

AP Studio Art 2-D Design

Course Description: *Introduction to AP Studio Art, What Is the 2-D Design Portfolio, Course Description, General Portfolio Requirements, and Student Expectations*

Introduction to AP Studio Art

“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 year. The AP Studio Art Program consists of three portfolios — 2-D Design, 3-D Design and Drawing — corresponding to the most common college foundation courses. 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. Each year the thousands of portfolios that are submitted in AP Studio Art are reviewed by college, university and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced 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. It also offers teachers a professional development opportunity by inviting them to develop a course that will motivate students to perform at the college level. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge and encourage that accomplishment through the granting of appropriate credit and placement.” (pg. 1 AP Course Description) **[C2]**

What is the 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 mastery 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. Links to samples of student work in the 2-D Design portfolio can be found on AP Central® at apcentral.collegeboard.com/studio2D.” (pg. 13, AP Course Description) **[C2, C4]**

Course Description:

- Students will create three portfolios: Quality, Concentration and Breadth. **[C1]** Students will submit this body of work to the College Board for grading and possible college credit.
- Projects are presented to satisfy the breadth requirement of the portfolio. Students will use a variety of materials, techniques and approaches to 2-D Design to develop concepts and ideation. Through conscious decision making and problem solving students will assemble a body of work that demonstrates high versatility, quality, growth, technique and problem solving. Students will use informed critical thinking skills meaning that they will have to develop a sense of self as an artist through reflective and creative thinking about art making and design. At the completion of each project students will be expected to reflect on that work and how it will impact their future works. **[C4, C5, C7]**
- Students will develop a body of work which has a strong underlying visual idea in 2-D Design that evolves from a plan of inquiry (i.e., concentration portfolio). Each student will create an action plan to their teacher and class. **[C3]**
- Throughout the course students will develop mastery (i.e., quality portfolio), in the concept, composition and execution of ideas and will develop mastery in using the elements of art to organize the principles of design in their artwork. Mastery is the ability to express a concept, composition, and

execution of 2-D design at a level of quality consistent with advanced art production. Through this process students will develop an artistic voice through exploration of individual inspiration and sharing ideas with their peers. **[C2, C6]**

- Students are expected to use artistic integrity throughout this course. The ethical compass in regard to the making of art that empowers students to create, develop and communicate their own personal ideas and emotions within their designs, compositions and expressive works without infringing on another's rights or copying another's work. Work that is based on published photographs or the work of other artist must move away from copying to demonstrating an original idea. Throughout the course students will be taught how to appropriate ideas and techniques in their own work. **[C7]**
- Students will be required to complete sketchbook assignments throughout the school year. These prompts will require students to record their art making process, reflect on their work, as well as practice drawing and design skills. Students are encouraged to go above and beyond basic requirements for sketchbook assignments. Art making is an ongoing process meaning that it goes beyond just a regular class period; the sketchbook is used to document this process and to store inspiration for works in the future. Students are expected to keep their sketchbook on them at all times to gather materials that may influence their work, such as brochures from an art museum. **[C5]**

General Portfolio Requirements:

Total Pieces: 24

- Breadth: 12
- Concentration: 12
- Quality: 5 **[C1]**

Student Expectations

“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.” (pg. 5 AP Course Descriptions) This is not a class where all of the work is done in class; it takes a lot of time and effort to create mastery level works during the five 47-minute class periods during the week. It is expected that you will have to spend an additional 5 hours a week on your assignments for this class outside of class time. For the students' convenience there will be Open Studio hours throughout the week before school, during lunch and after school. The times for Open Studio will be announced weekly. These hours are not required, but highly recommended. **[C7]**

Course Schedule- Summer Assignments, First Semester: Breadth Portfolio, End of First Semester and Second Semester: Concentration Portfolio, Quality, and How to Submit Artwork

