

SAMPLE SYLLABUS #1

AP[®] 2-D Art and Design

Curricular Requirements

CR1	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See page:</i> 6
CR2	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	<i>See page:</i> 7
CR3	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See pages:</i> 4, 5, 6
CR4	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	<i>See pages:</i> 3, 4, 5, 6
CR5	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See pages:</i> 3, 5, 6
CR6	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	<i>See page:</i> 7

Advanced Placement 2-D Art and Design Sample Syllabus #1

▪ Objectives/Goals of Course:

- Students will:
 - ♦ Demonstrate a thorough understanding of the elements of art and principles of design through an investigative experimentation of ideas, materials, and processes using electronic media in conjunction with traditional art mediums, materials, and processes.
 - ♦ Learn and value the investigative process of recording ideas, solving problems, and using these ideas for artwork creating.
 - ♦ Use decision making skills to assess visual problems.
 - ♦ Become an active communicator in the artmaking process with self, instructors, peers, and the art community.
 - ♦ Develop a Sustained Investigation—a personal investigation (body of artwork) that focuses on a special area of visual problems to solve.
 - ♦ Develop and choose five high-quality works that are excellent in concept, composition and execution to submit for the Selected Works section in their final portfolio.
 - ♦ Explore postsecondary options for art making.

▪ Course Description

- This is a full-year course developed to accommodate students who have demonstrated a strong interest and commitment to excel in computer generated artwork. These students will complete an AP 2-D Art and Design portfolio with an emphasis on computer generated media. Research, field trips, regularly (at least biweekly) oral and written critiques will be integral parts of this course. All students will submit a portfolio at the end of the course that has followed the AP Art and Design Portfolio Submission requirements. With direct teacher instruction, the emphasis will be placed on the development of the AP Portfolio. The students will complete both sections (Sustained Investigation and Selected Work Quality Section) of the portfolio.
- This course will emphasize ongoing documented experimentation with design concepts, composition, and media that uses ‘Design Journals (DJs)’ (sketchbooks). Students will use these DJs daily, and they will be the core source of ideation and documentation of their artmaking. Artist growth, ideas, and final artworks will be investigated through the use of these books.
- As a part of this course, students must develop their own personal voice. Mastery of concepts, composition, execution, varied art mediums, mixed media, and themes, concepts, subject matter, and content are an expected outcome. Students will understand that creating and developing art is a constant, ongoing activity that involves personal decision making. Students will understand that in order for their artwork to achieve quality in concept, composition, and execution, it includes much risk taking, experimenting, and research. This risk-taking process will be documented in their Design Journals (DJs).

- Artistic Integrity, copyright, professional ethics, moving beyond duplication, and plagiarism will be discussed on an ongoing basis and are embedded throughout the course, and in core instruction of the course.
- Throughout the course students are encouraged to work from their individual direct life observation of things in their world, their environment, their dreams, and their fantasies.

▪ **Assignments and Problem-Solving Activities:**

- All assignments are to actively address composition using the elements of art and principles of art/design, along with experimentation using a variety of computer-generated imagery. Students will come to the course with a working knowledge of Adobe Photoshop and Illustrator, how to print properly, and the options of printing surfaces (altered surfaces, handmade paper, commercial printing paper, transfer processes, and scanning options, and final preparation for final artworks).
- Design Journals (DJs) will be the integral core of the ideas for the students. These books will be used for documentation of experimentation of process and ideas. For example, if students are making a graphic in Photoshop, they can print small samples to glue in the book in order to record thoughts and results of a new technique and list possibilities for artwork in the future. One day each week will be dedicated to working in DJs. Most of these will be crafted for a specific new technique, idea, or process that is short and brief. Then the students will expand on this assignment outside of class time.
 - ♦ Examples of DJ assignments are:
 - Creative color theory study using media of student choosing. (Students have already learned how to use the media in previous courses.)
 - Counterchange exercise using India ink with fonts being treated as shape.
 - Experimental watercolor surfaces.

The weekly assignments are designed to be fast and quick with the expectation of the student adding/embellishing/experimenting on their own time as part of a grade. **CR4**

- ♦ In addition to the weekly DJ pages, students will also be expected to use the DJs outside of class for ongoing art investigations. These will be monitored weekly for ideas/progress using a grading rubric.
- ♦ Students will be writing explanations on the development of their ideas using correct art vocabulary and communication skills.
- Critiques and displays of artwork are a requirement and will be conducted at a minimum of every other week (most will be weekly). Students are expected to participate actively in class/group critiques as well as individual discussions with the instructor and classmates. Instructional conversations will assist students in analyzing their personal artwork, the work of their peers, and other artists. Correct art vocabulary is expected to be used while engaged in the critiques and any written statements. The critique process is ongoing daily within the art classroom. The students are expected to take these skills of talking about artwork and to apply them in their individual conversations with each other. **CR5**
- There will be daily/constant individual conferencing (critiquing) with students to assist in their decision-making skills regarding their portfolio development. As a result of these conferences, students will be able to develop and complete a highly successful sustained investigation of their artmaking.
- Recruitment personnel from selected postsecondary institutions will present possible candidate information about their specific programs

