

PROFESSIONAL DEVELOPMENT

AP[®] Studio Art
Developing Student Voice in Breadth

Curriculum Module

The College Board

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the College Board is composed of more than 5,700 schools, colleges, universities and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,800 colleges through major programs and services in college readiness, college admission, guidance, assessment, financial aid and enrollment. Among its widely recognized programs are the SAT[®], the PSAT/NMSQT[®], the Advanced Placement Program[®] (AP[®]), SpringBoard[®] and ACCUPLACER[®]. The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities and concerns.

For further information, visit www.collegeboard.com.

Contents

Introduction	1
Patricia Lamb	
Understanding the Breadth Section	3
Lauren Sleaf	
Breadth Development Through the Use of a Portfolio Sketchbook	7
Suzanne Burke	
Alteration to the Figure	15
Cindy Sommerman	
Memory Book: Developing Student Ownership in Breadth	21
Charlotte Chambliss	
About the Contributors	31

Introduction

Patricia Lamb
Polk County Public Schools
Bartow, Florida

For the Breadth section of the AP® Studio Art portfolio, students submit a variety of works that demonstrate their mastery of drawing, or their understanding of principles of two- or three-dimensional design. Many teachers view this section of the portfolio as evidence of student understanding of processes, media and techniques. Students may choose to submit works in multiple media or only one medium for this section. In either case, works should demonstrate a range of concepts, techniques, subjects and approaches to design.

Often the majority of the works submitted for the Breadth section are student responses to teacher-generated assignments, usually directed toward fostering students' understanding of processes, media and techniques. The assignments may reflect the interest of the teacher but not the students' interests. When an entire body of student work is based on teacher-driven assignments, the result can be a Breadth section that has no personal meaning for the student. When student work is limited to manipulation of a specific subject or media under teacher direction, there is little variation in students' work other than the degree of technical expertise exercised. Artwork from one student in the class tends to look much the same as work by others in the class.

Some teachers have developed “formulas for success.” We have certain projects that are successful: if students follow steps one, two and three, they will create artworks that result in good portfolio scores. In this case, I question who is receiving the score — the teacher or the student? As teachers, we must find ways to facilitate student voice and help students pursue personal solutions to visual problems, rather than compelling them to use generic formulas for success.

Developing personalized visual solutions in response to assignments can be difficult for students, but this process is essential to creating a successful, personally relevant Breadth section of the AP portfolio. Helping students respond to assignments with their own solutions and ideas, using their personal voice, will strengthen students' work and will steer them toward creating art that not only demonstrates technical prowess with tools, media and techniques, but that also has personal meaning for them.

How can we help students approach their work in a more personal way? How can students respond to assignments with solutions that are unique? AP Studio Art portfolios are about creative thinking and visual problem solving. If we encourage students to respond to assignments by formulating unique approaches based on their own experiences, interests and ideas, students begin to create more compelling images, they become more engaged in their work, and they are ultimately more interested in completing the portfolio process. With each assignment, we need to foster students' individual explorations of subject, media and technique, and to help students grow as artists.

AP Studio Art is a college-level course designed for students who are interested in completing advanced art course work in high school. One of the best ways that students learn is by reflecting on their successes and shortcomings. Reflective critiques — self-critiques, student-teacher critiques and peer critiques — give students an opportunity to think about and digest their successes and find ways to improve in their weak areas. It is important for instructional dialogue to guide students and help them to make informed decisions about their responses to assignments. As teachers guide and instruct students, they must help students look for ways assignments can be personalized, improved and extended.

The articles that follow are written by teachers who have successfully found ways to encourage students to develop personal responses to assignments used for the Breadth section of the AP Studio Art portfolio. Each of the assignments relies heavily on individual discourse with students, using guiding questions to help them explore and find personal solutions to assignments.

In these articles, teachers share their approaches to helping students develop their personal voice in work that composes the Breadth section of the portfolio. Lauren Sleat explains Breadth section requirements from a portfolio evaluator's point of view. Suzanne Burke outlines an approach she uses to help students work in their sketchbooks and/or visual journals. Cindy Sommerman shares a very personal sculptural assignment. Charlotte Chambliss explains how her students use personal memories to create works of art within a simple handmade book.

Each of these teachers approaches the classroom as a learning opportunity for herself and for her students. These teachers help their students search for personal and meaningful solutions to assignments created for the Breadth section of the AP Studio Art portfolio. We hope these articles will help you guide your students as they search for more individual solutions to your assignments.

Understanding the Breadth Section

Lauren Sleat
Dana Hall School
Wellesley, Massachusetts

Students need to have a complete understanding of what the Breadth section of the AP Studio Art portfolio requires. It is the teacher's job to ensure that students know how to approach the Breadth portion of their portfolio. In undertaking work to submit for the Breadth section, students should be aware that the expectation is that they demonstrate an understanding of media. Students are welcome to choose a single medium, if they desire, to complete the Breadth section, as long as they show development of their expertise with the particular medium. Students are not required to use a wide variety of media or multiple media to address the Breadth section.

I have observed during my many years of experience as an AP Exam Reader (one who evaluates AP Studio Art portfolios) that the Breadth section of the portfolio tends to resemble a buffet. Students seem to be thinking, "I have to show the judges that I can use oil paints, draw, work with ballpoint pen, make prints, work with scratchboard ..." and so on.

In reality, what Readers want to see is student growth. We look for evidence that students have gained more ownership in their research of the materials and subject matter used in their assignments. We try to identify students' conceptual experimentation throughout the year. When evaluating a Design portfolio, whether 2-D or 3-D, we look to see that students have shown a variety of applications of design principles. In the Drawing portfolio, we hope to find a range of approaches to technique, composition and subject matter.

