

# AP Studio

---

Angie Szabo

szaboa@fortschools.org

563-7811 X 1169

Course Link: [apcentral.collegeboard.com/studio2D](http://apcentral.collegeboard.com/studio2D) Course Link: [apcentral.collegeboard.com/studio3D](http://apcentral.collegeboard.com/studio3D)

Course Link: [apcentral.collegeboard.com/drawing](http://apcentral.collegeboard.com/drawing)

## Who Is AP Studio Art For?

This course is intended for highly motivated, experienced and artistically driven seniors. It requires a large time and effort commitment. Students taking this course are looking for an in-depth college based art experience and the opportunity to earn AP credits. Much of the information on this syllabus is copied directly from sources on the AP Central Studio Art 2D webpage. Use this webpage fully and often as it is an incredibly useful tool.

## What is AP 2D Studio Art About?

The major premise of this course is a student's understanding and application of the principles of 2D design in their own art. 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 an image on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting and printmaking, drawing and mixed media. Video clips, DVDs, CDs and three-dimensional works may not be submitted. However, still images from videos or films are accepted.

## What is AP Drawing About?

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. 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. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address drawing issues such as those listed previously. There is no preferred (or unacceptable) style or content.

## What is AP 3D Studio Art About?

This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to the integration of depth and space, volume and surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and occupied/unoccupied space) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture). For this portfolio, students are asked to demonstrate understanding of 3-D design through any three-dimensional approach, including, but not limited to, curative or non curative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/ber arts. There is no preferred (or unacceptable) style or content.

## **What About Source Images?**

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 an image (even in another medium) that was made by someone else and represent it as one's own.

If you want to work from a visual image I encourage you to use your own personal images unless you are unable to photograph an object (i.e.: you need an image of a temple in Japan). I also encourage you to balance your use of source images with artwork based on mental images as well as direct observation. We will explore a variety of ways to gain visual inspiration and sources in order to best express your own personal voice and maintain artistic integrity.

## **Course Structure Overview**

This course will be divided into four sessions in order to cover all requirements of the course in an organized and comprehensive manner. The structure of this course encourages and expects creative and systematic investigation of formal and conceptual issues in 2-D and 3-D design, drawing issues in Drawing, and allows for all students to develop a portfolio that contains three sections: quality, concentration, and breadth. This structure also allows for students to gain mastery of concept, composition and execution of all aspects of 2-D design, 3-D design and drawing issues.

I will outline the structure here and cover them in more detail later in the syllabus.

### **Summer Session: Understanding AP Studio Art, Quality productions**

Students will use this syllabus, other course materials, and the AP Central 2D Studio Art website to gain a deep understanding of the requirements and expectations of this course. They will create a plan for success based upon their understanding and personal artistic views. Students will investigate the Principles of 3D and 2D Design and Drawing issues using both research and art production in their sketchbook. Based upon this information students will make a choice on which AP Art Class best fits their personal experience, style and voice. Students will also begin building their quality and breadth portfolios through a series of summer projects.

### **Fall Session: Breadth**

Students will apply their understanding of the principles of design and drawing issues in a variety of projects based around different techniques, media, styles, content and theme. There will be a focus on experimentation, exploration, voice, and QUALITY in all projects. Throughout this process students will be discussing and exploring different possibilities for the CONCENTRATION section of their portfolio. By the end of this session students will have enough pieces of high quality artwork to complete the Breadth section and most of the Quality section of their portfolios.

### **Winter Session: Concentration**

Students will cement and clarify their choice for their Concentration section of the portfolio at the beginning of this session. They will spend the rest of this session completing their concentration section. The end of this session focuses on finalizing and turning in their portfolio.

### **Spring Session: Final Project**

This is the shortest and last part of AP Studio Art occurring after the Portfolio is complete. It is the culminating project for each student's high school art career and should be informed by their experience in AP Studio Art. This project serves as the student's final exam. Students should enter this session knowing what their project will be so they can begin their work right away. Projects large in scale, such as murals or installations are encouraged. Projects that include multiple pieces (as in a triptych or a series) are encouraged in students who choose to do smaller-scale pieces.

## Portfolios

You will create a portfolio which will be reviewed at the end of the year by a panel of readers in order to earn your AP credit. The readers of the portfolio will assess your work based on three categories of work: breadth, concentration and quality. Below is a chart that outlines the requirements of the portfolio. A complete and in-depth understanding of what is expected of you and your work is imperative to your success in this course. For that reason the portfolio requirements are outlined in detail at the end of our syllabus. Take the time to digest what the readers are looking for in your work so that you can work towards those goals.

### **2D Design**

The focus of the portfolio is your use of the concepts of two dimensional design in your work. The Readers of the portfolio will ask themselves “Is understanding of the **principles of design** evident in this work? Are the principles used intelligently and sensitively to contribute to its **meaning**? Were the **elements** created and used in purposeful and imaginative ways? How and what does the interaction of the elements and principles of design contribute to the **quality of the work**?” Stay focused on the goals of understanding and **thoughtful implementation of 2D design principles**.

<b>Section</b>	<b>Portfolio Requirements</b>	<b>Content/Purpose</b>
Section I: <b>Quality</b>	5 actual works	that demonstrate understanding of design in concept, composition and execution
Section II: <b>Concentration</b>	12 digital images, some may be details	A variety of works demonstrating understanding of 2-D design issues
Section III: <b>Breadth</b>	12 digital images; 1 image each of 12 different works	A variety of works demonstrating understanding of the principles of 2D design.

### **Drawing**

The Drawing Portfolio is intended to address a very broad interpretation of *drawing issues and media*. **Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making** are drawing issues that can be addressed through a variety of means, which could include *painting, printmaking, mixed media, etc.*

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.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address drawing issues such as those listed previously. There is no preferred (or unacceptable) style or content.

