



SAMPLE SYLLABUS #1

AP[®] 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 pages:</i> 6, 11
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> 6
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> 8, 12
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> 12, 13, 14, 15, 16, 17, 18, 19
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> 10, 12, 13
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> 5

Advanced Placement Art and Design Sample Syllabus #1

I begin with an idea and then it becomes something else. —Pablo Picasso

The aim of art is to represent not the outward appearance of things, but their inward significance. —Aristotle

Course Description

AP Art and Design Portfolio Exam Structure

All three AP Art and Design Portfolio Exams contain two sections. The Selected Works section requires students to demonstrate skillful synthesis of materials, processes, and ideas. The Sustained Investigation section requires students to conduct a sustained investigation based on questions, through practice, experimentation, and revision. Both sections of the portfolios require students to articulate information about their work.

Both sections are required. Students earn a score for each section, and section scores are combined to produce an overall portfolio score that may offer opportunities for college credit and/or advanced placement. The works presented for portfolio assessment may be produced in art classes or on the student’s time and may span more than a single school year. The table that follows summarizes the section requirements for each of the three portfolios.

Selected Works (40% of Total Score)

AP 2-D Art and Design Portfolio	AP 3-D Art and Design Portfolio	AP Drawing Portfolio
Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills	10 digital images consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills	Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using drawing skills

Selected Works Section

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate skillful synthesis of materials, processes, and ideas. Students should carefully select works that best demonstrate this. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don’t have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artist or designer of the work they submit. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Scoring Criteria

The five works will be evaluated collectively and holistically based on the following three scoring criteria:

Scoring Criteria and Corresponding Skills

Make works of art and design that demonstrate 2-D, 3-D, or drawing skills. [Skill 2.D]

Make works of art and design that demonstrate synthesis of materials, processes, and ideas. [Skill 2.C]

Identify, in writing, materials, processes, and ideas used to make works of art and design. [Skill 3.C]

The most successful portfolio submissions will demonstrate:

- Visual evidence of advanced 2-D, 3-D, or drawing skills
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of the written idea in all five works of art

AP ART AND DESIGN RUBRICS are located on pages 42–45 of the AP Art and Design course and exam description

Sustained Investigation (60% of Total Score)

AP 2-D Art and Design Portfolio	AP 3-D Art and Design Portfolio	AP Drawing Portfolio
15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision

Sustained Investigation Section

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas.

The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Requirements And Prompts

Submit 15 images that demonstrate:

Sustained investigation through practice, experimentation, and revision

- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2-D/3-D/drawing skills (depending on type of portfolio submitted)

State the following in writing:

- Identify the questions that guided your sustained investigation
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1,200 characters maximum, including spaces, for response to both prompts)

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

Identify the following for each image:

- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Size (height × width × depth, in inches)
For images that document process or show detail, students should enter "N/A" for size.
For digital and virtual work, students should enter the size of the intended visual display

Scoring Criteria

The 15 images are evaluated collectively based on four scoring criteria. Each of the four scoring criteria is evaluated separately and assigned an independent score. The final score for the Sustained Investigation section is calculated based on the relative weight of each of the four scoring criteria. The four scoring criteria along with their corresponding skills and section weighting are as follows:

Scoring Criteria, Corresponding Skills, and Section Weighting

- Formulate and identify in writing questions that guide a sustained investigation. [Skills 2.A and 3.A] 20%
- Demonstrate written and visual evidence of practice, experimentation, and revision guided by questions in a sustained investigation. [Skills 2.B and 3.B] 30%
- Make works of art and design that demonstrate synthesis of materials, processes, and ideas. [Skill 2.C] 30%
- Make works of art and design that demonstrate 2-D/3-D/drawing skills. [Skill 2.D] 20%

The most successful portfolio submissions will demonstrate:

- Written and visual evidence of questions/inquiry that furthers the sustained investigation
- Written and visual evidence of practice, experimentation, and/or revision that furthers the sustained investigation
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of advanced 2-D, 3-D, or drawing skills

Curricular Requirement 6 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).

Artistic Integrity Agreement **CR6**

Cite all sources!

Although the use of appropriated images is common in the art and design world today, AP Art and Design students who use images made by others as a basis for AP Art and Design Portfolio Exam work must show substantial and significant development beyond duplication.

If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you must identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any preexisting work(s).

Teachers and their students are strongly encouraged to become knowledgeable about copyright laws and to maintain reference citations for all resources used to develop student work. Teachers are expected to monitor students' use of resources and to ensure that students understand and demonstrate integrity in making art and design. Students are encouraged to create works based on their own experiences, knowledge, and interests. Universities, colleges, and art schools have rigorous policies regarding plagiarism.

Digital images of student work may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's work and to ensure that images meet the requirements of the digital submission application. When submitting their portfolios, students must attest: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”

The College Board reserves the right to decline to score an AP Art and Design Portfolio Exam or cancel an AP Art and Design Portfolio Exam when misconduct occurs, such as copying another artist's work.

CR6

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

Provided Resources **CR1**

AP Central Resources (*samples listed for 2-D Art and Design; parallel ones exist for 3-D Art and Design and Drawing*)

- AP 2-D Art and Design—The Portfolio
- AP 2-D Art and Design Student Page
- *AP Art and Design Course and Exam Description—Fall 2019*. This is the core document for this course. It clearly lays out the course content and describes the portfolio and the AP Program in general.
- AP 2-D Art and Design Updates 2019-20
- My AP Classroom

Other Resources (all portfolios)

- AP Classroom: AP Daily Videos
- [The 2020 AP Art and Design Digital Exhibit](#)
- [The 2021 AP Art and Design Digital Exhibit](#)

Camera And Computer Access **CR2**

All students have access to a class digital camera, which may be signed out during class or overnight, and each student will be assigned a class computer equipped with the Adobe Suite software (Photoshop, Illustrator, etc.) as well as an internet connection. Students also have access to class Wacom tablets. All classes have a digital ClearTouch computer projector panel which is used by both teacher and students for demonstrations, presentations, as well as for viewing and discussing works of art and design via slide shows, videos, websites, or other related media.