Summer Assignments

To prevent unnecessary stress throughout the school year students will be required to take photographs and work in their sketchbooks. These art projects may be used for the Breadth portfolio. **[C6]** These assignments should demonstrate mastery, meaning that the student should spend approximately 5 hours on each project (1 hour sessions for 5 days), including research and sketching. **[C2]** Students will be give a rubric for the projects in May and the projects will be due the first week of school. When researching other artist's style, remember you are not duplicating their work. Take the artist's idea and personalize it, recreate it and apply your own style. In addition to assignments listed above you will be required to work in your sketchbook. Work included in your sketchbook include and are not limited to: postcards from artists (get at art shows/galleries/museums), preliminary sketches for the projects below, observational drawings, collages, sketches, etc. **[C1, C4]**

Summary of summer assignments:

- 3 art projects
- 3 writing assignments
- Sketchbook: collecting, sketching and documenting

Three Art Projects: Must be completed on 8" x 10" - 18" x 24" (paper, cardboard, canvas, wood, etc.)

1. *Make a self-portrait, which expresses a specific mood/emotion—e.g., anger/rage, melancholy/loneliness, happiness/joy, go beyond just happy and sad. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting. Use drawing or graphite pencils to create this drawing. Use shading, blending, tone, highlights and shadows to make it look realistic. Artists to Research: Cindy Sherman, Frida Kahlo, Jan van Eyck, Albrecht Durer, and Vincent van Gogh*
2. *Make a painting or colored pencil drawing of a still-life arrangement consisting of your family member's shoes—try to convey some "sense" of each of your individual family member's distinct personalities in your piece. Artists to Research: Paul Cezanne, Caravaggio, Paul Gauguin, Janet Fish, and Wayne Thiebaud*
3. *Developing a Composition that Shows Progressive Magnification of a Subject:* Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational; overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope. Artists to research: M.C. Escher, Georgia O'Keeffe, Mark Rue, and Dennis Wojtkiewicz [C4, C5, C7]

Three Writing Assignments:

1. *Museum/Gallery/Studio Visit:* Visit at least one place where art is being exhibited. Spend some time there and write descriptively about the place and the work. In your sketchbook, write about the show in general, include at least a page about two different 2-D pieces that interested you. Do a full page drawing of these objects. Describe: the artwork in great detail, the materials and techniques employed, how the object made you feel and what it made you think about. [C7, C9]
2. *Research Artists:* Find three artists whose work really interests you. Research their work in books, on the Internet, or in person. Describe the issues they explore in your sketchbook and document with images of their work. Here are a few artists you might want to look up:

<ul style="list-style-type: none"> • Mark Bradford • Jose Parla • Beartiz Milhazes • Will Cotton • Pablo Picasso • Salvador Dali • Diego Rivera • Henri Matisse • Georgia O'Keeffe • Mary Cassatt • Grant Wood M.C, Escher • Chunghi Choo • Vincent Van Gogh • Dorothea Lange • Sally Mann • Cindy Sherman 	<ul style="list-style-type: none"> • Henry O. Tanner • Ellen Lanyon • Has and Torrey Butzer • Pomo Peoples • Leonardo da Vinci • Helen Frankenthaler • Jacob Lawrence • William Henry Hunt • Howardena Pindell • Frida Kahlo • Edgar Degas • Rembrandt van Rijn • Dong Qichang • Grace Hartigan • Joaquin Torres-Garcia • Claude Monet
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3. *List of 20 Possible Concentration Topics:* See list under "Examples of Concentrations", go beyond these topics and think of your own, something you are interested in.

First Semester: Breadth Portfolio [C1, C4]

12 actual works

“A variety of works demonstrating understanding of the principles of 2-D design” (pg. 7 AP Course Description)

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
- 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, and expressive development, as well as technical skill.” (Pg. 16 AP Course Description)

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(s). The Digital Submission Web application incorporates space to include 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. When a student chooses to use a single medium — for example, if a Breadth section consists entirely of collage — the images must show a variety of applications of design principles.

