover possibilities, noting changes to and within their techniques and outcomes. These sketchbooks are a communication tool for teacher-student discussions and help strengthen the relationship of ideas, materials and processes with the goal of demonstrating synthesis. **CR 3** Students may choose to submit images of pages from their sketchbooks as part of the *Sustained Investigation* section of the portfolio exam. NOTE: A sustained investigation and the practice, experimentation, and revision of art and design takes a great deal of time and effort. Be prepared to spend 4-8 hours per week outside of class on your work. Open studios will be offered after school; they are not required but are recommended for success.

**CRITIQUES** | Critiques are an integral part of all studio classes. All artists are brought together **bi-weekly** as a group (in class or remotely via Google Meet) to discuss the materials, processes and ideas they’re using to make work. **CR 6** Feedback is provided through discussion, digital chats and critique activities, such as gallery walk notations, that allows students to write brief comments relating to specific AP portfolio requirements (i.e. evidence of skillful synthesis of materials, processes, and ideas; practice experimentation, and revision; inquiry). Each student records and shares a summary of feedback about their work to inform ongoing thinking and making (see artist statements below). **CR 5**

**ARTIST STATEMENTS** | Throughout the course, students will analyze the work of past and contemporary artists to draw inspiration and support inquiry. **CR 1** These investigations will be followed up with a written summary of the materials, processes, and ideas used by the artist/designer to make the work, based on their research. Students will also reflect and respond to their own works of art and design (and develop their digital portfolio) with a written, typed or audio recorded reflection that explains how the work demonstrates synthesis of materials, processes, and ideas. These artist statements can be transcribed and used for the *Selected Works* section of the portfolio exam.

## COURSE SKILLS

### **COURSE SKILL 1 | Inquiry and Investigation.**

*Investigate materials, processes, and ideas.*

- 1.A** Generate possibilities for investigation.
- 1.B** Describe how inquiry guides investigation through art and design.
- 1.C** Describe how materials, processes, and ideas in art and design relate to the context.
- 1.D** Interpret works of art and design based on materials, processes, and ideas used.
- 1.E** Investigate materials, processes, and ideas.

### **COURSE SKILL 2 | Making Through Practice, Experimentation, and Revision.**

*Make works of art and design by practicing, experimenting, and revising.*

- 2.A** Formulate questions that guide a sustained investigation through art and design.
- 2.B** Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.
- 2.C** Make works of art and design that demonstrate synthesis of materials, processes, and ideas.
- 2.D** Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.

### **COURSE SKILL 3 | Communication and Reflection.**

*Communicate ideas about art and design.*

- 3.A** Identify, in writing, questions that guided a sustained investigation through art and design.
- 3.B** Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.
- 3.C** Identify, in writing, materials, processes, and ideas used to make works of art and design.
- 3.D** Describe how works of art and design demonstrate synthesis of materials, processes, and ideas.
- 3.E** Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills.
- 3.F** Present works of art and design for viewer interpretation.

## SUPPLIES

**DRAWING AND 2-D ART & DESIGN PORTFOLIO FOCUS** | Sketchbook, black fine tip sharpie, graphite drawing pencil set, kneaded eraser, colored pencil set (Prismacolor), paint brush set, old muffin tin/palette, and a (optional) storage container to hold supplies.

**3-D ART & DESIGN PORTFOLIO FOCUS** | Sketchbook, pencil, black fine tip sharpie, eraser, colored pencil set, paint brush set, old muffin tin/palette, and a (optional) storage container to hold projects or supplies.

## ART & DESIGN RESOURCES

Students are encouraged to investigate a variety of creative art and design resources to enhance their aesthetic understanding and generate possibilities for investigation. For example, Colossal, Adobe Create, and Ceramic Arts Network offer daily visual inspiration online. Likewise, there will be regular in-class screenings of short videos on contemporary artists and designers from the Art21 and TED Talks websites. **CR 1**

| BOOKS |

Bayles, David and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Art-making*. Image Continuum Press, 2001

Congdon, Lisa. *Find Your Artistic Voice: The Essential Guide to Working Your Creative Magic (Art Book for Artists, Creative Self-Help Book)*. Chronicle Books, LLC, 2019.

Kleon, Austin. *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*. Workman Publishing Company, Inc., 2012.

Krysa, Danielle. *Your Inner Critic is a Big Jerk and Other Truths About Being Creative*. Chronicle Books, 2016.

Saltz, Jerry. *How to be an Artist*. Chronicle Books, 2016.