<b>Section</b>	<b>Portfolio Requirements</b>	<b>Content/Purpose</b>
Section I: <b>Quality</b>	5 actual works	A variety of works demonstrating understanding of drawing issues
Section II: <b>Concentration</b>	12 digital images, some may be details	Works describing an in-depth exploration of a particular drawing concern
Section III: <b>Breadth</b>	12 digital images; 1 image each of 12 different works	A variety of works demonstrating understanding of drawing issues

### 3D Design

This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the *elements and principles* of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to the integration of depth and space, volume and surface.

The principles of design (**unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and occupied/unoccupied space**) can be articulated through the visual elements (**mass, volume, color/light, form, plane, line, texture**).

For this portfolio, students are asked to demonstrate understanding of 3-D design through any three-dimensional approach, including, but not limited to, *figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber arts*. There is no preferred (or unacceptable) style or content.

Section	Portfolio Requirements	Content/Purpose
Section I: <b>Quality</b>	10 digital images, consisting of 2 views each of <b>5 works</b>	Works that demonstrate understanding of three-dimensional design in concept, composition and execution
Section II: <b>Concentration</b>	<b>12</b> digital images; some may be details or second views	Works describing an in-depth exploration of a particular 3-D design concern
Section III: <b>Breadth</b>	16 digital images; 2 images each of <b>8 different works</b>	A variety of works demonstrating understanding of 3-D design issues

## Class Activities and Policy

### **Sketchbooks: *Daily***

*Uses: Ideation, Planning, Practice, Experimentation, Journaling, Investigating ideas*

During the fall, winter and spring sessions you will use your sketchbook as a tool to help guide you through the process of art making. This includes ideation in the form of thumbnails, lists, brainstorming, etc. It also includes the systematic investigation of ideas, planning, practice, experimentation, etc. Your sketchbook is a working tool, not a finished piece of art. Use it as such. It can be messy, unorganized, include "bad" sketches, crossed out stuff, experiments gone wrong. During the school year I may occasionally assign a sketchbook assignment if I see a need for one, or a gap in understanding that needs to be practiced/understood/explored. Any work that is assigned in the sketchbook is to be done outside of class.

### **Work Outside of Class: *Daily***

AP 2D Studio Art has been developed around a college level art class. At the college level you typically spend 6 hours in class a week with the expectation that you spend equal time outside of class working on your artwork. I maintain the same expectation, we spend approximately 4 hours in class on a weekly basis. You are expected to work outside of our regularly scheduled class time for 4 hours or more on a weekly basis. If you would like to work in the art studio you may come in before or after school or during your study halls. You may also borrow and bring home any art supplies that you need.

### **Problem Solving and Experimentation: *Daily***

When you studied the scoring guidelines for the portfolio I am sure you noticed the emphasis placed on students ability to experiment with their artwork visually, both in their techniques and in content. This is a huge component of the breadth section. I expect you to push your understanding of art on a daily basis through experimentation. During the process of experimentation you will encounter a lot of situations in which you will need to problem solve. This is a constant cycle and process. You must come in every day ready to try new things, problem solve ways to accomplish your goals and remedies to problems encountered in your artwork. As my high school art teacher, Ms. Luck, and Bob Ross said, when things aren't going right, find a way to make it into a "Happy Mistake"...you'll be surprised at how much you'll learn through "mistakes" if you are willing to problem solve and experiment!

### **Classroom Care: *Daily***

It is expected that all students take care of the art room and the materials, tools and supplies that we use on a daily basis. If you get something out, put it back in its correct spot when you are done. Wash all brushes, palettes, etc when you are finished with them. Use your portfolio and storage space to store all of your personal art pieces and supplies. Your table should be clean when you leave, as should all classroom surfaces. It is difficult to create in an un-organized environment and it wastes time when you have to search for things. Take the time to leave the room in a better, more organized fashion than you found it in.

Please refrain from cleaning up until the teacher has announced that it is time to clean up. When done, sit in your seat until the bell rings. If you clean up prior to the announced time you will be asked to stay after school. Time is at a premium in class and to waste even a minute of it is detrimental to you in the end.

### **Absenteeism and Tardiness: *Never!***

Art is a time intensive class. When you are gone, the time that you missed adds up quickly. If you are absent you will need to make up the time that you missed. Check with me on how to make up that time or what information you may have missed.

Tardiness is NOT okay. The majority of all instruction in our art class happens directly at the beginning of the hour. If you are tardy without a pass you will be asked to stay after school from 3 to 3:30 to make up your time. If you have an unexcused absence you will be asked to stay after school for two to three days to make up the time (1 hour total). The course is designed around college courses. In college if I missed more than three days of any studio class, even WITH an excuse, I would fail. I also had many teachers who locked their doors the minute class started and would not open it for those who were tardy. You need to take responsibility for your time and your decisions. Make good decisions and use your time wisely.

**Discussions and Critique: Weekly**

Art is an ongoing process that requires reflective thinking, problem solving and understanding of your art as well as the art of others. The process of discussing and critiquing artwork helps to strengthen your sense of the artistic process as well as strengthen your understanding of your own art. These experiences help to make you an informed critical decision maker in your own artwork.

Students will be able to participate in a variety verbal, written, and online discussions of art. They will become acute observers and be able to express their opinions of art in an articulate and educated manner. You will be able to dissect a piece of art and discuss the positives of a piece as well as provide significant and specific constructive criticism. Students will critique their own work, the work of peers and the work of professionals individually, in small and in large groups.

Students will also engage in individual student critiques with me at the culmination of each project as well as daily instructional conversations during work time. At times I will ask you to also seek the feedback of their peers as well as other professional artists or adults who understand and appreciate the visual arts to broaden your own understanding of your artwork.