Examples of Breadth Assignments Completed in Weeks 1-14 of the First Semester:

- 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
- Work that develops a modular or repeat pattern to create rhythm
- Work that uses various color relationships for emphasis or contrast in a Composition
- Work that investigates or exaggerates proportion/scale. **[C4]**

Students may not submit images of the same work that they are submitting for the Concentration section. Submitting images of the same work for Concentration (Section II) and Breadth (Section III) may negatively affect a student’s score.” (pg. 16-17 AP Course Description)

Throughout the first semester student will use “idea-generation” and focused attention as they consciously form and relate ideas. Ideation is the process of forming and relating ideas, imaging, and conceiving mental images. Students will capture, develop and record ideas from their “mind’s eye” and construct and translate these into two-dimensional forms of communication. Forming and relating these ideas students will personally develop creative, innovative works. Students will use a variety of concepts

and approaches with techniques and mediums as they demonstrate work with an idea, concept or abstracted, formed and existing in their mind.

Timeline: First Semester Weeks 1-18

- **Week 1:** Students will have a critique on work completed over the summer. Students will set up a one-on-one meeting with the teacher to discuss artwork completed over the summer and works from previous classes. The student will also discuss possible topics for concentration. Works of quality and breadth will be photographed and saved. **[C7, C8, C9]**
- **Week 2-14:** 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 Design, together with high-level problem solving skills. By the end of Week 14, students will have created a completed body of work suitable for the Breadth section of the 2-D Design Portfolio. Throughout this process students have developed mastery with various 2-D materials, come to an understanding of creating thought provoking works of art, and mastery of craft. While doing so they will have discovered personal strengths and weakness, and skills to help develop a refined work ethic. **[C2, C4, C5, C6, C8, C9, C10]**
- **Week 15:** Monday through Wednesday of this week students will take photographs of their Breadth projects and upload them to the AP website. Students will revise their inventory sheet which lists each individual piece with its size and media. Students will make a refined list of possible concentration topics. **[C5]** At the end of the week the students will present their action plan for their concentration topic to the class. The class will assist the student in making a decision of a concentration topic that they want to investigate throughout the rest of the school year. The student must present at least 3 different concentration topics. Throughout this presentation the student must present an action plan with resources such as; contemporary artists that have approached this theme/topic/medium, artists throughout history who have approached this theme/topic, medium, material, and techniques. **[C3, C4, C5, C6, C7, C8]**
- **Week 16-18:** Students will complete 2 concentration pieces. At this point students will have a meeting with the teacher to lay a timeline out of the remaining concentration pieces for the rest of the school year. **[C5, C6]**

End of First Semester and Second Semester: Concentration Portfolio [C1, C3]

10-12 actual works; *some may be detail shots*, you will need a total of 12 digital images

“Works describing an in-depth exploration of a particular 2-D design concern.” (pg. 7 AP Course Description)

Rationale

“A concentration is a body of related works that demonstrate a student’s commitment to the thoughtful 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 two-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.” (Pg. 14 AP Course Description)

Requirements

“For this section, 12 digital images must be submitted, some of which may be details. All images should be labeled with dimensions (height x width) and material. The Digital Submission Web application incorporates space to include 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 choice 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 early February.” (pg. 14 AP Course Description)

Timeline: Second Semester Weeks 1-18

- **Week 1-16:** Students will continue to develop a cohesive body of work for the Concentration and Quality sections. During Weeks 13-16, students will finalize their choices for each portfolio section (Quality, Breadth, and Concentration). Photographs will be taken, edited and uploaded. The students will complete a commentary statement and submit their final inventory sheet. Final portfolios and official forms will be completed and uploaded to the AP website. **[C3]**
- **Week 17-18:** Students will create a slide show presentation to share with peers the last weeks of class. The presentation will include: a detailed artist statement, all images of work created throughout the year, inspiration for concentration and a statement on where they see their work going in the future. **[C6]**

Examples of Concentrations

“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. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations and/or documentation of projects that merely require an extended period of time to complete. 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.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of pages for a book or graphic novel
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs or weavings used to express particular themes **[C5]**

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others, but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the

concentration as clearly as possible. When preparing to upload the Concentration (Section II) images, the student should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases, this would be chronological. *Students may not submit images of the same work that they submit for Breadth. Submitting images of the same work for Concentration (Section II) and Breadth (Section III) may negatively affect a student's score. (pg. 15-16 AP Course Description) [C3]*

Written Commentary

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:

1. Clearly and simply state the central idea of your concentration
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

Although the responses themselves are not scored 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. Responses should be focused on the information requested.

