CollegeBoard
Advanced Placement
Program

AP®
Studio Art

2007–2008
Professional Development
Workshop Materials

Special Focus:
Breadth in the AP Portfolios

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Special Focus: Breadth in the AP Portfolio

Important Note

The following set of materials is organized around a particular set theme, or "special focus," that reflects important topics in the AP® Studio Art course. The materials are intended to provide teachers with resources and classroom ideas relating to these topics. The special focus, as well as the specific content of the materials, cannot and should not be taken as an indication that a particular topic will appear on the AP Exam.

Forward

Breadth in the AP Portfolio is a resource for both inexperienced and veteran high school AP teachers that focuses on various pragmatic approaches designed to assist teachers and students to successfully negotiate the Breadth section of each portfolio. Each of the authors is a university faculty member who teaches equivalent courses or is an experienced AP teacher who is involved in portfolio evaluation and brings a wealth of experience to this document. Additionally, these educators represent a variety of pedagogical and curricular approaches, geographic locations, budgets, and school demographics.

These educators offer practical strategies that have been developed over years of experience that can be adapted for the many different types of AP classrooms. And, most certainly, appropriate adjustments by each individual AP teacher will be necessary in order to meet the specific needs of individual students, and the particular community and cultural differences found in the AP classrooms across the globe.

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Editor's Introduction

The Idea of Breadth

Steve Willis

Regardless of how contemporary art education moves to redefine itself for the Advanced Placement Program® (AP®) visual arts educators and AP students, important issues such as how a comprehensive visual arts education is defined, how visual arts educators can embrace the diversity of idea, practice, and population, and ultimately, what composes a quality and comprehensive visual arts education for all students will naturally arise.

Within the potential for reinvention or maintenance of art education programs in light of legislative mandates, standard accountability systems, and a vigorous dialogue of defining art education, some educators promote visual culture in art education, which certainly is a complicated issue about how art forms can be understood and valued. Minimally, Paul Duncum (2002) recommends that "We can take up visual culture as an urgent matter to consider" (p. 21). Other educators resist this direction in education and promote a philosophy that art is restricted (Kahmni, 2004) to the more traditional forms that have historically been brought forward. And, concurrently, other educators promote a different view of what constitutes a comprehensive understanding through "pedagogy [that] illustrates the relational and situational construction of—or better, improvisation on—cultural knowledge" (McNally, 2004).

Terry Barrett (2003) offers strategies to help students and faculty understand the critical components necessary for denotation and connotation of images found in their contemporary society. These conversations can create some difficulties for art educators and their corresponding students, whether actively involved in the AP Program or teaching other art courses. However, these conversations can prove beneficial to both AP Studio Art educators and their students in that these opinions can be adapted to provide important currency to buy information in classroom conversations so the students can understand and decide about the nuances of visual information, what constitutes the value of an art image, who values it, and how art is evaluated.

The process of education must follow information that supports, defends, or accuses other information; artists must decide what is important to them. For instance, a person might investigate historical references to discover what has prefaced the current perception. In the AP portfolio, a student would find this process obvious in Section II: Concentration; however, important personal artistic discoveries can be made within Section III: Breadth. And, it may be within the artistic discoveries found in the Breadth section that the student begins to understand the complexities of the visual language.

As every form of study involves a specific language that is shared commonly, one would expect to find a visual vocabulary in the AP portfolio, and more specifically, a focused use of

that vocabulary in the Breadth section. This, of course, does not mean that these discoveries are exclusive to this section of the portfolio, but inclusive in art forms whether from a cultural paradigm, a historical reference, or personal voice; the vocabulary necessary to visualize must be evident.

In the AP portfolio evaluation, Readers[1] are asked to verify student competencies in the visual vocabulary and to substantiate the evaluation of what evidence is presented. In this process, Readers look for the use of visual structure, technical acuity, and conceptual development. Particularly in the Breadth section, these competencies present themselves as the ubiquitous elements and principles of common artistic vocabulary found in the United States. Since the AP portfolio allows individual approaches to these visual competencies, specific approaches are left to the invention of the AP faculty and student. Certainly, AP portfolio pedagogy is directed by the classroom and community constituency, the materials available in the classroom, and the particular abilities of the educator. No approach is valued over another.

According to the College Board's *AP Studio Art Course Description, 2007*, the Breadth section of the 2-D portfolio asks the student to "demonstrate an understanding of the principles of design including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship" (p. 11). In the drawing portfolio, similar expectations of breadth are noted, requiring students to show evidence of "conceptual, perceptual, expressive, and technical range…. [and] demonstrate a variety of drawing skills and approaches" (p. 20). And, in the 3-D portfolio Breadth section, students are asked to show evidence of their understanding of unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship and conceptual, perceptual, expressive, and technical range in "concept, form, and materials as they pertain to three-dimensional design" (p. 16). Though daunting at first, students have successfully negotiated this section with noteworthy uniqueness and individuality.

Approaches to the Breadth section vary greatly, and from speaking with many veteran AP educators, the Breadth section is taught as a preface to the Concentration section. However, others approach breadth *through* the concentration that the student selects early in the program. Both approaches are valuable and each AP teacher will determine which philosophy is best in the day-to-day context of the classroom.

Whether taught in advance of the Concentration or within it, the idea of Breadth must be fully explored and developed. Breadth should not be a by-product of another pursuit. Breadth requires specific knowledge and skills that must be evidenced in the portfolio. In approaching Breadth, one might consider the adoption of the Three Cs: concept (ideation), composition (visual organization), and craftsmanship (technical acuity). In this approach, all three have equal value and each supports the others in the final gestalt of image-making.

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1. Even though portfolio evaluators do not "read" comparatively to history or English, the label "Reader" moves across all AP Examinations.

This may help students understand that merely because they like the idea, the idea itself may not necessarily compensate for a lack of compositional and technical qualities. Equally, an excellent technical accomplishment may fall short of the highest evaluation if idea and structure are absent.

Some specific teacher-directed exercises emphasizing the interaction of the elements and principles may contribute to deeper student comprehension and more sophisticated imagery. For example, in an interaction with the principle of repetition, one could include: tenebrism, a specific color palette (i.e., quadratic), juxtaposition of semiotics, and asymmetry. In this manner, it is not *just* an exercise in repetition, but, allows for the student's artistic statement to be empowered with personal, aesthetic decisions. Not to exclude simple and direct exercises, which can be excellent, but complicated, multi-directional and multidimensional issues may allow for more individual student exploration in how these issues are defined. Consequently, the issues set forth in this type of curriculum and pedagogy may produce unexpected excellence as a result of the dynamics of the student's visual exploration and critical dialogue in pursuit of the summative visual product.

In conclusion, it has been obvious to me over the past decades with my involvement with the AP Program as an AP teacher, AP teacher trainer, and an AP Reader that excellence in art as it is provided in the AP portfolio continues to grow and evolve within the United States and other countries. Through the dedication of the growing AP faculty to the understanding and application of the rigorous AP Studio Art program, students continue to provide clear evidence of visual art competencies and individual artistic voices involving and manipulating technique, organization, and ideation.

Clearly, when students think analytically and critically, make discerning decisions with sophisticated nuances, and develop a personal aesthetic, a quality education is present. To me, this is the quality education that should be promoted for every student in every school who chooses to accept the challenges and rigor of the AP Studio Art program.

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A Brief History of the Elements and Principles of Design

Ken Daley and Heather Bryant

The elements of design are those structural values that can be objectively identified as line, shape, space, color, texture, and pattern. The principles of design are those identifiable qualities and relationships by which design elements are processed and composed. They are often described in terms of complements or opposites:

<u>Balance:</u>	symmetry/asymmetry
<u>Unity:</u>	singular/multiple
	simple/complex
<u>Rhythm:</u>	static/dynamic
<u>Proportion:</u>	size/scale
<u>Color Interaction:</u>	light /dark
	value/contrast
	transparency/opacity
	saturation/tonality
<u>Figure/Ground Relationship:</u>	two-dimensional space
	planar space/three-dimensional illusion

When we speak of the elements and principles of design as a foundation for making art, we use a taxonomy that has its origin in the late nineteenth century, primarily in Western Europe, and which became embedded in twentieth-century modernism. The latter half of the nineteenth century was a time when artists and critics began to formulate aesthetic models based on process and pure form, setting aside the old academic models that prioritized narrative and allegorical content.

A new formal vocabulary began to define the integral elements of design that included both traditional fine art, such as painting, and artistic applications to the crafting of functional objects and products. The role of the artist in society, as well as what actually constituted art, underwent a radical transformation.

New aesthetic models arose from movements that both rejected and embraced the industrial and technological revolution that dominated European culture in the nineteenth century. Some movements retained narrative and figurative elements while others replaced these with total abstraction (formalism). Some of the well-known movements that contributed to the modern design vocabulary were: Arts and Crafts, De Stijl, Jugendstil, Art Nouveau, the Vienna Werkstätte, the Vkhutemas School, and the Bauhaus.

The German *(stil)* and Dutch *(stijl)* words for style translate into French and English as *mode*, meaning fashion, manner, or style. The English artist, writer, and critic, John Ruskin, was

one of the first to use the word *modern* and published a major work in 1843 entitled *Modern Painters*. However, Ruskin's context for the term was in the revival of traditional styles by such artists as the Pre-Raphaelites. The French began using the term *moderne* not only to describe the flourishing new art "nouveau," but also any aspect of culture that was newly fashionable or up-to-date. Hence, the general adaptation of the term modern as a rubric for all art movements and aesthetic models that was considered avant-garde: Stil = Stijl = Style = Mode > Modernism.

In the mid-nineteenth century the Arts and Crafts movement emerged in Britain. In England the Luddites politically resisted the mechanization and de-personalization of fabricating processes in the arts. In the arts, critics such as John Ruskin, and artists such as William Morris lamented the rapid proliferation of soul-less factories, the slums and poverty that surrounded them, and the destruction of the countryside that made way for industrialization.

These artists and critics saw the industrial revolution as an unrestrained mechanical anarchy that enslaved humans to machines. Morris and Pre-Raphaelite artists, such as Edward Bourne-Jones, sought to renew Renaissance ideals, including the intimate versatility of the medieval guild and workshop system, and the importance of the handcrafted object. They were particularly involved with the study of decorative and ornamental elements from this era, especially Celtic design, because they saw these forms rooted in nature.
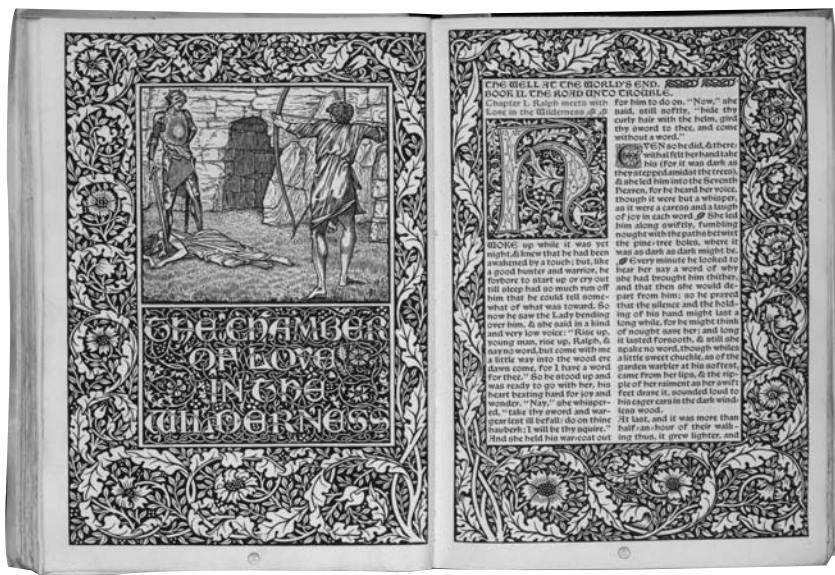
The Well at the World's End wood cut and letterpress. 1886. Designed by William Morris of the Kelmscott Press and illustrated by Edward Burne-Jones

Charles Rennie Mackintosh of Glasgow, Scotland, is closely identified with the Arts and Crafts movement. However, he was not dogmatic about his work being handmade. He believed in two primary rules for design: include no features unnecessary for structure or convenience, and ornament should only enrich the essential construction of an artifact or structure, not conceal it. Mackintosh epitomized the versatility of the new breed of artist; he was a painter, an architect, a furniture designer, a graphic designer, and a textile designer. As such, he had a significant impact upon many artists and designers of his time.
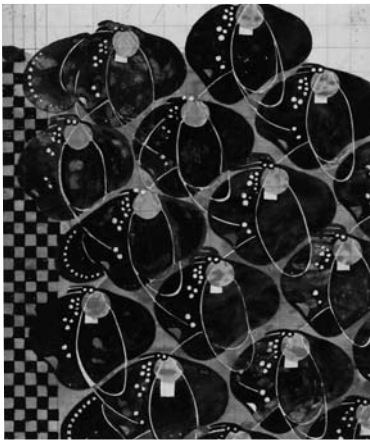
Charles Rennie Mackintosh, Stylised Flowers and Chequer work watercolors, 1915–1923
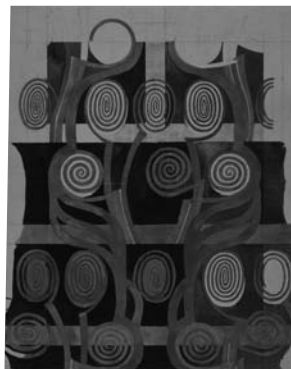
Charles Rennie Mackintosh, Orange and Purple Spirals watercolors, 1915–1923

Charles Rennie Mackintosh, Wave Pattern watercolors, 1915–1923

The Arts and Crafts movement quickly spread to the United States and was popularized by such people as publisher Elbert Hubbard and furniture designer Gustav Stickley. Both founded communal workshop studios in New York. But perhaps the best known American figure to emerge from the Arts and Crafts era was Frank Lloyd Wright, who is often referred to not merely as an architect, but as an "architectural designer."