Programs

- In class: Adobe Suite—Photoshop, Illustrator, etc.
- PhotoPea: photopea.com/
- Editing programs:
- Gimp: gimp.org/downloads/
- Or other digital editing programs of your choosing on your personal computer

AP Art And Design Class Studio Management

1. You are each assigned a class storage space. Keep your supplies and work in order. Clean-up is part of your studio practice.
2. Please ask before you take materials. Return materials to their proper place.
3. Clean up your work area as necessary and leave your work area and sink clean.
4. You are to use only the class computer assigned to you.
5. Sketchbook and experimentation: All your writing / process / experimentation / media test / inquiry / completed work is to be documented / photographed. If you use your phone, use Google Photos to save your work to the cloud.
6. Edit work as demonstrated in class. Refer to your notes and handouts for editing.
7. **Safely eject your SD card! You risk losing your images if you do not safe eject!**
8. Make sure you shut down the computer properly at the end of class and return it to its proper place. Plug it in—do not just close the lid.
9. Upload documentation of sketchbook / writing / artwork / process / inquiry / experimentation to your Google Drive folder.
10. Others use the same space to work. Please make sure to leave your work area clean at the end of class. Take a last look before you leave class to make sure everything is in order and you have all your supplies returned to the correct place. This is part of your studio practice / responsibilities.

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.

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

Learning Goals/Outcomes

The learning goals and outcomes as listed below are the artist's work development cycle you will follow as you work through each project. Each project will lead to new considerations for your next work. You will write, draw/design, and respond in your sketchbook as your preliminary foundation for each work of art you create. Your personal inquiry will inform your art making and learning.

We will begin the year with two mini class projects which will follow the cycle to help you develop your work ethic for your portfolio. This portfolio is designated for work that focuses on the use of 2-D, 3-D, or drawing skills [Skill 2.C]:

- 2-D: point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, and hierarchy. You may work with any materials, processes, and ideas. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.
- 3-D: point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, and hierarchy. You should consider how materials, processes, and ideas can be used to make work that involves space and form. You can work with any materials, processes, and ideas. Figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glasswork, installation, performance, assemblage, and 3-D fabric/fiber arts are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.
- Drawing: mark-making, line, surface, space, light and shade, layering, composition. Any drawing work where you incorporate digital or photographic processes should address drawing skills. Digital drawing work is an acceptable format for this portfolio, as well as alternative and experimental drawing processes.

You may work with traditional and nontraditional art media to explore visual problems. Cultural and social perspectives may be incorporated into projects, as well as art historical references and symbolism. Creative analog manipulation of traditional artwork may be explored with traditional media or through experimentation and/or using Adobe Photoshop/Gimp or digital techniques.

The work you create in AP Art and Design is a serious endeavor. Your work will be photographically documented throughout the year so it can be included in your AP Art and Design portfolio to be submitted to College Board. You are responsible for photographing and editing each process image, sketchbook work and commentary, experimentation, and revisions, as well as completed work.

Class bell ringers will include assigned short, open-ended challenges. You will be presented with "tech tips" that will show you how to use digital resources to support your portfolio development. You will be introduced to various online resources to support your investigation, process, art making, experimentation, and artist inspiration.

Each project cycle will include class time dedicated to collaborative demonstrations via the ClearTouch/digital projector. We will share best practices for using alternative processes, cell phone cameras, cell phone recording, and free editing apps to make quality images of works and process documentation. Demos include instruction on creative uses of the class set of digital cameras, computers, scanner, and accompanying software.

All works in the student portfolio for the sustained investigation are submitted through a digital upload.

This is a very demanding and exciting course for the highly motivated art student.

Essential Questions

How do artists create?

Why do artists create?

What inspires an artist?

How does selected media effect artistic outcomes?

What value is there in artistic experimentation?

Is revision of one's artwork necessary? Why?

How does an artist synthesize their ideas, media, processes, and experimentation into a work of art?

What is the value of risk taking when creating a work of art?

Why am I doing this (AP Art and Design)?

Skills

Course Skill 1: Inquiry and Investigation **CR3**

A question is an information-seeking act. Art making provokes questions.

Students work in a self-directed environment to develop a portfolio showing a body of their own work that visually explores a particular artistic concern, articulated, and supported by a written investigation fueled by a personally developed big idea/essential question.

In their investigation, students are self-directed and display readiness for high levels of critical thinking, research, conceptual thinking, and creative risk-taking.

Through the critique process, students will evaluate and respond to their own work and that of their peers.

Consider the following in developing your big idea/essential question for your art and design work:

The importance and role of students' questions: First and foremost, questions from students indicate that they have been thinking about the ideas presented and have been trying to link them with other things they know. The source of students' questions is a gap or discrepancy in the students' knowledge or a desire to extend their knowledge in some direction. The questions may stem from curiosity about the world around us as well as events and interactions with real-world issues. Students' questions may be triggered by unknown words or inconsistencies between the students' knowledge and the new information, which then engender cognitive dissonance.—Festinger, L. 1957

In developing a higher-level question for your inquiry, consider:

Graesser and Person described high-level questions as those involving inferences, multi-step reasoning, the application of an idea to a new domain of knowledge, the synthesis of a new idea from multiple information sources, or the evaluation of a new claim.

Pedrosa de Jesus et al. [defines] quality questions as that “combination of questions that most readily enable a learner to make meaning of the learning task.” ... For example, a student might ask “What?,” “How?,” “Why?,” and “What if?” questions respectively if he or she is seeking more factual information about a topic, figuring out a procedure or the mechanism underlying a certain process, trying to explain and understand a phenomenon, or predicting the possible outcomes of a hypothetical scenario.—Chin and Osborne (tandfonline.com/doi/full/10.1080/03057260701828101)

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.

Think like an artist!

1. In your sketchbook, begin by identifying your big idea/question for your sustained investigation. Brainstorm using variations of your question using these prompts: Who? What? When? Where? Why? How? What if? And why not?
2. What or who is your inspiration to create your work?
3. How do your personal experiences integrate into and inform your investigation?

And go!

Investigate answers to the questions you have posed in your sketchbook.