**Artist Statements: Each Project**

All finished pieces will be turned in for assessment with a completed artist statement. Artist statements will discuss the concept, quality, composition, the process of making the piece and a self-critique of their work. Artists statements will be well written in paragraph format and grammatically correct. The artist statement should show evidence of depth of thought, personal reflection and a thorough explanation of all aspects of the statement. Statements will be typed and can be turned in electronically or physically.

**Image Documentation and Project Display: Each Project**

Each piece of artwork will be digitally documented and made ready to physically display. During the Fall Session we will discuss the proper way to document artwork through digital photography. We will focus on what makes a high quality documentation of an actual piece of art while maintaining the integrity of the original piece. Students will also be required to have each project display ready at turn in (paper pieces and photography are matted, canvas's have been wired or have an hanging device, etc).

**Assessment: Each Project**

Your concepts, creativity, quality, and application of techniques will be assessed on all projects with a rubric. Your overall knowledge and ability in art will be assessed in a variety of ways such as: discussion, self-reflection, self-critique, peer-critique, portfolio, quizzes and conferencing.

Art is a discipline and a process. Part of learning to create art includes the cycle of planning, researching, preparing, making, reflecting, critiquing and modifying. All of these processes will be part of every project that we do. No project or assignment is complete without engaging in the entire cycle. For that reason no project will be assessed until that process is completed.

**Art Shows: Quarterly (minimum)**

Students are required to participate in at least one art show a quarter. At least once a semester students are required to help set-up and host an art show. Students are encouraged to seek out locations to show their artwork and to organize their own individual art shows. Possible locations that may be interested in giving you space for your own show are: Library, local coffee shops, clinics, restaurants, etc. Below are the art shows that we organize and support as an art department. Some of these shows you will be required to participate in and others your work may be selected for.

Quarter One: AP Summer Session Art Show. Location: High School

Quarter Two: Fort Atkinson Winter Farmers and Arts Market: Location: TBD

Quarter Three: Badger Conference Art Show, Locations TBD

Quarter Four: Mary Hoard Art Show, Ernie Pope Art Show, Senior Art Show. Locations TBD

## Sessions In Detail

### **Summer Session: 2D Design and AP 2D Studio Art**

*Students will investigate the Principles of 2D Design using both research and art production in their sketchbook.*

*Students will use this document, other course materials, our google classroom and the AP Central 2D Studio Art website to gain a deep understanding of the requirements and expectations of this course. They will create a plan for success based upon their understanding and personal artistic views.*

*Students are required to meet Mrs. Szabo in person or via email at least three times during the summer months. There will be three "check-in" days at the high school, communicated via email, in order to have these meetings. If you cannot make a check in day you will need to photograph your work and communicate your progress with Mrs. Szabo via email.*

*If you need or would like my help or advice over the summer I would be more than happy to meet with you. Email me at [szaboa@fortschools.org](mailto:szaboa@fortschools.org) or call me at 608-399-4343*

### **AP Studio Investigation and Breadth Preparation: Complete in June and July**

#### **Session 1:**

A: Students will complete a piece a day based upon direct observation and a guidelines delivered the last week of the school year. Due at Meeting #1

B: Students will complete a google slide show in order to gain a deeper understanding of AP Studio courses. They will research the following information:

- 1: The requirements of the portfolios
- 2: What "Quality" means in each course
- 3: What "Breadth" means in each course
- 4: What "Concentration" means in each course
- 5: What the scoring guidelines are for each category and what the readers are looking for
- 6: Visual understanding of other student's artwork & why they received the assessments given
- 7: The portfolio process including deadlines and procedures for turning in portfolios

C: During our June Meeting students will build a still life and create a piece of art based upon the still life. Due at meeting #2

#### **Session 2:**

A: Students will create a piece of art based upon a still life that they set up, due at Meeting #3

B: Students will review Studio Art Requirements and Scoring Guidelines

#### **Session 3:**

A: Student will meet at a designated location to learn about Plien Aire artwork, with a focus on composition

B: Students will create a piece of Plien Aire artwork during our class time, Due the first week of school

### ***Fall Session: Breadth***

*Students will apply their understanding of the principles of 2D or 3D design and/or drawing issues in a variety of projects based around different techniques, media, styles, content and theme. There will be a focus on experimentation, exploration, voice, and QUALITY in all projects.*

*Throughout this process students will be discussing and exploring different possibilities for the CONCENTRATION section of their portfolio. By the end of this session students will have enough pieces of high quality artwork to complete their Breadth section.*

#### ***Unit One: Principles of Design and AP Studio Art 2D and 3D Design, Drawing Concerns Process***

Students will review and share the work they completed over the summer to cement understanding of the course expectations. Students will also learn how to correctly document all document their work and mount it. The culmination of the unit will be a small art show that showcases the work they did over the summer. The art show will be designed, planned, advertised, set-up and taken down by the students.

#### ***Unit Two: Figures***

Students will do a series of figure studies in class. There will be a focus on proportion, gesture, use of space and perspective. We will use a variety of different exercises and techniques to become familiar and comfortable with the figure. The unit will culminate in a figure drawing or sculpture done in whatever style or media the student chooses with a compositional focus on an intriguing figure/ground relationship or occupied/unoccupied space.

#### ***Unit Three: Big Art, Big Emotions***

Students will create two large scale pieces on masonite that explore how to use the elements and principles of design and/or drawing issues to amplify the emotion of a piece of art. Students will base one piece off of a portrait photograph they have taken and one piece based off of imagination. One piece will exemplify a positive emotion and one will exemplify a negative emotion. Each piece will be done with different media and different techniques based upon a series of possibilities discussed and demonstrated in class. Students in 3D Design will also create a large piece, with a choice between a positive or negative emotion. Their piece will use a variety of media in novel ways.