Wright took Mackintosh's versatility one step further—he designed all aspects of his buildings, inside and out. Anyone who has visited a Frank Lloyd Wright house, such as *Falling Water*, knows that Wright designed everything: the linen closets, dinnerware, plumbing fixtures, lighting fixtures, window casements, carpets, and furnishings. It was hard to bring anything of one's own into a Frank Lloyd Wright house. Wright extended the Arts and Crafts philosophy into the "prairie style" by incorporating elements of Native American design into his work. However, like Mackintosh, he realized that industrial technologies were necessary for innovation and economy.
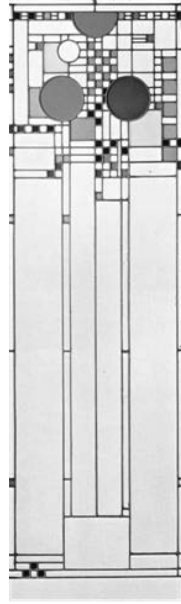
Frank Lloyd Wright, Leaded Glass Window for the Avery Coonley Playhouse, Riverside, Illinois 1912
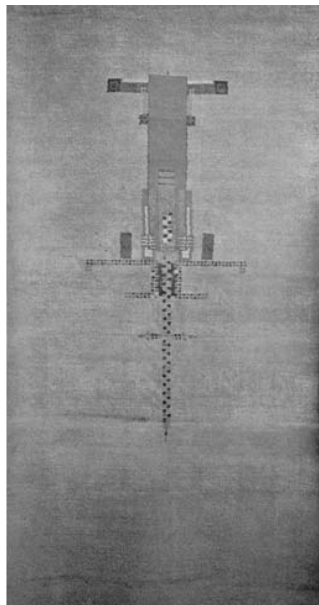
Frank Lloyd Wright, Wool Rug for the F.C. Bogk House, Milwaukee, Wisconsin, 1916

The center of the art world in nineteenth-century continental Europe was, of course, Paris. Three major events came together there as catalysts to change the prevailing aesthetic and critical models, and to create an art nouveau that would eventually evolve into the twentieth-century global term, modernism. In the 1840s, photography was patented and

it quickly displaced the painters' need to create super-real, highly modeled surfaces that depicted realist subjects and narratives.

In the 1860s, a printer and painter named Jules Cherét introduced color lithographic printing technology, and the graphic arts suddenly became a significantly popular medium. Before Cherét filled the streets of Paris with his colorful posters, artists considered graphic art processes as merely secondary crafts that were commercial in nature, and therefore unworthy of consideration as "fine arts." Now the processes became a source of inspiration for formal expression, much of which was inherent in their technical applications.

Finally, Paris became a Western window for non-European culture through trade and colonialism. Artists viewed exhibitions of artifacts from Africa, Asia, and other parts of the French colonial empire. This exposure had an influence on their work. The first extensive exhibition of Japanese woodblock prints was put on display in Paris in the 1860s. The reduction of form in the Japanese print images into elemental line, shape, color, pattern, and texture had a major impact upon post-Impressionist artists.

Suzuki Haranobu, *Girl with a Lantern*, woodcut, 1760

Jules Cherét, *Papier à Cigarettes Job,* lithographed poster, 1889

With colorful shapes, both flat and textural, and with elegant sinuous compositions, the style of the Japanese prints lent itself well to adaptations into the new graphic art techniques. Not only did artists begin working in print, they also incorporated print methodologies into their other work, particularly painting. Further, Cherét's techniques of using transparent overlays of color, optically mixing colors by using spray and spatter, and his range of brush techniques using a greasy ink called tusche—all influenced the work of such artists as Pierre Bonnard, Edouard Vuillard, and Henri Toulouse-Lautrec.

Cherét used a basic palette of the primaries-red, yellow, and blue—in combination with black and shades of green. His spattering technique presaged four-color process printing. This came about 25 years after the invention of the half-tone screen in the 1880s by English inventor and photographer, William Henry Fox Talbot.

Pierre Bonnard, *The Laundry-Maid,* lithograph, 1896

Henri Toulouse-Lautrec. *Divan Japonais*, lithographed poster, 1893

Edoaurd Vuillard. Interior from the album, "*Paysages et Intérieurs*" lithograph, 1899

As Europe moved into the twentieth century, the new sensibilities toward artistic versatility and the reduction of form took hold in other parts of the continent. In the Netherlands, the De Stijl (The Style) movement became a defining force. Two of its leading innovators were Theo van Doesburg and Piet Mondrian. Van Doesburg can be characterized in the Mackintosh mold—a versatile artist, architect, and designer. He eventually joined the faculty of the Bauhaus in Germany after World War I. Mondrian, however, stayed within the philosophical confines of painting, gradually reducing his form to grids of rectilinear shapes, the primary colors, and black and white.
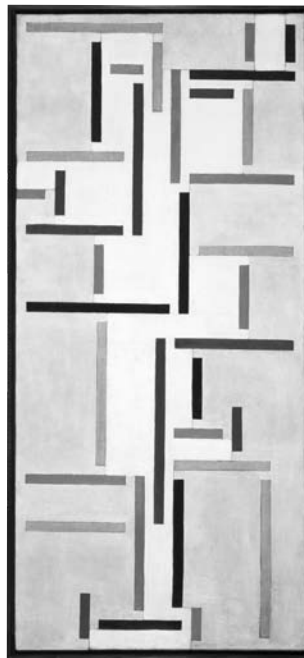
Theo van Doesburg. *Rhythm of a Russian Dance,* oil on canvas, 1918
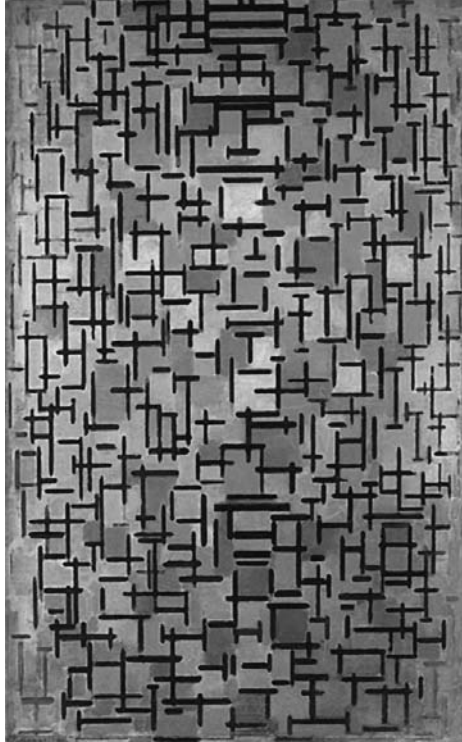
Piet Mondrian. *Composition 1916*, oil, 1916

In Germany, Austria, and Scandinavia the movement was known as Jugendstil (youthful style).

Peter Behrens. *The Kiss*, woodcut, 1898

Edvard Munch. *Madonna*, woodcut, 1895–1902

In Austria, the Jugendstil movement was taken up by a group of young artists who, led by the renowned Gustav Klimt, resigned from the Vienna Academy in 1897, and called themselves Secessionists. Architect Josef Hoffman was active in the secessionist movement and an admirer of Charles Rennie Mackintosh. In 1903, he founded the Vienna Werkstätte, modeling it after the communal arts and crafts studios in Scotland and England. The Vienna group included artists, architects, furniture designers, ceramicists, glassblowers, jewelry designers, and metalsmiths. Oskar Kokoschka was one of the most well-known painters associated with the group. Kolomon Moser was one of its most accomplished and versatile artists. He was a furniture designer, a glass artist, a metalsmith, a stage set designer, a painter, and a graphic designer.
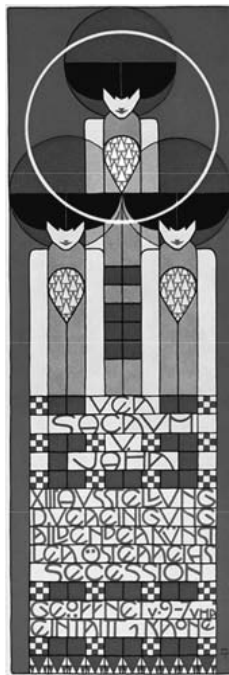
Koloman Moser. Poster for the 13th Secessionist Exhibition, lithograph, 1902

Gustav Klimt. *The Hostile Powers* (from the Beethoven Frieze), casein paint on plaster, 1902

Oskar Kokoschka. *Self Portrait: Poster Design for Der Sturm,* lithograph poster, 1911

In Russia, the artistic community was caught up in the political upheaval that would lead to the Bolshevik Revolution. Many artists, such as Kazimir Malevich, were activists for reformation and for them political change also required a reordering of visual language. After experimenting with post-Impressionistic styles and Futurism, Malevich turned to compositions reduced to pure geometrical form that he called *Suprematism*. However, the general term given to much of the art generated in the early days of the Russian Revolution is Constructivism. It was the title of a book by typographer and graphic designer, Alexei Gan, which was published in 1922. In reference to the constructivist aesthetic, Gan stated, "Nothing will be accidental; nothing will derive purely from taste or an aesthetic tyranny. Everything must be given a technical and functional meaning."

Proponents of Constructivism concentrated on the use of geometric forms to reorder their visual language and aesthetic model. After the revolution, several artists came together in Moscow to organize the curriculum of the Vkhutemas School. It was a communal enterprise, but unlike the workshops of the Arts and Crafts movement that resisted technical progress, it had a specific political agenda to advance the Marxist doctrine of Lenin, and its leaders fully supported any technological innovations that would enable them to reach the widest

audience. The department in the Vkhutemas responsible for advertising the political agenda was called the Institute of Artistic Culture, or INKhUK. Alexander Rodchenko, who was the head of the Vkhutemas School during the 1920s, stated that "Construction is the appropriate utilization of primary material properties . . . the only fully authentic construction is a designed object or structure in real space."

Art had to be utilitarian and, accordingly, the school emphasized industrial design, product design, and graphic design. It is interesting to note that one of the most useful and enduring design products to come out of the Vkhutemas was the folding chair. Since much of the new political agenda was spread by speakers going from town to town on trains, a large number of chairs could be carried on the trains to accommodate the crowds that would come to hear the speakers. Film was also an important propaganda tool for the revolution as well as for entertainment. The Stenberg Brothers, Georgii and Vladimir, were innovative designers who specialized in film and cultural posters.
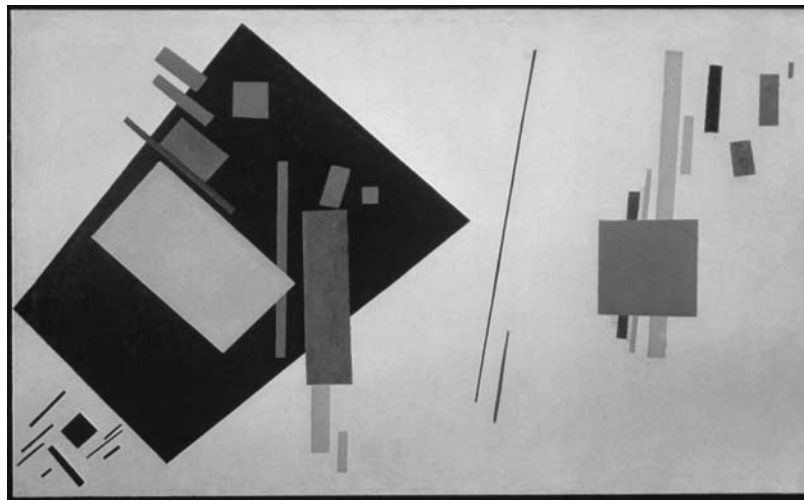
Kazimir Malevich. *Suprematist Painting,* oil on canvas, 1915

Lazar El Lissitzky. *Hit the Whites with the Red Wedge*, lithographed poster, 1919

Alexander Rodchenko. Poster for Rezinotrest, the State Trust of the Rubber Industry, 1923

Georgii and Vladimir Stenberg. Chelovek's kinoapparatom, lithograph, 1929

"There are not, nor have ever been,
any better baby dummies (pacifiers).
They are good for sucking
until you reach an old age.
Sold everywhere." Vladimir Mayakovsky

After World War II, the new vocabulary and aesthetic models were formulated into a curriculum in Weimar, Germany, by architect Walter Gropius, who founded the Bauhaus. The Bauhaus shared the postwar, formalist aesthetic of the Vkhutemas School, but its political philosophy tried to strike a balance between a capitalist economy and a socialist doctrine. Continuing in the Arts and Crafts spirit, Gropius developed a curriculum that emphasized the application of artistic skills to industrial and technological processes. The Bauhaus teachers were called masters and its students were referred to as apprentices and journeymen.

The Bauhaus presented a humanist philosophy through which humans were to learn to control and direct technology. According to Lazlo Moholy-Nagy, the school provided "a foundation for an organic system of production whose focal purpose is man, not profit." It rejected an "art for art's sake" philosophy, but it liberally assimilated a concept of art that included individual expression as well as psychological and spiritual sources for content and form. However, it rejected any notion of bourgeois academic realism.

The Russian painter, Vassily Kandinsky, was expelled from the Vhkutemas after publishing his volume, *Concerning the Spiritual in Art*, but was welcomed by the Bauhaus. Paul Klee stressed the importance of forms found in nature and architecture as source material; he later published *Pedagogical Notebooks*. Both Kandinsky and Klee continued the foundation course concept that had been started by Johannes Itten.

Joost Schmidt and Herbert Bayer introduced a new aesthetic concerning the use of typography as a design medium. Taking a cue from the geometry of the Constructivists, they saw typographic text functioning rhythmically as line, shape, and value. Schmidt and Bayer introduced the design and use of sans serif type faces that became a Bauhaus trademark. The dynamic of typographic composition was also taken up by the Futurists and the Dadaists.

Wassilly Kandinsky, *Yellow-Red-Blue,* oil on canvas, 1925

Wassily Kandinsky, *Composition X,* oil on canvas, 1939

Joost Schmidt. Staatliches Bauhaus Ausstellung (National Bauhaus Exhibition), lithograph, 1923
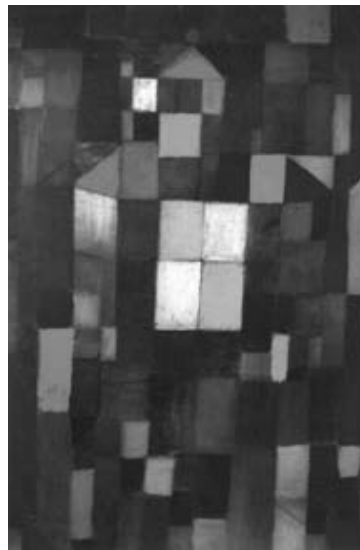
Paul Klee. *The Window*, oil, 1922

Before being shut down in 1936 by the Nazis, the Bauhaus faculty and artists crystallized the term modernism and shaped the pedagogy for Western design education. The Bauhaus influence on design and art education in the United States was huge as many artists immigrated there to escape religious and political persecution. For example, Walter Gropius, Marcel Breuer, and Gyorgy Kepes went to the Harvard School of Design. Lazlo Moholy-Nagy settled in Chicago and created the New Bauhaus that eventually became incorporated into the Illinois Institute of Technology. Architect Mies van der Rohe also went to the Illinois Institute of Technology. Herbert Bayer relocated to an old mining town in the Colorado Rockies named Aspen, which he turned into a resort center and where he started a design

academy. Josef and Anni Albers moved to the Black Mountain School in North Carolina, and Josef later became head of the Yale School of Art.