Breadth in the 3-D Design Portfolio

Within the 3-D Design portfolio, Readers want to see work that demonstrates understanding of design principles. For example, we look for line as a design principle, as featured in Andy Goldsworthy's work. In Goldsworthy's *Dandelion Line*, *Storm King Sculpture Park*, *New York*, he has arranged and photographed a trail of blossoms bisecting

a grassy field. In *Carefully broken pebbles scratched white with another stone*, St. Abbs, Scotland, he created a composition that employs concentric spirals and inscribed textural markings. We also look for the element of volume, as seen in Noguchi's *Slide Mantra*, a large, interactive black granite spiral form. Other excellent examples of sculptural volume can be found in Henry Moore's reclining figures and in *Valley Curtain*, a monumental environmental installation created from fabric by Christo and Jeanne-Claude. All these exemplary works demonstrate interaction between the sculpture and its surroundings, and of positive and negative spaces. Rhythm is another element to be considered: see Calder's mobiles and Donald Judd's cubic constructions for examples. Readers also seek work that employs light and shadow to determine shape, such as Kara Walker's silhouettes, Petah Coyne's wax works, and Ana Mendieta's earth-body forms. Oldenburg and van Bruggen's *Spoonbridge and Cherry* demonstrates understanding of symmetry, balance and implied motion, and employs proportion and scale to transform the objects' identities. In a similar vein, many artists use unexpected materials to achieve transformation: see Butterfield's horses of steel, wire and wood, and Koons's metallic *Rabbit* and flower-constructed *Puppy*.

Breadth in the 2-D Design Portfolio

When evaluating the Breadth section of the 2-D Design portfolio, Readers want to see a range of conceptual approaches in students' work. For example, a student could choose a particular design element, such as line, shape or color, and experiment with ways of using the chosen element to achieve unity in some compositions, while using the same element in different compositions to achieve the effect of variety. For example, in Escher's *Whirlpools*, color is used to unify groups of fish swimming in opposite directions, while color is employed in his *Circle Limit III* to contrast and differentiate one fish from the next. Exploration of color organization and interactions could also be the basis of a conceptual approach to composition. Another idea students may wish to explore is figure/ground relationships in the spirit of op art; they may be inspired by works of Vasarely, Bridget Riley and Richard Anuszkiewicz. Additionally, students can consider working with a specific mode of design presentation. For instance, one could investigate fabric designs. A student could photograph fabric designs through the lens of personal history and heritage, such as West African adinkra prints or Early American quilts. The photographs could be used as is, and could also be a starting point to develop new design-based compositions using collage, digital manipulation, fabric or any number of media. The student could find that the photographic images lead toward a prosperous Breadth exploration for the 2-D portfolio.

Breadth in the Drawing Portfolio

What makes a successful Breadth section for the AP Drawing portfolio? Students need to be sure to include works that encompass and address their fundamental understanding of drawing processes and techniques. If a student chooses to use one medium for the Breadth section — perhaps graphite — we must see that student work successfully with a variety of skills, methods, compositions and topics. Works can cover an array of spatial systems, including aerial and linear perspectives, and students may create the illusion of 3-D forms on the 2-D surface they are working with. Variation in subject matter is important. Students should work with a variety of subjects, from the human form to landscapes and still life compositions. Students can also experiment with style. A composition created by layering several realistically rendered subjects can make for an interesting abstract presentation. Students may also approach abstraction by zooming in on a specific area of a composition and by intentionally distorting imagery.

Diversity in subject and style can be further explored by students' consideration of a variety of issues as subjects for their work. Artwork that is a result of student research, whether focused on a particular political or social issue, personal cultural heritage, or religion, is sure to feature student voice in its content. In all cases, we value work that shows expressive, gestural, painterly, stylistic and/or abstract mark making.

How can we make the Breadth assignments for the AP Studio Art portfolios not look like everyone followed the same recipe? One strategy is to create assignments within assignments, during which students work with a variety of media, techniques and perspectives on the subject at hand. For example, students can create a series of work based on a simple still life of stacked chairs, or a grouping of bags, boxes, bicycles — any sort of objects. There are a multitude of possibilities for representation. You can have students render the setup standing at an easel, drawing with charcoal attached to the end of a dowel. Others could stand on a chair or table and draw an aerial view with a dowel dipped in ink. Another approach would be to have students wet their paper with spray bottles and work wet-on-wet using ink or watercolor while sitting on the floor. Colored ground can be used in conjunction with white paint, gesso or oil pastels. Many spectacular works can come out of such an exploration of media, techniques and diverse perspectives. This type of assignment allows for students to create unique responses to the problem of representing the subject matter.

Class critiques based on the AP portfolio evaluation rubric, both student- and teacher-driven, provide a format for students to hear honest, supportive and critical feedback from their peers. Such critiques foster solid and rich dialogue and sharing of ideas among students.

Breadth Development Through the Use of a Portfolio Sketchbook

Suzanne Burke
Lakeland High School
Lakeland, Florida

When I began teaching Advanced Placement® Studio Art, I assumed students would have difficulty developing work suitable for a cohesive Concentration section. I thought they would have a much easier time creating work for the Breadth portion of the portfolio. After teaching AP Studio Art for many years, closely examining my students' individual works and their finished portfolios, I find the opposite to be true. Generally, the Breadth work is less likely to show strong examples of student-driven decision making and problem solving than the Concentration section.

Given this realization, I needed to understand why the work and the approach to art making varied so within the two portfolio sections. Concentration pieces seemed by and large to involve student ownership, decision making and visual exploration. With Concentration pieces, I could see students working through their own ideas, making adjustments as needed. However, students were not considering Breadth work with the same focus. I wanted to find a way to authentically engage students in the art making processes that related to their Breadth work. I wanted to encourage students to create Breadth pieces based on their desire to express their ideas visually.

A few years earlier, I had encountered similar problems with students' approaches to sketchbook assignments. Sketchbook work was mundane. Students would passively choose a subject to represent from the list of sketchbook assignments I provided. They were bored with the process, and the work they produced demonstrated their boredom. I decided to try a new approach that involved incorporating sketchbook assignments into the regular class routine. Students worked in both traditional sketchbooks and in old "real" books that they altered. Once students had been taught many different surface treatments and book-altering techniques, their resulting work was fresh and exciting, and clearly showed involvement and ownership. Student work was varied and demonstrated problem solving and individual voice.

I decided to apply the above concepts to Breadth development in the form of a research

sketchbook. Students' resulting work has shown more visual exploration and involvement. I have outlined the concepts below.