Course Skill 2: Making Through Practice, Experimentation, and Revision

Student artists may work in, but are not limited to, content in drawing, painting, printmaking, mixed media, traditional photography, digital photography, and/or new media and emerging technologies that demonstrate understanding of design principles as applied to a 2-D surface, 3-D space engagement, or a drawing surface.

Students will practice, sketch, and manipulate the structural elements of art to revise their art making and/or the organizational principles of design in a work of art from observation, research, process, and/or imagination.

In keeping with the rigor expected in an accelerated setting, students' portfolios show personal vision and artistic growth over time, mastery of visual art skills and techniques, and evidence of sophisticated analytical and problem-solving skills based on their structural, historical, and cultural knowledge. Work is revised and synthesized over time.

Apply and Extend

Ideas are concepts used to make works of art.

1. Reflect on your responses and where your investigation has led you. Connect your words to your images as you create.
2. Begin your first work sketches—a minimum of three variations of your first set of ideas.
3. Consider technical aspects, media, practice.
4. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
5. Create your artwork.
6. Be mindful of your process and where your ideas lead you.
7. Notate the above as you work.
8. What new questions do you have?
9. How have your 2-D/3-D/drawing skills developed?
10. How have your technical skills developed?
11. In what direction does your investigation now go?
12. Learn from teacher-student dialogue, feedback, formative assessments, and teacher-guided critiques.

Course Skill 3: Communication and Reflection

Students regularly reflect on aesthetics and art issues individually and as a group, as well as manipulate the structural elements of art and organizational principles of design to create works of art that are progressively more innovative and representative of the student's artistic and cognitive growth.

Through the critique process, students will evaluate and respond to their own work and that of their peers.

Again! **CR5**

1. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
2. What is working? What is not working? Notate the above as you work
3. How is your media working in the expression of your ideas?
4. Where is this leading your investigation?
5. What level are your technical skills? What needs improvement?
6. How would you rate the quality of thought with the quality of your work?
7. What did you discover? Where does this take you next?
8. Self-critique, peer critique, teacher-guided critiques:
 - A. What is the most successful part of your work?
 - B. What needs improvement?
 - C. Are your ideas visually evident?
9. Learn from teacher-student dialogue, feedback, and formative assessments.

AP Scoring Guidelines/Rubric

<https://apcentral.collegeboard.org/pdf/ap-art-and-design-portfolio-scoring-rubrics.pdf?course=ap-2d>

General Criteria For Grading

1. Personal and thoughtful preparation and planning
2. Evidence of imagination and innovation
3. Care in craftsmanship and execution
4. Project meets assignment goals (Skill 1, Skill 2, Skill 3)
5. Advanced mastery of art skills/techniques and appropriate use of art media
6. Serious, focused effort by student demonstrating personal vision
7. Self- and class critiques
8. Sketchbook development of ideas and research for projects
9. Assignment completed on time and turned in for teacher evaluation

Grading is based on a point system. Each assignment will have specific criteria that the student must meet. Project assignments are given 100–600 points. Homework is also assigned 10–40 points. Sketchbook works may be graded as **projects**.

Corresponding Numerical Grade

Excellent: 100–95

Strong: 94–85

Good: 84–75

Moderate: 74–65

Limited: 64–60

Poor: 59–0

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

Focus and Engagement

2-D Design Issues

Works demonstrating understanding of a range of 2-D design issues. Engagement with a range of 2-D design issues such as the following: point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, and hierarchy.

Students should consider how materials, processes, and ideas can be used to make work that exists on a flat surface. Students can work with any materials, processes, and ideas as related to individual big ideas/essential questions in an advanced manner.

Inquiry / investigation / preliminary ideas / studies / ideation / concepts / media exploration / technical skills / experimentation / alternate process experimentation will be completed in the sketchbook or as pieces kept in an art folder or portfolio.

We will use multiple resources, including the class Pinterest boards, <http://pinterest.com/artzheart/>, as well as class resource books, videos, etc., as you develop your sustained investigation. **CR1**

FOCUS AND ENGAGEMENT with 3-D design issues may include, but are not limited to, the following:

Elements of 3-D design: mass, color, light, volume, line, plane, form, and/or texture.

Principles of 3-D design: unity/variety, balance, emphasis, occupied/unoccupied space, repetition, proportion/scale, contrast, and/or rhythm.

3-D AP projects will address specific 3-D problems as related to your individual big question in an advanced manner. Inquiry / investigation / preliminary ideas / studies / ideation / concepts / media exploration / technical skills / experimentation will be completed in the sketchbook or work kept in an art folder or portfolio.

We will use multiple resources, including the class Pinterest boards, <http://pinterest.com/artzheart/>, as well as class resource books, videos, etc., as you develop your sustained investigation.

The work of each student will be digitally documented throughout the year for upload to the College Board's AP digital portfolio. Students are responsible for photographing and editing each completed work. It is highly suggested to photograph work in process. Work may also be entered in area competitions and art shows.

FOCUS AND ENGAGEMENT with drawing issues may include, but are not limited to, the following:

- Consideration of how materials, processes, experimentation, and ideas can be used to make work that considers mark-making, line, surface, space, light and shade, composition.
- Choice of materials and processes, that best enable the expression of ideas. This portfolio is designated for work that focuses on the use of mark-making, line, surface, space, light and shade, and composition.
- Drawing projects will address specific drawing problems as related to individual big ideas/essential questions in an advanced manner.

Inquiry / investigation / preliminary ideas / studies / ideation / concepts / media exploration / technical skills / experimentation / alternate process experimentation will be completed in the sketchbook or as pieces kept in an art folder or portfolio.

We will use multiple resources, including the class Pinterest boards, <http://pinterest.com/artzheart/>, as well as class resource books, videos, etc., as you develop your sustained investigation.

