

*“God’s gift to you is your potential; your gift to God is what you do with your potential.”*

*-Unknown*

## **2-D Design AP Portfolio**

**Ms. Kristin Neufarth**

[neufarth.kristin@cchs.us](mailto:neufarth.kristin@cchs.us)

**727-430-9920**

### **Visual Art Department Mission Statement**

The Department of Visual Art exists to arrange and cultivate Jehovah God’s creation in a manner that pleases Him.

### **Visual Arts Curriculum**

Our visual arts department’s philosophy is that we believe art is an intellectual process. We stress visual thinking, creativity, skill development, and critical analysis. Our program emphasizes design, skills of seeing and drawing, problem solving, persistence, and personal expression.

Learning to take informed risks and being inventive in making images and objects are central to the program. We use the critique process regularly to clarify conceptual issues and to celebrate the uniqueness of personal vision.

The program culminates, as the mature student becomes an independent art maker who actively seeks the criticism of teachers, students, and other art professionals he or she may encounter.

### **What is AP Studio Art?**

The AP Studio portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on written exams; instead, students submit portfolios for evaluation at the end of the school year. The AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic

environments. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advance placement while still in high school. The AP program is based on the premise that college-level material can be taught successfully to secondary school students.

### **General Learning Outcomes:**

Students Will

1. Demonstrate a breadth of high-quality work, 12 pieces.
2. Develop a personal Concentration of 12 pieces.
3. Select five top-quality pieces for presentation.
4. Discuss and record the development of the Concentration.
5. Explore postsecondary options.

### **What are we going to be doing AP Studio Art 2-D?**

This course has been developed to accommodate students who have expressed an interest in Completing the AP® Studio Art Portfolio. Through direct teacher instruction, emphasis will be Placed on the production of a volume of quality pieces of artwork. Students will address all three Sections of the portfolio: Breadth, Concentration and Quality. Students will be challenged to Develop their own personal work. Students will develop mastery of concept, composition, and Execution of their personal ideas and themes. Students will also understand that art making is an Ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of These issues in a personal way. Formulaic solutions to problems are discouraged.

What goes into a Portfolio?

This portfolio has a three-section structure, which requires the student to show a fundamental Competence and range of understanding in visual concerns (and methods). This portfolio asks the

student to demonstrate a depth of investigation and process of discovery through the **CONCENTRATION** section (Section II). In the **BREADTH** section (Section III) the student is asked to demonstrate a serious grounding in visual principals, elements, and material techniques. The **QUALITY** section (Section I) permits the student to select the works that best exhibit a Synthesis in technique and content.

### **The Three Sections: 2-D Portfolio**

#### **Quality**

For this section, students are asked to submit 5 actual works that are pulled from the Concentration and Breadth Sections. Students should carefully select the works that demonstrate their highest level of accomplishment in 2-dimensional works of art. Works cannot be any larger than 18" X 24", including matting or mounting. Works must be on flat surfaces such as paper, cardboard, canvas board, or unstretched canvas.

#### **Concentration**

A series of works organized around a compelling visual concept in drawing. For this section, 12 digital pictures of artwork created must be uploaded to the college board website, some of which may be details or second views. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. A concentration is a body of works describing an in depth exploration 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 will be encouraged to explore personal, central interests as intensively as possible; they are free to work with any idea in any medium that addresses 2-D issues. The concentration should grow out of the students' idea and demonstrate growth and/or 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. The choice of works to submit should be made to present the concentration as clearly as possible. Students may submit second views of some works, for a total of 12 slides. It is not necessary to submit slides of 12 different works.

Students will also submit to the College Board website a written commentary 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 slides as examples.

### **Breadth**

For this section, 12 digital pictures must be uploaded to the College Board website ; One picture each of 12 different works of art. Works should demonstrate a variety of concepts, media, and approaches. In this section students are asked to present evidence of artistic ability in response to a wide variety of problems. The work submitted should demonstrate an understanding of fundamental 2-Dimensional concepts.

The best demonstrations of breadth clearly show experimentation and 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 a single medium- for example, if the portfolio consists entirely of digital images- the work must show range of approaches, techniques, compositions, and subjects.

### **Copyright Issues**

All work must be original. If students use someone else's work or a published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original.

