
AP STUDIO ART

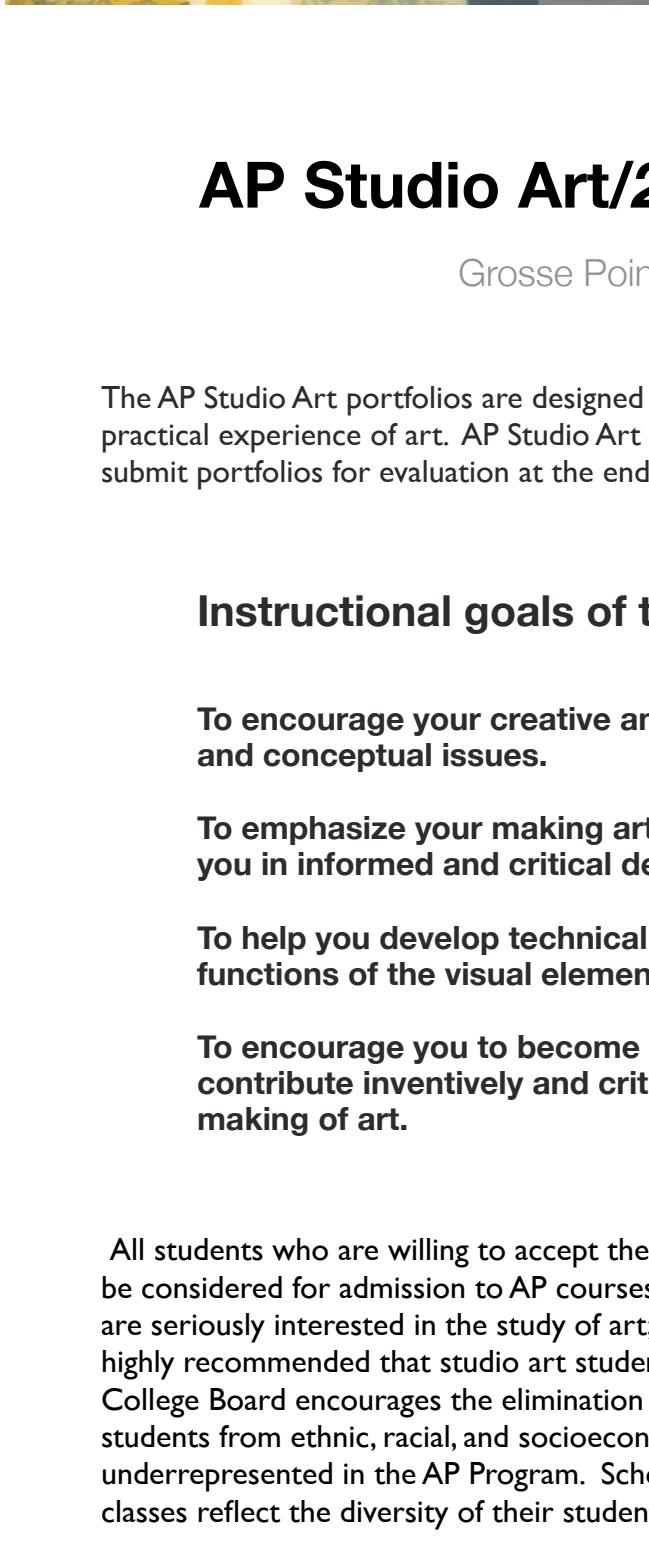
2-D Design



GROSSE POINTE NORTH HIGH SCHOOL



AP Studio ART - 2-D Design Portfolio



AP Studio Art/2-D Design Portfolio

Grosse Pointe North High School

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school years urging the first week of May.

Instructional goals of the AP Studio Art program:

To encourage your creative and systematic investigation of formal and conceptual issues.

To emphasize your making art as ongoing process that involves you in informed and critical decision making.

To help you develop technical skills and familiarize you with the functions of the visual elements.

To encourage you to become an independent thinker who will contribute inventively and critically to your culture through the making of art.

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. AP Studio Art is for highly motivated students who are seriously interested in the study of art; the program demands significant commitment. It is highly recommended that studio art students have previous training in art. At the same time the College Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

AP Studio ART - 2-D Design Portfolio

2-D Design PORTFOLIO

This portfolio is intended 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 (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 understanding 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. Video clips, DVDs, CDs and three-dimensional works may not be submitted. However, still images from videos or films are accepted. There is no preferred (or unacceptable) style or content.

Links to samples of student work in the 2-D Design portfolio can be found on AP Central® at:
apcentral.collegeboard.org/studio2D.

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or the work of other artists 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.