The development of your work should reflect high levels of critical thinking, research/inquiry, conceptual thinking, experimentation, revision, synthesis, and creative risk-taking. You may work with traditional and nontraditional art media to explore visual problems. Cultural and social perspectives may be incorporated into projects, as well as art historical references and symbolism. Creative analog manipulation of traditional artwork may be explored with traditional media or through experimentation and/or using Adobe Photoshop or other photo editing tools and techniques. Work may be created digitally using class Wacom tablets, computers, or photo editing software or apps. (Skill 1.A, 1.D, 1.E) **CR3**

The work of each student will be digitally documented throughout the year for upload to College Board's AP digital portfolio. Students are responsible for photographing and editing each completed work.

Timeline

August 12: Mini Project 1

August 26: Mini Project 2

Following the format as listed above for Skill 1, Skill 2, and Skill 3, develop a personal big idea/essential question and investigation for two of the prompts below. Consider ideation, concept to explore, media/techniques, alternate processes you wish to investigate, development of technical skills, experimentation as you develop concepts, self-reflection, self-access, peer critical analysis (critiques), collaborative discussion, revision(s), and synthesis of these components into quality work. Document as you work. Approach your mini studies as artistic/scientific investigations. **CR4**

Include:

1. In your sketchbook begin by identifying your big idea/essential question for your sustained investigation. Brainstorm using variations of your question using these prompts: Who? What? When? Where? Why? How? What if? And why not? **CR5**
2. What is your inspiration to create your work? **CR5**
3. How do your personal experiences integrate into and inform your investigation? **CR5**
4. Reflect on your responses and where your investigation has led you. Connect your words to your images as you create. **CR5**
5. Begin your first work sketches—a minimum of three variations of your first set of ideas.
6. Consider technical aspects, media, practice.
7. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
8. Create your artwork.
9. Be mindful of your process and where your ideas lead you.
10. Notate the above as you work.
11. What new questions do you have?
12. How have your 2-D/3-D/drawing skills developed?
13. How have your technical skills developed?
14. In what direction does your investigation now go?
15. Learn from teacher-student dialogue and feedback.
16. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
17. What is working? What is not working? Notate the above as you work. **CR5**
18. How is your media working in the expression of your ideas?
19. Where is this leading your investigation?
20. What level are your technical skills? What needs improvement?

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.

21. How would you rate the quality of thought with the quality of your work?
22. What did you discover? Where does this take you next?
23. Self-critique, peer critique:
 - A. What is the most successful part of your work?
 - B. What needs improvement?
 - C. Are your ideas visually evident?
 - D. How is your work developing and where is your work leading you?
23. Constant: teacher-student dialogue, feedback, formative assessment. **CR5**

Prompts

Sketchbook assignments: Preliminary ideas worked out in your sketchbook—written and visual—and teacher-student dialogue.

2-D ART AND DESIGN: Select two from below: CR4

- 1 The Photographer and the Camera (Technical)**
How your camera works: Set up your camera / 10 choice photographs
Resources:
pinterest.com/artzheart/photographer/
Media: your digital camera

- 2 The Portrait (Identity)**
Unity, balance, proportion, scale, figure/ground relationship
Resources:
youtube.com/watch?v=F-TyPfyMDK8&app=desktop pinterest.com/artzheart/portraits/
Media: digital photography, Photoshop, various art media, oil paint, mixed media, supply room media

- 3 Mid-Century Modern (Color Theory and Organic/Geometric Shapes)**
Color, shape, pattern
Resources:
Color: pinterest.com/artzheart/color/
Color Matters: colormatters.com/colortheory.html
Mid-Century Modern: pinterest.com/artzheart/mid-century-modern/
Media: tempera paint, colored pencils, art paper, Sharpie marker, digital, supply room selection

- 4 Motion (Movement)**
Unity, balance, emphasis, figure/ground relationship, rhythm, contrast, repetition
Resources: interest.com/artzheart/kandinsky/
Op Art: pinterest.com/artzheart/op-art/
Line: pinterest.com/artzheart/line/
Media: digital photography, Photoshop, cut paper, pen, ink, Sharpie, colored pencil, digital, supply room selection

2-D ART AND DESIGN: Select two from below: **CR4**

5 Cubism (Manipulation)

Unity, balance, variety, emphasis, scale, figure/ground relationship

Resources:

Cubism: artyfactory.com/art_appreciation/art_movements/cubism.htm

guggenheim.org/artwork/movement/cubism

moma.org/artists?locale=en&q=cubism%2C+photography

<http://jeremywolff.com/collages/>

http://dangerousminds.net/comments/david_hockneys_cubist_photography

Media: supply room selection, digital, photography

6 Color (Theory Exploration)

Unity, balance, variety, emphasis

Resource: pinterest.com/artzheart/color/

Media: supply room selection, digital, photography

7 Magnification, Macro Photography, Close-Up (Personal Vision)

Texture, unity, emphasis, proportion, scale, figure/ground relationship

Resources:

lightstalking.com/6-tips-for-successful-macro-photography

lightstalking.com/4-macro-photography-tips-to-inspire-the-contortionist-in-you

<http://digital-photography-school.com/fun-with-macro-photography/>

lightstalking.com/macro-guide

Media: supply room selection, analog, digital, photography, Photoshop

8 Charles Bell (Inspiration, Technical)

Unity, balance, variety, emphasis, proportion, scale, figure/ground relationship

Resources:

<http://pinterest.com/artzheart/still-life/>

pinterest.com/artzheart/going-marbles/

pinterest.com/artzheart/charles-bell/

Media: paint, colored pencils, pastel, digital, photography, supply room Selection

9 Andy Butler, Damien Blottiere, Rex Ray, Marcelo Monreal (Inspiration, Experimental, Collage)

Unity, balance, emphasis, proportion, scale, figure/ground relationship, layer

Resources:

pinterest.com/artzheart/collage/

pinterest.com/artzheart/collage-andy-butler/

pinterest.com/artzheart/collage-damien-blottiere/

pinterest.com/artzheart/rex-ray/

pinterest.com/artzheart/marcelo-monreal/

Media: supply room selection, digital

10 Manipulation (Experimental Composite—Woven, Cut, Sliced and Diced)

Unity, rhythm, balance, repetition

Resources:

pinterest.com/artzheart/photographer-woven/

pinterest.com/artzheart/photographer-deconstructed/

pinterest.com/artzheart/photographer-jean-faucheux/

pinterest.com/artzheart/photographer-martin-oneill/

pinterest.com/artzheart/photographer-sliced-and-diced/

Media: analog, supply room selection, digital, photography

2-D ART AND DESIGN: Select two from below: **CR4**

11 Takashi Murakami (Pop Culture, Intent, Consumable Art, Symbolic)

Resources:

theartstory.org/artist-murakami-takashi.htm

[pinterest.com/artzheart/takashi-murakami/](https://www.pinterest.com/artzheart/takashi-murakami/)

