

AP Studio Art: 2D Design/ Drawing

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Course Description

This course is designed to address issues in both drawing and two-dimensional (2D) design as outlined by the AP portfolio course catalog. Students will have the opportunity to explore both portfolio options before selecting a portfolio to concentrate on for submission.

The **2D Design** involves purposeful decision making about how to use the elements and principles of art in an integrative way. 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, space). They help guide artists in making decisions about how to organize and image on a picture plane to communicate content effectively. For this portfolio students may demonstrate understanding of 2-D design through various media which may include but are not be limited to graphic design, collage, textiles, fabric design photography, digital imaging, fashion design, fashion illustration, painting and printmaking.

The **Drawing** portfolio is intended to address a very broad interpretation of drawing issues and media that may also include painting, printmaking, mixed media, ect. Line quality, light and shade, rendering form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means. Abstract, observational, and invented works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless (C21).

The 2-D Design and Drawing portfolios have three sections. 24 Works Total

The Quality Section (I) requires 5 physical works 8x10- 18x24 in size, of the highest quality, demonstrating mastery of 2D design or drawing issues. These works are submitted to the college board for review.

The Breadth Section (II) requires 12 images of separate works. These works demonstrate a wide range of approaches to issues of 2D design or Drawing as evidenced by a range of high-quality conceptual, expressive, and technical work.

The Concentration Section (III) requires students to submit 12 images, some of which may be details or process shots. The high-quality work in the concentration section is unified by an obvious conceptual idea.

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriated) 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 one's own (C13)**

Quality: Developing mastery in concept, composition, and execution of 2D Design or Drawing.

Breadth: demonstrating a range of abilities and versatility with technique, problem solving, and ideation.

Students submit 12 images of 12 different works

- Student work should demonstrate understanding make effective use of **2D Design** principles (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale and figure/ground relationship) and/or a wide range of **drawing** concerns, such as drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems and expressive mark-making.
- The student is introduced to a broad variety of media and techniques and encouraged to experimentally and skillfully use a variety of media and techniques.
- Breadth exploration will include a wide range of thematic explorations, formal design problems, concept-based works, expressive manipulation of subject matter, and/or the exploration of idea within a social, political, or economic framework. (C4)
- **Students should include direct observational studies.**

The best demonstrations of Breadth clearly show a range of conceptual approaches to 2D Design/ Drawing

Examples include:

2D

- 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

Drawing

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views and other ways of creating and organizing space
- The use of various subjects, such as the human figure, landscape and still-life objects
- The exploration of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements: and other personal interests

- The use of different tools, materials and processes to represent form and space, such as rendered, gestural, painterly, expressionist, stylized or abstract form
- The exploration of expressive mark-making

Concentration (Sustained investigation) : Developing a body of work investigating a strong underlying visual idea in 2D design or Drawing that grows out of a coherent plan of action and investigation.

Students submit 12 images, some of which may be details or second views

- Students are presented with the concept of a concentration defined on the AP Studio Art poster, view concentration images from the college board, thematically related bodies of work from contemporary artists, and past AP Concentration projects in the Spring Meeting for Prospective AP Students. Students are monitored for understanding before they leave for summer break. They are reminded that the evaluator is interested not only in the work presented, but also in **visual evidence of the student's thinking, selected methods of working, and development of the work over time.**
- Through reflective writing assignments and group critiques, students will articulate the central idea of their concentration and how their Concentration has evolved in areas such as clarity of conceptual direction, technical expertise, personal imagery and subject matter, and mastery of the design elements and principles. (c3, C5, C6)
- Through reflective writing and group critiques, students will refer to influences on their work: a continuum of a stylistic direction from art or design history, contemporary artists' works influencing their thinking, and their ongoing research into personal interests.

Students submit a **200** word commentary or artist statement in relation their concentration.

A Concentration is a body of related works that:

- Grows out of a coherent plan of action or investigation
- Is unified by an underlying idea that has visual and/or conceptual coherence
- Is based on individual interest in a particular visual idea
- Is focused on process of investigation, growth, and discovery
- Shows the development of a visual language appropriate for the subject

Examples (Just a few, the possibilities are vast)

Drawing

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still- life images
- Abstractions from mechanical objects used to explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- An exploration of interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A series of figurative works combining animal and human subjects- drawings, studies and completed works

2D Design

- A series of works that begins with representational interpretations and evolves into 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, letterhead, signage, and so on) for businesses
- A series of political cartoons using current events and images
- Use of a classic standard such as the golden ratio and variations of it to produce differing compositions
- A series of fabric designs, apparel designs or weavings used to express a particular theme