Quality: Throughout the School Year [C1, C2]

5 actual works

"...that demonstrate mastery of design in concept, composition and execution." (pg. 7 AP Course Description)

Rationale

"Quality refers to the mastery of design principles 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." (pg. 13 AP Course Description)

This portfolio should focus on:

- Concept: image theme or idea.
- Composition: elements of art and principles of design associated with the arrangements of artistic parts in order to achieve an effect.
- Execution: technical skills to develop the 2-D design portfolio

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 mastery of 2-D design issues. The works should be on flat surfaces, such as paper, cardboard, canvas board or 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 this section must fit easily into the portfolio envelope, which is approximately 18" x 24". Works for Quality that are smaller than 8" x 10" should be mounted on sheets 8" x 10" or larger. 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 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 and/or Breadth 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. (pg. 14, AP Course Description)

How to Submit Work [C1]

“The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns (and methods). Each of the portfolios 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 principles and material techniques. The Quality section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique and content.” (pg. 6 AP Course Description)

“File format: All images must be submitted in JPEG format (file name extension .jpg)

Image size:

- Landscape Orientation:
 - Recommended maximum size: 780 x 530 pixels (10.83 x 7.36 inches)
 - Recommended minimum size: 480 x 480 pixels (6.67 x 6.67 inches)
- Portrait Orientation:
 - Recommended maximum size: 530 x 780 pixels (7.36 x 10.83 inches)
 - Recommended minimum size: 480 x 480 pixels (6.67 x 6.67 inches)

Note: The image sizes above are recommendations. Your image sizes may be different.

Maximum file size: 3.0 MB per image

Free Disk Space

- **2-D Design Portfolio:** Based on the maximum file size of 3.0 MB and a total of 24 digital images, each student would need a maximum of 72 MB of free disk space.” (pg. 11 AP Course Description)

Photographing Artwork

“All Readers are experienced in looking at digital images and are willing to give the benefit of the doubt if an image is weak or ambiguous, but they can evaluate only what they can see. It is important to photograph the entire work, with as little as possible of the mat or background against which the work is being shot. When photographing artwork with a digital camera, students should select camera settings that capture the highest-resolution, highest-quality images possible. Once a photo is captured, its resolution cannot be increased. When image files have been uploaded from a camera and saved to a computer, students can use the image editing software of their choice (*Photoshop*[®], *Picasa*[™], *Microsoft Picture Manager*[®], etc.) to edit the images files, reducing resolution if necessary, so that they meet the recommendations for digital submission. All images for the digital portfolio must be submitted in JPEG format (file name extension .jpg). Individual image file size should be no larger than 3 MB. In most cases, individual image files will be much smaller than 3 MB and may well be smaller than 1 MB. It is suggested that images be stored in more than one location, in case technical difficulties interfere with the retrieval of stored data. Back-up image files can be stored on CDs, external hard drives, flash drives, memory cards, and other portable electronic devices.” (pg. 26-27, AP Course Description)

Details and Second Views of Works

“Details or second views are permitted (or required) throughout the 3-D Design Portfolio but are permitted only for the Concentration section of the Drawing and 2-D Design Portfolios. Detail images should be used only when it is helpful for a Reader to see a very close-up view of, for example, the texture of a work. Extra images that show only a slightly closer view than the original image should be omitted.” (pg. 27, AP Course Description)

