AP Studio Art Syllabus



2-D Portfolio

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**Prerequisite:**

**Students who wish to enroll in AP Studio Art (Drawing Portfolio) must have taken and excelled in at least one semester (preferably a year) of Advanced 2-D Art.**

**Course Description:**

*AP Studio Art, 2D Portfolio* - is a college level course designed to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The *principles* of design articulated through the visual *elements* help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. For this portfolio, students are asked to demonstrate proficiency in 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Any work that makes use of (appropriates) other artists’ works (including photographs) and/or published images must show substantial and significant development beyond duplication.

AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation towards the end of the school year. There are three aspects of portfolio development that are required: Quality, Concentration, and Breadth. Work submitted for the portfolio can include art created prior to and outside of the AP Studio Art 2D course.

Due to the expected high-quality level of accomplishment in student work submitted for the portfolio, it is important that students learn to use previously learned information in new and concrete situations to solve problems. They will creatively apply prior knowledge and skills to produce new and original works of art. These discoveries will be communicated through the use of a variety of concepts and approaches in art mediums and techniques. Immediate feedback will be provided to students throughout the school year in the form of group critiques, individual student critiques, and instructional conversations.

**Course Goals:**

1. To exhibit purposeful decision-making and initiative in completing a body of work demonstrating the complex ideas and intentions of the student as an informed artist with a mastery of design skills.
2. To demonstrate, through the application of media, techniques, and processes, an advanced understanding of light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth.
3. To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.
4. To create two-dimensional artwork in a variety of media that demonstrates a broad understanding of concerns, including thoughtful composition, and to document these with

twelve digital images (one image each of twelve different artworks) to be submitted for the *Breadth* section of the portfolio.

1. To investigate a single, specific visual idea to create a minimum of twelve conceptually related works that show both growth and discovery, and to document this investigation with twelve digital images (some may be details) for the *Concentration* section of the portfolio.
2. To select five separate, distinct works that demonstrates mastery of design in composition, concept, and execution and to submit these physical works (no digital images) for the *Quality* section of the portfolio.
3. To analyze, assess, and discuss characteristics, merits, and meaning in their own artwork and the work of others and to be able to use these aesthetic judgments in planning and producing artwork that conveys the intended meaning of the artist.
4. To develop a visual and verbal language that enables the discussion of themes, styles, purposes, subject matter, and intended meaning and to be able to articulate these in discussion and in written form for submission to the College Board.

**Course Outline:**

The first semester of the school year will be a time for the students to build the Breadth section of the AP portfolio. Assignments will be given to build a body of work that showcases the student’s mastery of the principles and elements of design, as well as, display a wide variety of media and techniques employed. This is an excellent time for students to explore and experiment with different mediums which will serve to enhance their future work. Students will also be completing works that show mastery in composition, technique, and execution of ideas. As students explore the expressive qualities of 2D design and attempt to discover their own style, they will find inspiration in their research of artists that have come before them. The lives of these artists and the time periods that they created art in will be considered and expected to be a part of daily discussion and sketchbook entries. Students are encouraged to create individual and unique responses to all assignments while incorporating expected elements and principles of design, techniques, and media.

During the first semester, students will:

* Develop a definition of 2D design.
* Understand artistic integrity as it applies to their work.
* Be presented with historical, contemporary, and contextual design references.
* Develop a working definition of what constitutes an acceptable and successful concentration.
* Be assisted in discovering and narrowing their areas of greatest strength and interest.
* Receive guidance in planning a sequence of action for individual pieces.
* Achieve quality in the completion of assignments that demonstrate
  + confident use of design considerations such as composition, focal point, and use of space
  + meaningful and personal responses to stated assignment criteria
  + mastery of a variety of materials
  + sensitive visual response to demonstrations of a variety of techniques
  + a range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources and a selection of artistic methods.