Digital images of student work that are submitted in the 2-D Design portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement:

"I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

SIGNATURE _____

AP Studio ART - 2-D Design Portfolio



As you create your **2-D Design Portfolio** you will have the opportunity to create 24 different works of art. You will research artists, styles, periods, cultures; you will investigate techniques and materials; you will dialogue with me, your teacher and your peers, you will critique, analyze, and evaluate artists' works and your own work as it develops. This is an artistic journey full of discovery for all involved. You will develop mastery of concept, composition, and execution of your personal ideas and themes. You will also understand that art making is an ongoing process that uses informed and critical decision making to determine your individual outcomes to problems. You will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. The first 12 of these works will be completed under the **BREDTH** section, which is based on a variety of works and mark making. The second group of 12 works will be completed under the **CONCENTRATION** section, which is a body of work focused on a theme you develop. You will select 5 works from your BREDTH and CONCENTRATION section to fulfill your **QUALITY** section, 5 actual works submitted to AP.

QUALITY Section I

Rationale

Quality refers to the understanding of design issues that should be apparent in the concept, composition and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements

For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their in-depth understanding of 2-D design issues. The works should be on flat surfaces, such as paper, cardboard, canvas board or un-stretched canvas.

Students receive all the portfolio materials for submission of the Quality (*Selected Works*) section in May. 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 (*Selected Works*) that are smaller than 8" x 10" should be mounted on sheets 8" x 10" or larger. To protect the work, all work on paper should be backed or mounted. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A

AP Studio ART - 2-D Design Portfolio

sturdy, opaque overleaf that is hinged to one edge of the backing so that it may be easily lifted, provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for that mat is advisable. 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.

The works submitted may come from the Concentration (*Sustained Investigation*) and/or Breadth (*Range of Approaches*) sections, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

CONCENTRATION Section II

Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is **NOT** a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible and are free to work with any idea in any medium that addresses three-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements

For this section, **12 images must be submitted**, some of which may be details or second views. All images should be labeled with dimensions (*Height x Width x Depth*) and material. The Digital Submission Web application incorporates space to add this information. Regardless of the content of the concentration, **the works should be unified by an underlying idea that has visual and/or conceptual coherence**. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher. The Web application for development and submission of the **CONCENTRATION**, and Breadth sections is available in late January.

The **CONCENTRATION** section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

AP Studio ART - 2-D Design Portfolio

Although the responses themselves are not graded as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

BREDTH Section III

Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

Requirements

For this section, students must **submit a total of 12 images of 12 different works**. Details may NOT be included. All images should be labeled with dimensions (*height x width*) and material. The Digital Submission Web application incorporates space to add this information. This section requires images of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

Overlap Among Sections of the Portfolio

Images of the same work may NOT be submitted in both Section II, Concentration, and Section III, Breadth. Works submitted in Section I, Quality, may come from the student's Concentration and/or Breadth section(s), but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

AP Studio ART - 2-D Design Portfolio

GRADING/Evaluation

Your work will be evaluated as each project is completed and grades will be based on your research/sketchbook, project execution, timeliness, critique, craftsmanship, mastery of technique, clean-up and studio practice. This grade may differ from what you receive for your portfolio assessment as different variables are being considered for your class grade.

*The major factor in determining a student's classroom and AP grade is their use and understanding of the **ELEMENTS** and **PRINCIPLES** of DESIGN as outlined below.*

Elements - are the ingredients that artists use to create an artwork.

Principles - are the different ways in which artists combine the elements to achieve a desired effect or outcome.

CONSIDER the (6) Elements of Design as you develop your designs.

- **Line** – thin or thick, continuous or interrupted marks; the path of a moving point
- **Shape & Form** – *Shape is a two-dimensional enclosed area. Form contains three dimensions: length, width, and depth.*
- **Value** – the range of light to dark and all shades in between
- **Color** – the property of reflecting light of a particular wavelength
- **Space** – the area above, below, around, behind, into, and through
- **Texture** – the physical surface structure of a material

CONSIDER the (6) Principles of Design as you develop your portfolio.

- **Balance** – the way that the different parts of a composition relate to one another
- **Unity** – the sense of oneness or wholeness in a work of art

AP Studio ART - 2-D Design Portfolio

- **Contrast** – refers to differences in elements such as color, texture, value, and shape. Contrasts usually add excitement, drama, or interest
- **Emphasis** – the significance or importance given to something
- **Pattern** – the repetition of elements or the combination of elements that forms a recognizable organization
- **Compositional Movement¹ & Visual Rhythm²** – 1:A path that the viewer's gaze is directed to follow because of the arrangement of elements in an artwork; 2:The result of pattern combined with implied movement.