Media: paint, colored pencils, pastel, digital, supply room selection

12 Line (Experimental, Revisions)

Resources:

[pinterest.com/artzheart/mark-making/](https://www.pinterest.com/artzheart/mark-making/)

[pinterest.com/artzheart/surface-manipulation/](https://www.pinterest.com/artzheart/surface-manipulation/)

[pinterest.com/artzheart/op-art/](https://www.pinterest.com/artzheart/op-art/)

Media: paint, colored pencils, pastel, digital, supply room selection, experimental media or techniques

13 Cell Phone Apps – SuperPhoto + Photoshop and Tablets (Alternative Methods)

Design elements and principles

Resources: collaboration, phone apps, Photoshop, Wacom tablets

Media: phone apps, Photoshop, Wacom tablets

14 Good Vibrations Stephanie Jung (Experimental, Symbolic)

Unity, layers, figure/ground relationship

Resources:

stephaniejungphotography.de/japan

Media: digital photography, Photoshop

You may use one self-choice project for your second mini project.

You may substitute from class Pinterest inspiration or your personal philosophical artistic interest—with teacher dialogue.

3-D ART AND DESIGN: Select two from below: CR4

1 Tara Donovan (Inspired)

Form, unity, balance, plane, proportion, occupied/unoccupied space

Review:

[pinterest.com/artzheart/3d-styrofoam-cups/](https://www.pinterest.com/artzheart/3d-styrofoam-cups/)

[pinterest.com/artzheart/3d-tara-donovan/](https://www.pinterest.com/artzheart/3d-tara-donovan/)

Media: Styrofoam cups, glue, or choice media

2 EXTRUDED CLAY Set (Technical)

Volume, form, texture, unity, variety, balance, emphasis, proportion/scale, contrast

Review: [pinterest.com/artzheart/wet-earth-works-extruded/](https://www.pinterest.com/artzheart/wet-earth-works-extruded/)

Media: clay

3 Mixed Media Shoes (Cultural/Historical)

Form, unity, balance, plane, proportion

Review: [pinterest.com/artzheart/shoes/](https://www.pinterest.com/artzheart/shoes/)

Media: clay, glazes, paper/cardboard, or choice media

4 Figure (Social Commentary)

Form, texture, unity, variety, balance, emphasis, proportion/scale, contrast

Review:

[pinterest.com/artzheart/3d-isabel-miramontes-the-figure/](https://www.pinterest.com/artzheart/3d-isabel-miramontes-the-figure/)

[pinterest.com/artzheart/figures/](https://www.pinterest.com/artzheart/figures/)

[pinterest.com/artzheart/3d-wire-u-lookin/](https://www.pinterest.com/artzheart/3d-wire-u-lookin/)

Media: found objects, clay, mixed media, wire, or choice media

5 Fashion Plate So GQ and Head Gear (Labels/Identity)

Form, Texture, Unity, Variety, Balance, Emphasis, Repetition, Proportion/Scale, Rhythm, Occupied/Unoccupied Space

Review:

[pinterest.com/artzheart/3d-avant-garde/](https://www.pinterest.com/artzheart/3d-avant-garde/)

[pinterest.com/artzheart/3d-head-gear/](https://www.pinterest.com/artzheart/3d-head-gear/)

[pinterest.com/artzheart/3d-vogue-in-fashion/](https://www.pinterest.com/artzheart/3d-vogue-in-fashion/)

Media: supply room selection or choice media

6 Contemporary Basketry/Vessels (Symbolic)

Volume, line, form, texture, unity, balance, emphasis, contrast, rhythm

Review:

[pinterest.com/artzheart/3d-mesh/](https://www.pinterest.com/artzheart/3d-mesh/)

[pinterest.com/artzheart/3d-vessels/](https://www.pinterest.com/artzheart/3d-vessels/)

[pinterest.com/artzheart/3d-art/](https://www.pinterest.com/artzheart/3d-art/)

Media: mixed media, reeds, fabric, rice paper, plaster

3-D ART AND DESIGN: Select two from below: **CR4**

7 Tension and Geometric/Architectural (Science and Math)

Line, plane, form, unity, variety, balance, emphasis, rhythm, occupied/unoccupied space

Review:

[pinterest.com/artzheart/3d-balsa-wood/](https://www.pinterest.com/artzheart/3d-balsa-wood/)

[pinterest.com/artzheart/3d-tension/](https://www.pinterest.com/artzheart/3d-tension/)

[pinterest.com/artzheart/3d-geometric/](https://www.pinterest.com/artzheart/3d-geometric/)

[pinterest.com/artzheart/3d-architecture/](https://www.pinterest.com/artzheart/3d-architecture/)

Media: balsa wood, glue, staples

You may use one self-choice project for your second mini project.
You may substitute from class Pinterest inspiration or your personal philosophical artistic interest—with teacher dialogue.