Critiques

“Critiques, a common structure in the college classroom, are important in AP as well. Group and individual critiques enable students to learn to analyze their own work and their peers’ work. Ongoing critical analysis, through individual critiques, enables both the students and the teacher to assess the strengths and weaknesses in the work.” (pg. 6 AP Course Description) Group critiques will be held biweekly or at the completion of a project. Students will show their artwork to the class and describe their intention with the project and themes. Students will learn how to use art vocabulary to provide feedback and suggestions for improvement. Throughout the art making process there will be mid-project critiques and individual critiques with the teacher. **[C6, C8, C9]**

Grading

At the beginning of each project the student will receive a rubric. The teacher will explain and answer all questions at that time. Rubrics are created in alignment with AP Studio Standards.

- **6=** Excellent, ambitious, risk-taking, inventive
- **5=** Strong, complex, confident, diverse
- **4=** Good, clear effort, emerging
- **3=** Moderate, inconsistent, obvious, tentative
- **2=** Weak, little engagement, simplistic, minimal
- **1=** Poor, confused, trite, clumsy

Other criteria considered while grading include:

1. Personal symbolic meaning, message or story
2. Participation in class discussions and critiques
3. Identifiable compositional design elements and principles
4. Preliminary sketches, resources images and notes prior to starting the project (approved by teacher)
5. Well thought out plan of action for the project (time management)
6. Selection of appropriate medium for the project design
7. Construction of piece with aesthetic awareness
8. The piece incorporates harmony, unity and balance
9. Demonstrates mastery of technique and craftsmanship
10. Development of a “student voice” **[C4]**

Copyright/Plagiarism/Integrity “Ethics, Artistic Integrity and Plagiarism” **[C10]**

“Any work that makes use of (appropriates) photographs, published images and/or other artists’ work 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.** 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.” (Pg. 17, AP Course Description)

2-D Design Vocabulary **[C4]**

- Elements of Art (line, shape, color, value, texture, space)
- Principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships)
- Primary and Secondary Colors
- Warm and Cool Colors
- Intermediate Colors
- Analogous Colors
- Complementary Colors
- Triadic Color Scheme
- Monochromatic
- Split-Complementary Colors
- Color Theory and Meanings associated with colors

- Optical Effects of Color: Pointillism, Simultaneous Contrast, After Image
- Texture: real or implied
- Balance (symmetrical, asymmetrical, radial)
- Hue, Value and Intensity
- Focal Point and Subject Matter
- Foreground, Middle Ground and Background
- Landscape and Portrait
- Linear Perspective: Point of View, Horizon Line, Vanishing Point, One, Two, Three and Four Point Perspective
- Spatial Organization, illusion of depth, isometric perspective, atmospheric perspective, foreshortening
- Tints and Shades
- Tone, Highlights and Shadows
- High Key and Low Key Image
- Abstract, Non-Objective, Non-Representational, Realistic and Photorealism
- Organic and Geometric
- Art Criticism (steps to critique an artwork)
- Collage and Assemblage
- Media, Materials and Mixed Media
- Content and Context
- Composition, Layout and The Rule of Thirds
- Hatching, Cross Hatching, Stippling and Blending
- Gesture, Contour and Cross Contour Line Drawing
- Actual and Implied Lines
- Dominance, Emphasis and Contrast
- Expressive and Emotions
- Unity and Harmony
- Positive and Negative Space
- Neutral and Saturated Colors
- Additive and Subtractive Method
- Transparent and Opaque
- Theme
- Metaphors and Symbols
- Aesthetics
- Creativity
- Craftsmanship
- Design, Pattern, Motif and Decorative

Curricular Requirements: *See text above for citations*

C1: The course promotes a sustained investigation of all three aspects of portfolio development - quality, concentration, and breadth as outlined in the Course Description and Poster throughout the duration of the course.

C2: The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.

C3: The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation (i.e. a “concentration”).

C4: The course teaches student a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C5: The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C6: The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C7: The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

C8: The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

C9: The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

C10: The course teaches student to understand artistic integrity as well as what constitute s plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.