According to the AP Scoring Guidelines, Your AP score will be assessed by the following criteria:

QUALITY

2-D Design Quality—Section I

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

Key Scoring Descriptors

- A. General Use of Design Elements and Application of the Principles of 2-D Design
- B. Decision Making and Intention
- C. Originality, Imagination, and Invention of Composition
- D. 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

In applying these descriptors, consider the content, style, and process of the work. Also, keep in mind 2-D design issues such as the following.

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

Concentration

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, regardless of medium.*

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness.

When 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

- 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. Transformation and Growth
- G. Technical Competence and Skill with Materials and Media
- H. Appropriation and the Student “Voice”
- I. Image Quality (for Weak and Poor Concentration Only)
- J. Overall Accomplishment

In applying these descriptors, consider the content, style, and process of the work. Also, keep in mind 2-D design issues such as the following.

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

AP Studio ART - 2-D Design Portfolio

BREADTH

2-D Design Breadth—Section III

A variety of works demonstrating understanding of 2-D design issues
Look for engagement with **a range of design principles such as the following.**

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

Key Scoring Descriptors

- A. Application of 2-D Design Principles to a Broad Range of Design Problems
- B. Originality and Innovative Thinking
- C. Range of Intentions or Approaches
- D. Confident, Evocative Work that Engages the Viewer
- E. Technical Competence and Skill with Materials and Media
- F. Appropriation and the Student “Voice”
- G. Image Quality (for Weak and Poor Breadth sections only)
- H. Overall Accomplishment

AP® STUDIO ART 2014 SCORING GUIDELINES

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Visit the College Board on the Web: www.collegeboard.org

AP Studio ART - 2-D Design Portfolio

Class Cycle

Day 1 – Presentation of Lesson – Artists, Styles, Visual Problem to be Investigated, Power Points, Internet Resources, Demonstrations, Other Resources

Day 2 - Present your individual research done in your sketchbook for the project we are working on to the class. Cite ALL sources for your research / images. The vocabulary of art will be used to engage in written and verbal critiques / explorations of these works. Have prelim thumbnail sketches (3 - 5) for each project listed below. Brainstorm ideas with the class. Copy work is not valid for your **Breadth/ Concentration/Quality** work. Students are not allowed to copy published photographs. Work based on photographs or the work of other artists must move beyond mere duplication and provide the basis for a personal approach to an idea. Plagiarism is not appropriate in any manner. I should see where you have instilled your own ideas and developed your work with your personal vision and voice. Looking at the work of other artists is to inspire you as a point of departure. After sharing in class, I will speak individually with each of you and we will discuss which sketch would work best for the assigned project.

Days 3 – 5, 6, 7 (Depending on project). – Begin execution of project. One-on-one dialogue may also continue as you work and we see how you progress, are using / mastering media, changes that are occurring, and answering questions that may come up. You may photograph in progress work.

Days 4, or 5, - Mini critiques in sketchbooks as work is in progress

Day 6, 7, or 8 – Class critiques

Last Day of Cycle – Photograph work after any final touches are complete and begin research for next project. Upload work - The Web application for development and submission of the Concentration, and Breadth sections is available in late January.

REPEAT CYCLE FOR NEXT PROJECT

SKETCHBOOK

A sketchbook is an important tool in the development of your AP Portfolio. Use your written text, research, and exploration as well as class resource texts and magazines to become inspired to approach different visual problems in new and interesting ways.



OLIVER JEFFERS

www.oliverjeffers.com/

SKETCHBOOK



Successful Portfolios

Sketchbook - A sketchbook is an invaluable tool to help you organize your portfolio, brainstorm ideas, practice mediums or to get your ideas on paper. Any good sketchbook pages can be used for **BREADTH**.

Write - Research - Record - Brainstorm

Photograph - A camera is a great tool to quickly create a visual example of your concepts. Use camera to record lighting, subject matter, or compositional arrangements. All photographs taken may be used in your portfolio.

Visit - Expose yourself to the arts in new and interesting contexts. Go to museums and galleries to see successful compositions, use of color, or application of mediums.

Show - When you participate in art shows and contests, you learn to properly finish your work, both technically and conceptually.