The second semester is specifically set aside as a time to focus on the Concentration and Quality portion of the AP portfolio. The AP College Board defines the Concentration section of the portfolio as a body of related works that grows out of a coherent plan of action and investigation. The student should devote considerable time, effort, and thought to his section of their portfolio. The topic of the concentration should be defined early so that the work will have the focus and direction necessary for a concentration. These artworks will be connected with an underlying idea that has visual and/or conceptual coherence.

During the second semester, students will:

* Research and collect information from a variety of sources in order to clarify their ideas.
* Sequence work to best advantage in demonstrating the development of the body of work.
* Evaluate all work that is intended for the final portfolio and carefully consider the

inclusion of any pieces completed prior to the course or completed outside the

instruction offered in this course.

* Follow instruction regarding best practice for documenting, sequencing, and labeling submissions.
* Write a commentary describing their concentration and how it evolved. The central idea must be included along with the demonstration of the exploration of the idea.
* Achieve quality in completing pieces that demonstrate:
  + a sense of pursuit in visual problem solving
  + the creation of a related body of work with an underlying theme
  + that all pieces have relevance to their concentration study
  + progression through discovery, active problem solving, and inventive development.

**Pacing Guide:**

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| --- | --- |
| 1st Grading Period | |
| Week 1  8/10-8/14 | * Review Syllabus * Introduction to AP Studio Art Requirements   [www.apcentral.collegeboard.com](http://www.apcentral.collegeboard.com)   * Critique Summer Assignments * Discuss Calendar * Final decisions on which portfolio type (Drawing, 2D, 3D) will be pursued * [www.tineye.com](http://www.tineye.com) – Artwork Plagiarism Checker * Discuss fees ($25 for class/AP Exam fee/AP course fee) * Begin gathering all work from previous years. * Discuss Sketchbook expectations |
| Week 2  8/17-8/21 | * Review slide shows of previously submitted AP Studio Art work in the Breadth section * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 3) * Continue gathering all work from previous years. * Sketchbook check (Last day of the week) |
| Week 3  8/24-8/28 | * Turn in Breadth Piece #1. * Critique/discussion to look at each student’s work from previous classes to add to their portfolio. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 4) |
| Week 4  8/31-9/4 | * Turn in Breadth Piece #2. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 5) * Sketchbook check (Last day of the week) |
| Week 5  9/8-9/11  (No School on 9/7) | * Turn in Breadth Piece #3. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 6) |
| Week 6  9/14-9/18 | * Turn in Breadth Piece #4. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 7) * Sketchbook Check (Last day of the week) |
| Week 7  9/21-9/25 | * Turn in Breadth Piece #5. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 8) |
| Week 8  9/28-10/2 | * Turn in Breadth Piece #6. * Go back and touch up any work from Breadth Projects #’s 1-6 to prepare for first Formal Critique. * Sketchbook Check (Last day of the week) |
| Week 9  10/5-10/8  (No School on 10/9)  (Grading Period Ends 10/8) | * Go back and touch up any work from Breadth Projects #’s 1-6 to prepare for first Formal Critique. * Written critique of a classmates work (from Breadth #’s1-6) due at the end of the week * Idea Generation List for Concentration topic |
| 2nd Grading Period | |