CR5

The syllabus must describe two or more activities in which students communicate ideas about art and design through writing which address:

- Skill 3.A (“Identify, in writing, questions that guided a sustained investigation through art and design”) or 3.B (“Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions”)
- Skill 3.C (“Identify, in writing, materials, processes, and ideas used to make works of art and design”)

AND

The syllabus must describe one or more activities involving group discussion of how works of art and design demonstrate either of the following:

- Skill 3.D—Synthesis of materials, process, and ideas
- Skill 3.E—2-D, 3-D, or drawing skills

▪ **Assessment and Evaluation:**

▪ **Portfolio Development: (80%)**

- ♦ This will constitute 80% of the course grade for the student for each grading period. This will include all art assignments including DJs and critiques. There are individual rubrics for each assignment. Each rubric will have creative and investigative components as well as a reflective section.
- ♦ Evaluation rubrics will be adapted from the *Vertical Teaming Guide*, 1st edition, Polk County School Board, Polk County, Florida, 2003. For each assignment, the students will be provided a copy of the rubric prior to the start of the assignment.
- ♦ Quality of the investigative process will be considered in the final grade calculation using a well-developed rubric.

▪ **Art Room Participant: (20%)**

- ♦ This will constitute 20% of the course grade for the student for each grading period.
- ♦ Regular attendance is critical and required.
- ♦ Using in-class time and extra classes effectively and productively.
- ♦ Participation in discussions, critiques, demonstrations, and conversations with peers. **CR3**
- ♦ Safe and proper use of all materials and equipment.
- ♦ Cleanup and proper storage of all artworks/digital files properly.
- ♦ Active engagement of portfolio development, completion, and submission.

▪ **Course Time Frame Overview:**

▪ **August, September, October, Mid-November**

- ♦ A series of teacher-led and initiated assignments will be presented with the purpose of investigation, experimentation, and creating images with the emphasis on the elements of art and principles of art/design. The intention of all of these assignments is to lead to a personal investigation, idea/concept development for the final sustained investigation. These assignments are to create a high level of problem-solving skills with a wide range of experiences. During these assignments, students will discover their personal direction of art investigation, artmaking techniques, and visual interests leading to their sustained investigation for the portfolio submission. **CR3**
- ♦ There will be weekly DJ activities, critiques, and constant demonstrations of new techniques for creating artwork. Through electronic presentations using digital projectors and electronic portfolios, students will discuss their ideas, research, and critiques with their peers. This will include their experimentation and collaboration with other art students.

▪ **Sample Assignments:**

- ♦ Students will solve problems that emphasize each of the elements of art (line, shape, form, color, texture, space, value) and principles of art/design (rhythm, balance, emphasis/contrast, proportion, gradation, harmony, variety, movement).
- ♦ Students will research/record artwork from current practicing artists and how their artwork influenced their own way of artmaking. **CR3 CR4**
- ♦ Using a teacher designed DJ activity, students must translate a researched artwork into a new artwork that deliberately targets a specific principle of design.

CR3

The syllabus must describe two or more activities throughout the duration of the course in which students:

- generate possibilities for investigation in their work
- describe, interpret, and investigate materials, processes, and ideas

Single activities can synthesize more than one of the above components.

CR4

The syllabus must describe two or more activities in which students make works of art and design demonstrating the synthesis of materials, processes, and ideas by practicing, experimenting, and revising. A portion of those works must be related through a sustained investigation.

- ♦ Students use Wacom tablets to create design-based drawings.
 - ♦ Students will research the work of practicing artists and learn from their techniques and intentions as well as from previous AP students work.
 - ♦ The DJ will be used daily to record ideas, thoughts, and processes as the student is creating artwork. The student will also reflect on these ideas in the form on artist statements, written and orally.
 - ♦ The DJ will be used outside of class time for continuation of this investigation and documentation.
- **Mid-November, December, January, February, March:**
- The experimentation and initial artworks created during the fall months should lead students into their personal inquiry-based sustained investigation study.
 - During this time, students will develop and refine their sustained investigation part of the portfolio. Students will weekly/biweekly continue the process of formal and informal critiques through classroom discussions and teacher and peer reviews. Students will document this process in their DJ books by recording in any manner they choose (photo documentation, notes, sketches, copies glued in book, etc.). This investigation must be a personal exploration by the student and include the guidance, suggestions, etc. from peers and the instructor. **CR4**
 - ♦ Specific Time Frame:
 - Mid-November, begin the research/investigative process of the sustained investigation. Each week, students are to have their progress presented via classroom discussions/critiques/written form. Peers and instructor will offer suggestions, ask questions, and inquire about the thought process in regard to the process, materials, and the degree of successful achievement. **CR5**
 - By Winter Break, a sustained investigative process should be begun in a specific direction of artmaking. This process can change as the investigation continues, but it must be documented and explained.
 - January, February, March, continuous work in the sustained investigation with ideas documented as it progresses. This documentation will take place in the DJ and be checked on a weekly basis.
By the end of March, students should have 90% of their sustained investigation developed.
 - ♦ During Spring semester, the Art Department will host Open Studio nights one night each week. While not all students can attend each session, they will be expected to take advantage of the extra time in the studio on these evenings. There won't be demonstrations or formal critiques, but individual studio time and guidance will be provided if necessary.
 - Sample Assignments
 - ♦ Development and finalizing a personal investigation of artworks
 - ♦ Written artist statements explaining/defending their investigation
 - ♦ Daily discussions of artmaking with instructor and peers **CR3**
 - ♦ Achievement of quality in final artworks
 - Visual problem solving
 - Creating body of work that has deliberate visual thinking