Examples -

<http://www.studentartguide.com/articles/photography-sketchbook-ideas>

Sketchbook

Write

- What is on your mind? Write about the first thing you think about when you wake up. Keep writing until you have filled one page.
- Write about something that you have learned. This should be a life lesson rather than school related. Keep writing until you have filled at least one page.
- Describe what you see in a painted, drawn or photographed work of art. (You must provide a copy of the image and include it with your writing.) Spend at least fifteen minutes looking at the image and write down everything you see. Write as detailed as possible a description of the image you are looking at. Write only what you see visually. Do not analyze the image. Use the elements and principles as your guide. Keep writing until you have filled at least one page.
- Describe what you see in a painted, drawn or photographed work of art. (You must provide a copy of the image and include it with your writing.) How do the **elements and principles** work to create meaning and lead you to believe certain things? What was the artist trying to get you to think about? What conclusions might you jump to when looking at this image even if you don't know for sure what the artist represented? It might be necessary to create a narrative (story) around this image. Whatever you interpret from the image, make sure you use visual evidence in the image to back up your idea. If you think the people in the image are brother and sister, specifically state which visual evidence led you to that conclusion. Keep writing until you have filled at least two pages.
- Compare and contrast two works of art. (You will provide the images and include them with your writing.) Tell how they are alike and how they are different. Keep writing until you have filled at least one page.
- Write about what makes you want to create artwork. Keep writing until you have filled at least one page.

Collage

- Pick out a few images from an old newspaper or magazine. Glue the images onto a sheet of paper in your journal. Fill the whole page. Draw or paint over the collage to emphasize the important parts of your work.
- Create a person/portrait out of the body or portrait "parts" of five different photographic images and paste onto the paper to create a new being.

- Use color. Make a collage using only color. Change the direction, value, and hue of the color as you fill the page.
- Use a landscape as a background. Create a surreal narrative by placing things such as animals, people, cars, trains and so forth into the background that are unnaturally related due to size or location.
- Create a collage using words. Do the words need to make sense together telling a story or idea? Color the background so the words stand out. Use color to add to the psychological aspect of the words.
- Create a collage using some of your own images. These may be drawings, paintings, prints or photographs. In addition, you could add newspaper print into the background as a textural or conceptual design element.

Photograph

- Take a photograph that shows your favorite place to think. Print the photograph. Paste the photograph into your sketchbook. Title the photograph.
- Take a photograph of yourself, print the photograph, glue it into your sketchbook then draw a frame around the photograph or draw in a background. Title the photograph.
- Photograph an emotional subject. People do not need to be in this photograph but the elements of this photograph need to support the emotion (anger, peace or tranquility, rebellion, joy, love or hate...) you are photographing. Title the photograph.
- Take a photograph of some hands showing how expressive they are. The photograph may show the person or other information that supports the action or expressive nature of how the hands are being used. Title the photograph.
- Take a landscape photograph that shows the essence of the current season. This will be a fall or winter photograph so make sure the visual clues fit the season. Falling and blowing leaves make you think of what season? Use the clues visually in your photograph. Title the photograph.
- Photograph a series of abstractions from nature, close up and cropped.
- Photograph car lights at night. You may need the camera on a long setting so the lights create lines as they move down the road.

- Photograph at least a dozen architectural details. Find interesting elements or historical examples and focus on part of the detail that is the essence of that style.
- Research and write about your choices.

Visit

- Visit the Detroit Institute of Arts.
- Visit a local art gallery.
- Visit a web based art museum.
- Visit the Scholastic Art student show in February.
- Visit the Great Frame Up's Creative Self-Expression student art show.
- Visit an art supply store

Show

All students must submit work for Scholastic Art, The Great Frame Up and The School Spring Art Show

- **Scholastic Art and Writing Awards.**
SENIORS ONLY Scholastic art portfolios. Senior art students are invited to submit a portfolio of work for scholarship consideration and national recognition.
- The Great Frame Up's **Creative Self-Expression Student Art Show**.
- The Detroit International Auto Show - **NAIAS Poster Contest**.
- **Grosse Pointe North's Spring Art Show.** Three works of art can be submitted.
- Find information about an art show or on line art blog.
- AP Studio Art: Portfolio submission.

QUALITY SECTION

Quality refers to the understanding of **DESIGN ISSUES** and should be apparent in the composition, concept, and execution of the works - whether they are simple or complex. There is no preferred (*or unacceptable*) style or content to the work sent in for **QUALITY**. This should be the highest quality work created in AP 2-D DESIGN.

5 REQUIRED DIGITAL IMAGES



MICHAEL KENNA - *Hillside Fence, Study 5*
www.michaelkenna.net/

QUALITY SECTION

5 Required Digital Images



Section I - **QUALITY** 2-D Design

Requirements

For this section, students are asked to submit **5 ACTUAL WORKS** made with any media. Students should carefully select the work that demonstrate their highest level of accomplishment in 2-D design.