| Week 10  10/13-10/16  (No School on 10/12) | * Formal Critique of work completed so far (Breadth Pieces 1-6) * Written self-reflection due at the end of the week * Idea Generation List for Concentration topic * Sketchbook Check (Last day of the week) |
| Week 11  10/19-10/23 | * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 12) |
| Week 12  10/26-10/30 | * Turn in Breadth Piece #7. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 13) * Sketchbook Check (Last day of the week) |
| Week 13  11/2-11/6 | * Turn in Breadth Piece #8. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 14) |
| Week 14  11/9-11/13  (No School on 11/11) | * Turn in Breadth Piece #9. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 15) * Sketchbook Check (Last day of the week) |
| Week 15  11/16-11/20 | * Turn in Breadth Piece #10. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 16) * Review slide shows of previously submitted AP Studio Art work in the Concentration section * Begin writing a Concentration Proposal |
| Week 16  11/23-11/24  (No School on 11/25-11/27) | * Turn in Breadth Piece #11. * Continue writing a Concentration Proposal * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 17) * Sketchbook Check (Last day of the week) |
| Week 17  11/30-12/4 | * Turn in Breadth Piece #12. * Go back and touch up any work from Breadth Projects #’s 7-12 to prepare for first Formal Critique. * Teacher/student conferences to discuss Concentration Proposals. |
| Week 18  12/7-12/11 | * Teacher/student conferences to discuss Concentration Proposals. * Formal Critique of work completed during 2nd grading period (Breadth Pieces #’s 7-12) * Sketchbook Check (Last day of the week) * Written self-reflection due at the end of the week * Start Concentration Piece #1 |
| Week 19  12/14-12/18 | * Continue working on Concentration Piece #1 (Due at the beginning of week 20) |
| Week 20  12/21-12/22 | * Turn in Concentration Piece #1 * Complete Concentration Piece #2 (Due at the beginning of Week 21) |
| 3rd Grading Period | |
| Week 21  1/4-1/8 | * Turn in Concentration Piece #2 * Complete Concentration Piece #3 (Due at the beginning of Week 22) * Sketchbook Check (Last day of the week) |
| Week 22  1/11-1/15 | * Turn in Concentration Piece #3 * Complete Concentration Piece #4 (Due at the beginning of Week 23) |
| Week 23  1/19-1/22  (No School on 1/18) | * Turn in Concentration Piece #4 * Complete Concentration Piece #5 (Due at the beginning of Week 24) * Sketchbook Check (Last day of the week) |
| Week 24  1/25-1/29 | * Turn in Concentration Piece #5 * Complete Concentration Piece #6 (Due at the beginning of Week 25) |
| Week 25  2/1-2/5 | * Turn in Concentration Piece #6 * Complete Concentration Piece #7 (Due at the beginning of Week 26) * Sketchbook Check (Last day of the week) |
| Week 26  2/8-2/12 | * Turn in Concentration Piece #7 * Complete Concentration Piece #8 (Due at the beginning of Week 27) |
| Week 27  2/16-2/19  (No School on 2/15) | * Turn in Concentration Piece #8 * Go back and touch up any work from Concentration Projects #’s 1-8 to prepare for first Formal Critique. * Complete Concentration Piece #9 (Due at the beginning of Week 29) * Sketchbook Check (Last day of the week) |
| Week 28  2/22-2/26 | * Formal Critique of work completed during 2nd grading period (Concentration Pieces #’s 1-8) * Written self-reflection due at the end of the week * Begin submission preparation (taking pictures of artwork and uploading it to the CollegeBoard portfolio website) |
| Week 29  2/29-3/4  (End of Grading Period 3/4) | * Turn in Concentration Piece #9 * Complete Concentration Piece #10 (Due at the beginning of Week 30 * Sketchbook Check (Last day of the week) |
| 4th Grading Period | |
| Week 30  3/7-3/11 | * Turn in Concentration Piece #10 * Begin writing Artist’s Statement to accompany portfolio. * Complete Concentration Piece #11 (Due at the beginning of Week 31) |