DRAWING: Select two from below: **CR4**

1 SLICED AND DICED (Technical Skills)

2-D: Unity, balance, variety, figure/ground relationship

Drawing: Light and shade, rendering of form, composition

Resource:

[pinterest.com/artzheart/sliced-and-diced/?eq=SLICED%20AND%20DICED&etslf=11033](https://www.pinterest.com/artzheart/sliced-and-diced/?eq=SLICED%20AND%20DICED&etslf=11033)

Media: graphite quick studies; charcoal on paper; graphite, charcoal, or colored pencils; or pastel on paper for final work

2 LINE / FORMS / CONTOUR TECHNIQUES / TOOLS / JIM DINE / PAINTING (Arrangement/Composition)

Drawing: Line quality, rendering of form, light and shade, composition

Resources:

[pinterest.com/artzheart/jim-dine-tool-time/](https://www.pinterest.com/artzheart/jim-dine-tool-time/)

[pinterest.com/artzheart/charcoal/?eq=charcoal&etslf=20233](https://www.pinterest.com/artzheart/charcoal/?eq=charcoal&etslf=20233)

[pinterest.com/artzheart/contour/](https://www.pinterest.com/artzheart/contour/)

Media: sketchbook work, graphite and charcoal on paper/quick studies; graphite, charcoal on paper

3 Gyotaku, traditional Japanese method of printing fish (Cultural/Historical)

Drawing: Composition, surface manipulation

Resource: [pinterest.com/artzheart/gyotaku-fish-printing/](https://www.pinterest.com/artzheart/gyotaku-fish-printing/)

Media: printing ink, drawing tools, rice paper, choice media experimentation

4 ABSTRACT/ACRYLIC POURING SATURDAY (Science, Chemistry, Experimentation)

Drawing: Light and shade, composition, surface manipulation

Resource: <http://pinterest.com/artzheart/abstracts/>

Media: acrylic paint, flow medium, silicone, pouring surface, variations with experimental media

5 WHAT GOES AROUND, TONY ORRICO, HEATHER HANSEN (Kinetic)

Drawing: Line quality, light and shade, mark making, composition, movement

Resources:

<http://pinterest.com/artzheart/what-goes-a-round/>

[pinterest.com/artzheart/tony-orrigo/](https://www.pinterest.com/artzheart/tony-orrigo/)

[pinterest.com/artzheart/heather-hansen/](https://www.pinterest.com/artzheart/heather-hansen/)

[pinterest.com/artzheart/tony-orrigo/](https://www.pinterest.com/artzheart/tony-orrigo/)

Media: supply room selection, digital

DRAWING: Select two from below: **CR4**

- 6 **6A and 6B: TECHNOLOGICAL APPLICATIONS/CELL PHONE APPS – SUPER PHOTO + PHOTOSHOP and TABLETS**
Drawing: Drawing issues using technology
Resources: collaboration, phone apps, Photoshop, Wacom tablets, personal choice drawing apps
Media: phone apps, Photoshop, Wacom tablets, PhotoPea, etc.
-
- 7 **BONE-I-FIED, RE-INVENTING THE SKULL (Representational Reinterpreted/Symbolic/Cultural Beliefs)**
Drawing: Line Quality, Rendering of Form, Light and Shade
Resource: Skull – <http://pinterest.com/artzheart/bone-ified/>
Media: charcoal, graphite, colored pencils, oil, acrylic, collage, watercolor, mixed media, digital, choice
-
- 8 **MARK MAKING/EXPRESSIVE QUALITY (Experimental/Alternate Drawing Media)**
Drawing: Line quality, light and shade, mark-making, composition, movement
Resources:
pinterest.com/artzheart/mark-making/
pinterest.com/artzheart/drawing-machines/
pinterest.com/artzheart/pen-sive/
Interactive Drawing Karina Smigla-Bobinski Analogue Interactive Installation: pinterest.com/pin/298363544034996487/
Drawing Machines: <http://vimeo.com/41600016>
youtube.com/watch?v=2DjvtjgRdGA
Media: ballpoint pens, Sharpies, pastels, charcoal, ink, digital, choice
-
- 9 **SURFACE MANIPULATION / LAYERING / COLLAGE / GESSO / DRAWING MACHINES / RUST / CITRA SOLV / IMAGE TRANSFERS (Experiment! Experiment! Experiment! Revise! Revise! Revise!)**
Drawing: Surface manipulation, composition
Resources:
pinterest.com/artzheart/collage/?eq=collage&etslf=11842
pinterest.com/artzheart/rusty/?eq=rusty&etslf=6330
pinterest.com/artzheart/image-transfers/?eq=image&etslf=6842
pinterest.com/artzheart/drawing-machines/?eq=drawing%20machine&etslf=8928
Media: drawing machine, collage, gesso, rust, Citra Solv, digital, choice
-
- 10 **TEXT / CECIL TOUCHON / LISA HOCHSTEIN (Reinvent)**
Drawing: Light and shade, composition, mark-making
Resources:
pinterest.com/artzheart/text/
pinterest.com/artzheart/cecil-touchon/
pinterest.com/artzheart/text-lisa-hochstein/
Media: oil on paper or colored pencil or charcoal on paper, collage, mixed media, cut paper, digital, etc.
-

DRAWING: Select two from below: **CR4**

11 LEGOS, MR. POTATO HEAD OR TOYS (Memories/Nostalgia)

Drawing: Rendering of form, light and shade, composition

Resources:

[pinterest.com/artzheart/legos/](https://www.pinterest.com/artzheart/legos/)
[pinterest.com/artzheart/mr-potato-head/](https://www.pinterest.com/artzheart/mr-potato-head/)
[huffingtonpost.com/2014/07/23/50-states-of-lego_n_5614732.html?ncid=fbklnkushpimg00000063](https://www.huffingtonpost.com/2014/07/23/50-states-of-lego_n_5614732.html?ncid=fbklnkushpimg00000063)
[pinterest.com/artzheart/cindy-thornton/](https://www.pinterest.com/artzheart/cindy-thornton/)
[pinterest.com/artzheart/eric-joyner/](https://www.pinterest.com/artzheart/eric-joyner/)
[pinterest.com/artzheart/legos/](https://www.pinterest.com/artzheart/legos/)

Media: colored pencil on construction paper, digital

12 PORTRAIT (Identity/Social Commentary)

Drawing: Rendering of form, light and shade, mark-making, composition

Resources:

[pinterest.com/artzheart/portraits/](https://www.pinterest.com/artzheart/portraits/)
[pinterest.com/artzheart/profile-view/](https://www.pinterest.com/artzheart/profile-view/)
[pinterest.com/artzheart/eyes/](https://www.pinterest.com/artzheart/eyes/)
[pinterest.com/artzheart/lip-gloss/](https://www.pinterest.com/artzheart/lip-gloss/)

