



# **AP<sup>®</sup> Studio Art**

## **Teacher's Guide**

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Atlanta, Georgia

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## Preface

The *AP<sup>®</sup> Studio Art Teacher's Guide* is intended to assist teachers of AP Studio Art courses. It is written for both new and experienced high school studio art teachers and provides information about the three portfolios that are offered: the 2-D Design Portfolio, the 3-D Design Portfolio, and the Drawing Portfolio. The guide offers useful information about how to begin an AP Studio Art program, how to use community resources to support that program, and what makes a good art student. In response to questions from teachers across the country, I have included a discussion of the role of criticism in the AP classroom and ways to communicate your expectations to students. Also included are practical ideas about taking slides and managing student progress. An important essay about assessing the AP portfolios and establishing standards of excellence and an insightful article about the AP Reading from a high school art teacher's perspective are helpful in understanding how the assessment takes place.

Among the many noble goals of the AP Studio Art program is the collaboration of high school art teachers and university and college art instructors from across the country and Canada in the assessment of the thousands of portfolios (about 20,000 in 2003) that are submitted every year. This group of professional art educators works together over seven long days to give the most focused attention to the evaluation of each section of each student's portfolio. I do not know of any other program that handles that amount of work with the degree of respect and attention that the AP readers bring to this task.

This teacher's guide has been a collaborative effort. The AP Studio Art Development Committee, the group of AP and college teachers appointed by the College Board to oversee the program, made many recommendations based on their experience working with teachers in workshops and institutes across the country. The guide's contributors are talented and seasoned instructors of studio art who have much insight and wisdom to share. I hope this publication will provide answers to your questions and give you ideas for new ways to teach your course.

There are two people I would like to single out for words of appreciation. David Welch, art department chair at Albuquerque Academy, has been the chairman of the Development Committee for the past eight years. He has served the AP Studio Art program in many capacities over the past 20 years, first as a reader and then as a table leader. He has served as a consultant to the College Board in workshops and institutes around the country. In his many roles, David has been the steady voice of reason that has cut through the often-passionate discussions about art, expectations, standards, biases, and diversity. He has been a fervent champion of students in

these discussions. We have all come to depend on his intelligence, clarity, and ability to bring focus to any issue. David's contributions to the AP Studio Art program over the years have been immeasurable, and for that we all thank him.

The other individual I want to thank is Alice Sims-Gunzenhauser, the calm voice at the ETS office that kept telling me to keep breathing as I was struggling through the task of putting this guide together. She is also most likely the person you call with your questions about the AP portfolio. For all of us—teachers, students, and parents alike—Alice has been a patient presence, willing to puzzle through our ramblings or shed light on our questions or just simply listen quietly. She is a good friend to teachers and a supportive listener when students' parents call.

*Maggie Davis*

*The Westminster Schools*

*Atlanta, Georgia*

# 1 At the Heart of the AP Studio Art Portfolios

## **Studio Art: Mainstreaming the Muse**

*Walter Askin, Professor Emeritus  
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Los Angeles, California*

It is a privilege, a joy, a delight, and quite often a dire necessity to be able to give ideas tangible form, to create images that liberate the imaginative life and transform our thought patterns, our state of being. To be an artist is to engage in the wonderfully fulfilling, dangerous, and intensely social act of creating perceptions and propositions. It is also a privilege to introduce others to the joy and delights of the worlds of visual language, to aid others in the search for visual ideas resonant with their particular emerging beliefs and human values. The job is a very demanding one, highly complex and dependent on a vast reservoir of experience.

As a university professor, it is also a very special joy to find students who come to class with experience, with understandings, with prepared minds. Today, because of the past decimation of so many high school art programs, professors spend more and more time in remedial work. The advanced development of most of those who have taken an AP Studio Art course in high school allows a professor to give instruction at a much higher level and provides models for less well-prepared students.

The visual arts invite students to explore realms of thought that move away from the mundane and ordinary to the festive, the ritualistic, the spiritual, the fantastic, the world of perception and observation, the incongruous, the playful, the elusive, the transcendent, the clouded and mysterious, the devious, the captivating, the anxious, the sublime, the obsessive, the eminent, the revelatory, and the evocative. They involve goal seeking, persistence, overcoming obstacles, and a search. If we are to remain a nation of prime movers, of originators or creators, we must give students an opportunity to exercise these qualities at every stage in their education.