| Week 31  3/14-3/18  (Spring Break 3/21-3/25) | * Turn in Concentration Piece #11 * Turn in rough draft of Artists Statement. * Complete Concentration Piece #12 (Due at the beginning of Week 32) |
| Week 32  3/28-4/1 | * Turn in Concentration Piece #12 * Write the final draft of your Artist’s Statement. * Select 5 pieces of work from past years, the Breadth section, or the Concentration section for the Quality section of the portfolio. |
| Week 33  4/4-4/8 | * Finishing touches to portfolio |
| Week 34  4/11-4/14  (No School on 4/15) | * Finishing touches to portfolio |
| Week 35  4/19-4/22  (No School on 4/18) | * Finishing touches to portfolio |
| Week 36-37 | * **AP Portfolio Submission (May 6, 2016)** * Final Portfolio Review and Presentation |
| 1st Grading Period | |
| Week 1  8/11-8/15 | * Review Syllabus * Introduction to AP Studio Art Requirements   [www.apcentral.collegeboard.com](http://www.apcentral.collegeboard.com)   * Critique Summer Assignments * Discuss Calendar * Final decisions on which portfolio type (Drawing, 2D, 3D) will be pursued * [www.tineye.com](http://www.tineye.com) – Artwork Plagiarism Checker * Discuss fees ($25 for class/AP Exam fee/AP course fee) * Begin gathering all work from previous years. * Discuss Sketchbook expectations |
| Week 2  8/18-8/22 | * Review slide shows of previously submitted AP Studio Art work in the Breadth section * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 3) * Continue gathering all work from previous years. * Sketchbook check (Last day of the week) |
| Week 3  8/25-8/29 | * Turn in Breadth Piece #1. * Critique/discussion to look at each student’s work from previous classes to add to their portfolio. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 4) |
| Week 4  9/2-9/5  (No School on 9/1) | * Turn in Breadth Piece #2. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 5) * Sketchbook check (Last day of the week) |
| Week 5  9/8-9/12 | * Turn in Breadth Piece #3. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 6) |
| Week 6  9/15-9/19 | * Turn in Breadth Piece #4. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 7) * Sketchbook Check (Last day of the week) |
| Week 7  9/22-9/26 | * Turn in Breadth Piece #5. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 8) |
| Week 8  9/29-10/3 | * Turn in Breadth Piece #6. * Go back and touch up any work from Breadth Projects #’s 1-6 to prepare for first Formal Critique. * Sketchbook Check (Last day of the week) |
| Week 9  10/6-10/9  (No School on 10/10)  (Grading Period Ends 10/9) | * Go back and touch up any work from Breadth Projects #’s 1-6 to prepare for first Formal Critique. * Written critique of a classmates work (from Breadth #’s1-6) due at the end of the week * Idea Generation List for Concentration topic |
| 2nd Grading Period | |
| Week 10  10/13-10/17 | * Formal Critique of work completed so far (Breadth Pieces 1-6) * Written self-reflection due at the end of the week * Idea Generation List for Concentration topic * Sketchbook Check (Last day of the week) |
| Week 11  10/20-10/24 | * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 12) |
| Week 12  10/27-10/31 | * Turn in Breadth Piece #7. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 13) * Sketchbook Check (Last day of the week) |
| Week 13  11/3-11/7 | * Turn in Breadth Piece #8. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 14) |
| Week 14  11/10-11/14  (No School on 11/11) | * Turn in Breadth Piece #9. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 15) * Sketchbook Check (Last day of the week) |
| Week 15  11/17-11/21 | * Turn in Breadth Piece #10. * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 16) * Review slide shows of previously submitted AP Studio Art work in the Concentration section * Begin writing a Concentration Proposal |