Concept Outline

Concept:

Using a portfolio sketchbook to develop the AP Studio Art portfolio Breadth section involves student-driven decision making in the selection of subject matter, compositional focus and media choices.

Objectives:

- Student-driven decision making
- Exploration of personal voice
- Student awareness of personal choices involved with imagery selection, media, colors and symbols
- Sustained personal investigation of visual ideas
- Development of work to use in the Breadth section of the AP portfolio
- Development of long-term sketchbook use

Procedures:

Portfolio students are given a sketchbook to use for idea and imagery development. The sketchbook is a size that easily fits into a backpack, purse or pocket. Students are required to have their sketchbook during class and are encouraged to get into the habit of having it with them at all times outside of class. Ideas can come from many different sources and should be written down or sketched as soon as possible. Regular sketchbook use has become an important component in all of my art classes. Students progress from illustrating content vocabulary (elements and principles of design) in beginning classes to altering surfaces and old books in intermediate classes. A variety of surface techniques are utilized and incorporated into students' sketchbook drawings and designs.

Sketchbook use and development continues as an integral part of AP Drawing and AP 2-D Design courses and is used to stimulate compositional ideas. In the beginning, students are given open-ended prompts to encourage compositional ideas.

Below are three sketchbook prompts with process and procedures. I have included student sketchbook examples for these prompts.

Prompt 1

- Explore the origin of a word, symbol or icon, and create a color design based on this information.

Guidelines for this problem are given several days before the day students work on their sketchbooks in class. Students choose a word or icon and begin researching its meaning and origin. They are encouraged to cross-reference dual meanings, different contexts and all relevant information. The symbol may be repeated, enlarged and/or combined with other visual imagery. Students may work directly in their sketchbooks or on other surfaces to be added to their books when complete.

Prompt 1 Student Sample

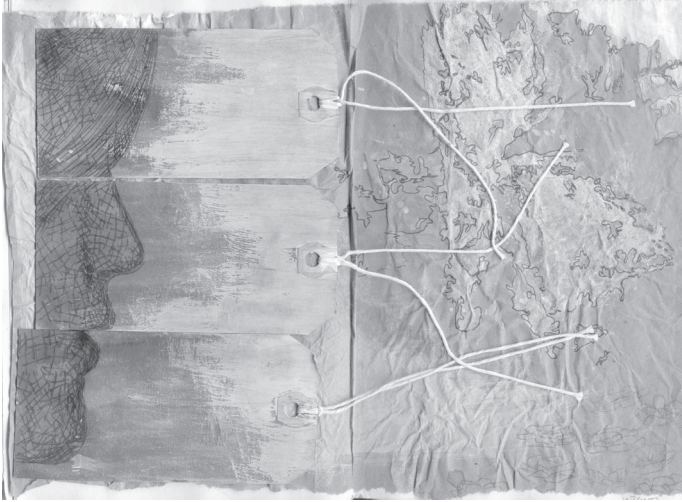
Artist: Melinda Scott

Prompt 2

- Using an altered surface and three shipping tags, create an image that includes a human face.

In this problem, students use the human face in a repeating, layered or overlapping composition. Three large shipping tags are used as part of the design. Background areas and the tags are painted and altered. Transferring techniques may be used, but face images must be drawn.

Prompt 2 Student Sample



Artist: Alexandra Cox



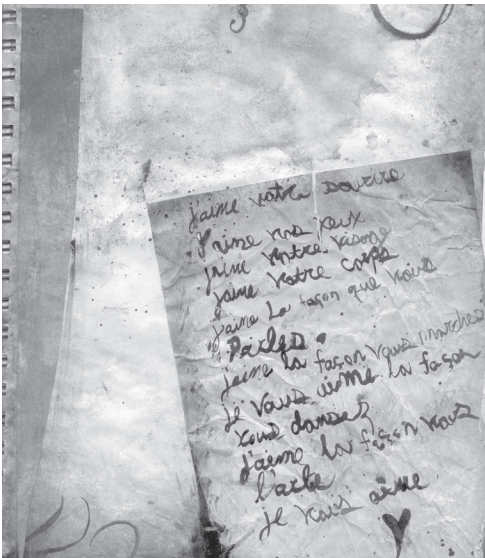
Artist: Melinda Scott

Prompt 3

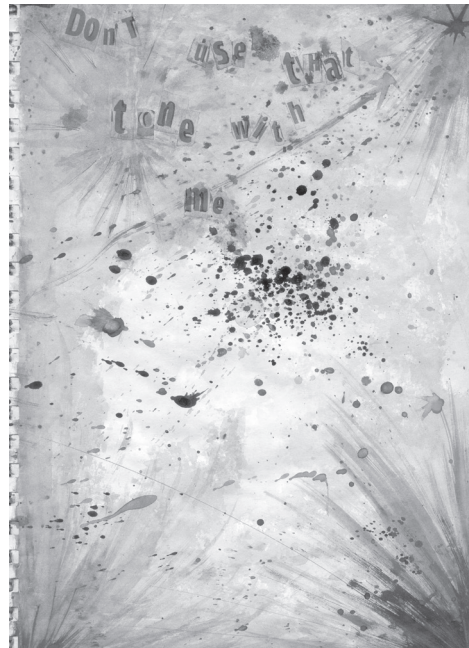
- **Create a color design based on a phrase heard during childhood.**

Students are to select a phrase from their childhood. They are encouraged to consider its actual meaning and their individual interpretation. A visual image associated with their chosen phrase is then created.

Prompt 3 Student Sample



Artist: Hannah Lawley



Artist: Hannah Lawley

Prompt 3 Student Sample (continued)

Artist: Melinda Scott

Using the Portfolio Sketchbook as a Research Tool

As the course progresses, the portfolio sketchbook assignments transition to include journaling, personal interpretations and responses to other artworks, new ideas, and any information that may be useful in concept and artwork development.

Research becomes an important component; an ongoing investigation of personal work is encouraged and documented. Sketchbook research often acts as a base for the creation of new artworks. Good sources for research include the school media center, public library and the Internet. Students who are at a loss as to research direction are encouraged to reexamine previous works, looking for patterns in subjects, colors, imagery and symbols.

