DeLand High School
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2022 – 2023
DeLand High School
AP Studio Art 2D

Ms. Brinley

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Credit Earned
College Accredited Course - Full Year Course

Course Description
The AP Studio Art 2D is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition and execution of their ideas. The AP course contains two sections. The Sustained Investigation section requires you to conduct an inquiry-guided investigation through practice, experimentation, and revision. For the Selected Works section, work is expected to demonstrate skillful synthesis of materials, processes, and ideas. For both sections of the portfolio, you are expected to share information in writing about your work. The Sustained Investigation and Selected Works sections of the AP Portfolio will be outlined to AP Students, the first week of class. Students will study and evaluate examples of artwork from the College Board and other past student works that correspond to each section required in the portfolio. We will evaluate those works according to the AP rubric to allow students to develop a higher understanding of the requirements for college level art.

Required Materials
Sketchbook or blank page journal
Two pocket folder for handouts
Portfolio
Recommended course fee of $50 (to cover the cost of art materials)

Course Content
1. Maintain a journal/sketchbook to critique each project created and to align it with the AP rubric.
2. Research two artists per month for a total of 10 artists to be completed Aug thru May. Explain the artist and movement, give specific details, interpret the message the Artist is trying to convey. Analyze the visual qualities for the artwork. Tie this into a breadth piece and make relevant connections.
3. Critique sessions will be conducted bi-weekly. All students are expected to participate using their art vocabulary to describe, analyze, interpret, and judge their work and the work of others. The critique sessions will serve as the stimuli for the student to rethink, rework and recreate a work of art to bring it to its highest level.
4. Museum and Gallery Exhibits. Students are expected to visit area museums and galleries as well as our local universities to study the works of emerging artists. This is also a great resource to find exciting works to write about for the required artist reviews. There are also several annual art festivals in our area that students should take advantage of going to. Many of
these events showcase the artwork of many professional artists from all over the country. Students will gain invaluable knowledge and experiences through interactions with these artists and their works.

5. **Field Trips and Student Art Exhibits**
   I will lead art related field trips over the course of the school year that all AP students are required to attend. Students will be provided opportunities to showcase their artworks in areas shows and exhibits and all AP students will be required to enter their works in our annual AP Art Show in January.

6. **Open Art Studio**
   Open art studio is available every early release Wednesdays and during lunch periods. Attendance is mandatory for a minimum of 2 hours per week. (We will not have an open studio when I am attending professional development workshops. Those dates will be posted.)

**Sustained Investigation**
15 Digital Images and Written Responses to Prompts
   some may be detail and process images

Students will begin the course by developing their Sustained Investigation section of the portfolio using inquiry-based learning.
They will participate in idea generation classroom exercises through various activities to develop their individual line of inquiry.
They will visit the AP College Board website to view examples of student portfolios and read about them to gain a better understanding of how to create a successful art portfolio.
Students must declare their Sustained Investigation to me in writing.
Students will create a cohesive body of work guided by inquiry of the sustained investigation in their choice of media.
The body of work must be well articulated and express a strong underlying idea.
Works will demonstrate sustained investigation through practice, experimentation and revision.
Works will each demonstrate a synthesis of materials, processes, and ideas.

**Goals for the Sustained Investigation**
1. Focus on a line of inquiry and process of investigation, growth and discovery.
2. Show the development of a visual language appropriate to their subject and relevant to the selected area of study.
3. Choice of materials must be successfully linked with ideation development.
4. Document your process from the earliest stages of idea generation, journaling, and sketches through the processes, experimentations and revisions to the final work of art

Students will:

- Develop a working knowledge of what constitutes an acceptable and successful sustained investigation.
- Discover and narrow their greatest strengths and interests. But also push for exploration and experimentation in several media.
- Receive guidance in planning a sequence of action for individual pieces.
- Choose materials that best illustrate the ideation of the body of work.
- Form an individual plan of action and record it as succinctly as possible.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.
- Study the concentration areas on the College Board website and see what a 4 or a 5 looks like.
- Study artists past and present
- Visit museums, galleries and art shows to talk to professional artists about their work.
Deadlines
Are important for the overall success of the portfolio.
Progress will be assessed on a weekly basis
Students can re-evaluate their project and rework it for a grade change up to the end of the grading period. It is important to document the revisions in writing and photograph the process to include in their image documentation of the portfolio. Students are expected to sketch their preliminary ideas in their sketchbooks, journal all their ideas and photograph their works in progress.

Selected Works
5 Physical Works and responses to prompts to be matted and submitted with the AP portfolio (these 5 works will also be submitted digitally as backup.)
AP students, their peers and I will evaluate their work through critiques and assist in selecting the 5 works. Works cannot exceed 18” x 24” including the mat. All mats need to be neutral.
The entire AP portfolio consisting of 20 pieces of art will need to be documented.
- Students will digitally record their work using a digital camera formatted to 300 dpi.
- Work will be submitted to me digitally so I can evaluate and critique it before it is sent to the AP coordinator.
- The AP coordinator will forward the completed portfolios to the College Board exam committee.
- Photographing work. Use a strong light source with a black or neutral non-reflective fabric background.
- Images need to be labeled according to the AP guidelines including a written effective description of their process, ideas and techniques for the exam.
- Work must be sequenced as it is created in order to demonstrate the development of the body of work following the instructions for labeling images in sections I and II.
- Students must complete registration and ordering work within the portfolio, based on the completion of the entire portfolio. Any student who fails to complete the requirements and does not test out will have to pay for their exam and lose AP status, therefore losing weighted credit. Students will then receive a portfolio credit.
- Students who fail to satisfy the demands outlined by the College Board and myself will be penalized. Please conform to the rules and rigor of the College Board.

Originality and Copyright Issues
Students are expected to create their own personal imagery. When published photographs or the works of other artists are used as a reference they should be in the service of a personal vision. Any published image must be altered, changed, shifted or distorted in such a way as to prevent duplication and to preserve the integrity of the artist.

Resources
- Explore Painting by Brommer, F. Gerland, Klinne, Nancy K., Davis Publications
- The Art of Drawing by Bernard Chaet, Wadsworth Thomson Learning
- The Visual Experience by Hobbs, Salome, Vieth McGraw Hill Publishers
- The Art of Writing about Art by Suzanne Hudson and Nancy Moon-Morrissey
- Drawing from Observation an introduction to Perceptual Drawing by Brian Curtis McGraw-Hill Higher Education
- Drawing Space, Form and Expression by Wayne Entice, Melody Peters Pearson Prentice Hall