| Week 16  11/24-11/26  (No School on 11/27-11/28) | * Turn in Breadth Piece #11. * Continue writing a Concentration Proposal * Complete one Breadth piece from the options list to work on in class and at home. (Due at the beginning of week 17) * Sketchbook Check (Last day of the week) |
| Week 17  12/1-12/5 | * Turn in Breadth Piece #12. * Go back and touch up any work from Breadth Projects #’s 7-12 to prepare for first Formal Critique. * Teacher/student conferences to discuss Concentration Proposals. |
| Week 18  12/8-12/12 | * Teacher/student conferences to discuss Concentration Proposals. * Formal Critique of work completed during 2nd grading period (Breadth Pieces #’s 7-12) * Sketchbook Check (Last day of the week) * Written self-reflection due at the end of the week * Start Concentration Piece #1 |
| Week 19  12/15-12/19  (Grading Period Ends 12/19) | * Continue working on Concentration Piece #1 (Due at the beginning of week 20) |
| 3rd Grading Period | |
| Week 20  1/5-1/9 | * Turn in Concentration Piece #1 * Complete Concentration Piece #2 (Due at the beginning of Week 21) |
| Week 21  1/12-1/16 | * Turn in Concentration Piece #2 * Complete Concentration Piece #3 (Due at the beginning of Week 22) * Sketchbook Check (Last day of the week) |
| Week 22  1/20-1/23  (No School on 1/19) | * Turn in Concentration Piece #3 * Complete Concentration Piece #4 (Due at the beginning of Week 23) |
| Week 23  1/26-1/30 | * Turn in Concentration Piece #4 * Complete Concentration Piece #5 (Due at the beginning of Week 24) * Sketchbook Check (Last day of the week) |
| Week 24  2/2-2/6 | * Turn in Concentration Piece #5 * Complete Concentration Piece #6 (Due at the beginning of Week 25) |
| Week 25  2/9-2/13 | * Turn in Concentration Piece #6 * Complete Concentration Piece #7 (Due at the beginning of Week 26) * Sketchbook Check (Last day of the week) |
| Week 26  2/17-2/20  (No School on 2/16) | * Turn in Concentration Piece #7 * Complete Concentration Piece #8 (Due at the beginning of Week 27) |
| Week 27  2/23-2/27 | * Turn in Concentration Piece #8 * Go back and touch up any work from Concentration Projects #’s 1-8 to prepare for first Formal Critique. * Complete Concentration Piece #9 (Due at the beginning of Week 29) * Sketchbook Check (Last day of the week) |
| Week 28  3/2-3/6  (Grading Period Ends 3/6) | * Formal Critique of work completed during 2nd grading period (Concentration Pieces #’s 1-8) * Written self-reflection due at the end of the week * Begin submission preparation (taking pictures of artwork and uploading it to the CollegeBoard portfolio website) |
| 4th Grading Period | |
| Week 29  3/9-3/13 | * Turn in Concentration Piece #9 * Complete Concentration Piece #10 (Due at the beginning of Week 30 * Sketchbook Check (Last day of the week) |
| Week 30  3/16-3/20  (Spring Break 3/23-3/27) | * Turn in Concentration Piece #10 * Begin writing Artist’s Statement to accompany portfolio. * Complete Concentration Piece #11 (Due at the beginning of Week 31) |
| Week 31  3/30-4/3 | * Turn in Concentration Piece #11 * Turn in rough draft of Artists Statement. * Complete Concentration Piece #12 (Due at the beginning of Week 32) |
| Week 32  4/7-4/10  (No School on 4/6) | * Turn in Concentration Piece #12 * Write the final draft of your Artist’s Statement. * Select 5 pieces of work from past years, the Breadth section, or the Concentration section for the Quality section of the portfolio. |
| Week 33  4/13-4/16  (No School on 4/17) | * Finishing touches to portfolio |
| Week 34  4/20-4/24 | * Finishing touches to portfolio |
| Week 35  4/27-5/1 | * Finishing touches to portfolio |
| Week 36-37 | * **AP Portfolio Submission (Exact date to be determined)** * Compilation of all portfolio pieces put into a Power Point presentation (Due day of “final”) * Final Portfolio Review and Presentation |