Walter Gropius, The Dessau Bauhaus building seen from the southeast

Walter Gropius, façade of the east unit, student residences, 1925–1926

Marcel Breuer, Armchair, Model B3, Chromeplated tubular steel with canvas slings, 1927–1928

Marcel Breuer, Cantilever Chair, tubular steel with caning, 1928

Lazlo Moholy-Nagy, Title page for "film und foto" exhibition catalog, 1929

Lázló Moholy-Nagy, Untitled silver-gelatin photogram, 1922

Herbert Bayer, lithographed poster for the Section Allemande, Paris Exposition, 1930

Herbert Bayer, design for a newspaper kiosk, gouache and collage, 1924
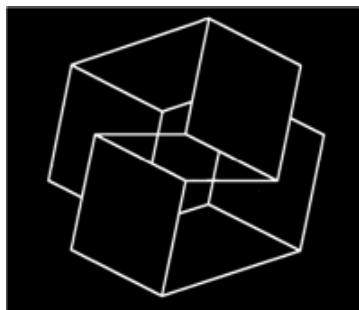
Josef Albers, Structural Constellation, machine-engraved vinylite, ca. 1950
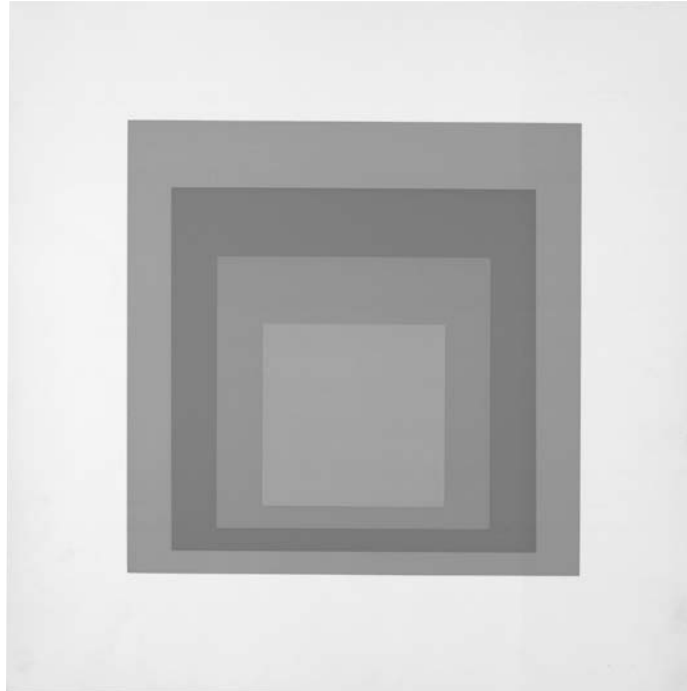
Josef Albers, *Homage to the Square*, screenprint, 1962

The formalist philosophies and theories of the European émigré artists and teachers had a profound influence on American art beginning in the early 1950s. It was the genesis of a new abstract expressionism in American art that rejected the country's traditional narrative realism. Instead, it now stressed formalism, and it brought the center of the art world from Europe to New York City. Critic Clement Greenberg provided a voice for the new movement, and artists such as Robert Motherwell, Willem de Kooning, Franz Kline, Jackson Pollock, and Barnett Newman became some its leading figures.

The foundation concept that was formulated by Johannes Itten for the Bauhaus curriculum, with many modifications, is still used today in most college and art school fine art programs. The formal elements and principles of design remain the same, but are now also applied to time-based, electronic media such as video and digital animation. In a postmodern foundation curriculum, more emphasis is placed on combining formal investigation with content issues and narratives. Yet the concept of the artist is still very similar to the model represented by Charles Rennie Mackintosh: the artist must be interdisciplinary in nature, seeking knowledge from diverse sources, and prepared to apply that knowledge through many media.

Artistic Inspiration to Create Breadth

Vivian Moreira Komando

Contemporary artists and art history can inspire the AP Studio Art student. Inspiration is pertinent to the personal investigation of artwork created for the Breadth section of the AP Studio Art portfolio. It can be used as a mode to move beyond the class project to fulfill the Breadth requirement.

By using artistic inspiration, students can develop a critical eye for their own artwork. This critical look can incorporate personal vision and investigation catalyzed by the analysis of how other artists (professionals and peers) use color, line, form, and space with other art elements and principles to develop composition.

> "Creativity is not the finding of a thing,
> but the making something out of it after it is found."
> James Russell Lowell, American poet and critic

Since the AP Studio Art program offers the opportunity to challenge the art student to work at a higher level, it may pose a challenge to the art instructor. The instructor must work at a higher level, which may pose a challenge to some art instructors to raise the bar in terms of the quality of work as well as the quality of thought.

Teaching students to develop their strengths in art may mean taking the time to expose them to the vision and passion of various artists as a means of bringing inspiration into the art room. Due to the rigorous requirements for any of the three AP Studio Art portfolios and the time constraints a teacher works under, it may seem a difficult request to add to the AP class curriculum through the avenue of art history. But when working with students to create the Breadth section of their portfolio, it is advantageous to explore and analyze how different contemporary artists use, investigate, manipulate, and appropriate the elements and principles of design to create work that exhorts the artist's vision. Additionally, both teacher and students can utilize the investigation and discussion of the artist's manipulation of ideas to create a visual image. As students learn to express themselves through an image that reflects their underlying thought, understanding how other artists view and interpret the world around them can add an additional impact to the creative process.

The purpose of exposing students to the works of various artists is not to produce a set of cookie-cutter assignments and projects, but rather to expose students to a variety of ways of using the elements and principles that may not have been considered previously. This approach can strengthen the student's work by taking aspects of the works of others and incorporating these elements or principles into their own work, while at the same time defining the student's personal style. Introducing students to artists' works may give them insights to their own work. As students evaluate the works presented they can consider how

the use of similar elements within their own compositions will affect what they are trying to create. In the analysis of such work, it should not be overlooked how that artist came to create the work. What was the artist thinking? What was the artist trying to convey? Was the artist trying to make a social impact? What is the function of the art viewed? These should also be perspectives from which the student artist creates.

Inspiration may be many things, and may be initiated by exposure to new ideas or venues not previously considered. Definitions for inspiration include "a product of creative thinking and work, arousal of the mind to creativity" (http://wordnet.princeton.edu/perl/webwn?s=inspiration), "an agency, such as a person or work of art, that moves the intellect or emotions or prompts action or invention; something, such as a sudden creative act or idea, that is inspired" (http://www.answers.com/topic/inspiration), and lastly, "a sudden intuition as part of solving a problem" (http://dictionary.reference.com/browse/inspiration).

As I work with my own students to develop the Breadth section, I search for artists' images that will provoke responses and provide new insights on how the students may use the elements and principles of design. By exposing my students to artists who make color dance, masterly manipulate space, or command the use of line, I am developing within the students a foundation as well as the ability to solve their own visual problems. This is inspiration at work.

I also believe that to empower my students as they create, they should be knowledgeable about techniques. I can bring a cake to class that is absolutely delicious, but I cannot expect my students to make their own cake if I have not shown them how to bake. I do not wish to create a "paint by numbers" class, but I highly value skills and techniques used masterfully to create art.

I also value individual and personal expression. I believe expression is enhanced when my students know how to manipulate artistic tools to personal artistic advantage. I want my students to know the rules before they break them. I wish to enable their expression, not hinder it. How can they solve the visual problems they wish to explore if they are frustrated because their techniques or skills are lacking? Inspiration can mix student motivation with the tools and techniques taught in class so that they can bake their own delicious cake stimulated by analyzing previous artists and their images. A question arises here as to whether teaching art involves imitation or imagination. Imitation may serve to train a skill, where imagination shows the soul's eye. An image is said to be beautiful if it perfectly represents a thing, even if that thing is ugly (Aquinas, p. 27). Art making may be dependent on the constructive as well as the creative. It is a spiritual marriage that unites the artist's intent with the media (Maritain, p. 33). In my class I want to teach my students to see, and to me this is emphasized by the importance I place upon analyzing artwork by asking, "Why does this work?"

In learning to see how other artists use the elements and principles, I believe my students are appropriating their own use of the elements and principles. In other words, they are being inspired. Through the study of great art, inspiration becomes an intuitive and creative tool.

Looking at the work of Betty LaDuke and analyzing the application of paint, compositional space, layering, transformative imagery, and color usage may be some of what a student appropriates in their own style of expression. This appropriation may then become an intuitive manner of working and expressing for future works.

At the introduction of a lesson, I may teach a new technique, rely on a previously taught technique, ask questions, or provide some inspiration by introducing artists and their work. More importantly, I like to think that I provoke. This is where I believe my students' art making comes from—the provocation to search for an answer, to confront the challenge I pose.

I want my students to search for their answers. Robert Henri (1923) said, "We are not here to do what has already been done" (p.16). I want my students to find new answers and expand upon what has been done. As my students' teacher, I feel it is very important to build upon experiences and, more important, to expand this experience. If I do not give my students this opportunity, I feel I am denying my students' growth. I know that part of my job is to create these experiences for my students. This means I may need to research artists and the focus of their work as I present lessons to my students. I believe that guiding my students to find how the elements of art and principles of design work within other artists' works will be affecting their own work. This foundation in a lesson leads them to make something out of what they find as we analyze as a class and they appropriate the information individually. This is creativity enhanced by inspiration.

Can we teach creativity? I prefer to think we can by nourishing and enhancing experiences in the art room. It is not that my students lack creativity. I believe they just do not know where it has been stored. I believe each student has a reservoir where experiences are stored. Artistic reservoirs need to be replenished and nurtured (Cameron and Bryan). Introducing information about artists and their works adds to these reservoirs. The process of creation starts from inspiration with a thought, then words, then actions that are derived from this reservoir.

I want to challenge my students as they create. I need to inspire them and the best way I can do this is to introduce them to new ways of seeing and creating by examining the works of other artists. Examining these works also broadens the range of work they can create for the Breadth section of the AP Studio Art portfolio.

This means I need to research before presenting lessons. I often look to contemporary and modern artists to inspire my students. My job is to create valid and authentic experiences that investigate the creative process and to teach students that inspiration can play a role in the creative process. If I do not give my students this opportunity, i.e., vision, I am denying my students growth. I believe that my students should investigate, analyze, experiment, and discover as they create.

My role as an art educator is to select experiences to engage my students and to replenish their souls and their artistic vision. I show them bits and pieces, and they analyze how the

pieces make the whole. Then we expand upon the investigation when I ask them to create, utilizing what they have analyzed. This is not always an easy task. To me, Dewey exemplified this when he said that growth depends upon the presence of difficulty to be overcome by the exercise of intelligence (p. 79).

References

Aquinas, T., as cited in M. Rader, ed. (1973). *A modern book of aesthetics. An anthology.* 4th ed. New York: Holt, Rinehart & Winston. p. 27.

Cameron, J., and Bryan, M. (1992). *The artist's way.* New York: G.P. Putnam's Sons.

Dewey, J. (1963). *Experience and education.* Rev. ed. New York: Macmillan Publishing Company.

Henri, R. (1958). *The art spirit.* Rev. ed. New York: Harper & Row. (Original work published in 1923.)

Maritain, J., as cited in M. Rader, ed. (1973). *A modern book of aesthetics. An anthology.* 4th ed. New York: Holt, Rinehart & Winston. p. 33.

Rader, M., ed. (1973). *A modern book of aesthetics. An anthology.* 4th ed. New York: Holt, Rinehart & Winston.

Teacher Resources

Post-Modernism Artists and Art

http://www.the-artists.org/MovementView.cfm?id=33137B47%2DB7C7%2DDEF2%2D0AE4B4E34B638168

Artists

Mike Bidlo, Judy Chicago, Daniel Flahiff, Hans Haacke, Jenny Holzer, Mary Kelly, Barbara Kruger, Louise Lawler, Sherrie Levine, Javier Mariscal, Alessandro Mendini, Charles Willard Moore, Richard Prince, Aldo Rossi, David Salle, Julian Schnabel, Cindy Sherman, Ettore Sottsass, Philippe Starck, Robert Venturi, Jeff Wall, Andrew Webb, Wolfgang Weingart, Varda Yoran.

Modern and Contemporary Art

http://www.metmuseum.org/toah/hi/st_modern_art.htm

Post-Modernism and Post-Modernity

http://www.infed.org/biblio/b-postmd.htm

Creating Breadth Through Artistic Inspiration

Vivian Moreira Komando
Lesson Plan

Vivian Moreira Komando, *Peace*, Digital Image/Class Exemplar, 2006 (1 peace symbol)

Content

The work of Robert Indiana encompasses paintings, sculpture, and graphics. An artist whose work reverberated with critical diatribes as well as critical acclaim, Indiana developed a style that is visually concise. It is his particular contribution of making a work of art from text or a word that will be analyzed. Although his work is recognized under several stylistic labels, "pop art" is the most popular term for his work. His work focused on themes of love and the American Dream.

Students taking AP Studio Art will create a piece of art inspired by the work and themes of Robert Indiana. This lesson works across the three portfolios: Drawing, 2-D Design, and 3-D Design. Students will examine and analyze the artist's engagement with his subject matter—American culture—and analyze how these translate into a visual image through the use of text. Brainstorming sessions will be used for students to explore and discuss which sociocultural issues of today can be incorporated into their own work. Students will also research and discuss ethical issues facing our world, which they personally isolate into their images. Student discussions and research will enable them to work with text in the manner of Indiana, using contemporary issues that surround them on a daily basis. Using Indiana as inspiration for this project, whether the work created by the student is a drawing or painting, a design-oriented project, or a sculptural piece, the deconstruction of the works studied is to be a point of departure for the student's personal work in the Breadth section of the AP Studio Art portfolio. The analyses of the motivational and compositional elements of the works, as discussed in class, will help each student select compositional aspects that they can incorporate through the synthesis of the elements into personal projects.