#### ***Unit Four: Major Themes in Art History***

Students will create two small artworks that explore large themes in art (cycle of birth/growth/decay, good vs. evil, spirituality, political art, 7 vices, 7 virtues. etc). Students must complete at least 2 pieces with different techniques an/or media based upon possibilities discussed in class and found by student research. Sculpture students will create 1 piece.

#### ***Unit Five: Student Choice in Breadth***

Students will review the current works in their Breadth portfolio to identify personal areas of strength and weakness. They will identify areas of the portfolio that they are weak in and create two pieces of artwork to strengthen these areas.

## **Winter Session: Concentration**

*Students will cement and clarify their choice for their Concentration section of the portfolio at the beginning of this session. They will spend the rest of the session completing their concentration section. The end of this session focuses on finalizing and turning in their portfolio.*

### *Unit One: Picking a Concentration*

We will start exploring ideas for concentration during the fall semester. The structure of this unit will finalize the process of concentration selection and planning. We will use a variety of resources from AP College Board 2D Studio Art website as well as other accumulated sources and materials. By the end of the unit students will have a plan for the production of their Concentration series.

### *Unit Two: Building our Concentration Section*

Students will be working on building their concentration section. Their goal is to complete one piece a week. We will have weekly small group critiques and/or online discussions. Upon completion of each piece students will upload to their Google Drive a high quality documentary image along with a caption that states how the pieces fits into and builds upon their concentration. It is imperative that during this time students use time wisely both in and outside of class.

### *Unit Three: Preparing the Portfolio*

We will start this unit in January in order to get the Digital Submission Application completed and to become familiar with the entire process of digital submission of the concentration and breadth section as well as the physical quality portfolio. Starting in mid-April we will begin to focus solely on our portfolio with a goal of having all portfolios complete and ready to turn in one week prior to the due date (dates announced at the beginning of second semester). We will prepare our portfolios as as a team, helping each other to pick our strongest pieces, reviewing others portfolios' and written work and giving them feedback in an effort to help each artist represent their best selves.

## **Spring Session: Final Project**

This is the shortest and last part of AP Studio Art, occurring after the Portfolio is complete. It is the culminating project for each student's high school art career and should be informed by their experience in AP Studio Art 2D Design. This project serves as the student's final exam and will be featured in the Senior Art Show. Students should enter this session knowing what their project will be so they can begin their work right away. Projects large in scale, such as murals or installations are encouraged. Projects that include multiple pieces (as in a triptych or a series) are encouraged in students who choose to do smaller-scale pieces. Regardless of size, the impact of these projects should be huge. We will touch upon ideation and planning throughout the year so that when we get to May students are prepared to move forward. There are no specific units, just time to work. As usual we will do weekly critiques and discussions. You will be given and give feedback to others to help strengthen their pieces.

## **Assessment**

Your concepts, creativity, craftsmanship, skill and application of techniques will be assessed on most projects with a rubric. Your overall knowledge and ability in art will be assessed in a variety of ways such as: discussion, self-reflection, self-critique, peer-critique, portfolio, quizzes and conferencing.

Art is a discipline and a process. Part of learning to create art includes the cycle of planning, researching, preparing, making, reflecting, critiquing and modifying. All of these processes will be part of every project that we do. No project or assignment is complete without engaging in the entire cycle.

If a standard is not met or if a project does not show overall evidence of a student's learning they will be given one of three options: 1: Use suggestions to go back into the work and modify it 2: Re-do the project 3: May demonstrate evidence of learning in an additional project

## **Work Passes**

It is up to the discretion of the teacher if a work pass will be issued to a student wishing to work in the art room during study hall. If you abuse the pass, you lose the pass. The following will be considered when a pass is issued: teacher availability during that hour, student behavior, numbers of students in art room during that hour. Passes *must* be requested during their art class period.

Expectations for a student coming in on a work pass are: You will demonstrate high levels of responsibility and respect at all times, come prepared to work on art and spend the entire time working on art

## **Art Outside of Art Class**

It is expected that students work on the projects outside of class. Plan to spend at least three hours outside of a class a week working on your art. You may take work home with you, and, if you do not have materials available at home, you may check out materials from your art teacher. You may ask for a pass to come down during study hall (please see section on passes). Additionally, there will be open studio time during Enrichment Period at least 3 days per week that students can sign up for. The art rooms will also be open everyday from 3:00 to 3:30 excluding any days in which both art teachers have after school meetings.

## **Classroom Care**

It is expected that all students take care of the art room and the materials, tools and supplies that we use on a daily basis. If you get something out, put it back in it's correct spot when you are done. Clean up all tools when done using them. Use your portfolio area to store all of your personal art pieces and supplies. Your table should be clean when you leave, as should all classroom surfaces.

Refrain from cleaning up until the teacher has announced that it is time to clean up. When done, sit in your seat until the bell rings. If you clean up prior to the announced time you will be asked to stay after school

## **Absenteeism and Tardiness**

Art is a time intensive class. When you are gone, the time that you missed adds up quickly. If you are absent you will need to make up the time that you missed. Check with your teacher on how to make up that time or what information you may have missed.

Tardiness is NOT okay. The majority of all instruction in our art class happens directly at the beginning of the hour. If you show chronic or excessive tardiness you will be given one or more of the following consequences: formal referral to the office, phone call home, after school detention in the art room.

*I have read, understand and agree with the policies, procedures and expectations in this class.*

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_



# Portfolio Scoring The College Board AP® Studio Art 2012 Scoring Guidelines

## 2-D Design Portfolio General Information and a Few Provisos

The scoring guidelines for the AP portfolios contain score points from 6 (excellent) through 5 (strong), 4 (good), 3 (moderate), 2 (weak), and 1 (poor). Each score point is characterized by a variety of descriptors of work that would receive that score. Because there are only six different points on the scale, each score point represents a band or range of accomplishment. Some of the descriptors may seem to contradict each other because the range of possibilities for work at a given score point is so great. The descriptors are examples; it is not expected that all the descriptors for a scale point will apply to any one particular portfolio. The descriptors intentionally discuss general aspects of artwork at each score point; there is no preferred (or unacceptable) content or style. The descriptors, taken as a whole, capture characteristics of work that merits each score.