**Student Expectations:**

* Commit to working on projects during and outside of class.
* Sketchbooks will be maintained throughout the year and checked every couple of weeks.
* Work consistently without prompting and meet deadlines. This is a college‐level class and students will be held to a high standard of achievement.
* Use appropriate language during critiques.
* Participate in extra‐curricular art‐related activities – join NHS Art Club!
* Participate in art‐related community service including maintaining the Arts and Humanities wing display cases and assisting in the school art show.
* Enter exhibitions, competitions, and contests.
* Pay Lab Fee/AP Course Fee
* “Final”/ Submission of portfolio is required to receive credit for this course

**Grading Criteria:**

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| **First Semester Overall Semester Grade Breakdown** | |
| **Portfolio** | **40%** |
| **Summer Work** | **20%** |
| **Sketchbook** | **10%** |
| **Critiques (both verbal and written)** | **20%** |
| **Self- Reflections** | **10%** |
| **Second Semester Overall Semester Grade Breakdown** | |
| **Portfolio** | **40%** |
| **Digital Portfolio Preparation (Quality Works Mounted/Artwork Photographed/Dimensions Recorded)** | **20%** |
| **Sketchbook** | **10%** |
| **Critiques (both verbal and written)/Self-Reflections** | **10%** |
| **“Final” Presentation** | **20%** |

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| **Grading Scale** | |
| **A** | **90-100%** |
| **B** | **80-89%** |
| **C** | **70-79%** |
| **D** | **60-69%** |
| **F** | **59% and below** |

**Artwork Evaluation**

Expectations about the quality of student work are based on the range of accomplishments set forth by the College Board and the AP Rubric. All assignments should show evidence of thought, care, and effort demonstrated in the work. All of these elements are discussed with students, individually and in class critiques.

**In general, artwork will be graded and evaluated on the following criteria:**

* Consistent, high quality work
* Creative application of principals of design
* Accomplished use of elements of design
* Well informed use of composition
* Evidence of creative thinking and original ideas
* Innovative use of materials to create art
* Clear and concise use of materials demonstrated in technique
* Evidence of experimentation and risk taking

**Summer Work / Portfolio Projects**

Throughout the year, class assignments will be given exploring a specific formal technique, conceptual concern, or historical art significance or movement. These assignments will be a part of the completed portfolio and development of students’ concentration. These assignments may be a progressive development and exploration of formal and conceptual issues.

Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio. There are 4 summer assignments required and should be completed by the first day of school in August. Completing more these pieces than required will only put you that much further ahead when school starts.

**Daily Work / Sketchbook**

A sketchbook should be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick drawings, and practice of various techniques. Specific assignments will be provided for the Breadth assignments. However, it is an expectation that students will submit a sketchbook every two weeks to show an adequate level of idea generation.

**Critiques**

Group critiques will be scheduled throughout semester and students will be expected to analyze composition, execution, and concept of student art work. The critiques will be used as a plan of investigation to develop a body of work and reflect on personal work and the work of others. Critiques will be done both verbally and in written form. Vocabulary of art, including, but not limited to, the elements and principles of art will be discussed by the teacher and used by the students on a regular basis to practice communication about artwork in both individual student critiques and instructional conversations.

**Integrity Statement:**

All students submitted work must be original in nature. Work that is based on published

photography or another artist’s work in not acceptable. The intent of Advanced

Placement Studio Art is to develop a student’s personal voice. Any work that makes use of other artists’ work (including photographs) and /or published images must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. 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.

**Breadth Assignment Options List**

* Reasonable substitutions to the following list will be allowed with the instructor’s permission.
* Artwork submitted for the 2D Portfolio must emphasize the elements of design (line, form, color, texture and space) and principles of design (balance, rhythm, proportion, emphasis, variety, unity and harmony).
* The work in the Breadth section should show evidence of conceptual, perceptual and expressive development, as well as technical skill; thus, the student’s work should demonstrate a variety of drawing skills and approaches.
* Students may NOT submit images for their Concentration that they submit for Breadth.