Students begin to see the art making process as a deliberate and intentional process. Color choices, imagery, symbols and even paint or pencil strokes are results of choices based on individual preferences.

The sketchbook houses this information as well as documentation of students' portfolio journeys. After their portfolios are complete, students have a record of their journey with the successes and difficulties they encountered in the process.

Methods of Working

Surfaces can be altered in many different ways. All of these techniques offer ways of eliminating the white surface of the paper in a regular sketchbook. These techniques can also be done on separate papers and later added to the sketchbook. Transparent glazes can be painted over text (in altered books) to create interesting backgrounds.

Altered Surface Techniques

Objective:

Students will explore and create altered surfaces. The purpose is to eliminate the white surface of the paper, cover the background area, and consider negative space in composition and design.

Materials:

- Aquarius II paper (you can also use regular drawing paper)
- Jacquard silk dye
- India ink
- Gloss varnish
- Watercolors or diluted acrylic paint
- Optional materials: salt, isopropyl alcohol

Aquarius II Paper Procedure:

Begin by painting the entire paper with a 50/50 mixture of gloss varnish and water. Allow to dry. Choose two colors of paint that work together (these are diluted to a staining consistency). Randomly cover the paper with paint. Water, salt or alcohol can be added on top of the wet paint to create interesting areas and textures. Allow to dry. Additional textures can be painted, printed or transferred onto the surface. The background is now ready for drawing or design work and can be further embellished to create or develop imagery.

Jacquard Silk Dye Surface Procedure:

Jacquard dyes can be used on rag paper to develop rich color saturation. Wet the paper surface and apply the dye using brushes, droppers or pouring. While the paper surface is wet, salt or alcohol can be added to create visual texture. Texture can be also be added by placing plastic wrap on the wet surface, allowing the paint to dry, and then removing the plastic. Surface areas can be embellished and enhanced using water-soluble oil pastels, watercolor crayons, Sharpies or other pens.

India Ink Surface Procedure:

India inks produce an effect similar to the Jacquard dye. The color saturation is not as intense but can be brightened by adding a coat of gloss varnish to the finished surface. Textures can be added in the same manner discussed above.

Other Sketchbook Ideas

- Glue pages together and cut openings and windows to other pages
- Personalize the cover ... cut openings
- Collage and attach things
- Journal — write down ideas, thoughts, research findings ...
- Gesso and embellish an old book and use as a sketchbook
- Sew pages (punch small holes around the edges and sew)
- Create textures using gesso or gloss varnish
- Create doors, pockets or flaps
- Use different texts/fonts
- Transfer something (using acetone, clear shipping tape or gel medium)

Assessment

Sketchbooks are reviewed weekly throughout the course. Student/teacher conferences are held to review sketchbook research and information. Group critiques are held monthly. Students share composition ideas, research strategies and thumbnail sketches. Assessment is based on students' involvement with assignments, critique participation and imagery development. Overall portfolio development is evaluated and assessed according to AP Studio Art guidelines found in the AP Course Description.

Alteration to the Figure

Cindy Sommerman
Creekview High School
Carrollton, Texas

Throughout the first few years I taught AP Studio Art 3-D Design, I searched for lessons for the Breadth section that would fulfill basic objectives of the portfolio. As I searched various websites and through many textbooks, I found assignments that would lead my students to consider the 3-D design elements. However, I found that the student work produced from these assignments all looked alike. Students were doing nice work, but it was very similar in design. I knew I had to find a better way to present lessons, so I began to experiment with different processes. It was clear that the more open-ended I left projects, the more student voice emerged. I also discovered that the more media options I gave, the more interesting the work became. These observations were repeated in my jewelry classes. I had always been a “metals snob,” but as my jewelry students were given more media options, their work grew in strength, individuality and imagination. I decided to combine these two concepts — providing students with open-ended assignments and with many media options — into a lesson focused on creating wearable sculpture. In this lesson, titled “Alteration to the Figure,” students are told to create a sculpture that is intended to be worn. I direct them: “Don’t think of this as jewelry, think of it as a wearable sculpture.”

Objective:

To explore students’ ideas of what sculpture can be. Choosing from a variety of techniques, media, styles and size/scale, students will create a sculpture that is to be worn. The piece does not have to make sense unless it is seen on a person — the more outrageous the better! Where it is worn, what it is made of, is all up to the artist. Remember this is not jewelry; it is a sculpture that you wear.

Introduction:

We begin the lesson with a discussion about risk taking and its role in art making. We look at artworks by Nora Fok (*Bubble Bath* series), Colette Hazelwood (*Hearing Aid* and *Squash Gobstopper*), Elizabeth Galton (*King Dragon* waist piece and *Orchid Gem* for Swarovski “Runway Rocks”), Shaun Leane (*Parrot Fan* feather earrings), Anna Osmer Anderson (*Belt Pom-Pom*), Vannetta Secharran (*Sleeve* and *Cuff*). A book called *New Directions in Jewellery* contains these pieces and many more examples. We discuss how the

artists have taken risks and thought of adornment of the figure in more sculptural terms than traditional jewelry allows.

Homework:

Students sketch four to five ideas of wearable sculpture, noting possible materials and engineering issues.

We Begin:

We have a group discussion of students' ideas and address engineering issues and possibilities for a variety of media. I find, as students bounce ideas off of each other, they push the envelope and become more excited about their projects. Supplies include a variety of materials — ribbon, bamboo, metal, wire, chicken wire, fabric, glass, paper towels, cans, clay, found objects — whatever students manage to discover. Anything students find can work as a material. The actual construction of the pieces can fall prey to bad engineering, so I make certain students have thought this part through. A teacher needs to ask: How will the piece go on and come off of the person who wears it? What kind of clasps will you need; how will they work? What is the strongest way to hold the piece together — rivets, soldering, welding, glue? Is the media you chose the best choice for what you are trying to make? How heavy will the piece be? Will there be balance issues? If so, how can you address them? Will the piece fit snugly against the body or flow free? If gluing is the only way to attach pieces, make sure the correct bonding agent is used for what is being attached. The website www.thisorthat.com can help with this dilemma.