### Principles of Design

Unity/Variety	Balance/Emphasis/Contrast	Rhythm	Repetition
Proportion/Scale	Figure/Ground Relationships		

## AP® STUDIO ART 2012 SCORING GUIDELINES

### 2-D Design Quality — Section I

Five works that demonstrate mastery of design apparent in composition, concept and execution of the works

#### Key Scoring Descriptors

- A. General Use of Design Elements to Investigate the Principles of Two-Dimensional Design
- B. Decision Making and Intention in the Compositional Use of the Elements and Principles of Design
- C. Originality, Imagination, and Invention
- F. Experimentation and Risk Taking
- E. Confident, Evocative Work and Engagement of the Viewer
- F. Technical Competence and Skill with Materials and Media
- G. Appropriation and the Student “Voice”
- H. Overall Accomplishment and Quality In applying these descriptors, consider the content, style, and process of the work.

#### **6 EXCELLENT QUALITY**

- 6.A In most works there is a highly successful use of the elements of design applied to an investigation of 2-D design principles.
- 6.B The work exhibits well-informed decision making and intention.
- 6.C The composition of the works displays an original, imaginative, and inventive articulation of the elements and principles of design.
- 6.D The work may show successful engagement with experimentation, risk taking, or both.
- 6.E The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, expressive verve or nuanced subtlety).
- 6.F The technical competence of the work is generally excellent; materials and media are used effectively to express ideas.
- 6.G Any apparent appropriation of published or photographic sources or the work of other artists clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student’s “voice” is prominent.
- 6.H There may be varying levels of accomplishment among the five works, but overall the work reaches a level of excellent quality.

#### **5 STRONG QUALITY**

- 5.A There is generally successful use of the elements of design applied to an investigation of 2-D design principles.
- 5.B The work shows evidence of thoughtful decision making and intention.
- 5.C The work generally demonstrates imaginative ideas and effective manipulation of the elements and principles of design.
- 5.D The work may show successful engagement with experimentation and/or risk-taking in some pieces.
- 5.E Most works exhibit expressive and evocative qualities that engage the viewer and suggest confidence.

- 5.F The technical competence of the work is strong; materials and media are used well to express ideas.
- 5.G Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's "voice" and individual transformation of the images.
- 5.H There may be varying levels of accomplishment among the five works, but overall the work demonstrates strong quality.

#### **4 GOOD QUALITY**

- 4.A There is successful use of the elements of design, but the investigation of 2-D design principles is limited in scope.
- 4.B Some clear decision making and intention are evident.
- 4.C The composition of the works demonstrates some imaginative ideas and purposeful manipulation of the elements and principles of design.
- 4.D The work may show engagement with experimentation and/or risk-taking, but with uneven success.
- 4.E Some of the work has evocative qualities that engage the viewer, though confidence is not obvious; conversely the work may display confidence but not be engaging.
- 4.F The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.
- 4.G With the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernible; the images have been manipulated to express the student's individual ideas.
- 4.H There may be uneven levels of accomplishment among the five works, but overall the work demonstrates good quality.

#### **3 MODERATE QUALITY**

- 3.A There is some successful use of the elements of design, but the investigation of their application to 2-D design principles is emerging and narrow in scope.
- 3.B Decision making and intention are questionable.
- 3.C Some imaginative ideas about the use of the elements and principles of design appear to be emerging.
- 3.D The work may show attempts at experimentation and/or risk-taking, but with limited success.
- 3.E There may be one or two evocative, engaging works; confidence is questionable.
- 3.F The work is uneven, but overall it demonstrates emerging technical competence and use of materials and media.
- 3.G If published or photographic sources or the work of other artists are appropriated, the work appears to be nearly direct reproductions; even if the work is skillfully rendered, the student's "voice" and the individual transformation of the images are minimal.
- 3.H There may be an emerging level of accomplishment among the five works, and overall the work demonstrates moderate quality.

#### **2 WEAK QUALITY**

- 2.A Some awareness of the elements of design is demonstrated, but there appears to be little understanding or investigation of their application to 2-D design principles.
- 2.B Intention is not clear.
- 2.C The work relies heavily on unoriginal ideas and lacks invention or imaginative use of the elements and principles of design.
- 2.D The work shows little attempt at experimentation or risk taking, or the experimentation has little success.
- 2.E There is little about the work that is engaging; the work lacks confidence.
- 2.F The work is generally awkward; it demonstrates marginal technical competence and clumsy use of materials and media.
- 2.G The works appear to be direct copies of published or photographic sources or the work of other artists; even if they are of average rendering skill, there is little discernible student "voice" or individual transformation.
- 2.H There is little evidence of accomplishment demonstrated in the five works, and overall the work demonstrates weak quality.

#### **1 POOR QUALITY**

- 1.A Very little awareness of the elements of design is demonstrated, and there appears to be minimal understanding or investigation of their application to 2-D design principles.
- 1.B The work appears to be unconsidered and to lack discernible intention.
- 1.C The work lacks originality or imagination.
- 1.D The work shows negligible experimentation or risk taking, or the experimentation is unsuccessful.
- 1.E The work does not engage the viewer; no confidence is evident.
- 1.F The work is generally inept; use of materials is naïve and is lacking skill or technical competence.
- 1.G The works are obviously direct, poorly rendered copies of published or photographic sources or the work of other artists; there is no discernible student "voice" or individual transformation.
- 1.H Overall the five works lack accomplishment and are of poor quality.