Objectives

1. The student will create a piece of art that conveys a message through a "sign" that is both physical (execution) and conveys a message (symbolic).

2. The student will isolate a numeral or word that is personal or symbolic to create a piece of art that emphasizes color harmonies, overlapping shapes, repetition, and movement.

Alexis Gage, "0", Slab Built Ceramics, Stoneware, 2006

Motivation

The teacher will show visuals and relate them to the three different portfolios of Drawing, 2-D Design, and 3-D Design.

2-D Design and/or Drawing and/or 3-D Design

"I am an American Painter of signs charting the course." Robert Indiana

Show visuals—Political or Social—for analysis and interpretation:

   i. *A Divorced Man Has Never Been President.* 1961. Oil on Canvas
  ii. *The Confederacy: Florida.* 1966. Oil on Canvas
 iii. *Yield Brother # 2.* 1963. Oil on Canvas
  iv. *The Eateria.* 1962. Oil on Canvas
   v. *The Dietary.* 1962. Oil on Canvas
  vi. *HUG.* 1963. Stencil Rubbing with Conte

2-D Design and/or Drawing

"When I did that painting, I had no idea its theme would occupy most of my life." Robert Indiana

Show visuals—American Dream—for analysis and interpretation:

   i.   *The American Dream. 1960–61.* Oil on Canvas
  ii.   *The Demuth American Dream #5. 1963.* Oil on Canvas
 iii.   *American Dream. 1986.* Etching, Aquatint, Drypoint, and Stencil
  iv.   *The Golden Future of America.1976.* Serigraph

3-D Design

"I thought of myself as a painter and a poet and became a sculptor because the potential raw materials were lying outside my studio door." Robert Indiana

Show visuals and discuss design, materials, and symbolism:

  i. Floats and set designs
     a. *Freedom Float* (show sides of the float). 1976. Papiers Colles
     b. *The Mother of All.* 1976. Papiers Colles
 ii. Sculpture—with corresponding painting or graphic print
     a. *LOVE.* 1966. Aluminum/LOVE. 1966 Oil on Canvas/AHAVA. 1977.
     b. *ART.* 1972. Polychrome Aluminum/ART. 1972. Oil on Canvas

Additional images for discussion as needed:

Class Image Resource Text: Weinhardt, Carl J. Jr. (1990). *Robert Indiana.* New York: Harry N. Abrams Inc. Publishers. ISBN 0-8109-1116-7.

Group of Twelve Constructions. C.1960
Four Winds. 1964. Lithograph
Parrot. 1967. Acrylic on Canvas
Jesus Saves. 1969-70. Oil on Canvas
The American LOVE Wall. 1972. Oil on Canvas
Decade: Autoportrait 1961. 1972. Oil on Canvas
Picasso. 1974. Oil on Canvas
Mother of Exiles. 1986. Etching and Aquatint
LOVE Wall. 1988. Oil on Canvas

After class discussions, students will make three sketches for their projects incorporating design elements as found in the works of Robert Indiana. The sketches should emphasize a "sign" aspect, isolate a number or text, and incorporate personal symbolic meaning. Considerations include use of color, overlapping shapes, repetition, movement, stencil motifs, and positive/negative space. Considerations should also be made regarding media used to execute the project, i.e., silkscreen, colored pencil, collage, digital, or mixed media. Sketches should be critiqued individually with the teacher and as a class. Critical conversations should be ongoing during the project execution and terminate with a final critique.

Vivian Moreira Komando, *Peace*, Digital Image/Class Exemplar, 2006 (4 peace symbols)

Vivian Moreira Komando, *Paz*, Digital Image/Class Exemplar, 2006, (3 peace symbols)

Materials

For students submitting work under the Drawing portfolio:

- Drawing papers, canvas
- Mark-making media—pencils, charcoal, conte' crayons, paint, pastels, etc.
- Stencils

For students submitting work under the 2-D portfolio:

- Drawing papers, canvas, printmaking media
- Pencils, charcoal, conté crayons, paint, pastels, etc.
- Stencils
- Glue
- Scissors
- Digital media/Photoshop
- Use layers
- Use stencil type with text

For students submitting work under the 3-D portfolio:

- Clay, wood, or found materials
- Pencils, charcoal, conté crayons, paint, pastels, glazes, etc.
- Stencils
- Glue
- Scissors
- Nails
- Adhering media

Resources

1. Class Image Resource Text:
   Weinhardt, Carl J. Jr. (1990). *Robert Indiana*. New York: Harry N. Abrams Inc. Publishers. ISBN 0-8109-1116-7.
2. Robert Indiana:
   http://www.fi.muni.cz/~toms/PopArt/Biographies/indiana.html
3. ArtCyclopedia:
   http://www.artcyclopedia.com/artists/indiana_robert.html
4. ArtNet:
   http://www.artnet.com/artist/662616/robert-indiana.html
5. Google Images:
   http://images.google.com/images?q=Robert%20Indiana&hl=en&lr=&sa=N&tab=wi
6. Wikipedia:
   http://en.wikipedia.org/wiki/Robert_Indiana

Other Artists and Resources

1. *Art Crimes The Writing on the Wall*:
   http://www.graffiti.org/

2. Mel Bochner:
   http://www.google.com/search?hl=en&lr=&q=MEL+BOCHNER

3. Jenny Holzer:
   http://www.google.com/search?hl=en&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=Jenny+Holzer&spell=1

4. Jasper Johns:
   http://www.google.com/search?hl=en&q=jasper+Johns&btnG=Google+Search

5. Barbara Kruger:
   http://www.google.com/search?hl=en&lr=&q=Barbara+Kruger

6. Text Based Art/ASCII:
   http://www.princetononline.com/groups/iad/links/ascii.html

Vocabulary

A. Aesthetics: Artistic sensibility, having a heightened sensitivity to beauty.

B. Harmony: Refers to a way of combining elements of art to accent their similarities and combine the parts into a whole.

C. Unity: The quality of wholeness or oneness that is achieved through the effective use of the elements and principles of design.

D. Balance: Proportion of parts or areas in a design arranged to create a feeling of stability in a work.

E. Positive Space: Filled space; a dominant area.

F. Negative Space: Empty space; a subordinate area.

G. Overlapping: Layers, placement over or under.

H. Symbolism: Rejection of the purely visual; to use symbols for underlying meaning.

I. Stencil: Template, design cut from stiff paper in order to reproduce a design.

References for Terms

1. ArtLex Art Dictionary - http://www.artlex.com/

2. Dictionary - http://www.dictionary.com

Evaluation

Using the following criteria for grading purposes, students will:

1. Instill personal symbolic meaning to work created.

2. Participate in class discussions, analyses, and critiques.

3. Analyze compositional design elements and principles (class discussion and/or comments in art journal).

4. Draw three preliminary sketches for project execution.

5. Critique project designs with teacher.

6. Select one design after the critique for the project.

7. Use appropriate media for project execution according to which AP Studio Art portfolio work will be submitted.

8. Incorporate elements into their own work as analyzed in the work of Robert Indiana (synthesis).

9. Construct a piece that possesses aesthetic sensibility.

10. Construct a piece that has incorporated harmony, unity, and balance.

11. Demonstrate mastery of technique and craftsmanship.

12. Partake in final class critique.

AP Rubric/Breadth

The student demonstrates accomplishment in a variety of forms, materials, techniques, and content.

http://www.collegeboard.com/prod_downloads/ap/students/studioart/ap04_sg_studioart.pdf

Score of 6: EXCELLENT BREADTH

- The works address a wide range of design issues and is of excellent quality.
- The works demonstrate active, successful engagement with principles of design.
- The works show inventiveness or originality.
- The works use the elements and principles in sensitive or evocative ways.
- Materials are used well.
- Color is used with confidence.

Score of 5: STRONG BREADTH

- The works address a range of design issues.
- The quality of the works is strong.
- The works demonstrate an active engagement with principles of design, although there may be inconsistencies in the degree of success.
- Most works go beyond the level of design exercises.
- Some works demonstrate successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problems addressed and technique is generally strong.
- The link between form and content is strong.
- The works show a strong understanding of color theory.

Score of 4: GOOD BREADTH

- Works show engagement with design issues.
- Degree of success in solving design problems may vary.
- Range of design problems may be somewhat limited.
- Range of design problems may be very limited, despite strong to excellent quality.
- Works may appear as successful solutions to design exercises, but not go beyond that level.
- Works may demonstrate experimentation or risk-taking with varying degrees of success.
- Technique and use of materials show an emerging sense of competence.
- Works show an awareness of color theory.
- There is some relationship between form and content.

URGE students with work at or below Level Three on the rubric to resubmit work with corrections that moves the artwork into the 4, 5, or 6 range.

Formative Assessment and Adaptability

To meet the learning needs of each student:

1. Monitor student progress.
2. Allow flexibility that meets the learning style of the individual student.
3. Assess students' learning to use for instructional purposes as the lesson progresses.
4. Allow approaches from personal viewpoints and unique perspectives.

Homelessness

Barry Lucy
Lesson Plan

Persons who are homeless are simultaneously ubiquitous and invisible. Students are asked to investigate the homeless situation locally and globally, research possible solutions, and prepare visual, textual, and oral conversations from independent research and personal perspectives. These research-based conversations are expected to be able to move across the Breadth section in all three AP Studio Art portfolios. Students are asked to create a visual response to the plight of homeless populations in our communities.

Specifically, in the Breadth sections for the three portfolios, students were asked to respond to the experience of homelessness from as personal a perspective as possible in discussions of their own personal encounters with homeless people in their own and other communities. Of particular concern for us were the homeless children sheltered at the Jardin de los Niños in Las Cruces, New Mexico. For additional inspiration, I shared my own experience of meeting a homeless person living at the back of a stage in an unused concert shell in East River Park in New York City, New York. We also discussed the idea of shells as shell-ters, etymologically:

> Shell (n.) O.E. sciell, scill, Anglian scell "seashell, eggshell," related to O.E. scealu "shell, husk," Meaning "structure for a band or orchestra" is attested from 1938. (etymonline.com)

> Shelter (n.) 1585, "structure affording protection," possibly an alteration of M.E. sheltron, sheldtrume "roof or wall formed by locked shields," meaning "temporary lodging for homeless poor" is first recorded 1890 in Salvation Army jargon.

> Sheltered "protected from the usual hardships of life" is from 1888. (etymonline.com)

Alternative approaches to presenting the impact of homelessness might include written or taped interviews with shelter residents, case workers or volunteers, and peer-shared, traditional, or Web-based research data.

References

Outsiders and Others Gallery, Homeless Awareness Show, Minneapolis, MN.

El Jardin de los Niños, Homeless Children's Shelter, Las Cruces, NM.

Simon, Paul, and Ladysmith Black Mambazo. (1986). "Homeless," in *Graceland*. Sound recording.

3-D Breadth

The 3-D portfolio Breadth problem was to incorporate spatial and textural elements in a sculpture-as-shelter. Students were asked to research and brainstorm traditional and

contemporary ideas about architectural and natural spaces as shelters before preparing sketches of their designs. Specific emphasis was placed on the principles of containing space and the container itself, as well as the textural and tactile qualities of the medium of paperclay.

Process

Students were required to do a series of thumbnail preparatory sketches for their sculptures before mixing their paperclay and constructing their ideas. Emphasis was placed on the elements and principles of occupied and unoccupied space and texture in their constructions. Finalized sculptures were fired unglazed to further emphasize the spatial and textural elements. The recipe for paperclay is as follows:

> Fabrication of paperclay includes equal parts toilet paper pulp to sloppy clay (clay too wet to be hand-workable). Any earthenware, raku, or stoneware clay body will do. To prepare, blend toilet paper scraps and enough warm water to make toilet paper smooth and mix with an equal amount by approximate weight of sloppy clay. Pug this mixture by hand until relatively homogeneous. The cellulose fibers of the paper serve to strengthen the mixture, retard shrinkage when dry, and burn out easily when fired. The paperclay mixture can be poured onto a cafeteria tray or plaster bat for drying, then cut and cemented with some reserved sloppy paperclay (wet on dry) to create slab constructions, or kept at a wedgeable stage and coiled or used in other hand-building techniques. Damp paperclay may be stored in plastic sealable bags, but note that refrigeration will prevent decomposition of the paper fibers and the accompanying odor.

Formative Assessment

Might include, but not be limited to:

- Thumbnail sketches
- Paperclay fabrication
- Degree of construction technique and craftsmanship
- One-on-one, in-process conversations
- Individual and group critique
- References to journal

Summative Assessment

Final, rubrics-based, peer/instructor assessment. A keyword mini-rubric (see page 44) based on the College Board Scoring Guidelines for AP Studio Art portfolios was used, and discrepancies in peer scoring of over two discriminate scores were resolved by discussion and instructor guidance (see rubrics at: http://apcentral.collegeboard.com/apc/public/repository/_ap06_studioart_sg.pdf).
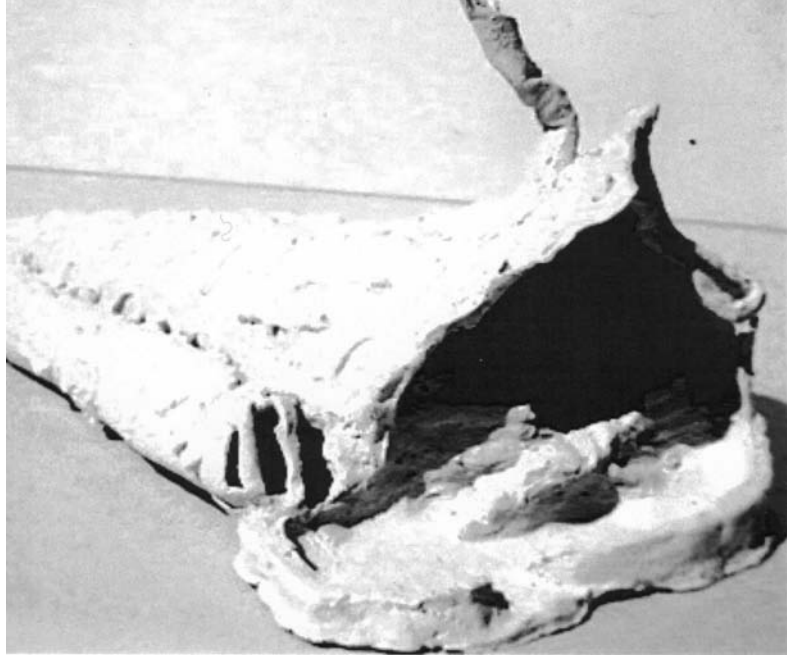
Katelynne Wenner, Ruidoso High School

Michael J. Hawley, Ruidoso High School

2-D Breadth

In the 2-D portfolio, students were required to respond to the design prompt by executing a digital or traditional 35mm photo essay that focused in a narrative or evocative way on the issue of homelessness. The subject matter of the photo essay could be staged or shot from life. Other suggested directions for inquiry included the idea of unoccupied homes, abandoned buildings, and unused public spaces as architectural waste. Specific artistic references included Dorothea Lange, Margaret Bourke-White, and Patrick Nagatani.