Formative Assessment:

Preliminary sketches

Daily processes and problem solving

Self-critique/group critique

Self-Critique:

Name _____ Media _____

Title of work _____

What are the criteria for this project? _____

What did you learn? _____

What problems did you run into; how did you solve them? _____

Using the scoring rubric criteria, how would you grade yourself?

Criterion _____ Grade _____

Criterion _____ Grade _____

Criterion _____ Grade _____

Criterion _____ Grade _____

Summative Assessment:

When projects are complete, we have a group discussion and a “fashion show.” We discuss how the project went for the students, problems they encountered and their solutions. If problems were not resolved, we discuss possible solutions. We look at and discuss the structural integrity of the pieces. The class discusses how the sculptures fill the space in relation to the figure. We again discuss the idea of risk taking and identify how the risk taking undertaken in this project may be applied to future work. Students fill out self-assessment forms. The instructor completes a short critique form on each student’s work (including a grade) and returns it to the student. Grading criteria include: integration of sculpture and the figure, use of appropriate materials, technical skills, engineering success, and innovation.

Scoring Rubric:

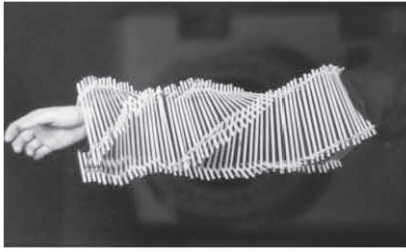
Name _____

Media _____

Title of work _____

	1	2	3	4	5	Total Points
Risk Taking	<ul style="list-style-type: none"> Solutions tend to be inept or trite Little, if any, evidence of thinking/decision making is present in the work 	<ul style="list-style-type: none"> Evidence of thinking/decision making is slight Solutions of problems are simplistic 	<ul style="list-style-type: none"> There is evidence of a modest level of thinking/decision making in the work Work may show slight experimentation or risk taking 	<ul style="list-style-type: none"> Work shows an emerging sense of ambition Work shows very successful solutions to design exercises but does not go beyond that level 	<ul style="list-style-type: none"> Work shows clear decision making Work demonstrates successful experimentation and risk taking 	
Integration of Sculpture and Figure	<ul style="list-style-type: none"> 3-D design problems are limited Design problems are attempted, but solutions are unsuccessful 	<ul style="list-style-type: none"> Little relationship between form and content 3-D design principles appear undeveloped, with little engagement 	<ul style="list-style-type: none"> Understanding and application of 3-D design principles are limited Work shows a superficial range of engagement 	<ul style="list-style-type: none"> Work shows evidence of thinking Clear effort to apply the principles of 3-D design 	<ul style="list-style-type: none"> Work demonstrates successful articulation of 3-D principles of design 	
Use of Materials, Structural Integrity	<ul style="list-style-type: none"> Form, material and content are unconsidered 	<ul style="list-style-type: none"> Technique/use of materials is awkward 	<ul style="list-style-type: none"> Technical skill is limited Work is of good quality 	<ul style="list-style-type: none"> Work has successful solutions to design exercises but does not go beyond that level 	<ul style="list-style-type: none"> Use of materials is appropriate to the problem addressed, and technique is strong 	
Craftsmanship	<ul style="list-style-type: none"> The work is of poor quality Work demonstrates weak technique Technique is clumsy or incompetent 	<ul style="list-style-type: none"> The work is of weak quality Work is of moderate to good technique 	<ul style="list-style-type: none"> The work is of moderate quality Work has good technique 	<ul style="list-style-type: none"> The work is of good quality Technique is good to strong 	<ul style="list-style-type: none"> The quality of the work is strong Technique is strong 	
Grand Total						

Source: College Board 2007 Scoring Guidelines



Julia Hyon:
Bamboo skewers, 5" x 18" x 5"



Qyuinn Nguyen: Brass, copper, coral, 13" x 6" x 6"



Brittany Lancon:
Found objects, 3" x 6" x 6"



Richard Nichols: Bamboo, wire, 25" x 12" x 12"



Day M. Le:
Chicken wire, paper towels, colored wire,
12" x 22" x 9"



Soo Song: Nickel silver wire, cardboard, toy car,
30" x 17" x 10"



Jiwon Min:
Mixed media, hand-forged, 14" x 11.5" x 1"



Shua Kwon: Stovepipe wire, 15" x 6" x 6"

Resources:

www.thisisthat.com

www.collegeboard.com/apstudents

New Directions in Jewellery, Jivan Astfalck, Caroline Broadhead and Paul Derrez, Black Dog Publishing, 2005

New Directions in Jewellery II, Lin Cheung, Beccy Clarke and Indigo Clarke, Black Dog Publishing, 2006

Memory Book: Developing Student Ownership in Breadth

Charlotte Chambliss

Booker T. Washington High School for the Performing and Visual Arts
Dallas, Texas

In the past several years I have found that, with my students, the Breadth section of the AP portfolio can be particularly challenging. As all of my students are coming into class with a background of at least two years of intensive training in drawing and design, they often feel they are “beyond” the assignments appropriate for the Breadth section of the AP portfolio. Often, when I would make such assignments, many students would not take them seriously, not complete them or not attempt them at all. Frustrated by this problem with the Breadth assignments, I found it necessary to formulate a different approach. I began to look at other AP instructors’ syllabi for new Breadth ideas. I also began to seek out drawing and design books that offered a variety of assignments that, while challenging students both on a technical and conceptual level, could actually be called “fun.” I sought assignments that could be interpreted in more of an individualistic manner. At the same time, we began a departmentwide effort to encourage and integrate use of sketchbooks in drawing classes and use of the altered book in design work. As a consequence, I began using the book format to help fulfill Breadth requirements. I have been able to get students engaged with this project and am able to sustain their interest, and the results have been noticeable. In fact, in the past three years it has been the success of book projects that has helped to elevate my students’ AP scores. The following is one of the book projects my students have completed.

Note: The altered-book project involves students’ working on pages of an old printed book. As the white page of the sketchbook is often intimidating, students seem less afraid to experiment when working over preexisting text and images within a book. Students are encouraged to gesso over areas, collage, write and draw to re-create the book.

Objective:

Students are asked to recall eight unforgettable moments or significant people from their past. Choosing from a variety of media, techniques and processes, students create eight works of art based on each of these events or people, within a simple, handmade book.