Critiques

Critiques are an integral part of all classes. All students are brought together for critiques at regular intervals—generally when they have major assignments due. Each student must show his/her work and briefly discuss his or her intent. The class is then expected to provide positive feedback and offer suggestions for improvement. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique and show reviews. I do very little of the talking during these sessions—other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as part of their discussion. I will only interject when I feel that there is something that has not been addressed or have an idea about a possible solution or suggestion for a next piece. For grading purposes, I use a simplified rubric based on the actual AP Scoring Guidelines for Studio Art. I think it is important for AP students to be familiar with the rubric that will be used to score the work in their portfolios. Additionally, there is ongoing dialogue with students on an individual basis during class time. As well, the students dialogue with each other about their work.

### **Assessment and Evaluation**

Portfolio Development (Roughly 80%)

Based on finished work as per grading period quota.

Graded using the evaluation rubrics as established by the College Board

Both volume and quality will be taken into consideration for final grades

In Class Work Days Conduct (Roughly 20%)

- Regular attendance is mandatory
- Use of in-class time and extra classes
- Attention to lectures, directions, and demonstrations
- Participation in critical discussion
- Proper safe use of materials and equipment

- Cleanup duties and storage of work

First Semester

August, September, October, November, December

The first week of class, I will give students a binder with forms for documenting finished work. As they finish a piece for the portfolio, they will take digital pictures. The first half of the year is devoted to making work for the Breadth section of the portfolio. The pace set is fast compared to other art classes, and the students are expected to work outside of class to make the deadlines for the projects. Students will have the time to develop a variety of concepts and approaches to demonstrate their ideas. Students will also experience a variety of media to illustrate their ideas. I introduce each assignment with a slide presentation showing historical and contemporary artists' solutions to the project's issues as well as past students' work. A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in 2-D processes together with high-level problem-solving skills. By term end, students will create and complete a body of work suitable for the Breadth (Section III) of the 2-D Portfolio. As well, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in four sustained in-class assignments and at least eight short-duration assignments.

**Students Will:**

1. Develop distinguished use of the Elements and Principles of Art
2. Be introduced to a range of two-dimensional techniques
3. Understand artistic integrity as it applies to their work in art making
4. Be presented with historical, contemporary, and contextual fine art references
5. Achieve quality in the completion of assignments that demonstrate:
  - A. Confident use of design considerations such as composition, focal point, and use of

space;

- B. Meaningful and personal responses to stated assignment criteria
- C. Mastery of a variety of materials that are black/white, color, wet/dry
- D. A range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources

### **Second Semester**

January, February

At about this time, each student makes an appointment to meet with me so that we can review the decisions made in building his or her portfolio. Together we finalize the student's choices for the Quality section, develop a plan for the organization and order of uploaded digital images and do any last-minute revisions to the student's Concentration statement. All AP Studio Art students are required to be in attendance for the final loading of portfolios and filling out of the official forms.

### **Student Will**

1. Develop a working definition of what constitutes an acceptable and successful Concentration.
2. Early in the term students must attend a mentoring appointment at which time they are individually counseled about the "visual idea" for their Concentration study as well as the development of a "plan of action" leading to its completion.
3. Be assisted in discovering and narrowing their areas of greatest strength and interest.
4. Receive guidance in planning a sequence of action for individual pieces. 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; all pieces have relevance to the study; progression through discovery, active problem solving, and invention; choices of materials and techniques successfully linked with ideation and development,
5. Begin the first part of the written statement forming an individual plan of action and

writing it down as succinctly as possible.

6. Reference at least one artist whose work has some relationship to section II work.
7. Sequence work to best advantage in demonstrating the development of the body of work.
8. Identify the opening piece in the presentation sequence.
9. Plan best strategies for continuation while reviewing the plan for study.
10. Understand that writing informs the work and work informs the written statement.

March, April, first week of May

This period will be devoted to the final preparation for the AP Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth Section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/ voice, and thoughtful decision-making for the Concentration Section. Four process-based assignments in the form of challenges will be presented. These are intended to encourage risk-taking in the production of the final pieces for the Concentration. An individual mentoring appointment will be scheduled at which time the Breadth Section and the Concentration Section will be thoroughly reviewed in order to identify and remedy weak pieces.

### **Student Will**

- 1.) 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.
- 2.) Follow instruction regarding best practice for sequencing and labeling digital images for both Section II and III.
- 3.) Implement strategies for identifying and presenting five best-quality pieces
- 4.) Complete final editing and printing of the written statement for Section II
- 5.) Complete registration and ordering work within the portfolio based on the completion of entire portfolio



## AP Art Summer Assignments, Supplies and Readings

### **Summer 2015**

The AP studio course requires the completion of a portfolio of work for evaluation by the Advanced Placement Program of the College Board. This evaluation is separate and apart from the grade you will be given here at school. Our class time is not sufficient for the preparation of the quality and quantity of work necessary for a portfolio meeting the requirements of this program. Considerable time outside of class will be necessary.