Process

Students were required to research and write a narrative or expository proposal for their initial ideas about their photo essays. A preliminary roll of film or series of digital photos was assigned, processed, and peer-critiqued for compositional elements and appropriateness of color or black-and-white format before a final series of prints was produced and exhibited.

Formative Assessment

May include, but not be limited to:

- Initial proposals
- Preliminary photographs
- Degree of photographic technique and craftsmanship
- One-on-one, in-process conversations
- Individual and group critique
- References to journal

Summative Assessment

Final, rubrics-based, peer/instructor assessment. A keyword mini-rubric (see page 44) based on the College Board Scoring Guidelines for AP Studio Art portfolios was used, and discrepancies in peer scoring of over two discriminate scores were resolved by discussion and instructor guidance (see rubrics at: http://apcentral.collegeboard.com/apc/public/repository/_ap06_studioart_sg.pdf).
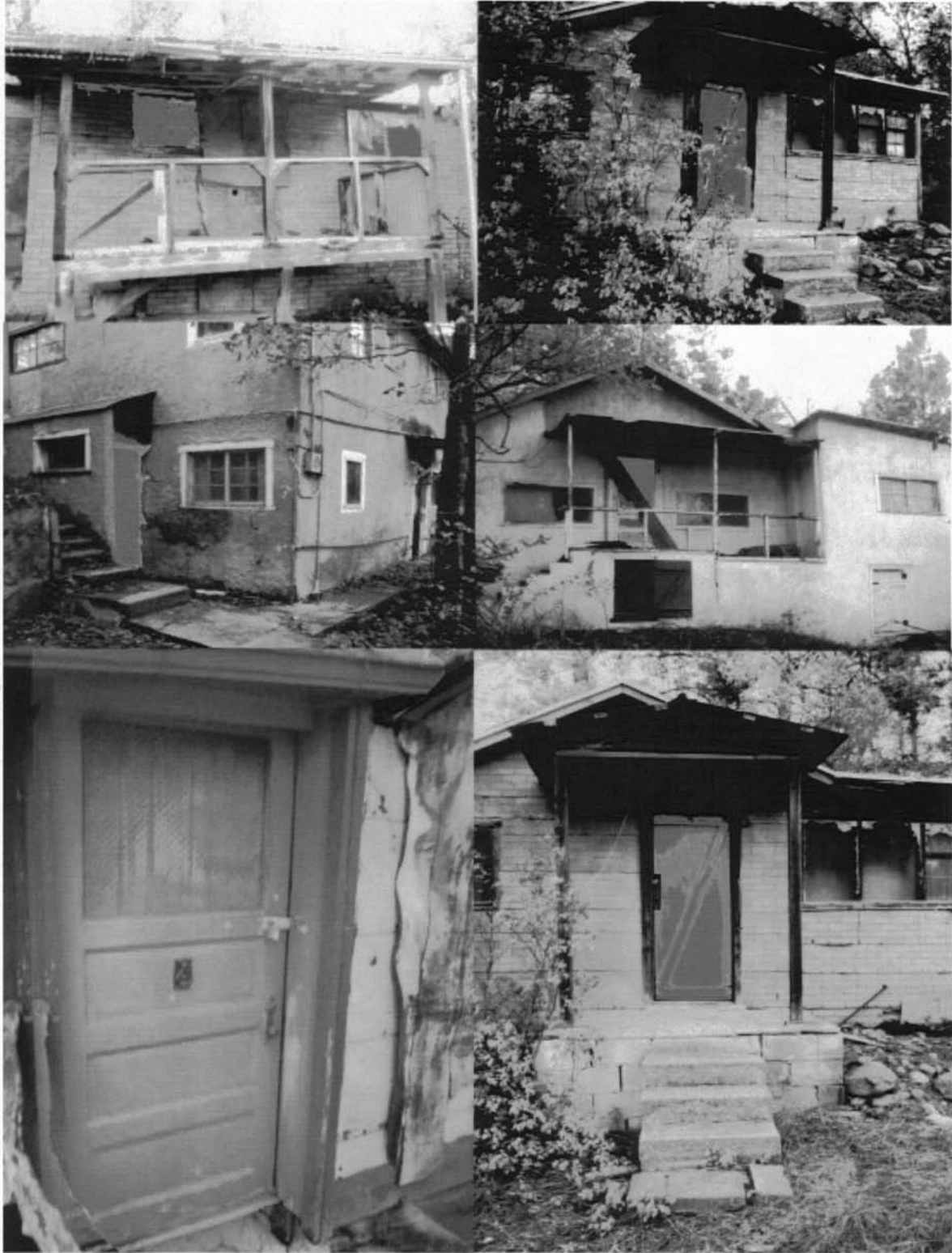
Monica Sanchez, Ruidoso High School

Drawing Breadth

In the Drawing portfolio, students were asked to respond to the issue of homelessness by creating a drawing based on a collaborative still life they had arranged in a shopping cart. Still life items were to include one item per student that they felt would be essential for their survival if they were to find themselves homeless. Discussions prior to execution of the drawing included the student's choice of media and ground (surface) and revolved around the projection of events that could culminate in a state of homelessness.

Process

Possible compositional layouts were sketched in thumbnails before proceeding to the actual drawing. Sample gradation scales were also assigned, with emphasis on media and ground appropriate to the nature of the subject. Students were asked to consider using drawing materials and surfaces that would be available to a homeless artist. Suggested possibilities included but were not limited to charcoal briquettes, earth pigments, Skittles, cardboard, and scrap paper bags.

Formative Assessment

May include, but not be limited to:

- Participation in collaborative still life setup
- Initial thumbnails and media brainstorming
- Midpoint critique
- One-on-one, in-process conversations
- Individual and group critique
- References to journal

Summative Assessment

Final, rubrics-based, peer/instructor assessment. A keyword mini-rubric (see page 44) based on the College Board Scoring Guidelines for AP Studio Art portfolios was used, and discrepancies in peer scoring of over two discriminate scores were resolved by discussion and instructor guidance (see rubrics at: http://apcentral.collegeboard.com/apc/public/ repository/_ap06_studioart_sg.pdf).

Alec Ramirez, South Grand Prairie High School

Breadth Keyword Mini-Rubric

AP Rubric	Descriptor	Grade Equivalent
6	excellent, ambitious, risk-taking, inventive	96
5	strong, complex, confident, diverse	90
4	good, clear effort, emerging	84
3	moderate, inconsistent, obvious, tentative	78
2	weak, little engagement, simplistic, minimal	72
1	poor, confused, trite, clumsy	66

Possible Alternative Assessments

I. Written or Oral Peer Critique Form

Critique _____ Reviewer_____

A: Describe the work in as much detail as possible: Is it a painting, drawing, graphic design, collage, sculpture, etc.? Media (what is it made from)? Technique(s) (how is the image constructed)?

B: Discuss five positive or negative aspects of craftsmanship in the work.

C: Discuss the formal qualities of the image. How do the elements and principles interact?

D: Discuss the narration of the image. What kind of story does the work tell? Metaphor? Analogy? Symbology?

E: Discuss the contextual aspects of the image. How does the work relate to other work you have seen?

II. Self-Critique Form

Critique Sheet for _____(Project)

Name_____

Class_____   Points

Due Date_____(on time)   70

Completion Date_____(late deduction)   −_____

Subtotal   _____

Craftsmanship(1–10)   +_____

Comments_____

_____

Design Elements/Principles(1–10)   +_____

Comments_____

_____

Creative Use of Media(1–10)   +_____

Comments_____

_____

Total   _____

Images: Lost and Found

Barbara Ann Sunday
Lesson Plan

On a variety of levels, the notion of "lost and found" can have both powerful and individual meaning for teenagers. In this lesson series, students are asked to observe specific objects, employ guided image development strategies, and find personal visual solutions. They are encouraged to go beyond observation in developing personal ideation. The intent of each of these lessons is to build student confidence in dealing with issues and problems pertinent to the Breadth section of each of the three AP Studio Art portfolios.

Drawing Breadth:
Lost-and-Found Images—A Focus on Elaboration/Omission

This sequence strikes at the central issues of "drawing as mark-making." I have found that this strategy increases student awareness and confidence in using elaboration in drawing. The ability to use elaboration in a subtle way is an indicator of quality in drawing. It not only leads to viewer engagement, it also provides insight into what the student has been thinking and discovering as the work develops. While a successful result from this plan will contribute to a Breadth collection, this plan can be extended to provide a stimulus for a Concentration development.

Instructional Goals

The student will:
- Explore a range of mark-making techniques while creating a drawing based on observation of a hand tool.
- Employ lost and found edges as an image development strategy.
- Explore forms of elaboration in the ideation process.

Supplies/Budget Concerns

- 18" × 24" or larger sheets of white or neutral drawing paper that has a rough surface. Large sheets of manila are good for this, charcoal paper is ideal, and newsprint will work. 24" × 36" sheets folded in half avoids the continual use of fixative, as the folded surface serves as protection while work is under way. Also, the rectangular format is very complementary to the production of slides.
- Conté crayon, charcoal, and/or chalk pastels in neutral shades and black
- Sketchbook
- A collection of various hand tools such as kitchen gadgets, woodworking, or gardening implements. Old and used tools that tend to have more character are good for this. Those which have several positions in use such as an egg beater or a vise are excellent. Students might be asked to collect these ahead of time.

Reference

- Examples of the work of Jim Dine, such as his tool series or paintbrush images, provide an excellent resource for this approach. For appropriate images, search for his name on the Web or locate some of the many publications containing reproductions of his work. Through discussion, students identify examples of lost-and-found edges and speculate on how the many layers of images might have been created.

Introduction/Pre-Experience

In a sketchbook, students are asked to work nonfiguratively with dry media on a double-page surface. They are asked to see what the material will do when subjected to a variety of mark-making techniques alone and in combination.

In these mark-making experiments, students are instructed to aim for maximum variety in both putting down and taking up the dry media. Eraser blending, transferred texture, the use of a mask, templates, and stencil techniques could be demonstrated to further increase the range of possibilities and depth of knowledge. Student examples demonstrating repetition, variation, lost-and-found edges, layering, animation, and viewpoint should be discussed and shared.

Development of Project

1. On an 18″ × 24″ sheet of rough drawing paper, students are advised to draw a 1″ border around the format. The finished work will be two inches smaller than the paper. This will allow for mounting or a tiny mat should this piece become a Quality AP Studio Art portfolio piece.

2. Students are asked to select a tool and examine it to discover how it is to be held, used, and moved to complete a task. On the paper, plan how the tool might be recorded. Students are reminded of ideation strategies that they might employ to complete this work. Because they are particularly relevant to this project, ideation strategies such as magnification, placement, repetition, viewpoint, and superimposition should be reviewed at this point. By taking the time to do this, students are sensitized to the kinds of choices and decisions they can make, as well as the differing results that can be anticipated.

3. Students are advised to lightly record the basic shape and begin to play with negative and positive space and consider repeated views or positions. Students are reminded to revisit the experimental page in the sketchbook to search for appropriate mark-making techniques to apply to various areas of the composition. A sense of movement or animation might be achieved as students elaborate on exterior and interior space to complete a composition.

4. Students are asked to plan to let the mark-making take over to blur and then refine the image. If the tool has a variety of positions, angles, and viewpoints, these might be superimposed in a lost-and-found manner.

Variations for Differentiated Instruction

1. Reference to the work of Jim Dine might be introduced very early on in this project to assist students who learn best when examples are discussed. However, some students might find the reference most useful at a mid-project development stage when a personal mark-making vocabulary has become stale, while others might benefit most from this reference nearing the end of the finished piece.

2. Students who are reluctant to initiate the project can be encouraged by the fact that the dry marks can be made very lightly at first. In addition, they can be moved and managed once they are applied.

3. Students who find the subject overwhelming can be encouraged to get started by asking them to record just a small portion of the tool in a magnified view. They can be instructed to perhaps select just the most important part.

4. Students will evidence various levels of mark-making confidence when it comes to showing variety. Some students will have a natural grasp of the idea and make excellent choices in matching marks to image development, while others may have difficulty in translating the verbal directions into a range of mark-making. For these students, success in evidencing variety can be achieved with a greater reliance on physical techniques. For example, they can be shown that a range of marks can be acquired in both negative and positive areas by the use of texture transfer. At the simplest level, texture can be acquired by placing the drawing paper on a textural surface such as a grill, wire mesh, or burlap fabric and rubbing areas of the desired texture into selected portions of the image. Also, a template might be created. For example, a zig-zag edge on a piece of cardboard can be used as a stencil to repeat, echo, and elaborate in recording the edge of a saw.

5. Some students achieve great success in this simply by using their hands and fingertips to achieve a range of marks. The application of dry media can be likened to the application of facial make-up with smooth transitions and areas with lots of contrast.

6. A few students might be ready for an additional challenge in completing this project, while others may benefit from the creation of a series of related pieces. Providing an engaging extension for individual students might be a result of asking questions such as:

   —Might certain hand tools be selected and placed in order to metaphorically become a "lost-and-found" portrait of a specific person?

   —Could images of implements be transformed to convey a work ethic, love of a job, or a passion for a skill/hobby?

   —Is it possible to evoke a sense of a work site or an industrial change, or to commemorate an event through recordings of hand tools?

Formative Assessment Checklist

As students initiate the project, they will need to be reminded to:

- Describe the direction of marks within a format.
- Identify a suitable, focal point location.

- Employing a variety and appropriateness of emerging mark-making techniques.
- Selecting negative and positive areas that will contribute to an overall tonal plan.
- Comparing mark-making techniques initiated within the project to those discovered in the sketchbook exercise.