Process/Instruction:

As a preface to this assignment I discuss differences between working from direct observation with set criteria (the emphasis in our foundation drawing and design classes) with work that encourages the more subjective response I am trying to initiate. This line of discussion leads into general assessments of and observations about contemporary art. We see contemporary art as varied and multifaceted, being more about the artist's experiences and ideas, and less about drawing or painting pretty pictures. To further develop this introduction, I show students the segment "Memory" from the PBS-produced series *Art:21* (<http://www.pbs.org/art21/series/seasonthree/memory.html>). Before showing the *Art:21* segment, I introduce the segment topic and give a brief biographic sketch for each of the featured artists. After the viewing, I lead a discussion in which the students are asked to reflect on how "memory" informed the work of each artist.

As a homework assignment, students are asked to reflect on their own lives and make a list of 10 special events, or people, that have had an effect on them, or stand out as particularly memorable — whether good or bad.

Prompts:

To help facilitate the students' recollections, a list of prompts is written on the board:

- Summer
- Birthday
- Holiday
- First Day of ...
- First Date
- Last Date
- Dance
- Concert
- Movie
- Dream
- Book
- Person
- Saddest Time
- Happiest Time
- Angriest Time
- Friend
- Enemy
- Song
- Relative
- Pet
- Art Piece
- Vacation

The next class period is dedicated to the construction of the handmade book — a three-hole pamphlet with cover. For this purpose, standard-issue classroom supplies are sufficient. A valuable resource with basic book-making instructions is *Cover to Cover*, by Shereen LaPlantz (Lark Books, 2000).

Materials:

- 18" x 24" white drawing paper, cut in half lengthwise for 9" x 24" segments; each student will need six to nine sheets, depending on how many pieces the instructor assigns. (In the past I had students take nine sheets for eight images.)
- 18" x 24" tagboard for the covers (cut to 9" x 24"; one per student)
- Heavy string
- Hammer
- Awl or small nail
- Tapestry needles

Instructions:

- Students fold all sheets — including tagboard — in half (from end to end; 9" x 12").
- Nestle the sheets one inside the other and place inside the tagboard cover.
- When the book is opened flat on the table, measure inside the crevice one inch down from the top and mark lightly with a pencil; measure one inch up from the bottom and mark; and, lastly, place a mark in the center of the crevice (at 4 1/2").
- Punch holes where marked using hammer and awl or large nail (have a pad of paper towels or old paper under the book so holes will not be made in tables).
- Using needle threaded with string (cut to about 16 inches and DO NOT knot the end), students push the needle through the center hole *from the outside of the book to the inside*, pulling string tight but leaving about seven inches of string hanging loose. The needle is then pushed through the *top inside hole back to the outside*, carried all the way down the outside spine to the bottom hole, and pushed back *into the inside*. The needle is then pushed from the *inside center hole to the outside*. The end strings are then cut to equal lengths, tied in a knot, and then tied in a small bow.

Once they complete the book, I introduce the specific assignment — telling students this book is to be about those moments and people they identified as significant or memorable.

The instructor must decide whether students are to create work only on the right-hand panel of the open book (9" x 12") or across both panels (9" x 24"). This decision should be based on how much time is to be devoted to the assignment, since the double-paged spreads require a longer period of time to create.

The instructor should discuss specific criteria that will be expected. Will there be limits on materials students choose, or will they be allowed to make those choices for themselves? If students are to choose for themselves, there should be a discussion about what materials would lend themselves best to this format.

Suggested Media:

- Graphite (pencils)
- Drawing pens/pen and ink
- Watercolor
- Colored pencils
- Acrylic
- Gouache
- Design markers
- Collage
- Image transfers
- Photographs
- Ephemera

Other Areas to Be Considered:

- Are these to be literal, symbolic or metaphoric responses; or a variety of each?
- Will students be allowed to include text — specific words, numbers or dates?
- Will students use type cut from magazines or word processing programs, or will they use stencils, stamps, rub-off lettering or adhesive lettering?

Prompts for Experimentation:

- Cut holes or openings
- Tear
- Create a secret language
- Create new text
- Manipulate existing text
- Try out different materials
- Gesso over pages
- Glue pages together
- Use sheets of color
- Paint pages
- Incorporate transparency
- Juxtapose images
- Draw, paint, etc.
- Create secret compartments
- Write
- Attach objects
- Create a clasp
- Creatively bind, hold together
- Collage
- Create flaps that lift to view information
- Sew
- Insert

The instructor may choose to have students use a different, specific media for each piece — emphasizing variation.

Students are also expected to design a book cover appropriate to the subject, with the first page of the open book being a title page, and the last, an end page (thus the reason for giving students nine sheets of paper for eight pieces).

In setting criteria, I emphasize that this is not meant to be a scrapbook, but rather a book of carefully composed designs that exhibit the student's best abilities, while conveying an essence of the student's experiences. I also advise students who intend to use photographs to make transfers of their photographs — which helps to distance the intent of the book from the scrapbook genre.

Suggested Methods of Photo Transfer:

Acetone or Wintergreen Oil Transfers

Begin by making photocopies of the images to be transferred. Next, place the copied image face down in the book. Apply either acetone or wintergreen oil to the back of the copy with cotton balls, covering small areas at a time, as it evaporates fast — pressing down firmly and rubbing vigorously until the entire surface has been covered. Acetone requires good ventilation, but it is inexpensive — quart cans may be purchased at the hardware store. Wintergreen oil is smelly but nontoxic; however, it is also very expensive. Small bottles can be purchased at a pharmacy. Color *laser* prints of photographs can also be transferred with either of these methods.

Gloss or Matte Medium Transfers

Begin by making photocopies of images to be transferred. Coat the area where the image is to be transferred with either gloss or matte medium. While the receiving area is still wet, place the image facedown on the page. After the medium has completely dried, begin removing the paper from behind the copied image by rubbing the surface with a damp sponge or with fingers dipped in water. (Caution: using too much water can ruin other pages in the book.) Another method using gloss or matte medium requires covering the image side with several coats of either gloss or matte medium (allow to fully dry between coats; matte medium does not always dry clear, depending on thickness of application). The image is then placed in a pan of water or in a sink. Allow the page to soak for a while to loosen the paper. As before, gently rub the paper away, being careful not to rub holes through the image. Once the paper is removed, the “decal” image can be put in the book using either gloss or matte medium.