So what is it we want students to accomplish in a studio course in the visual arts? Are there some specific, fundamental learnings that every student should master? If so, what are they? Renaissance perspective? Then where do Joan Brown or other contemporary artists fit in? What if the egocentricity of that form of perspective is not corollary with intents, beliefs, or desires? Are all students bound to learning a specific color system, a particular method for composing a page, and how to create a certain mood in a drawing before they are considered visually literate?

One answer to these questions is that the more a student can become a self-directed, self-motivated individual, the better. The closer a student can come to studio practice, as opposed to an artificially school-induced regimen, the better. What is essential in a studio course is for students

to experience the search, the use of feeling, sense, and past experience as a means of discovering what is immediately intriguing and useful and what serves to create those kinds of visual events that are satisfying and alive.

### **Dissolving the Artificial Divisions**

It is time for professionals in the visual arts to become less tolerant of those who pride themselves on their ignorance in the field. Even highly educated individuals in other fields will confess that they are no good at art, that they cannot even draw a straight line. It is a matter of conceit with them, this lack of ability in art. I now carry rulers with me to give to them so they can all be real artists. Others I have met offer the idea that they do not know art but they know what they like. I confess to them that it is the same with me in regard to the sciences. I do not know science, but I know what I like. I especially like those trilobites with their cute little tails. Another top favorite is gravity. It keeps me right here on earth.

At the same time, we need to stress commonalities. All parts of the curriculum, including the visual arts, involve the use of languages and symbolic systems; all involve relational equations; all involve a reality factor—"Will these ideas fly in the world?"; all involve imagination, intuition, conceptualization, trial and error, and so forth. Instead of add-on programs, we ought to be looking at compaction programs. Everyone can see how complex our world has become. Every new complexity seems to urge us to add another course, another year, and another certificate of competency. What is needed is to teach more simultaneously, to see the relevance not of separate subjects but of how ideas interact and relate to living issues. It is a matter of intersections, interrelationships, and synergy—how ideas come together, defined by collective functions rather than by turf.

Read the journals in any field today and you will see how the research reported in them comes in smaller and smaller bites defining smaller and smaller ideas without any reference to a larger schema. We have become so distanced from one another intellectually that the significance of a specific development fails to find a place in a larger, more expansive, more cohesive cosmology. In this context, it becomes ever more difficult to determine what is worth doing and to discover or evaluate the merits of our inquiries. We need, as human beings, a means of understanding the qualitative content of our work to evaluate ideas against a more aggressively gregarious range of ideas. This understanding must begin in the schools from the very beginning of the educational process, and studio courses should be a potent force toward such understanding. The desire to see, to know, to hear, to understand, to create, to communicate are all innate. We should not allow the artificial divisions between ideational realms of the past to continue into the future.



As beings, the ability to induce chance encounters between a variety of forms of ideas sometimes results in the greatest and most revelatory leaps in learning. You cannot, with wisdom or love, decide beforehand what will ultimately provide the structure on which all individuals will most propitiously arrange ideas and information. Instead, it is important to provide the widest possible range of stimuli, content, and resources, offering the human mind opportunities to make what it will of these events, ideas, theories, and possibilities. As with the stereoscope, depth is better achieved by looking from two points at once. Ideas in art are best achieved within a rich context of ideas—social, psychological, mathematical, historical.

The manner in which particles of information combine is crucial. Art is one nexus for an entire roster of ideas that otherwise would seem separate, isolated, and without context. Art can be a means of combining and relating a variety of learnings. The divisions between subjects have disappeared, and yet the curriculum remains divided into these artificial compartments. Where is the line between chemistry and art when you are trying to produce a work that will last a thousand years? How can any work survive unless we solve the social problems that lead to riots and wars or the physical problems of earthquakes, hurricanes, and floods? Where is the division between history and art history? We ought to be looking in an interrelated way at the multiple abilities it takes to perform any task today, to look at the way people actually operate and the abilities they need to develop. I dream of what might be called the seamless curriculum or the synergistic curriculum or the multivalent curriculum.

### **Art: The Essential Ingredient in Education**

The real competition comes into focus when you look at the world outside the schools. The real competition is for the province of minds, not for a larger slice of the school day. Many students' minds are trivialized because they do not discover within the context of the schools the kind of engaging real encounter they find outside. In contrast, the human abilities that the arts activate, engage, and render functional are many. The big questions that need to be asked in any field of education are: Of what use are these ideas and abilities? What functions do they play in people's lives? What are their applications? What is their value?