## PORTFOLIO EXAM SECTIONS

### I SECTION 1 | Selected Works (40% of Total Score)

#### AP DRAWING PORTFOLIO

**Five physical works** or high quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using drawing skills.

#### AP 2-D ART & DESIGN PORTFOLIO

**Five physical works** or high quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills.

#### AP 3-D ART & DESIGN PORTFOLIO

**10 digital images** consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills.

*NOTES: Pieces can be related to each other, but do not have to be. Selected works can be shared with Section 2: Sustained Investigation, but do not have to be. For each work, write about your materials, processes, and ideas for creating the work. You are allowed 100 characters per section only. The most successful responses clearly relate to the image, directly and completely address the prompts, and provide skillful evidence of materials, processes, and ideas.*

### I SECTION 2 | Sustained Investigation (60% of Total Score)

**15 digital images** of works of art and process documentation that demonstrates sustained investigation through practice, experimentation, and revision.

NOTE: Section 2 applies to all three portfolio options (Drawing, 2-D Design, 3-D Design). • You submit 15 images, but they do not ALL have to be completed works. • You will need to WRITE about your COMPLETED WORKS (ideas, materials, processes) but not for detail shots or process shots (sketches, failed attempts at something that led to the final completed project.)

#### **SUSTAINED INVESTIGATION STATEMENT (1200 Characters Max):**

What questions led you to your chosen sustained investigation topic? • Why did you choose to focus on this topic? Why is this topic urgent? • How is it related to you personally? • What experiences did you have related to this topic that made it interesting enough to focus on? • How does this collection of: sketches, failed attempts, journals, rough drafts, and experiments come together to be a part of your Sustained Investigation? (Include writing from Section 1 that explains materials, processes, and ideas.)

## PACING GUIDE

September 2021	October 2021	November 2021
<b>ATP:</b> Brainstorm, research, analyze, record <b>CR 3</b>	<b>ATP:</b> Investigate current artists; interpret their work <b>CR 1</b>	<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>
<b>Skill Builders (MPI):</b> 2D Art   2D Design   Drawing <b>CR 4</b> <ul style="list-style-type: none"> <li>• Sep 10 <i>Funk'd up Still Life (all portfolios)</i></li> <li>• Sep 16 <i>Photographs   Photographs   Subtractive</i></li> <li>• Sep 22 <i>Cyanotypes   Lightroom   Blind contour</i></li> </ul>	<b>Skill Builders (MPI):</b> 2D Art   2D Design   Drawing <b>CR 4</b> <ul style="list-style-type: none"> <li>• Oct 1 <i>Stitching   Scanning textures   Stitching</i></li> <li>• Oct 7 <i>Foreshortening   Layer Masks   Ink hatching</i></li> <li>• Oct 19 <i>Image Transfer   InDesign   Stippling</i></li> </ul>	<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Nov 3 <b>DUE</b> S.I. #1</li> <li>• Nov 17 <b>DUE</b> S.I. #2</li> </ul>
<b>Share &amp; Connect:</b> developing a growth mindset <b>CR 1</b> <ul style="list-style-type: none"> <li>• Sep 7 <i>3 artworks - Creative types</i> <b>CR 5</b></li> <li>• Sep 14 <i>Your Inner Critic is a Big Jerk</i></li> </ul>	• Oct 28 <b>DUE</b> Selected Work #1 (Scholastic Art)	<b>Skill Builders (MPI):</b> 2D Art   2D Design   Drawing <b>CR 4</b> <ul style="list-style-type: none"> <li>• Nov 23 <i>Paper   Screenprinting   Alternative surfaces</i></li> </ul>
<b>Tech Tips:</b> setting up digital portfolio <b>CR 2</b>	<b>Share &amp; Connect:</b> Principles of Design vocabulary	<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>
	<b>Tech Tips:</b> Taking photographs of work <b>CR 2</b>	<b>Tech Tips:</b> Photoshop - file size & resolution for AP <b>CR 2</b>
December 2021	January 2022	February 2022
<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>	<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>	<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>
<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Dec 3 <b>DUE</b> S.I. #3</li> <li>• Dec 17 <b>DUE</b> S.I. #4</li> </ul>	<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Jan 10 <b>DUE</b> S.I. #5</li> <li>• Jan 24 <b>DUE</b> S.I. #6</li> </ul>	<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Feb 8 <b>DUE</b> S.I. #7</li> <li>• Feb 23 <b>DUE</b> S.I. #8</li> </ul>
<b>Reflect &amp; Respond:</b> <b>CR 5</b> <ul style="list-style-type: none"> <li>• Dec 23 Statement of Sustained Investigation (1st draft)</li> </ul>	• Jan 20 <b>DUE</b> Selected Work #2	
<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>	<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>	<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>
<b>Tech Tips:</b> AP submission tool - Uploads <b>CR 2</b>	<b>Tech Tips:</b> AP Uploads current <b>CR 2</b>	<b>Tech Tips:</b> AP Uploads current <b>CR 2</b>
March 2022	April 2022	May 2022
<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>	<b>ATP:</b> Document MPI of inquiry in Design Journal <b>CR 3</b>	• May 4 <b>DUE</b> All portfolio submissions
<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Mar 9 <b>DUE</b> S.I. #9</li> <li>• Mar 25 <b>DUE</b> S.I. #10</li> </ul>	<b>Sustained Investigation</b> <b>CR 4</b> <ul style="list-style-type: none"> <li>• Apr 7 <b>DUE</b> S.I. #11</li> <li>• Apr 26 <b>DUE</b> S.I. #12</li> </ul>	<b>Reflect &amp; Respond:</b> <ul style="list-style-type: none"> <li>• May 4 Statement of Sustained Investigation (final draft)</li> </ul>
• Mar 21 <b>DUE</b> Selected Work #3	• Apr 28 - May 2 <b>Selected Works</b> prepped for shipping	• May 9-13 WHS Art Show; videos for upcoming AP
<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>	<b>Share &amp; Connect:</b> Class critiques <b>CR 5</b>	• May 16-20 Studio reset; organize + inventory
<b>Tech Tips:</b> AP Uploads current <b>CR 2</b>	<b>Tech Tips:</b> AP Uploads current <b>CR 2</b>	• May 23-27 Decorate Grad caps with goodbye party