Media: drawing media or oil paint or mixed media, digital

13 MORGANA WALLACE OR ELSA MORA OR BUFF DISS

2-D: Shape, color, composition

Drawing: Alternative methods

Resources:

[pinterest.com/artzheart/morgana-wallace/](https://www.pinterest.com/artzheart/morgana-wallace/)
[pinterest.com/artzheart/elsa-mora/](https://www.pinterest.com/artzheart/elsa-mora/)
[pinterest.com/artzheart/buff-diss/](https://www.pinterest.com/artzheart/buff-diss/)

Media: supply room selection

14 PERSPECTIVE AND/OR FORESHORTENING (Structure/Technical Skills)

Drawing: Line quality, light and shade, rendering of form, composition, surface manipulation, illusion of depth, mark-making

Resources:

[pinterest.com/artzheart/perspective/](https://www.pinterest.com/artzheart/perspective/)
[pinterest.com/artzheart/foreshortening/](https://www.pinterest.com/artzheart/foreshortening/)

Media: supply room selection, digital

15 LAS MENINAS (Reinterpretation of a Famous Artwork)

Resource:

[pinterest.com/artzheart/las-meninas/](https://www.pinterest.com/artzheart/las-meninas/)

Media: supply room selection, digital

You may use one self-choice project for your second mini project.
You may substitute from class Pinterest inspiration or your personal philosophical artistic interest—with teacher dialogue.

SUSTAINED INVESTIGATION: 15 Slides Documenting Your Investigation

Below are the start dates for your work. You may work faster or slower than the timeline depending on the complexity of your process and work. Class activities will support the development of your work, e.g., investigation, inquiry, demonstrations, process, reflection, experimentation, new media explorations, resources utilization, peer dialogue, teacher-student dialogue, work development, documentation, guest speakers, presentations, and assessments.

For midterms, you will be working in small groups to investigate a material not traditionally used in art and design. Your group will develop and document several different processes for using the material to make visual forms.

Throughout the term, you will also individually present to the class a contemporary art practice and an artist of your choice. This ideally should be from your investigation. You will show your work that has developed through inquiry, experimentation, revision, and synthesis as documented in your sketchbook and final work. You will share your reflections regarding your work development and accept feedback from your peers.

You should have completed a project by the start date of your next project. Each start date is also your project due date for your grades. Communication is essential to any timeline changes.

September 9: Initial individual sustained investigation begins; Project 1

September 30: Project 2

October 15: Project 3

November 4: Project 4

November 18: Project 5

December 2: Project 6

***December 16:** FINAL: Documentation and presentation of all semester work. Completed work uploaded on digital submission site.

January 7: Project 7

January 27: Project 8

February 18: Project 9

March 9: Project 10

Spring Break: March 16–20

April 13: Project 11

April 20–May 1: Selected works uploaded

April 27: FINAL: Documentation and presentation of all semester work. **All** work uploaded on digital submission site.

To keep your work authentic, consider as you work:

- A. Integration of the big idea/essential question and investigation of the work developed
- B. Decision making and discovery through investigation, experimentation, media choices, technical execution, written documentation
- C. Originality and innovative thinking, experimentation
- D. Revisions and synthesized elements are evident
- E. Exploration of 2-D, 3-D, and Drawing issues (as appropriate).

Principles demonstrate:

- F. Experimentation and revision: Portfolios show personal vision and revision over time, mastery of technical art skills and techniques, and evidence of developed problem-solving skills.
- G. Technical competence and skill with materials and media, development: Works of each student will be digitally documented throughout the year so they can be included in their AP Art and Design portfolio. Students are responsible for photographing and editing each completed work. It is highly suggested to photograph work in process.

- H. Student personal vision is evident: Students may work with traditional and nontraditional art media to explore visual problems. Cultural and social perspectives may be incorporated into projects, as well as art historical references and symbolism. Creative analog manipulation of traditional artwork may be explored (and is encouraged) with traditional media or through experimentation and/or using Adobe Photoshop or other phot editing software and digital techniques.
- I. Overall accomplishment and quality

Follow the class timeline. All work must be completed for the digital upload by April 27, 2020, due to the school testing schedule.

Digital Submission

A digital, submission process is used for the Sustained Investigation section of the AP 2-D Art and Design and AP Drawing portfolio and for both sections of the AP 3-D Art and Design portfolio. The AP Art and Design portfolio digital submission application is accessible to coordinators, teachers, and students beginning in November of each year.

Multiple Submissions and Resubmission of AP Portfolio Exams

Students may want to submit more than one portfolio type in the same year. It is up to the teacher to help students decide whether they will have sufficient work for more than one complete portfolio or whether they might be better served by concentrating on a single portfolio. When a student submits more than one portfolio, the AP coordinator must fill out an Irregularity Report. No work may be duplicated between portfolios if a student submits more than one. Using the same work, or part of the same work, is not allowed. Each portfolio must consist entirely of work that was not submitted in any other AP Art and Design Portfolio Exam. Students may submit the same type of portfolio in two different years. Most often this is done with the intention of raising the score of the portfolio that was originally submitted. Work included in the resubmission must be completely different than the originally submitted work. As stated earlier, each AP Art and Design Portfolio Exam a student submits must consist entirely of work that was not submitted in previous portfolios.

Any questions – ask! ☺

QUESTION* INQUIRY* PRACTICE* REVIEW* EXPERIMENTATION* REVIEW* MATERIAL AND PROCESSES* VISUAL EVIDENCE OF SKILLS* REVISIONS* REFLECTIONS* ASSESS* REPEAT

NAME: _____ Class Period: _____

Studio Art Class Expectations 2019–2020

1. Respect each other and each other's work.
2. Respect your work environment. Take care of class art supplies, ask if you need something, return supplies to where they belong when you are done working, and leave your work area/sink/counters clean.
3. Commit to doing your best! Arrive to class on time, prepared, and ready to work. Use class time efficiently. Turn your work in on time. If you are absent, make arrangements to complete your work. You may even work before official class starts and come visit anytime you are free to create. ☺
4. Get out of your comfort zone and take a risk as you create. Be passionate in your work! (I.e., work ethic, sketchbooks, homework, research, dialogue, critiques, studio practice and cleanup, class participation, and final projects.)