As an indication of your interests, willingness, and ability to work independently, the following assignments to be completed over the course of the summer are required. These will be the first six grades of the fall term. A lack of preparation may indicate that your continued participation in this class is not your best interest. Each work should be finished completely; unfinished work will be graded as such.

### **Instructions for Summer Work**

Assignment 1 – Create 5 works that will be a group or series based on the same idea. You may choose from the topics below, or use one of your own good ideas.

- Architectural/ urban landscape. Digital shots taken by students and printed during the summer.

These photos should illustrate architectural elements of local buildings and or local landscapes.

Work will demonstrate development of thought and investigation in subject matter. It will be unified by an underlying idea that has visual coherence.

- Illustrate 5 pages of a children's story, (written by you or someone else). Work will demonstrate development of thought and investigation in subject matter. It will be unified by an underlying idea that has visual coherence.

- Self portrait series of 5. Moving from representational to abstract. Investigating habits, character flaws, or personality traits through using the Elements and Principles of Art. Work will

demonstrate development of thought and investigation in subject matter. It will be unified by an underlying idea that has visual coherence.

Assignment 2- A personal or family history communicated through symbols or imagery. Work will demonstrate successful engagement with a broad range of 2-Dimensional issues and or techniques. Work will demonstrate successful experimentation, risk taking and or ambition.

Assignment 3- Work that investigates or exaggerates proportion or scale. Work will demonstrate successful engagement with a broad range of 2-Dimensional issues and or techniques. Work will demonstrate successful experimentation, risk taking and or ambition. Students should use a variety of mediums and processes.

Assignment 4- Development of a modular or repeat pattern to create rhythm. Work will demonstrate successful engagement with a broad range of 2-Dimensional issues and or techniques. Work will demonstrate successful experimentation, risk taking and or ambition. Students should use a variety of mediums and processes.

Assignment 5- Work that demonstrates symmetry or asymmetry or balance with the objective of depicting moving parts to a whole. Work will demonstrate successful engagement with a broad range of 2-Dimensional issues and or techniques. Work will demonstrate successful experimentation, risk taking and or ambition. Students should use a variety of mediums and processes.

Assignment 6- Summer Book Review concerning the following book;

\*\* Culture Making- Recovering our Creative Calling, by Author Andy Crouch

The book report needs to be typed, Times New Roman, size 12 font. The book report should be a chapter-by-chapter summary of the book. Do not skip chapters!

This is due the first week of school. This book is somewhat a heavy read but it is central to AP Studio Art at Calvary. If you have already read, please review and write about additional thoughts.

In addition I expect you to work in your sketchbook on a daily basis. Drawing is the basis

for most art forms. Always draw from observation. Try contour line, gesture line and completed value drawings with strong lights and darks. Also taking photos everywhere you go is a good way to capture moments and collect ideas for the year. You never know when you can use these photos in a work.

The final portfolio will be submitted in May 2016. You will not fail if you do all the required work, try hard and practice. I look forward to this fall and starting this exciting adventure together.

Student field trips and events in AP Studio Art

Fall/Winter

1. Two college fairs (usually on Saturday or Sunday in Tampa)
2. Portfolio Review Day
3. Art Show
4. Field Trip to the Arts Center and the St.Pete Museum of Fine Art.

Spring/Early Summer

1. Leepa Rattner Museum of Art. Usually in February. Half Day. Lunch at Chick-Fil-A
2. ACSI Art Festival.

AP Art Final Check Off List (2 Pages)

5-13-2015

Name: \_\_\_\_\_

Concentration (12 Images)

Some may be second views of some works. Minimum 10 works

Description/Dimensions Photo Taken Yes/No

1.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

2.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

- 3.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 4.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 5.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 6.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 7.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 8.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 9.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 10.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

**Breadth (12 Images)**

Some may be second views of some works. Minimum 10 works

Description/Dimensions Photo Taken Yes/No

- 1.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 2.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 3.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 4.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 5.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 6.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 7.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 8.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 9.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_
- 10.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

**Quality (10 Slides)**

5 works 2 views of each

Description Photo Taken Yes/No

- 1.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

2.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

3.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

4.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

5.) \_\_\_\_\_ Photo 1. \_\_\_\_ Photo 2. \_\_\_\_

\* Exam Fee Paid \$TBA ( Due Thursday March 20th) YES \_\_\_\_ No \_\_\_\_

\* Concentration Artist Statement Typed (Due May 1st) YES \_\_\_\_ No \_\_\_\_