Summative Assessment

In developing a rubric or checklist to assist in assessing what individual students are able to do as a result of this experience, the following considerations are key:

- Successful dark/light balance
- Evidence that elaboration, layering, and transparency supports the image
- Engagement with repetition and variation of the subject that might result in an animated effect
- Importance of negative areas has been recognized and used to advantage
- A sense of dramatic placement is evident
- Knowledge of lost-and-found areas is maximized to create an engaging image
- Marks are made with confidence and have a strong relationship with the surface
- Expressive/subtle nature is exemplary

It should be noted that these assessment suggestions must be taken into account with shifting levels of importance to especially accommodate unexpected outcomes by students who chose to find a highly personal solution using this lesson as a prompt. Some student results may be very successful while exhibiting a wealth of evidence of some of the points cited above and very little of others.

Student Examples

Drawing, Heather Kim

Drawing, Jason Son
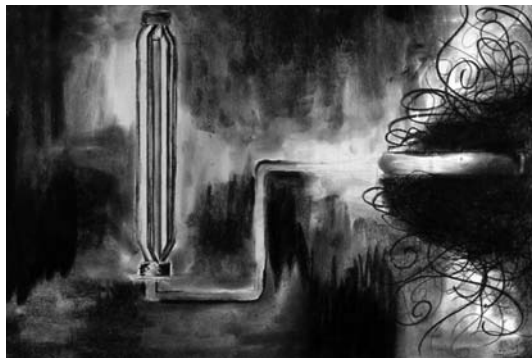
Drawing, Alex Conibear

Drawing, Anna Findlay

Drawing, Cindy Lee

2-D Design Breadth:
Lost-and-Found Shapes—A Focus on Negative/Positive Counterchange

This sequence engages students in an important two-dimensional design concept—using counterchange between negative and positive space. Students are asked to record from observation and transform their sketches into a particular form of spatial design.

As a composition emerges, students are challenged to take visual risks in both losing and finding shapes and in achieving details in figure/ground relationships. In introducing this strategy, few verbal instructions are needed—the essence of this sophisticated concept can be conveyed using a simple demonstration. Because of this capability, I value this particular sequence. It has proven to yield highly successful results from a broad range of learners. In practical terms, it has been noted that pieces resulting from this study photograph particularly well.

Instructional Goals

The student will:

- Complete a black-and-white composition based on the observation of a still life.
- Demonstrate the use of negative and positive shape counterchange (also known as figure/ground relationship).
- Achieve detail in the use of descriptive edges.

Supplies/Budget Concerns

- Sketchbook
- Pencil
- Drawing bristol or similar smooth white surface. 15" × 22" is a convenient rectangular size.
- Black fine-point marker
- Black ink or poster paint
- Detailing brushes, variety of sizes
- An elaborate still-life arrangement
- Visuals: a face/vase diagram is useful, as is a collection of logos that illustrate figure/ground interplay. Students might be asked to research these ahead of time.

Introduction/Pre-Experience

Demonstration, Discussion, and Sketchbook Work

- It is crucial that basic counterchange be defined and demonstrated. A reference to a face/vase diagram might be made at this time to demonstrate the visual ambiguity that is possible in creating figure/ground relationships. A collection of logos that involve

figure/ground interchange might be presented at this time as well. The Hartford Whalers' hockey team logo is a great example of this.

- A simple demonstration might be made involving counterchange between a square and a circle while students watch. Within a square format, a circle is drawn. The circle just touches the edges of the square. Then a diagonal is placed overtop. Solid dark fill is added to change all lines to edges of black-and-white shapes.
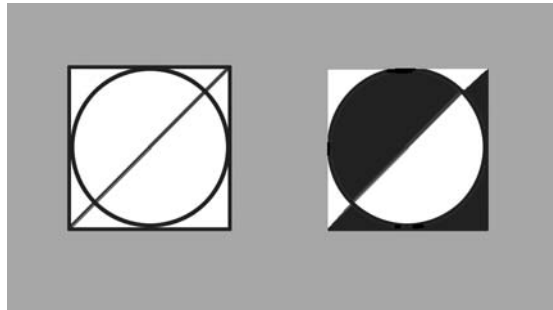
2-D, Diagram 1, Barbara Sunday

A simple preparatory exercise will introduce students to problems they will encounter later in developing a larger, more complicated project.

1. Students are asked to make a small arrangement of three different personal items they might have with them. They are asked to observe and record these items on a sketchbook page with pencil-line drawing. Students are encouraged to work as large as possible and it is essential that they have their image touch all four edges of the sketchbook page. Some discussion of which shapes and details to record and which to leave out is essential at this point.

2. Students are advised to initiate solid fill in pencil, beginning from a corner. The task is to fill every other shape solid dark and leave the remaining shapes clean white. Students are directed to express objects in shape only—no lines. The purpose of this exercise is to dispel the notion that background is always black. It is important that students learn to use available edges for counterchange purposes rather than relying on adding elements or lines.

3. It is anticipated that students will become comfortable with using implied shapes and "lost-and-found" edges as this exercise is completed. To achieve additional space divisions, students are encouraged to use transparency or "see-through" objects to borrow an edge that cannot be seen, but known to be there. The way the drink container edge shows through the apple in the following work is an example of this. Students are to use a combination of black ink or poster paint and black fine-point marker to complete the black areas for this exercise.

Sketchbook Exercise—"Desk findings" (a drink, a book, and an apple) done in line then in counterchange.
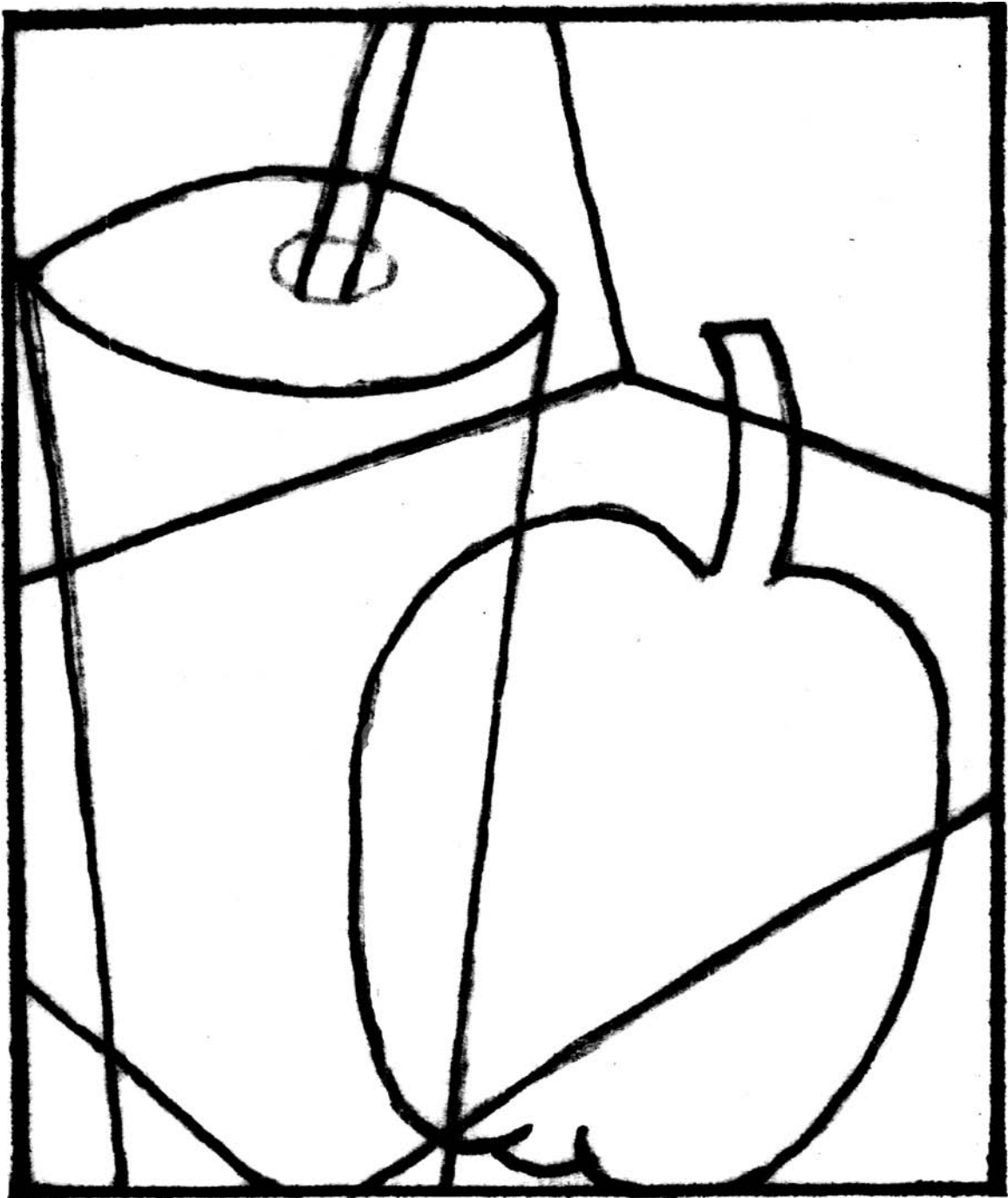
2-D, Diagram 2, Barbara Sunday

2-D, Diagram 3, Barbara Sunday

Differentiated Instruction

1. For students having real difficulty with seeing the negative/positive shapes in a counterchange manner, the insertion of a diagonal line will help with the counterchange process and get them through this step.

2. Students who are slower to initiate work should be shown that beginning in a corner of the composition and fanning out to assign the black or white to each shape will help solve this visual puzzle. Some students may need to be reminded that there is no right or wrong in deciding which shapes should be black and which should remain white.

3. For students whose work style results in drips or black where there should be white, using white acrylic correction fluid can solve the issue as long as the black is fully dry. Students whose use of wet media is known to be not as coordinated as this task demands can easily complete the project with a range of black marker sizes.

4. Some learners may complete the final project with the support of the diagonal line.

Sketchbook Exercise—"Desk findings" (a drink, a book, and an apple) done in line with an added diagonal, then in counterchange.
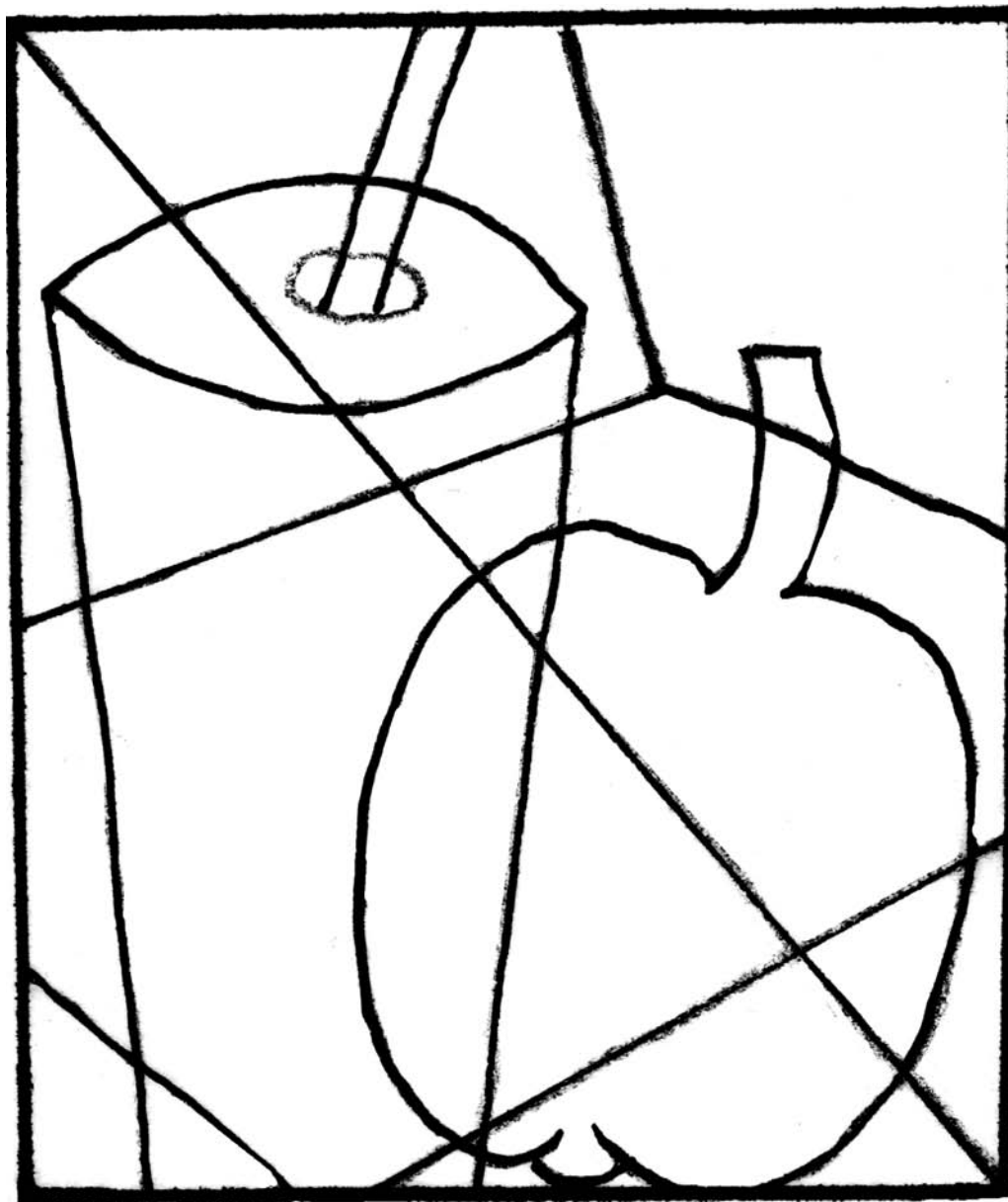
2-D, Diagram 4, Barbara Sunday
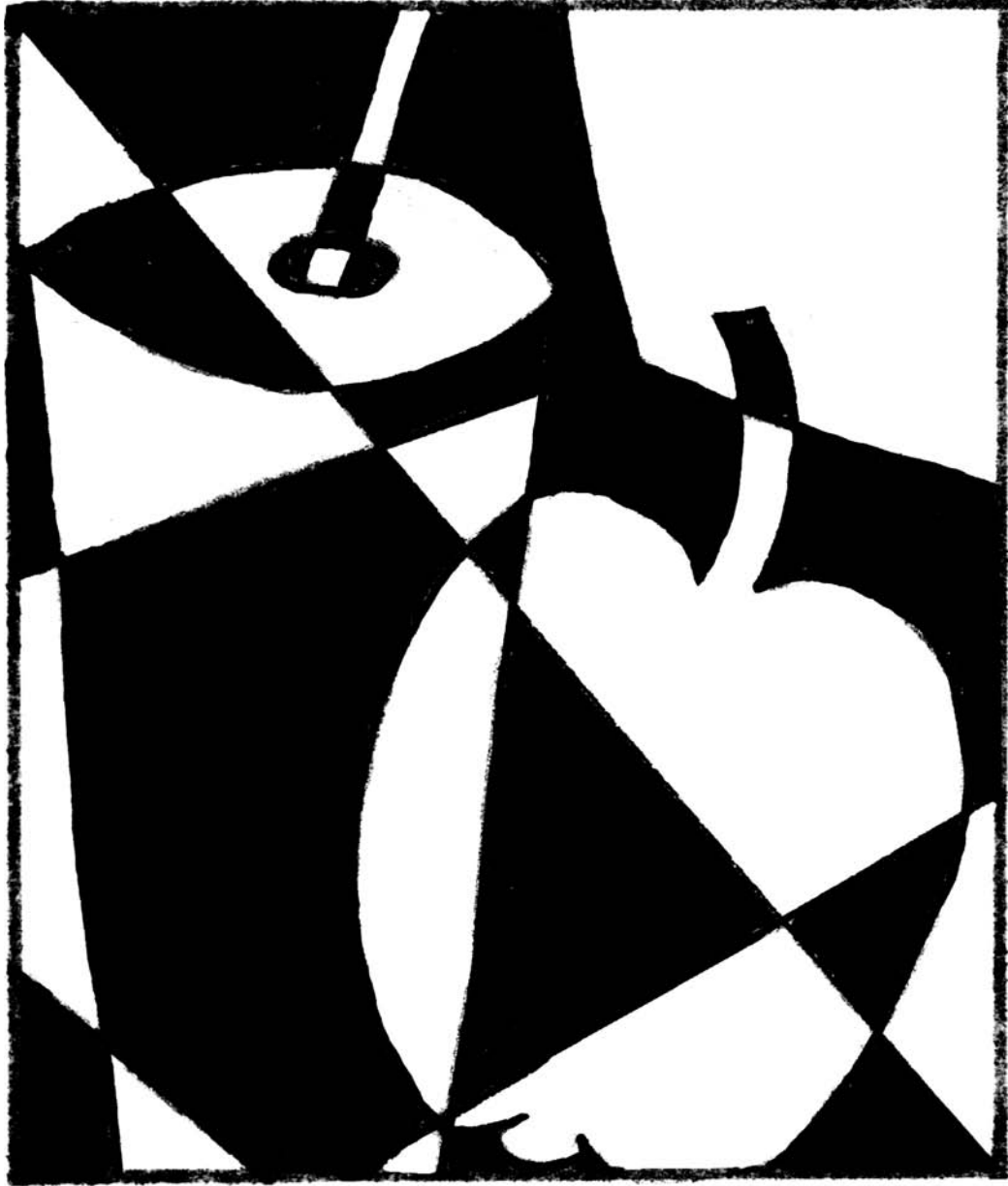
2-D, Diagram 5, Barbara Sunday