## **2-D Design Concentration — Section II**

A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.

- 1: Coherence and/or development — is the work presented actually a concentration?
- 2: Quality of the concept/idea represented — is there evidence of thinking and of focus?
- 3: Degree of development and investigation that is evident in the work — including the amount of work or number of pieces represented
- 4: Quality of the work in both concept and technique

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness. Where the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section. Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

**Key Scoring Descriptors:** *In applying these descriptors, consider the content, style, and process of the work.*

- A: Integration of the Topic of the Concentration and the Work Presented
- B: Decision Making and Discovery Through Investigation
- C: Originality and Innovative Thinking
- D: Evocative Theme and Engagement of the Viewer
- E: Understanding and Application of 2-D Design Principles
- F: Growth and Transformation
- G: Technical Competency and Skill with Materials and Media
- H: Appropriation and the Student “Voice”
- I: Image Quality (for Weak and Poor Concentration Only)
- J: Overall Accomplishment and Quality

## **6 EXCELLENT CONCENTRATION**

- 6.A The concentration topic and the work presented are unmistakably and coherently integrated.
- 6.B The investigation of the concentration topic provides convincing evidence of informed decision making and discovery.
- 6.C The concentration clearly demonstrates an original vision and innovative ideas and/or risk-taking.
- 6.D An evocative, engaging theme is sustained through most of the work within the concentration.
- 6.E The work shows a thorough understanding and effective application of 2-D design principles.
- 6.F In general the work is technically excellent; materials and media are used effectively to express ideas.
- 6.G The work conveys a sense of transformation, and most works demonstrate a distinct measure of success.
- 6.H Any apparent appropriation of published or photographic sources clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student’s “voice” is prominent.
- 6.J Accomplishment among the works may vary, but overall the work reaches a level of excellent quality.

## **5 STRONG CONCENTRATION**

- 5.A The concentration topic is successfully integrated with most of the work presented.
- 5.B The investigation of the concentration topic provides evidence of thoughtful decision making and of discovery in many works.
- 5.C The work for the concentration generally demonstrates original and innovative ideas.
- 5.D An evocative, engaging concentration theme is clearly present in much of the work.
- 5.E Overall the work shows understanding and effective application of design principles; there may be some less successful pieces.
- 5.F The work is technically strong; materials and media are used well to express ideas.
- 5.G The work generally exhibits transformation, and many works demonstrate a measure of success.
- 5.H Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student’s “voice” and individual transformation of the images.
- 5.J There may be varying levels of accomplishment among the works, but overall the work is of strong quality.

## **4 GOOD CONCENTRATION**

- 4.A The concentration topic and the work presented are closely related.
- 4.B Some clear decision making and discovery are evident in the investigation of the concentration.
- 4.C The concentration demonstrates some originality, and the work shows some innovative thinking.
- 4.D A clear theme that engages the viewer with some of the work is discernible.
- 4.E The work is inconsistent in quality, but overall the understanding and application of design principles is good.
- 4.F The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.
- 4.G Apparent transformation is noticeable, but the scope of the work is limited or repetitive.

- 4.H With the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernible; the images have been manipulated to express the student's individual ideas.
- 4.J There may be uneven levels of accomplishment among the works for the concentration, but overall the work is of good quality.

### **3 MODERATE CONCENTRATION**

- 3.A The connection between the concentration topic and the work is evident but erratic.
- 3.B Decision making is sporadic, and the work demonstrates little sense of investigation or discovery.
- 3.C An idea for a concentration is presented, and some original ideas or attempts at innovation with materials and techniques seem to be emerging.
- 3.D A potentially engaging theme is somewhat discernible but is inadequately considered.
- 3.E Some development is evident, but only a moderate understanding and superficial application of design principles are demonstrated.
- 3.F Though uneven, the work demonstrates emerging technical competence and some knowledgeable use of materials and media.
- 3.G Some transformation is discernible, but the scope of the work is narrow, repetitive, or both.
- 3.H If published or photographic sources or the work of other artists are appropriated, the work appears to be nearly direct reproductions; even if the work is skillfully rendered, the student's "voice" and the individual transformation of the images are minimal.
- 3.J There may be an emerging level of accomplishment among the works for the concentration, and overall the work is of moderate quality.

### **2 WEAK CONCENTRATION**

- 2.A There is a sense of a concentration, but integration of the topic and the work is inadequately considered.
- 2.B Decision making is lacking; the work appears inadequately thought out and insufficiently explored.
- 2.C An idea for a concentration is presented, but the ideas in the work are unoriginal or rely mostly on appropriation.
- 2.D A potentially engaging theme is present but is largely unsuccessful.
- 2.E A concentration is evident, but the work shows a weak understanding or random application of design principles.
- 2.F Overall the work demonstrates marginal technical competence and awkward use of materials and media.
- 2.G The work is mostly repetitive; only a few pieces suggest growth or show slight signs of transformation.
- 2.H The works appear to be direct copies of published or photographic sources or the work of other artists; there is little discernible student "voice" or individual transformation.
- 2.I The images are difficult to see properly because they are too small, unfocused, or poorly lighted.
- 2.J Little evidence of accomplishment is demonstrated; overall the work is of weak quality.

### **1 POOR CONCENTRATION**

- 1.A There is very little or no evidence of a concentration topic in the work presented, or there is not enough work to represent a concentration.
- 1.B There is little or no evidence of decision making or investigation.
- 1.C An idea for a concentration may be present, but the work comprises trite, simplistic, or appropriated solutions that are poorly executed.
- 1.D A theme that could engage the viewer with the work is absent.
- 1.E The work shows very little or no understanding of design principles and their application.
- 1.F The work shows very little technical competence; it is naïve and lacks skill.
- 1.G Overall the work shows no indication of growth or transformation.
- 1.H The works are obviously direct copies of published or photographic sources or the work of other artists; there is no discernible student "voice" or individual transformation.
- 1.I The images are impossible to see properly because they are too small, unfocused, or poorly lighted.
- 1.J Overall the works for the concentration lack accomplishment and are of poor quality.