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* Portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design are emphasized. Research to understand the stylistic tendencies of these artists/movements is expected.
  + Artist influence: Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surreallism, Van Gogh/Postimpressionism, etc.
* Portrait, self-portrait, or several different ones, that expresses a specific mood/emotion (anger/rage, melancholy, loneliness, happiness/joy, etc.) through manipulation of color and light to enhance the psychological atmosphere.
  + Artist influence: Alice Neel, Chuck Close, Leonardo DaVinci, Alberto Giacometti,
  + Larry Rivers, Kathe Kollwitz, Pablo Picasso, Ben Shahn, Honoré Daumier, David Bates, Alberto Seveso, Dean Mitchell
* Exploration with mixed media in combining at least three different media – i.e., a wet medium, a dry medium, and some collage element.
  + Artist influence: Michelle Caplan, Paula Grasdal, Sharon McCartney, and Teesha Moore
* Portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme. Black and white may be used as well as shades and tints of the chosen hues.
  + Artist influence: Alice Neel, Chuck Close, Leonardo DaVinci, Alberto Giacometti, Larry Rivers, Kathe Kollwitz, Pablo Picasso, Ben Shahn, Honoré Daumier, David Bates, Alberto Seveso, Dean Mitchell
* Cityscape drawing with an emphasis on one-, two-, and three-point perspective.
  + Artist influence: Stephen Wiltshire, [**RD Riccoboni**](http://www.cafepress.com/rdgallerystore/717499)**,** [**Marcus Antonius Jansen**](http://www.artquotes.net/artists/jansen/paintings.htm), Shawn Demarest, Line Brunelle, Marc Sabatella
* Still-life arrangement that consists of reflective objects to convey a convincing representation with a full range of values. Add interest into the composition by rendering yourself as reflected in the objects.
  + Artist influence: Anne Songhurst, Pieter Claesz, Raymond Campbell, Sandy B. Donn
* Unusual interior (inside of a closet, cabinet, refrigerator, car, etc.) to show emphasis of space, color, value, form, unity, contrast, and dominance.
* Text and Image Collage that communicates both a literal and visual statement
  + Artist influence: Barbara Kruger, Kurt Schwitters, Augutso de Campos, James Rosenquist
* Digital Anti-Self Portrait (portraying yourself as a stereotype).
  + Artist influence: Cindy Sherman
* Work that purposefully demonstrates symmetry/asymmetry and balance through the principles and elements of design.
* Work that investigates or exaggerates proportion or scale

**Possible Concentration Topics**

* A concentration could consist of a group of works that share a single concept. Some concentrations involve sequential works. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration.
* When preparing to upload Concentration images, students should give some thought to the sequence of images to best show the development of the Concentration.
* Students may NOT submit images for their Concentration that they submit for Breadth.

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* 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 that explore elements and principles of design.
* Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
* A project that explores 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
* An interpretative study of literary characters in which mixed media, color and form are explored
* The use of multiple images to create works that reflect psychological or narrative events
* A series based on the life of someone you personally know
* Exploration of pattern and designs found in nature and/or culture
* Abstractions developed from cells and other microscopic images
* A series of political cartoons using current events and images
* A depiction of dreams.
* The use of multiple images to create an emotional feeling brought on by a phobia.

**Quality Section Information**

Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" x 24". Works for Quality that are smaller than 8" x 10" should be mounted on sheets 8" x 10" or larger. Do NOT send books or journals, work on glass, fragile work, work that is rolled or folded, or unmounted work that can be crumpled or damaged in shipping.

Work that exceeds these guidelines will not be scored; the Quality section score in that case will be based solely on the work that meets the size requirements.

**AP Studio Art Portfolio “Do’s and Don’ts”**

**DO:**

* Complete all three sections.
* Remember that works from Section I (Quality) may also be submitted as images for either Section II (Concentration) or Section III (Breadth), and that you may not submit images of the same work for both Section II and Section III.
* Pay attention to requirements regarding size and number of works that may be submitted.
* Submit works for the Quality section (2-D Design and Drawing) in the standard AP portfolio that will be sent to your school no later than the end of April.
* Don’t paint on stretched canvas as it cannot be used for Quality – use canvas board instead!
* Mat or mount any works on paper that you submit for Section I. Use a neutral colored matboard.
* Use fixative on works that may smudge.
* Cover the surface to protect the work. Use an overleaf that is fastened to one edge so that it can be lifted easily.
* Label all images, including the dimensions and media of the original works.
* Photograph your work well ahead of the deadline so that you will have time to reshoot if necessary.
* Submit a detail image as well as the image of the entire work if you wish to show details such as texture.
* Follow your AP Coordinator's instructions for labeling and packaging your Drawing or 2-D Design Quality section.
* Complete your portfolio on or before the deadline set by your AP Coordinator.
* Remember that the home address you provide on your registration answer sheet is the address where your portfolio materials will be sent (they will arrive in late summer). We cannot ship your work to a P.O. Box.
* Keep large, high-resolution back-up files of all your work, including images of your Quality pieces.