- The works should be on **flat surfaces**, such as paper, cardboard, canvas board, or un-stretched canvas.
- Students receive all the portfolio materials for submission of the Quality section in **May**.
- Because of limitations imposed by the shipping and handling of the portfolios, (work submitted for **Section I - QUALITY**, may not be larger than 18" x 24" including matting or mounting).
- Works for **QUALITY** that are smaller than 8" - 10" should be mounted on sheets that are 8" x 10" or larger.
- To protect the work, all work on paper should be backed or mounted.

QUALITY

- Mats are optional.
- Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see.
- A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended.
- Materials that may be smudged should be protected with fixative.
- If the work is matted, a neutral color for the mat is advisable.
- Work should not be rolled, framed, or covered with glass or Plexiglas.
- Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it

The work submitted may come from the Concentration and/or Breadth section, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

CONCENTRATION SECTION

A concentration should consist of a group of works that share a concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works.

12 REQUIRED SLIDES



PIET MONDIRAN - Composition in Blue Gray and Pink

<http://www.theheartstory.org/artist-mondrian-piet.htm>

CONCENTRATION SECTION

12 Required Slides



Choose a theme or concentration you wish to study in art. It may be a conceptual idea you pursue, (NOT a technique), a particular subject matter/genre, or the development of a theme you feel passionate about. You are to study and explore your subject through research and practice. This portfolio is intended to address two-dimensional (2-D) design issues and your work should involve purposeful decision making about how to use the elements and principles of art in an interesting and innovative way.

The **principles of design** (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), created through the use of the **visual elements** (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate. Effective design is possible whether one uses both representational or abstract approaches to their art.

Requirements

For this section, **12 images must be submitted**, some of which may be details or second views. All images should be labeled with dimensions (*Height x Width x Depth*) and material.

You may include detail work as part of your 12 images if they are details that from a larger project.

Your work is to show development of an idea over time (growth).

CONCENTRATION

At the beginning of each week, you are to discuss your projects both individually and in groups. We will critique your concept and execution. Have your sketchbook with you (where you have documented your ideas and research with mini sketches.) You will be graded accordingly.

Copy work is not valid for your **Concentration** work. I should clearly see where you have instilled your own ideas and developed your work with your personal vision and voice.

******You must have 3 projects completed in January, 3 projects completed in February, 3 projects in March, and 3 in April.

ALL should be **HIGH QUALITY** projects both technically and conceptually.

Written Commentary - CONCENTRATION

The **CONCENTRATION** section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?

2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

CONCENTRATION

Examples of Concentrations (*Sustained Investigations*)

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

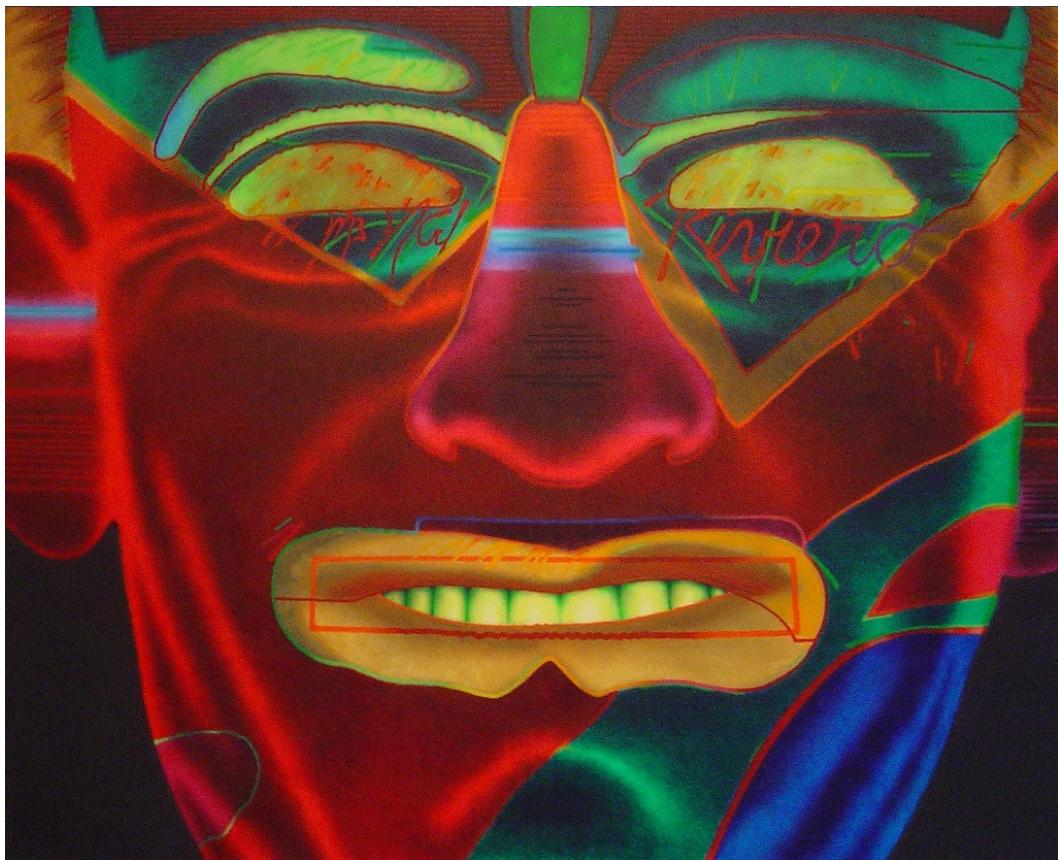
- A series of works that begins with representational interpretations and evolves into abstraction
- An exploration of patterns and designs found in nature and/or culture
- Design and execution of pages for a book or graphic novel
- Development of a series of identity products (logos, letterhead, signage, and so on) for businesses
- A series of political cartoons using current events and images
- Use of a classic standard such as the golden ratio and variations of it to produce differing compositions
- Diagrammatic overlays of mathematical principles on photographs of local architectural structures
- A series of fabric designs, apparel designs or weavings used to express a particular theme