Ink-jet Transfers

This technique can be approached using several methods. By printing on the *reverse* side of a transparency page that is formulated for ink-jet and laser printers, the image will remain wet, because the surface has not been rough-coated to allow ink to adhere. Once printed, the image is easily transferable by placing it down on the receiving surface and rubbing evenly from behind. This same effect can be achieved by printing on leftover waxy pages that back adhesive labels (e.g., Avery labels). Remove any borders from the wax paper surface. Load this in the printer so the image will print on the waxy side. Again, the ink will not dry on this nonporous surface, so it is easily transferable to another surface. Lastly, images printed on ink-jet photographic paper can be transferred to a surface if the transfer is done very soon after printing. In this method the surface to receive the transfer is lightly misted with water. The just-printed image is placed facedown on the moist surface and rubbed gently from behind. Matte photo paper works best for this procedure, as the glossy print tends to stick to the receiving page, tearing the paper when trying to pull the pages apart.

Plastic Tape Transfer

This technique can be used for transferring magazine pages or laser prints. Cover the image to be transferred with strips of clear plastic packing tape. Wet the image from behind as discussed in the processes described above. Gently rub the paper away from the tape. Often the tape has enough tackiness to adhere to the receiving surface. If not, the tape may be attached to the receiving surface with clear glue or gloss medium.

Formative Assessment:

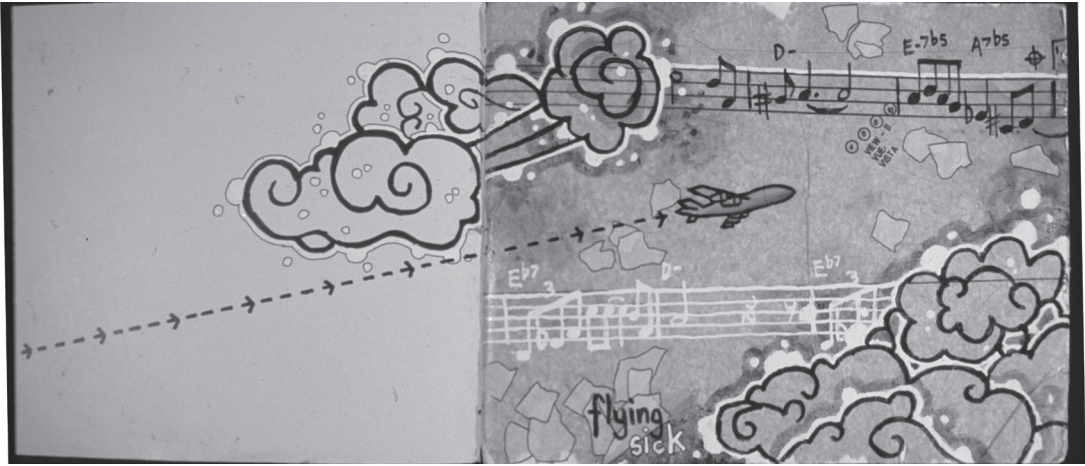
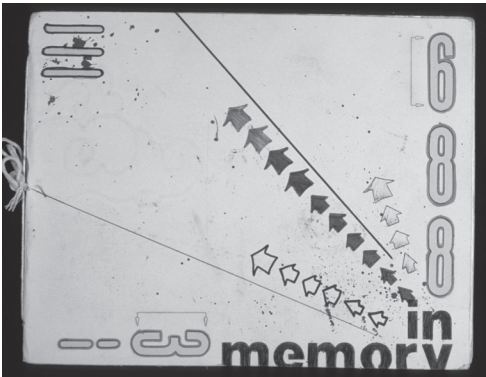
May include, but is not limited to:

- List of ideas for the assignment
- Thumbnail sketches for each of the pieces
- Regular, ongoing conversations discussing technical and conceptual concerns, and offering constructive feedback and suggestions
- Self-critique and peer critique

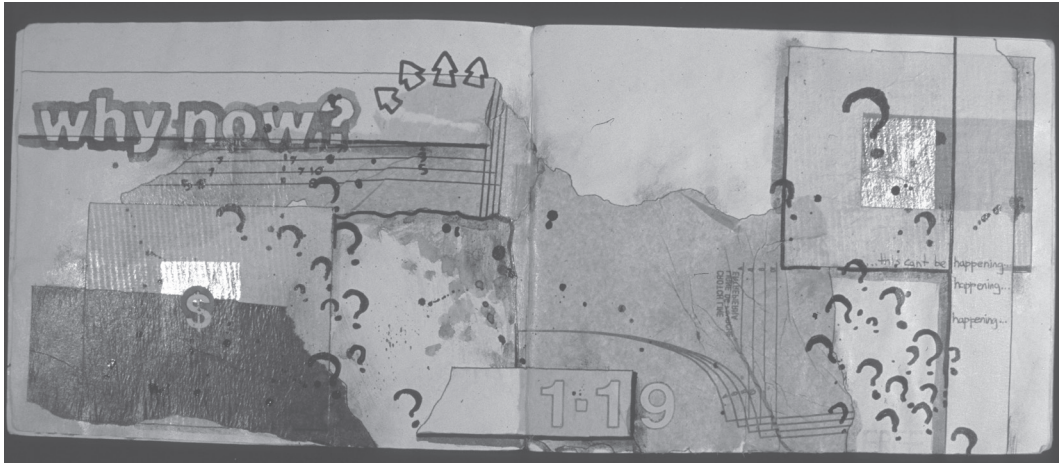
Summative Assessment:

After an in-class critique, during which students are expected and encouraged to lead the discussions, I provide a brief, written feedback form with a grade for each student. Each of the eight images is graded individually. The AP Studio Art Scoring Guideline for 2-D Design Quality is used to assess all work — the rubric has been adjusted to assign number scores to each of the six score points. Instructors may want to design their own rubric that uses the Scoring Guideline as a component of assessment if they want to allow points for other criteria also.