5. Communicate good news, bad news, important news, and any pertinent information that would affect your work or class participation. I am here to cheer you on, to listen, to help, to advocate for you, and to make any situation workable, but you must **communicate** with me. Ask me questions if something is not clear or you need help. Let me know of any problems.
6. Keep your cell phone off and away during class unless we are doing a class activity that requires you to research on your phone.
7. No food is allowed in class. This protects your artwork. If you have a drink, make sure you can close it or it has a lid so it does not spill on your work.

Student Signature: _____

Parent/Guardian Name (Printed): _____ Date: _____

Parent/Guardian Contact

Phone: _____

Email: _____

Parent/Guardian Signature: _____

2-D Art and Design/Drawing Class Supplies

Many class project supplies are provided. **You must have a sketchbook and set of supplies to work out your ideas.** This is a list of supplemental supplies that are **required** for class. Please take care to label all your personal art supplies and keep them in your backpack at the end of each class.

1. Bound (book-style) sketchbook, at least 9" x 11"
2. Graphite drawing pencil set with H, HB, and B pencils
3. Kneaded or white eraser
4. Blue painters' tape
5. Quality colored pencils 12 + (Prismacolor **Premier** colored pencils, **not** Prismacolor Scholar sets)
6. Quality Taklon bristles flat paintbrush set (4–8)
7. 14" x 20" fiber portfolio to store your work, as there are not any flat shelves large enough for your work to be stored. You may make a portfolio out of poster board or cardboard.
8. Your personal favorite art tools. Though I will have most supplies (quality paints, paper, tools, etc.) for you, you will be working with individually chosen media as you develop your work. If your supplies of choice are not available in the class studio, you will be responsible for acquiring your own.
9. 32GB or larger SD card to document your work digitally and to save your work. **If you do not have an SD card, you will not be allowed to use the class camera or work on the class AP computers due to storage issues.** You may use your cell phone to document your work and save it in Google Photos. Make sure your image quality is set to high quality.

3-D Art and Design Class Supplies

Many class project supplies are provided. **You must have a sketchbook to work out your ideas.** This is a list of supplementary supplies that are **required** for class. Please take care to label all your personal art supplies and keep them in your backpack or art locker at the end of each class.

1. Bound (book style) sketchbook, at least 8" x 10"
2. Graphite drawing pencil 2B and ebony pencil
3. White rubber eraser

4. Clay tools: fettling knife, flexible metal scraper, wooden clay modeling tools, sponge, bowl for water
5. Jewelry: metal dental carving tool for wax models
6. Smock or old shirt to cover and protect your clothes
7. 32GB or larger SD card to document your work digitally and to save your work. **If you do not have an SD card, you will not be allowed to use the class camera or work on the class AP computers due to storage issues.** You may use your cell phone to document your work and save it in Google Photos. Make sure your image quality is set to high quality.
8. Your favorite art tools. Though I have most supplies including carving tools for wood, metal dental carving tools for wax jewelry models, clay (stoneware and terra cotta), Styrofoam, wood (rectangular blocks and boards), plaster of paris, modeling wax for lost wax cast jewelry as well as small sculptures, cardboard sheets, foam core, sheets of metal for mobiles/stables and or fabrication sculptures, rolls of wire for modeling, bronze casting grains and silver casting grains, metal clay for jewelry/ small sculptures, solders, glues, glazes, stains, etc., for you, you will be working with individually chosen mediums from time to time as you develop your work. If your supplies of choice are not available in the class studio, you will be responsible for acquiring your own.

Photo Students

Most class project supplies are provided for you. This is a list of supplemental supplies that are required for class. Please take care to label all your personal art supplies and to return them to the 2-D photo/digital storage shelf or keep them in your backpack at the end of each class.

AP 2-D Photo Digital, AP 2-D Photo Innovations

1. Digital camera + your cell phone camera
2. Bound (book style) sketchbook, at least 9" x 12"
3. 9" x 12" portfolio to store your work or a presentation portfolio such as the one here: freestylephoto.biz/90717-Itoya-Art-Portfolio-Evolution-Presentation-Portfolio-8.5x11-24-pages
4. 32 GB+ SD card to document your work digitally and to save your work. **If you do not have an SD card, you will not be allowed to use the class camera or work on the class AP computers due to storage issues.**
5. If you choose to work in the wet darkroom, you will need to purchase your own black and white paper—not paper for color printing. Ilford Multigrade RC paper is suggested. You can check prices on Amazon as well as other photo sites. Darkroom chemicals are provided. freestylephoto.biz/category/7-Paper/Black-and-White-Paperbhphotovideo.com/c/search?InitialSearch=yes&N=0&Ntt=Ilford+Rc+Paper&c3api=bhphotovideo.com/c/product/79224-REG/Ilford_1771019_Multigrade_IV_RC_DLX.html
bhphotovideo.com/c/product/122815-REG/Ilford_1856084_Multigrade_4_RC_Portfolio.html
6. 32GB or larger SD card to document your work digitally and to save your work. **If you do not have an SD card, you will not be allowed to use the class camera or work on the class AP computers due to storage issues.** You may use your cell phone to document your work and save it in Google Photos. Make sure your image quality is set to high quality.

Handouts

Writing/Reflection

1. Start here: How did you create your art?
Some questions to consider: What media is your artwork made from? What tools, techniques, or processes did you use to create your artwork?
2. What is the big idea behind your artwork?
Some questions to consider: What or who inspired your artwork? Does your work express a personal or social issue? What emotions did you try to show in your artwork?
3. What were your goals for this artwork?
Some questions to consider: What are your goals as an artist? Did this piece help you reach your goals? Why or why not?
4. What are your overall thoughts of your artwork?
Some questions to consider: What did you learn in creating this artwork? Is the final piece what you imagined? How so? How will this piece influence your future artworks?
5. Way to go! You just wrote a reflective artist statement. Please edit your statement for spelling and grammar. Ask a friend to read it through and share their thoughts on your artist statement.

Source: The Art of Education | www.theartofed.com