The Web application for development and submission of the **CONCENTRATION**, and Breadth sections is available in late January.

BREADTH SECTION

The **2-D Design Portfolio** is designed to explore a very broad interpretation of DESIGN. Your work in this section should demonstrate understanding of the principles of design, including **unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship.**

12 DIGITAL IMAGES



ED PASCHKE - Caliente

www.edpaschke.com/

BREADTH SECTION

12 Digital Images



In creating works for this section, we will use various media (pencil, charcoal, colored pencil, pastels, collage, printmaking techniques, watercolors, paint, computer, photography, etc.) to execute the projects/visual problems presented. This section requires images of 12 works in which the elements and principles of two-dimensional design are the primary focus; you are asked to demonstrate that they are thoughtfully applying these principles while composing your art. These works as a group should demonstrate your visual organization skills. As a whole, your work in the BREADTH section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization.

The **12 BREADTH pieces** are to be completed and photographed before Winter Break.

The **Breadth Section** must be completed before moving on to the Concentration section.

Examples of 2-D Design BREADTH:

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance, or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

BREADTH

Students may **NOT** submit images of the same work that they are submitting for the Concentration section. Submitting images of the same work for Section II, Concentration, and Section III - Breadth, may negatively affect a student's score.

Organization of Work:

All photographs are to be saved in your AP digital folder created on your desktop. You are also required to create and maintain a digital portfolio as you work. You may begin to upload these your final images to your official AP Portfolio once accounts are set up by our AP coordinator.

Successful works of **BREADTH** require the integration of the elements and principles of design; you must be aware of these concepts while thoughtfully composing your art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

2-D DESIGN - Possible Projects

Design

- Positive-negative shapes study in color
- Genetic engineering (use parts of four animals to create an animal that will enhance life on earth)
- Design your dream dwelling (not: dwelling, not house). Employ any traditional or nontraditional drawing medium/media. Note that you are limited only by your imagination. A dwelling refers to any location, in any configuration, from the depths of our universe to the depths of your imagination.
- Create a WPAP planes of the face in Adobe Illustrator
- Linoleum block print
- Woodblock print
- Box design -- 2D front
- Design a deck of cards
- Redesign the Tarot deck
- Graphic designs for school theater productions, yearbooks, etc.
- Redesign a current product image or logo
- NOTAN (negative/positive design in ink, paint)
- Logo/symbol design

BREADTH

- Kaleidoscope -- radial balance design
- Cool/warm color contrast
- Primary color -- RYB
- Monochromatic variations of one color, using value
- Analogous -- colors next to each other on the color wheel; e.g., Picasso's Blue Period
- Lettering and type design
- Design with literary or conceptual associations
- Poster design -- travel, country, Olympics, sports, endangered animals
- CD or album design; e.g., for blues, jazz, classical
- Repeated pattern, possibly using linoleum print
- Self-portrait as a favorite industrial product
- Develop a modular repeat pattern for a fabric
- Work showing specific color theory (Fauvism, Expressionism, Color-Field painting)
- Psychological use of color
- Historical use of color
- Line properties; e.g., graffiti, Japanese calligraphy
- Fashion design, or costume design
- Game board and game pieces
- Cut-paper self-portraits, interiors, landscapes
- Color studies with torn pieces of paper (mosaic)
- Compositions that involve the use of inset imagery (image within image/detail)
- Compositions arranged radially
- A composition that denies the boundaries of surface edges – compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins)
- Compositions that rely on a grid as an organizing principle
- Composition in which the student uses various neutral tones of torn papers (with a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white Conté.
- Design your dream dwelling (not: dwelling, not house). Employ any traditional or nontraditional drawing medium/media. Note that you are limited only by your imagination. A dwelling refers to any location, in any configuration, from the depths of our universe to the depths of your imagination.