Student Sample 1

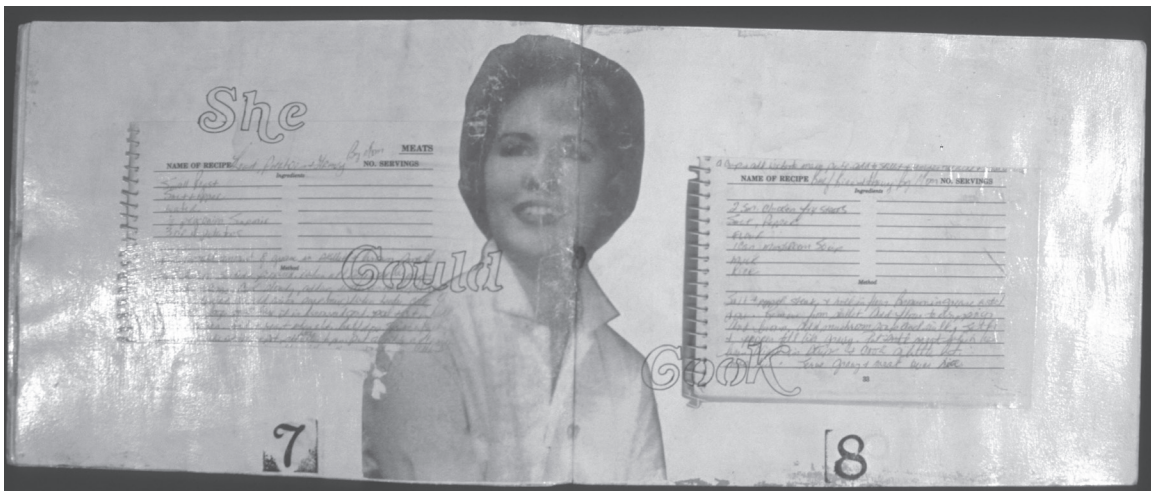


Artist: Mic Makalinao



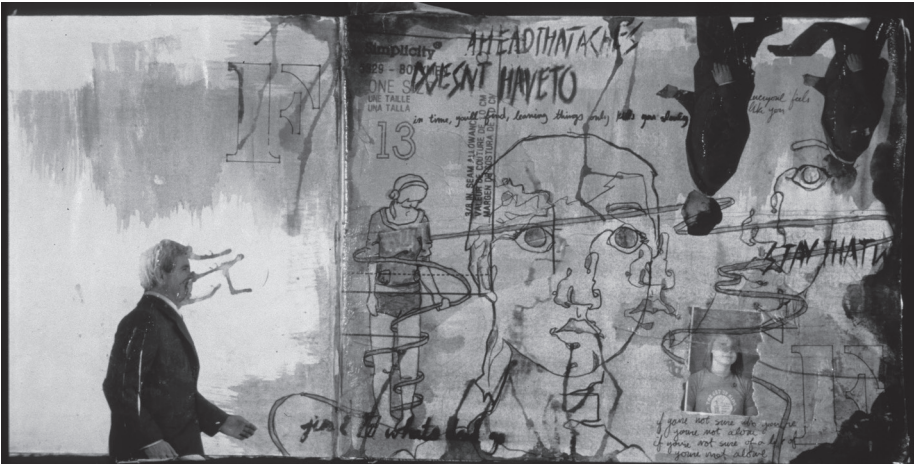
Artist: Mic Makalinao

Student Sample 2



Artist: Brady Wolchansky

Student Sample 3



Artist: Daryl Meador

Resources:

Art:21, Season Three (www.pbs.org/art21 to order series and for program overview, artists biographies and lesson plans)

The Diary of Frida Kahlo: An Intimate Self-Portrait, 1998

The Journey Is the Destination: The Journals of Dan Eldon, 1997

Spilling Open: The Art of Becoming Yourself, Sabrina Ward Harrison, 1999

Brave on the Rocks: If You Don't Go, You Don't See, Sabrina Ward Harrison, 2001

Messy Thrilling Life: The Art of Figuring Out How to Live, Sabrina Ward Harrison, 2004

The True and the Questions: A Journal, Sabrina Ward Harrison, 2005

About the Contributors

Patricia Lamb is the Senior Coordinator of Fine Arts for the Polk County School District in Florida. She taught at Frostproof Middle Senior High School and at Lake Region High School before assuming duties at the district office. Since 1991, she has served as an Exam Reader and Table Leader for AP Studio Art as well as a consultant for the College Board. She is a member of the AP Studio Art Development Committee.

Lauren Sleat received her BFA from Kutztown University of Pennsylvania in 1987, working for several years in advertising, before leaving to go into teaching art full-time and to concentrate on her studio practice. Lauren received her MFA in painting at the Hoffberger School of Painting at the Maryland Institute College of Art. Lauren is currently the Director of Visual Arts at the Dana Hall School. She also works as an AP Studio Art Table Leader and Exam Reader for the College Board and Educational Testing Service. Lauren's personal work has been exhibited in Pennsylvania, Oregon, Maryland, Massachusetts and Washington, D.C.

Suzanne Burke has been instructing students in beginning, intermediate, and AP Studio Art Drawing and AP Studio Art 2-D Design courses at Lakeland High School and in the Polk County School District since 1995. She is a practicing artist and continues to pursue her personal development and voice. She believes that direct participation aids in individual development and that teaching by example encourages student growth and exploration.

Cindy Sommerman is a graduate of the University of North Texas, with a BFA in visual arts studies and a minor in jewelry. She teaches for the Carrollton/Farmer's Branch Independent School District. After five years of teaching elementary art, she transferred to a new high school, where she has worked to grow the 3-D Design department. Initially starting with one mixed class of sculpture and ceramics, Creekview High School now has a full class of sculpture and ceramics, two full jewelry classes and, of course, AP Studio Art 3-D Design.

Charlotte Chambliss teaches at Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas. She has taught AP Art History for 14 years and AP Studio Art for 10 years. She served as a member of the AP Studio Art Development Committee. Charlotte is a College Board consultant and an AP Exam Reader.



CM10STUHB02800