5. Extra challenge can be added for students for whom the concept of lost-and-found shape is easily understood. Extensions may also be provided for students who want to complete a series of pieces that evidence counterchange. Prompts might include:

    —Could a still life be presented in a way that it becomes a symbol of a person—a portrait through objects as another way to create visual information about an individual?

    —Might an arrangement of objects celebrate a specific place or event?

    —Is it possible to use this process with a collection of items to produce a symbolic self-portrait or personal history?

Development

- Again in the sketchbook, students are asked to use a viewfinder through which to examine a still-life arrangement that has been installed in the classroom. Students are asked to select and zero-in on a portion of the arrangement that is found to be visually interesting. They are advised to have a focal point that is not right in the middle and to consider which forms touch all four edges of their chosen view. Students are required to record six thumbnail ideas in this manner in 3" × 4" formats in the sketchbook. This is done with pencil and clean line—every line describing an enclosed shape. Each minicomposition should have a good variety of forms evident and have a focal point that is not in a corner or in the geometrical center. Given these criteria, students are asked to select the most successful composition and discuss it as a project plan for a negative/positive development. The rectangular format approximates the proportions not only of a slide but also of the shape of the AP portfolio should this project result in an example of Quality for the AP presentation.

- The most successful plan for each student is then scaled up on a larger sheet of illustration surface. With light pencil lines, students may have to refer back to the original still life for details and edges. Working right up to and off all four edges of the paper is essential to the success of this project. Students are then instructed to carefully shade out shapes that they plan to fill with black in pencil and keep white shapes very clean and tidy.

- The problem to solve is in trying to express the entire composition in shape only—aiming for no lines in the final work. This may mean putting two black shapes adjacent to each other, or losing a shape for a while and defining it later. It is anticipated that this will lead to decisions about detail and ambiguity. Students are to be reminded that they have opportunities to make personal choices and create lots of detail while establishing the defining edges of objects. Students are asked to fill in the black as they did in the sketchbook sample when they are confident that the design works. Small black spaces can be filled with a fine-line marker. Larger spaces can be filled with flat black paint or ink with an appropriately sized brush.

Formative Assessment Checklist

When the scaled-up and pencil fill of the best plan is complete, students will need to be reminded to:

- Identify that the image "reads" as a still-life composition.
- Compare the scaled-up version with the sketchbook work to identify and remedy areas that are not visually successful.
- Apply a basic understanding of counterchange in using black-and-white shapes—few or no lines are evident in the developed image.
- Identify the focal area and examine it for detail and suitable position.
- Compare 50 percent white, 50 percent black–with black in background/foreground and white in background/foreground.

- Examine that all space in the format is used well.
- Be aware of the visual strength in areas that demonstrate implied shapes and lost-and-found edges.

Summative Assessment Rubric

It should be noted that this assignment can be successfully completed with the production of quite simple imagery as well as work that is delightfully complex. In developing a rubric it also needs to be remembered that successful work may not show results to the same degree for all the rubric prompts. The real proof of the success of this strategy will be in the fact that students use aspects of this approach in future pieces of design work. The development of a summative assessment rubric should include a consideration of the following:

- Risk-taking evident in the confident use of lost-and-found edges.
- Evidence of pictorial invention and unusual visual problem solving.
- Engaging variety of sizes and shapes.
- Detail obtained by an inventive and imaginative use of counterchange.
- Materials have been well crafted and controlled to yield clean whites and solid blacks.
- Ambiguous play between foreground and background is evident.
- The result is a well-orchestrated still-life design.

Student Examples

2-D, Won Hee Choi

2-D, Ji Yeon Lee

2-D, Louise Leung

2-D, Dominique deGroot

2-D, Jason Son

3-D Design Breadth:
Lost-and-Found Meaning—A Focus on Ambiguity

This strategy involves purposeful ambiguity. Students are challenged to identify, deconstruct, and reconstruct common forms in order to achieve a meaningful visual double take. Students will need to develop a sense of how much manipulation is necessary to achieve a transformation that will "read" in different ways for the viewer. They will also need to be both resourceful and expressive. It is anticipated that students might discover an opportunity to make a cultural or social comment through this "lost-and-found" strategy. I have chosen to include this sequence because it provides an opportunity to explore viewer impact and to discuss three-dimensional forms on different levels of encounter. In addition, it also allows a reference to an African-American Harlem artist and a Canadian First Nations contemporary artist whose three-dimensional pieces are becoming quite well known.

Instructional Goals

The student will:

- Create a three-dimensional mask form.
- Demonstrate knowledge of and ability to use deconstruction and assemblage.
- Explore ambiguity in the creation of a mask form from the transformation of common objects that take new meanings.

Supplies/Budget Concerns

- A collection of images of masks
  These visuals could be researched by students to prepare for the introduction of this sequence. Individual students may have very particular reasons for selecting athletic masks, finding specific historical examples, or perhaps bringing an actual mask of cultural importance.

- Glue/adherents
- Scissors/cutters
- Mounting materials
- Findings

A wide variety of items can be considered as suitable "findings," but students must have the available technology to cut, reassemble, and join their chosen items in a 3-D manner. In addition, findings for this project should be common objects that are very similar or identical in shape and construction. Items can include old cameras, chairs, toys, shoes, appliances, snorkeling gear, work gloves, milk jugs, baseball caps, clocks, fast-food containers, tools, etc. The list is endless and the search will require some degree of initiative and individual student selections. As students make choices for their collections, they should be reminded to make decisions based on 3-D possibilities rather than relief or 2-D collage ideas.

Introduction/Pre-Experience Using References and Cited Works

Through research into completed works by two artists, students are sensitized to the key concepts in this project. Two contemporary artists whose materials are transformed or reclaimed from common objects include African-American installation artist, David Hammons, and Canadian First Nations artist, Brian Jungen. David Hammons lives in Harlem in New York City, and Brian Jungen is a member of the Doig River Band of the Dunne-za Nation, Canada. Information on both these artists can be found on Web sites by using their names to initiate a search. For example, one might start an informational search about David Hammons at http://www.artcyclopedia.com/artists/hammons_david.html. Information regarding Brian Jungen can be found at http://www.nativeonline.com/brian.htm, as well as many other locations. Key in discussing social comments through familiar objects for this project sequence would be "High Falutin'" (also known as "Spirit Catcher") with strong basketball references, and "Hood" by David Hammons. Of equal importance is the "Prototype for New Understanding" series (completed with 2002 Nike athletic footwear) and the (whale) Skeleton Series fashioned from white plastic outdoor chairs by Brian Jungen. Both artists include humorous and playfully presented work that contains references with which teenagers will easily identify. Through discussion, students can be guided to discover a more serious side in the work of both artists. Much deeper issues and social/political commentary in these works can be revealed. It is anticipated that students will develop their understanding of visual ambiguity in three-dimensional work and try to incorporate levels of meaning as they make formative decisions regarding their own pieces.

Development

1. Students are asked to acquire a collection of related, found common objects.

2. Students are told that their project will involve the creation of a mask. A resource collection of ancient and modern as well as cross-cultural examples of mask images would be helpful at this stage. Students are asked to identify main characteristics common to mask forms and review the important purposes of mask creation. Key points to bring out of this discussion would include masks as face/head coverings and purposes such as protection, transformation, concealment, cleansing, and spiritual representations. Because this project will result in a 3-D form, students are also asked to classify the available mask examples to identify which embody maximum attributes of 3-D form.

3. Students amass and sort their chosen found materials. This process is time consuming and might need to overlap other studio work.

4. Students are asked to recall key attributes of masks and find elements in their collected objects that could form recognizable characteristics of masks. These suggestions might be quite humorous, fanciful, and visually playful. For example, in a collection of athletic shoes, a tongue of a shoe can actually be the tongue of a mask.

5. Based on the discussion regarding the key artists cited above, students are asked to have two trigger words or concepts that are especially chosen to represent two issues on two different levels that match the chosen found object theme. One level can be obvious and entertaining, for instant recognition, while a second level makes a more serious social statement. For example, a collection of athletic shoes fashioned into a mask could trigger ideas of fun and recreation, while also making a comment on social loyalty to a particular brand, or perhaps express concern about sweatshop factories. A collection of milk jugs might be skillfully and humorously refashioned to mimic a Dogon Rabbit mask. The translucent eeriness of the reformed jugs might invoke a message that too much plastic is entering the environment on a global scale.

6. Students are reminded that the mask is the conveyance or metaphor for two levels of meaning.

7. Students are encouraged to work with juxtaposition as they make decisions about cutting and reassembling bits and pieces of their findings. For students who are slow to become involved, it is helpful to have them base the work on one form. These students could be advised to harvest parts from a second finding to add to the main form to create the mask form and develop the meanings.

Differentiated Instruction

1. For some students, approaching an assignment of this nature is actually easier if there are fewer decisions to be made. Students who are hesitant to start work because of the seemingly overwhelming initial decisions that need to be made might find the assignment less daunting if it is based on given materials.

2. Students encountering difficulty with the duality of material and mask references might cope much better if they are provided with a specific or very limited number of cross-cultural mask examples to inspire their transformation process.

3. Very keen students might wish to take this lesson strategy as a prompt to initiate an AP 3-D Concentration study. Through individual mentoring, such students can develop a plan of action establishing personal goals, progression/limitation strategies, and levels of meaning on their own terms.

Formative Assessment Checklist

As students initiate the project, they should be reminded of the need to:

- Demonstrate sensitivity to materials and detail.
- Identify the development of a mask image.
- Apply the appropriate trigger word ideas carried through in visual form.
- Compare and contrast visual connections to both an obvious and a deeper level of interpretation.
- Lose and find elements.
- Limit selections to suit intent.

Summative Assessment

The outcomes that are possible from this strategy will vary in form and in the degree to which students have taken the double intent. Some solutions may be simplistic and light humored, while others may strike at mature and deep social issues. The development of a summative assessment rubric should include a consideration of the following:

- Visual ambiguity sustains interest by creating a viewer "double-take."
- Engaging levels of interpretation are evident.
- Inventive use of materials shown.
- Joins/fastenings done unobtrusively.
- Risk-taking in degree of finish—it is still recognizable as a common object as well as a mask.
- Finishing and presentation fit the image.
- Three-dimensional design attributes are obvious and create visual interest from a variety of viewpoints.

Student Examples

3-D, "Transformation Mask," created from a pair of running shoes, Daniel Merkins
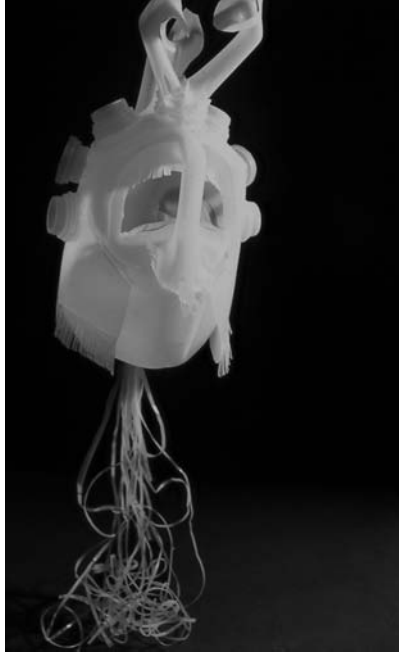
3-D, "Mutation", created from milk jugs, Heather Kim, full image

3-D, "Mutation", created from milk jugs, Heather Kim, detail

It's a Roll of the Dice

Joann Winkler
Lesson Plan

The year of AP Studio Art is a challenging, yet stressful experience for many high school students. Often, they come into the class with a strong background in the elements and principles of design and some degree of technical skill in one or more areas. The year can be structured by building the Breadth section first and segue into the Concentration section. Other teachers prefer that their students have a strong grip on the development of the Concentration and then do the Breadth section work at the end of the year.