**DO NOT:**

* Send ANY actual work for the 3-D Design portfolio.
* Send three-dimensional or fragile work for Drawing or 2-D Design.
* Send works rolled, folded, or framed for Drawing or 2-D Design.
* Send unmounted work that can be crumpled or damaged in shipping for Drawing or 2-D Design.
* Exceed the maximum number of works required for the Quality section of the Drawing or 2-D Design portfolio. (Extra works will not be evaluated.)
* Send actual works for sections that require digital images, or send works that are larger than 18" x 24". (They will not be evaluated, and your score for that section will be based on the work remaining in that section.)
* Submit collaborative works or group projects.
* Submit the same work for more than one portfolio.
* Place any information that identifies you or your school on any of the materials included in your portfolio, except where requested. Your AP Coordinator will receive instructions on how to label your works. If you have already signed your work, however, do not risk damaging it to remove a signature.

By signing this you state that you have read and understand the rules, procedures, materials policy, and grading policy of Mrs. Swader’s AP Studio Art class. Please sign, detach, and return this slip by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.



**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Printed Name of Student Student Signature Date**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Printed Name of Parent Parent Signature Date**

**Parent Phone Number(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Parent Email Address(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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**Advanced Placement Honor Policy**

Advanced Placement are college level courses offered to high school students. The curriculum is rigorous and intellectual. Due to the level of the courses North High School has a strict AP Honor Code. Any form of cheating or plagiarism will not be tolerated.

Plagiarism is defined as: the copying of language, structure, programming, computer code, ideas, and/or thoughts of another and passing off the same as one's own original work, or attempts thereof. Such acts include, but are not limited to, having a parent or another person write an essay (including works on-line) or do a project which is then submitted as one's own work; failing to use proper documentation and bibliography. Plagiarism is also defined as borrowing the sequence of ideas, arrangement of material, or the pattern of thought of someone else’s without proper acknowledgement. These definitions are taken from The School of Ethical Education.

If a student is caught plagiarizing or cheating, and/or providing other students with material or answers will be subject to the following consequences:

|  |  |
| --- | --- |
| **First Offense** | **Second Offense** |
| 1. The student’s name will be filed with the Principal and AP Director 2. Parent contact will be made 3. Student will receive a zero on the assignment 4. Student will be referred to Dean where disciplinary action will occur 5. Student will lose his/her citizenship of that semester and will not be able to earn it back | 1. Parent conference with Principal, Teacher, Students, Counselor, and AP Director 2. Administration will suspend student from school from 1 to 5 days 3. All Honor Society and student leadership roles will be revoked (including student council and National Honor Society) 4. North’s scholarship committee will be notified of the incident and may choose to use that information when making their decisions 5. Student will be removed from the class and will receive no credit which will adversely affect their GPA |

This will be enforced across the board- what the student does in one AP class will reflect all AP classes.

**Advanced Placement Drop Policy**

North High School will only allow students to drop from any Advanced Placement class during the first two weeks of each semester. After that grace period, the student WILL NOT be allowed to drop from the program until semester. If any student is failing the class at semester it is recommended that the student drop the class and a requirement if the class is AP Literature or Language. The teacher reserves the right to recommend removal from the class on a case by case base due to performance.

**Advanced Placement Exam Policy**

All North High School students will be required to take the nationally administered AP Exams for each of their AP classes in May of 2015. These tests are given during the school day and are the culmination of what the students have learned in the AP class. AP students are exempt from first and second semester finals due to these exams. In place of the school final exams the students will take practice AP exams and receive a like score for their benefit only. Practice AP exams and the actual AP exams will have no effect on the students class grade. Successful scores on AP exams leads to college credits that are accepted at over 90% of US colleges and universities.

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By signing this both parents and students agree to follow the AP drop policy, honor code, and exam policy.

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Parent Signature Date

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Student Signature Date