- ♦ Making successful choices in elements of art and principles of art/design, media, and production of created works **CR3** **CR4**
- ♦ Design Journals (DJs)
 - All thinking evidence is recorded here in art student’s choice of style.
 - Thinking evidence must show progress of research and investigation.
 - Students must include written art statements using proper art vocabulary to communicate ideas.
- **April, May Portfolio Deadline:**
 - Students will finalize, complete uploading, and choose their five Selected Works, basing their selections on concept, composition, and execution of their artworks, for the final portfolio submission. **CR5** This timeframe is devoted to successfully completing the entire process of the AP 2-D Art and Design portfolio. Each student will receive individual mentoring concerning their specific needs. This time period of the portfolio is extremely individualized per student. Each student will be at a different stage in their investigation. The instructor will meet with each student to assess and determine their needs prior to the completion of the portfolio.
 - As soon as the Digital Submission is available online, students will upload, resort, refine, and explain their sustained investigation until the final deadline is met.
- **Art and Design Literary Resources: CR1**
 - Khan Academy® for art history research, using the AP Art History required 250 artworks.
 - Field Trips: Local art opportunities, these will vary from year to year.
 - Websites (*this list can be added to/edited at any time as more resources occur*):
 - ♦ <https://myAP.CollegeBoard.org>
 - ♦ <http://www.uflib.ufl.edu/spec/ARTBOUND%20Websites/ARTBOUND%202010.html>
 - ♦ <https://thebluereview.net/artist-sketchbooks-that-will-change-your-life-or-at-least-inspire-you-to-start-drawing-6ae04103838c>
 - ♦ <https://www.artistsnetwork.com/art-mediums/drawing/sketchbook-drawings-and-sketching-techniques/>
 - Hard copy books:
 - ♦ *Foundations of Graphic Design*, 1st Edition, Kevin Gatta, Gusty Lange, Marilyn Lyons, 1991, Davis Publications
 - ♦ *Digital Art Studio*, 1st Edition, Schminke, Krause, Lhotka, 2004, Watson Guptill Publications.
 - ♦ *Careers in Art*, Brommer, Gatto, 2nd Edition, 1999, Davis Publications
 - ♦ *Digital Alchemy*, 1st Edition, Lhotka, 2010, Peach Pit Publishers
 - ♦ *Hacking the Digital Print*, Lhotka, 2015, Peach Pit Publishers
 - ♦ Entire LHS Visual Arts library to be used for research
 - Students will be required to use an online platform to post their artwork. For example, Google Drive, Instagram, personal blogs (Wix, Weebly), etc., to create a digital portfolio for the use of ongoing, online critiques, etc. This electronic portfolio will include documentation of research, investigation, and experimentation in their artmaking process. Students will scan, photo, type, etc. to document the entire process.

CR1

The syllabus must include at least two examples (titles, URLs, etc.) of art and design resources (e.g., books, periodicals, reproductions, and online media) that are used to support specific learning goals.

▪ **Artistic Integrity, Plagiarism, and Copyright: CR6**

- Statement from the College Board that is read multiple times to students:
 - ♦ “Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student’s individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else’s work or imagery (even in another medium) and represent it as one’s own.”
 - ♦ Throughout the course, students are encouraged to work from the direct observations of their individual life experiences, the direct observations from their world, and their dreams and fantasies.
 - ♦ This process is practiced on the first day of class, and embedded in ALL created artworks, discussions, research, and investigations.
 - ♦ Each student has already had this explained in the prerequisite courses; however, it is reviewed and checked constantly.
 - ♦ Students are shown examples of appropriation used well and not well. This is discussed via PowerPoint examples of past violations, etc.. Plagiarism is not tolerated in any way.

▪ **Equipment Resources: CR2**

- In addition to all traditional media for 2-D Art and Design, students will have daily access to digital cameras, computers with image editing software, scanners, internet access, and multiple types of printing capabilities. Students will use software to create their images, and use the internet for research, uploading electronic portfolios, conducting critiques, and overall support for the portfolio development.
- There is a classroom projector used with a large screen to project images for demonstrations and to collaborate within the art classroom.

CR6

The syllabus must include teacher-guided critiques throughout the course where students explain how their work shows their individual vision.

AND

The syllabus must describe how students document sources of inspiration, or identify work made by others that informed their own thinking and making.

AND

The syllabus must include the Ethics, Artistic Integrity, and Plagiarism statement from the AP Course and Exam Description (CED) verbatim and in full.

CR2

The syllabus must explicitly state that students and teachers have access to:

- digital cameras (these can include cell phones)
- computers or other devices with image editing software
- a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students