BREADTH

- Pop-inspired pieces working with personal symbols or words (Robert Indiana, Ed Ruscha)
- Do some research on the tessellation designs of M.C. Escher. Create your own simple tessellation design. Discuss the finished designs in terms of positive and negative space.

Draw & Paint

- Look into a mirror and draw your eye. Fill the whole page by drawing large or creating an arrangement of your eye used over and over again. You may change the sizes of your eye and directions if you wish but all eye drawings must be from observation. If you can't see it don't draw it.
- Draw a crumpled up bag on a table, the floor or hanging on a doorknob. Make sure you fill the page with this drawing.
- Take an ink pen and start drawing and keep drawing until the pen runs dry. Fill the whole page that you are working on. This drawing should be from observation. Don't quit or worry if it isn't perfect just make every part of the page meaningful to the image as a whole.
- Draw words. Use the word to create the font to express the word. Elephant should be written in large and heavy letters. Skinny should be written in fine thin font. Make a list of at least ten words and create the font to write the word in a way that emphasizes the word.
- Draw your favorite shoes in the location you find them. Make sure you fill the page with this drawing.
- Draw what it means to be happy. Show the facial expressions look at the eyes, mouth, cheeks of the happy person. Make sure you fill the page with this drawing.
- Use pens, pencils, paints, crayons, sticks dipped into paint or wax or ink, gum wrappers, sand, leaves, glue and a variety of media in one purposeful drawing.
- Use glue to build depth created by layering things onto the surface for your drawing.
- Take a news story and draw it. Show what it feels like and looks like from an artistic point of view.
- Try to draw in a different art style. Research an artist or style or media that you want to know more about and then try it out for yourself.
- Don't forget about the old self-portrait stand by. You always have your own image to draw and redraw. Just try to catch up to Rembrandt!
- Make contour drawings of the things around you on one page. Fill it up.

BREADTH

- Futurist-inspired drawing of an engine or the inside of a mechanical object; Leger
- Surreal drawing in colored pencil, acrylic paint, watercolor, etc.
- Still life in black-and-white charcoal on colored paper
- Cubist drawing in pencil
- Figure drawing in pencil, charcoal, conte crayon
- Landscape drawing on location on the school campus
- Fauvist architectural drawing in paint, markers, or colored pencil.
- Realistic Still life of glasses, musical instruments, or silverware on mirror in watercolor, pastel, oil pastel.
- Work from a traditional still life setup (something like Cezanne may have used).
- Study basic scientific perspective (both one-point and two-point) and produce an imaginative drawing by each method. Students are encouraged to avoid the typical cityscape or room interior.
- Produce a self-portrait. Do this portrait from life, not from a photograph. A three-quarter view works best. For reference, see Rembrandt, Van Eyck, and Durer. (Make sure you use an unusual view point such as from below subject (sit on the floor while drawing)).
- This will include wrinkled drapery over a table. It will employ a strong, well-defined light source.
- Drawing composition that alternates from a simple contour drawing into a fully rendered drawing at student-designated focal points
- Study basic scientific perspective (both one-point and two-point) and produce an imaginative drawing by each method. Students are encouraged to avoid the typical cityscape or room interior.
- Distorted interiors
- Gridded and distorted self-portraits
- Illustrations of imaginary places
- Piece that combines Xeroxed body parts (face, hands, feet) with anatomical drawings
- Piece inspired by the "fortune" from a fortune cookie
- Story or poem illustration
- Acrylic painting using analogous or complementary color scheme
- Watercolor abstract painting

BREADTH

- Portrait or self-portrait on collage in watercolor or acrylic (some areas should show the collage underneath; experiment with newspaper, magazines, movie/concert ticket stubs, old photographs)

2-D DESIGN - Photography

Breadth 1 - Portraits

- Self-Portraits – use reflective surfaces, cable release, or self-timer
- Close Up Portraits - some showing face, some not
- Honoring Wrinkles
- Cringe Factor Portraits
- Urban Portraits
- Extreme Emotion
- People Working
- Fractionalization Portrait Photograph

Breadth 2 landscape

- Exaggerated Perspective in Landscape
- Urban Landscapes & Architecture
- Rural Landscapes & Architecture
- Leading Lines in a Landscape
- Night Scene/City Scape
- Night-scapes/Lightning
- Infrared Landscapes
- Bracketing HDR Landscapes
- Architecture