## **2-D Design Breadth — Section III**

A variety of works demonstrating understanding of the principles of design. Look for engagement with a range of design principles: Unity/Variety Rhythm Proportion/Scale Balance/ Emphasis/Contrast Repetition Figure/ Ground Relationship

### **Key Scoring Descriptors:**

- A: Broad Investigation of 2-D Design Principles
- B: Originality and Innovative Thinking
- C: Application of 2-D-Design Principles to Broad Range of Design Problems
- D: Purpose and Intention in the Compositional Use of the Elements and Principles of Design
- E: Confident, Evocative Work That Engages the Viewer
- F: Technical Competence and Skill with Materials and Media
- G: Appropriation and the Student "Voice"

H: Image Quality (for Weak and Poor Breadth Sections Only)

I: Overall Accomplishment and Quality In applying these descriptors, consider the content, style, and process of the work.

## **6 EXCELLENT BREADTH**

6.A The work shows an informed investigation of a broad range of 2-D design principles.

6.B The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles of 2-D design.

6.C The work shows an excellent application of 2-D design principles to a broad range of design problems

6.D The work clearly demonstrates a broad range of intentions or purposes; it articulates multiple insights.

6.E The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, verve or nuanced subtlety).

6.F The work is technically excellent; materials and media are used effectively to express ideas.

6.G Any apparent appropriation of published or photographic sources or the work of other artists clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student's "voice" is prominent.

6.I There may be a varying range of accomplishment among the works, but overall the work reaches a level of excellent breadth and quality.

## **5 STRONG BREADTH**

5.A The work shows a thoughtful investigation of a range of 2-D design principles.

5.B The work demonstrates a range of original, innovative ideas and effective manipulation of the elements and principles of 2-D design.

5.C The work shows strong application of 2-D design principles to a range of design problems.

5.D The work demonstrates a variety of intentions or purposes; a range of insights is apparent.

5.E Most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence.

5.F The work is technically strong; materials and media are used well to express ideas.

5.G Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's "voice" and individual transformation of the images.

5.I There may be varying levels of accomplishment among the works, but overall the work is of strong breadth and quality.

## **4 GOOD BREADTH**

4.A The work shows a good investigation of a variety of 2-D design principles.

4.B The work demonstrates some originality, some innovative thinking, and purposeful manipulation of the elements and principles of 2-D design.

4.C The work shows good application of 2-D design principles to an acceptable range of design problems.

4.D The work shows a variety of intentions and purposes, although they may not be clearly articulated.

4.E Some of the work has discernible evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not be engaging.

4.F The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.

4.G Within the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernible; the images have been manipulated to express the student's individual ideas.

4.I There may be uneven levels of accomplishment among the works, but overall the work is of good breadth and quality.

## **3 MODERATE BREADTH**

3.A The work shows superficial decision making or discovery, with little sense of an extended investigation into 2-D design principles.

3.B Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of 2-D design is evident.

3.C The work shows superficial application of 2-D principles to a limited range of design problems.

3.D The work shows a limited range of intention and purpose.

3.E The work is emerging in terms of potentially engaging qualities; confidence is questionable.

3.F The work demonstrates moderate technical competence and some knowledgeable use of materials and media.

3.G If published or photographic sources or the work of other artists are appropriated, the work appears to be nearly direct reproductions; even if skillfully rendered, the student's "voice" and the individual transformation of the images are minimal.

3.I There may be an emerging level of accomplishment among the works, and overall the work is of moderate breadth and quality.

## **2 WEAK BREADTH**

2.A The work shows very little evidence of investigation of a range of 2-D design principles.

- 2.B The ideas in the work are unoriginal or rely mostly on appropriation; the work does not show inventive use of the elements and principles of 2-D design.
- 2.C The work shows a weak application of 2-D design principles to a very limited range of design problems.
- 2.D The work does not clearly articulate a range of intentions or purposes.
- 2.E There is little about the work that engages the viewer; the work lacks confidence.
- 2.F The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials and media.
- 2.G The works appear to be direct copies of published or photographic sources or the work of other artists; there is little discernible student "voice" or individual transformation.
- 2.H The images are difficult to see properly because they are too small, unfocused, or poorly lighted.
- 2.I There is little evidence of accomplishment demonstrated in the works; overall the work is of weak breadth and quality.

**1 POOR BREADTH**

- 1.A The work shows negligible investigation of a range of 2-D design principles.
- 1.B There is no original or imaginative ideation in the work in regard to the elements and principles of 2-D design; the work comprises trite, simplistic, or appropriated solutions.
- 1.C The work shows little or no useful application of 2-D design principles, regardless of the number of problem-solving attempts.
- 1.D The work is repetitive in regard to intentions or purposes.
- 1.E The work does not engage the viewer; there is no confidence evident in the work.
- 1.F The work is generally inept; use of materials and media is naïve and lacks skill or technical competence.
- 1.G The works appear as direct copies of published or photographic sources or the work of other artists; there is no discernible student "voice" or individual transformation.
- 1.H The images are impossible to see properly because they are too small, unfocused, or poorly lighted; there may too few images to constitute investigation of breadth.
- 1.I Overall the work lacks accomplishment and is of poor breadth and quality.

# Classroom Expectations

## Standards-Based Instruction

Through assessment it is our goal to gain a clear understanding of what the student has learned as a means to offer additional instruction to support further learning. Student grades are a means to provide feedback about a student's progress. Grades are assigned based upon evidence and depth of student learning toward identified standards. Grades represent student learning, not an accumulation of points. Late work will be accepted up until the time of the summative/unit/chapter test. Additional time may be provided at the discretion of the teacher, but not longer than the semester grading period.