In my program at Clinton High School in Clinton, Iowa, we do not have the AP Studio Art class for an entire school year, but for only two trimesters. The class runs for 70 minutes every day for the duration of two 12-week sessions. For AP Studio Art, we generally meet during the first and third trimesters of the school year. There are 1,400 students in our blue-collar community along the Mississippi River in Iowa. We currently have three full-time teachers and offer 16 different courses. The students entering AP Studio Art may come from a photo-only or ceramic-only background and want to jump into the building of a portfolio. I have found that all students benefit from some drawing and painting early in the year and then they begin to branch out into one of the three portfolios offered by the College Board. I have 10 to 20 students in any given year, and usually have at least one 3-D Design student and a mix of students in 2-D Design and Drawing.

Throughout the school year, there are times when AP Studio Art students tend to plateau in their thinking and creativity. When that happens, the class as a whole steps back and works on a new Breadth piece that begins with a collective and literal roll of the dice. In this case, there are three different dice that are handmade, and the class selects one person or group to toss the dice. The first die has a listing of principles of design on each side, the second has genre of art, and the third lists media that could cross over between the 3-D Design, 2-D Design, and Drawing portfolios. The dice are set up as follows:

FIRST DIE	SECOND DIE	THIRD DIE
Balance	Landscape	Paper
Emphasis	Interior	Color
Contrast	Portrait/Figurative	Assemblage
Rhythm	Nonobjective	Wood
Repetition	Still Life	Cardboard
Figure/Ground	Architectural	Metal

The three dice were thrown and for the purposes of this article, the perimeters were *rhythm, portrait/figurative, and cardboard*. All students then created a work of art for the Breadth section of their portfolio that addressed the three issues chosen. We brainstormed and created thumbnail designs for the rest of that period and began working on day two.

Through the group and individual brainstorming process, the 2-D Design and Drawing students decided to work with cardboard as a printing plate and a portrait as the subject matter. The 3-D Design students planned to use cardboard as the armature and surface treatment for a portrait bust.

The essential skills that each student brings to the lesson are the abilities to access, interpret, and process information; identify and solve visual problems; and use productive organizational skills to communicate effectively in multiple ways. The **content standard** is creative expression, and the **benchmark** is understanding and applying media, technique, and processes. Since the students have come from a range of different preliminary courses, the prior learning they are dependent upon are:

- Knowledge of and ability to use art vocabulary
- Proper use of tools and materials
- Personal and group observations and experiences
- Ability to read and follow directions
- Listening skills
- Note-taking skills
- Research skills

Instructional Goals

The student will:

- Choose and defend decisions in the creation of individual works of art.
- Utilize and apply the elements and principles of design.
- Evaluate and select the media, technique, and processes appropriate to the outcomes visualized.
- Understand and apply media, technique, and process.
- Identify and integrate a variety of sources for subjects, themes, problems, or ideas in works of art to make selections that best express an intended meaning.
- Understand individual ideas of self.
- Understand the difference between the internal and external self.
- Develop positive and realistic self-concepts regardless of race, sex, or cultural background. This will be based upon an understanding and valuing of each student's own personal identity and strength.

Formative Assessments

A variety of formative assessments are used throughout the process of working. The most commonly used are:

- A teacher's frequent questioning for understanding during each class session
- Preliminary sketches/sketchbooks

- Brainstorming lists/idea development documentation
- Media skills development documentation
- Oral responses to discussions/demonstrations/student work in progress
- Peer or self-critiques

Summative Assessments

The summative assessments used are a rubric-guided self-assessment and peer review that addresses student learning of completed work. This is followed by a more formal, teacher-directed final critique of student work.

The initial strategy is to model the procedure of brainstorming and sketching ideas while working alone and with the group. Students take the concepts of rhythm, portraiture, or figurative work and think of ways to utilize the media of cardboard to resolve the problem at hand.

In addition to observation and individual discussion of the process of resolution, the formative assessments are used to ascertain other strategies necessary for student success. Modifying strategies to allow for differentiated instruction include showing a variety of exemplar works from past solutions, simplification of the process by the use of Adobe Photoshop to manipulate the student image, and more specific individual student guidance. Extending strategies could include the creation of a series of related works with a more in-depth study of rhythm. Students could extend the use of the cardboard printing plate by altering the print with additional realistic paintings, multiple prints, or even added surface texture.

2-D, Tim McAllister
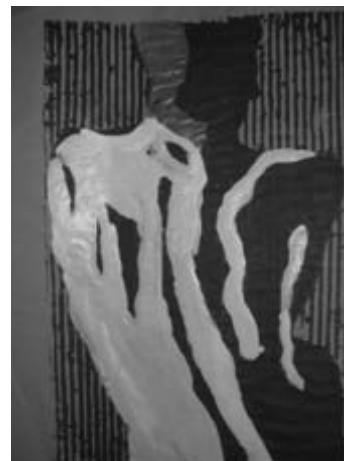
Drawing, Heather Hansen

Cardboard Relief Self-Portrait Prints

Objectives

The student will:

- Choose and defend decisions in the creation of individual works of art.
- Utilize and apply the elements and principles of design.
- Evaluate and select the media, technique, and processes appropriate to the outcome visualized.
- Understand and apply media, technique, and process.
- Identify and integrate a variety of sources for subjects, themes, problems, or ideas in works of art to make selections that best express an intended meaning.
- Understand individual ideas of self.
- Understand the difference between the internal and external self.
- Develop positive and realistic self-concepts regardless of race, sex, or cultural background. This will be based upon an understanding and valuing of each student's own personal identity and strength.

Materials

Art history references	Water-based, block-printing ink
Polaroid camera and film (optional)	Surface for spreading ink
Mirrors	Brayers
Drawing paper and pencils	Water for cleanup
Corrugated cardboard	Newspaper
Carbon or transfer paper	Variety of printing papers
X-ACTO knives	Variety of yarns, trims, and fabrics (optional)
White glue	Mat or poster board

Procedures

1. Beginning with historical references of portraiture, each student will select a *s*tyle of portrait. Using Polaroid cameras and film or mirrors, a contour drawing will be done on newsprint incorporating the elements and principles of design in the composition. Some historical references include the portrait works of Vincent van Gogh, Amedeo Modigliani, Pablo Picasso, Chuck Close, Kathe Kollwitz, Juan Gris, Cindy Sherman, Max Beckman, Frida Kahlo, or many others.

2. The drawing will be broken down into three values—black, white, and ONE middle tone. The work will look stylized when completed in this fashion.

3. The drawing will be transferred onto corrugated cardboard using carbon paper.

4. Using the drawing as a template, the white areas of the design will be cut out using X-ACTO blades. Care should be taken to remove the top layer of cardboard and the middle corrugated area. The bottom layer of the cardboard will remain intact.

5. The black or darkest value of the drawing will be left alone. The middle tone will be created by removing the top layer of cardboard, with the corrugated middle area left alone. Small areas of paper may exist and will need to be removed.

6. Once the cardboard is prepared, this will serve as the relief printing plate. Regular printing on a variety of papers is encouraged. This is a single-step relief print, but more than one color is possible if a rainbow roll technique is used. A rainbow roll is when different-colored inks are applied to opposing ends of the brayer, thus allowing multiple variations in a single application.

7. Experimentation with texture should occur after the original design is printed; then each student alters the printing plate surface with a variety of textures. Yarns, fabrics, dried white glue, and various other textures are to be used to alter the original design. As an alternative, students may opt to paint on one of the original prints to provide different imagery. An additional alternative would be to reprint the original plate with some areas or a single area of the plate completed in a printing ink of a contrasting color. In any case, experimentation is encouraged. Each student will have a minimum of one quality regular print and one quality altered print.

8. Each student is to complete and turn in one matted, single print and one matted, altered print. These works must be signed, dated, and numbered in the manner of all relief prints.

Assessment

Evaluation will be based upon the following for each of the required prints (see attached rubric):

Expression
Technique
Design Quality
Extent of Involvement
Assignment Comprehension

Drawing, Gregg Williams

2-D, Lene Jensen

Drawing, Heather Hansen

3-D Design Portraits

The three dice were thrown and in this case the perimeters were defined as *rhythm*, *portrait/figurative*, and *cardboard*. All students were to create a work of art for the Breadth section of their portfolio that addressed the three issues chosen. We brainstormed and created thumbnail designs for the rest of that period and began working on day two. The 3-D Design students planned to use cardboard as the armature and surface treatment for a portrait bust.

The essential skills that each student brings to the lesson are to access, interpret, and process information; identify and solve visual problems; and use productive organizational skills to communicate effectively in a multiple ways. The **content standard** is creative expression and the **benchmark** is to understand and apply media, technique, and processes.

3-D, Inga Vizbaraite, face looking to right

3-D, Inga Vizbaraite, face looking to left

3-D, Lisa Smith, face forward

3-D, Lisa Smith, face to side

Clinton High School Art Rubric

Criteria	Exceeds Expectations	Meets Expectations	Approaches Expectations
Expression: A personal vision shown in the work, solution, and manner of execution	Work appears unique in its concept, with no apparent reference to previous work or known cultural icons	Work appears unique in its compositional arrangement, with little reference to previous work	Work appears to have limited unique characteristics
Technique: Skillful use of media and tools	Student demonstrates a mastery of materials and techniques	Student demonstrates a high level of success with material and technique, with few errors in completion	Many errors, improper use of materials, little understanding of technique
Design Quality: Degree to which visual order is achieved regarding organization of principles and elements into a pleasing visual whole	A professional level of unity achieved with regard to composition	Work appears unified, with few distractions in the visual order with regard to the elements and principles of design	Parts of the composition appear disconnected; a unified whole is not achieved
Extent of Involvement: Effort required, extent of undertaking, class time spent on task, time out of class to complete work	Student worked beyond the classroom expectations	Student was on task for the duration of the class time provided	Students' attention to the assigned problem wavered occasionally
Assignment Comprehension: Work within assigned parameters, understanding the specific skill or idea intended	Student completed the assignment and made interesting personal contributions	Student satisfied the assignment as given	Student failed to address completely the intended ideas

Contributors

About the Editor

Steve Willis presently teaches art education and studio art classes at Missouri State University in Springfield, after leaving Florida with more than two decades of teaching art. He has been an AP Teacher, Reader, Table Leader, Exam Leader, consultant, and Studio Art Development Committee member. He has published multiple articles and offered a variety of presentations on AP Studio Art in numerous regional, national, and international venues.

About the Contributors

Heather Bryant received an MFA in visual studies, a joint degree program offered at Old Dominion University (ODU) and Norfolk State University in Norfolk, Virginia. She currently teaches Fundamentals of Drawing, Drawing Composition, and Introduction to Lithography at ODU. She has been a recipient of the Virginia Museum Fellowship and has received graduate fellowships from Norfolk State University. Her work has recently been exhibited in several national juried shows that include the 2006 Harnett Biennial of American Prints at the University of Richmond Museums, Paper in Particular at Columbia College, National Printmaking 2006 at the College of New Jersey, and Art on Paper at the Maryland Federation of Art.

Ken Daley holds the rank of university professor of art at Old Dominion University, where he teaches foundation courses, printmaking, and graduate seminars. He received a BFA from the University of the Arts and an MFA from the Yale School of Art. His work has been exhibited nationally in many juried and invitational shows. At ODU he participated in the design of the general education curriculum, the design of the studio foundations program, and in the design of the Governor's School for the Arts that brings talented middle and high school students to the ODU campus for instruction. He has been an AP Reader since 1996 and served as a Table Leader and Exam Leader since 2002.

Vivian Moreira Komando has been an art educator since 1977 and is a National Board Certified Teacher. She earned her Ph.D. from Florida State University and presently is a member of the Fine Arts faculty at Phillips Exeter Academy, Exeter, New Hampshire. Her prior teaching experience includes teaching visual arts at Niceville High School, New American School, and Pope John Paul II High School. She is a faculty consultant for the College Board's AP Studio Art program. She has presented at the National Art Education Association Conference and contributed to AP Central®.

Barry Lucy has been a College Board consultant and an ETS Faculty Portfolio Reader since 2001 and Table Leader as of 2006. He has contributed articles on beginning and developing the AP Studio Art portfolio. Mr. Lucy is a 27-year veteran of public schools in Texas and New Mexico. In 2002, he relocated and began a new AP program at Ruidoso High School in southeastern New Mexico. He received his B.S. Ed. and M.A. from Midwestern State University.

Barbara Sunday began her teaching career in Jamaica, West Indies. She has taught AP Studio Art at Sentinel Secondary School in West Vancouver, Canada, for 19 years, has served as a District Art Coordinator, and has lectured on art education at both the University of British Columbia and Simon Fraser University. She has been an AP Studio Art Reader for eight years and presented at numerous AP® and Pre-AP workshops across Canada and in the Western Region. She has presented AP Institutes in Detroit, Michigan; San Diego, California; Bellevue, California; Hawaii; Victoria, British Columbia; Chicago, Illinois; and Toronto, Ontario.

Joann Winkler, an art teacher since 1979, is a native of Illinois. She graduated from Northern Illinois University (B.S. in Education), and Northeast Missouri State University (M.A.), with continued studies at Carleton College, Colorado Institute of Art, Drake University, Maryland Institute of Art, Rhode Island School of Design, Salzburg College, and the School of the Art Institute of Chicago. Her honors include being listed in *Who's Who in America*, and being a Master Mentor Teacher and Gold Key winner. She teaches AP Studio Art at Clinton High School in Clinton, Iowa. She has been an AP Studio Art Reader for five years during which she also served as a Table Leader. She contributed to AP Central and *The AP Vertical Teams Guide for Studio Art*. Joann has presented at a variety of workshops on AP Studio Art and AP Summer Institutes throughout the country, the AP Annual Conference, and the National Art Education Association convention.