Breadth 3 - Selective Focus

BREADTH

- You may do one or do a combination of all these projects
- Extreme Short Depth of field
- Turning Ordinary into Extra Ordinary

Breadth 4 Pattern

- Organic Form v. Manufactured or Synthetic Form
- Organic/Geometric Form & Shadows
- Organic Line in Architecture
- Geometric Pattern in Architecture
- Man-Made Patterns
- Patterns in Nature
- Repetition with Emphasis

Breadth 5 - Contrast

- You may do one or do a combination of all these projects
- Contrast of Textures
- B&W Edgy High Contrast

Breadth 6 Night/Long Exposure

- Writing with Light
- Light Trails
- Ghosts/Long Exposure
- Existing Light - street lights, car lights, moonlight
- Fireworks
- Photoshop Brush Effects

Breadth 7 - Fast Shutter

- Freeze Action
- Moment of Impact

BREADTH

- Moment of Impact Water/Liquid
- Moment of Impact Fruit

Breadth 8 Slow Shutter

- Slow Shutter Speed – Panning and Motion Blur
- Zoom Blur
- Slow Water
- Dynamic Panning

Breadth 9 - Perspective

- Forced Perspective
- Fisheye Photography
- Unusual Perspective
- Point of View – from below, from above
- Exaggerated Perspective in Architecture
- Fisheye Lens
- Proportion
- Macro
- Macro images of food

Breadth 10 - Reflection

- Reflections and Architecture
- Reflections – Bodies of Water
- Reflections – Glass
- Reflections – Metal/Chrome

Breadth 11 - Lighting

- High key

BREADTH

- o Low key
- o Chiaroscuro
- o Silhouettes
- o Portrait lighting

Breadth 12 - Animals

- o Extraordinary Bugs
- o Wildlife Photography
- o Animal/Human Relationships
- o Animals Personified

Breadth 13 Social Statement

Social Statement Collage

Social Statement – Collage with Newspaper (Robert Rauschenberg)

Change The World

Breadth 14 - Mixed Media

- o Contact Print Photograph Set
- o Mixed Media with Darkroom
- o Photo with Mix of Materials (Painting & Drawing)
- o Black & White Collage
- o Digital Collage

Breadth 15 - Design

- o Raster/Vector
- o Raster and Vector Collide Collage
- o Color Domination
- o Line/Shape

BREADTH

- o Dividing The Space
- o Complementary Warm/Cool Contrast
- o Reflection/Shadow

Breadth 16 -Tell a Story

- o Illustrate story or poem illustration
- o Photo Essay
- o Narrative Photo Series
- o Picture in a picture chain of photographs

ARTIST RESOURCES

Additional Resources:

Ethics, Artistic Integrity, and Plagiarism

Any work that makes use of (appropriates) other artists' works (including photographs) and/or published images 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.

ARTISTS

Paul Bélieau - <http://www.paulbelieveau.com/home/>

Charles Bell - <https://www.artsy.net/artist/charles-bell>

Chuck Close - chuckclose.com/

Audrey Flack - www.audreyflack.com/

Adam Fuss - <http://www.cheimread.com/artists/adam-fuss>

Alfred Gockel - <http://www.edition-gockel.com/#>

Paul Jackson - <http://www.pauljackson.com/>

Robert C. Jackson - <http://www.robertcjackson.com>

Michael Kenna - [www.michaelkenna.net/](http://www.michaelkenna.net)

Gustav Klimt - [www.klimt.com/](http://www.klimt.com)

Richard Koenig - <http://people.kzoo.edu/~rkoenig/>

Betty LaDuke - <http://www.bettyladuke.com>

Lynda Lowe - <http://www.lyndalowe.com>

Henri Matisse - <http://www.henrimatisse.org>

Georgia O'Keeffe - <https://www.okeeffemuseum.org/about-georgia-okeeffe/>

Ed Paschke - www.edpaschke.com/

Irving Penn - <http://irvingpenn.org>

Mike and Doug Starn - <http://www.dmstarn.com>

Paul Ruiz - <http://www.paulwruiz.com/>

Ed Ruscha - www.edruscha.com/

RESOURCES

Color Theory - <http://www.colormatters.com>

Sketchbook -

- <http://www.studentartguide.com/articles/sketchbook-ideas-and-portfolio-presentation>
- <http://www.oliverjeffers.com>
- https://www.youtube.com/watch?v=61DZqjNP_AM

Art Magazines & Journals

American Artist

Art in America

The International Review of African American Art

Art News

Studies in Art Education

Drawing

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