## GRADING

SKYWARD CATEGORY	WEIGHT IN GRADEBOOK	COURSE SKILLS
Artistic/Design Thinking Process	25%	<i>Inquiry &amp; investigation; Design Journal</i>
MPI Skill Builders	25%	<i>Practice, experiment &amp; revise</i>
Artist Statements/Critiques	10%	<i>Reflect, respond, communicate &amp; connect</i>
Projects (S.I. and Selected Works)	40%	<i>Synthesize materials, processes, &amp; ideas; Demonstrate 2-D, 3-D, or drawing skills</i>

## ETHICS, ARTISTIC INTEGRITY, AND PLAGIARISM STATEMENT

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. **CR 6**

## COURSE ASSESSMENT

ARTISTIC THINKING PROCESS (25% WEIGHT)		Advanced	Good	Proficient	Partial	Little
Artists arrange materials & tools DEVELOP CRAFT	Able to <b>set up work space</b> independently and gather, clean up, and put away materials/tools as needed.	5	4	3	2	1
Artists pace themselves ENGAGE & PERSIST	Aware of dead line; <b>full use of studio time</b> and evidence of effort to create desired effects.	5	4	3	2	1
<b>Total Score:</b>	[    ] x 3	<b>30 pts possible</b>				

SKILL BUILDERS (25% WEIGHT)		Advanced	Good	Proficient	Partial	Little
Artists develop skills DEVELOP CRAFT	Complexity of the investigative approach (practice and experiment) is challenging for the artist's skill level and <b>shows growth</b> .	5	4	3	2	1
Artists overcome obstacles ENGAGE & PERSIST	When faced with obstacles, <b>demonstrate persistence</b> to find unique solutions through investigation & experimentation of materials, processes, and ideas.	5	4	3	2	1
Artists sketch for composition ENVISION - EXPRESS	<b>Develop &amp; revise an original composition or structure</b> that uniquely utilizes a design concept	5	4	3	2	1
<b>Total Score:</b>	[    ] x 3	<b>45 pts possible</b>				

ARTIST STATEMENT / CRITIQUE (10% WEIGHT)		Advanced	Good	Moderate	Rudimentary	Little
Artists reflect & respond REFLECT	<b>Uses art vocabulary</b> to identify & explain the synthesis of materials, processes and ideas.	5	4	3	2	1
Artists communicate & connect UNDERSTAND ART WORLDS	<b>Communicates</b> goals, inspiration, meaning or intention of the work of art or design.	5	4	3	2	1
<b>Total Score:</b>	[    ] x 3	<b>30 pts possible</b>				

PROJECT (40% WEIGHT)		Advanced	Good	Proficient	Partial	Little
Artists develop skills DEVELOP CRAFT	Complexity of the investigative approach (practice and experiment) is challenging for the artist's skill level and <b>shows growth</b> .	5	4	3	2	1
Artists overcome obstacles ENGAGE & PERSIST	When faced with obstacles, <b>demonstrate persistence</b> to find unique solutions through investigation & experimentation of materials, processes, and ideas.	5	4	3	2	1
Artists sketch for composition ENVISION - EXPRESS	<b>Develop &amp; revise</b> an original composition or structure that uniquely utilizes a design concept.	5	4	3	2	1
Artists develop craftsmanship DEVELOP CRAFT	Shows reflective thought to refine & develop work with <b>extraordinary craftsmanship</b> .	5	4	3	2	1
Artists create quality images or structures EXPRESS - ENVISION	Create a <b>quality</b> image or structure that uniquely utilizes design concepts within a sustained investigation or question.	5	4	3	2	1
Artists are creative EXPRESS / OBSERVE	Work is <b>distinctly original</b> in terms of the concept, process, or materials used.	5	4	3	2	1
<b>Total Score:</b>	[    ] x 2	<b>60 pts possible</b>				