<u>Grade</u>	<u>Grading Criteria</u>
A	Student has an advanced understanding and/or exceeds course expectations
B	Student has a proficient understanding and/or meets course expectations
C	Student has a basic understanding and/or partially meets course expectations
D	Student has a minimal understanding and/or does not meet course expectations
F	Student has failed to demonstrate minimal course expectations

## Behavioral Expectations

### **Be Respectful**

- One voice at a time
- Stow electronic devices when you step in the door
- Treat property and equipment with care
- Follow directions
- Use appropriate language

### **Be Responsible**

- Show up prepared and ready to learn
- Bring all necessary materials to class
- Two feet in the door
- Manage your belongings
- Complete work on time

### **Be Involved**

- Stay on task
- Be an active participant
- Use free time productively
- Advocate for your own learning

## Units and Student Outcomes

### **Umbrella Standards: Assessed in all units in all quarters**

**Planning/Ideation:** Students will experiment visually with sketches, personal photographs, collages, etc for complex solutions involving concepts and they will use their knowledge, intuition, and experiences to develop ideas for artwork

**Critique:** Students will be able to reflect and talk or write about works of art by using ongoing reflective strategies to assess and better understand one's work and that of others during the creative process as well as understand their own ideas about the purposes and meanings of art.

**Concept:** Students will use their knowledge, intuition, personal traits and experiences to develop ideas for artwork that expresses deep feelings and explores a variety of emotions and/or complex meanings to express ideas that can't be expressed by words alone

**Craftsmanship:** Students will be able to use the natural characteristics of materials and their possibilities/limitations and apply advanced craft and skills to consistently produce quality art

**Composition:** Students will use the elements and principles of design in sophisticated ways as well as choose materials, procedures and techniques that influence the expressive quality of art to develop a quality design.

**Techniques:** Students will use unit specific techniques in each project and encompass the unit objectives.

*\*Units are subject to change as class knowledge and needs are assessed*

## Art Assessment and Reflection

**Artist Statement:** Write a two to four paragraph self assessment of your work. Attach typed and printed statement to this rubric when you turn your work in. Please include the following

- What your piece is about and how you expressed meaning (talk about how you used the elements and principles, created mood, etc)
- What principles of art you focus on and how you used them
- What your goals were, if/how they were or weren't met
- What processes and techniques you used
- What aspects of the finished piece are the strongest and weakest
- What you've learned in the process and how you can utilize this knowledge in the future

**Principles Focus:** Highlight the principles you focused on:

Unity            Variety            Balance            Emphasis            Contrast  
 Rhythm            Repetition            Proportion            Scale            Figure/Ground Relationship

### Rubric

Standard	A Adv	B Profi.	C Basic	D Mini.	F No Ev.
<b>Planning/Ideation:</b> Students will experiment visually with sketches, personal photographs, collages, etc for complex solutions involving concepts and they will use their knowledge, intuition, and experiences to develop ideas for artwork					
<b>Concept:</b> Students will use their knowledge, intuition, personal traits and experiences to develop ideas for artwork that expresses deep feelings and explores a variety of emotions and/or complex meanings to express ideas that can't be expressed by words alone					
<b>Craftsmanship:</b> Students will be able to use the natural characteristics of materials and their possibilities/limitations and apply advanced craft and skills to consistently produce quality art					
<b>Composition:</b> Students will use the elements and principles of design in sophisticated ways as well as choose materials, procedures and techniques that influence the expressive quality of art to develop a quality design.					
<b>Technique:</b> Students will demonstrate a deep understanding of technique in the media of their choice. They will research and practice technique prior to creating a final project and will show mastery of their chosen technique.					
<b>Critique:</b> Students will be able to reflect and talk or write about works of art by using ongoing reflective strategies to assess and better understand one's work and that of others during the creative process as well as understand their own ideas about the purposes and meanings of art.					

### **Work Passes**

*No permanent passes will be issued this year*

It is up to the discretion of the teacher if a work pass will be issued to a student wishing to work in the art room during study hall. If you abuse the pass, you lose the pass. The following will be considered when a pass is issued: teacher availability during that hour, student behavior, numbers of students in art room during that hour

Expectations for a student coming in on a work pass are: You will demonstrate high levels of responsibility and respect at all times, come prepared to work on art and spend the entire time working on art

### **Art Outside of Art Class**

It is expected that students work on the projects outside of class. Plan to spend at least four hours outside of a class a week working on your art. You may take work home with you using your portfolio and, if you do not have materials available at home, you may *check out* most materials from your art teacher. You may ask for a pass to come down during study hall (please see section on passes). The art rooms will also be open everyday from 3:00 to 3:30 excluding any days in which both art teachers have after school meetings.

### **Classroom Care**

It is expected that all students take care of the art room and the materials, tools and supplies that we use on a daily basis. If you get something out, put it back in it's correct spot when you are done. Wash all brushes, palettes, etc when you are finished with them. Use your portfolio to store all of your personal art pieces and supplies. Your table should be clean when you leave, as should all classroom surfaces.

Please refrain from cleaning up until the teacher has announced that it is time to clean up. When done, sit in your seat until the bell rings. If you clean up prior to the announced time you will be asked to stay after school.

### **Absenteeism and Tardiness**

Art is a time intensive class. When you are gone, the time that you missed adds up quickly. If you are absent you will need to make up the time that you missed. Check with your teacher on how to make up that time or what information you may have missed.

Tardiness is NOT okay. The majority of all instruction in our art class happens directly at the beginning of the hour. If you show chronic or excessive tardiness you will be given one or more of the following consequences: formal referral to the office, phone call home, after school detention in the art room.

*I have read, understand and agree with the policies, procedures and expectations in this class.*

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_