Work in the arts involves students in a complex array of choices and critical decisions involving both conscious understandings and intuitive feeling senses. The arts involve what is known and what conjectures and projections can be brought into being. The arts challenge students with a series of ethical choices about what is worth doing, where we are going, which aspects of our reality need our focus and attention, what needs to be changed and why. The arts are an essential ingredient in the education of a sensitive, intelligent, self-governing, and self-directed people.

All of us are susceptible to the attractions of fads, styles, and passing fancies. We need individuals who are capable of setting their own values rather than acting as sponges for every commercial glitch, every media invasion, or every promotional campaign, whether it be about clothing, beverages, or politicians. We need to give them the chance to discover that there are choices, that there is a fuller palette of possibilities on which to base a self-directed life. Artists, in defining whether a change is progress or just change, are constantly questioning the meaning of their work and its originality, the eternal process of redefining modernity and integrity, values and quality, the essential and the merely fashionable, the product of memory and the fresh and the new.

Creating in the arts is an intensely social act. Ultimately, in the arts you are not just swimming for your own life but for the lives of others. If the stories told, the experiences manufactured, the ideas given tangible form are sufficiently compelling, they become the ones on which others construct their lives.

We live our lives in various states of mind—most of which are more fantasy than fact, more illusion than reality. Because we live in a condition of illusion, art becomes important through its ability to invoke states of mind, and it can change the illusions on which decisions are based. It means, in part, that we are no longer trapped by reality. Reality is not something that is ingested. It is built, manufactured, created. The same applies to a self, a being, and an individual. Both reality and being are created, and art is a major potential vehicle for their creation. The human species is an indefatigable creator of stories, myths, values, beliefs, theories, morals, laws, and religions. We never entirely step out of a socially created reality, nor shut down the story-making parts of our mind, nor should we ever.

Continually reexamining beliefs becomes the most important task of all the skills needed for survival of our time. The great creations do not emerge from a vacuum but from traditions. All fictions owe their strength to previous creations and their ability to capture for a moment the key myths and archetypes, so that life does not seem worth living unless one is on the side of the liberating and transformative. The real joy that the visual arts bring to schools is in providing the means for making a better, more calm, more serene, more alive, more playful, more energized, more focused, more directed, more life-filled existence for the period we are here.

### **Training Minds**

First-rate programs in the visual arts are not oriented toward exercises. Instead, they provide a forum for a direct engagement with ideas that have an immediate relevance to each individual and not just the development of abilities that may conjecturally be needed years later. How many times in a class did you do something because the teacher said you should rather than because



you found the process, the subject, or the problem interesting and fraught with implications for your own life? In arts courses, even the most ordinary ones, you will immediately notice a different atmosphere. A sense of personal engagement pervades the room, and the students are not easily distracted from their work. Where the facts of students' lives are particularly grim, the arts become more than usually intense and can provide an immensely satisfying reason to stay in school. Students often set their own projects and obviously enjoy what these projects are about.

Most students in arts courses do not go on to become professional artists. Many of the best potential artists go into government, medicine, construction, business, or law. We are training minds. Just as every student needs mathematical skills, every student needs developed knowledge and abilities in the arts. Every individual is involved throughout life in making decisions that are essentially artistic. Individuals who become literate in an art form are conversant in a world language. The fact that the visual arts are literally visible does not mean that they automatically communicate. Communication involves understanding the language. It takes training, work, experience, and intelligence to make the arts operative, just as in other fields.

Too many individuals regard the visual arts as painting, drawing, and sculpture. These are the prototypes, the arenas for projections, possibilities, and explorations. It is imperative that some of these ideas find their application in city planning, in architecture, and in social mechanisms. When they were building Florence, they were creating a work of art in which to live, a total culture. As the architectural historian and critic Lewis Mumford said, "The cities and mansions that people dream of are those in which they finally live." In order to visualize another world, we need to start young minds looking, analyzing, and thinking about our current culture, to see the jobs that need to be done. There is a desperate need for visionaries, a need for city planners, architects, landscapers, interior designers, and designers of all sorts. If they are to serve us well, all of their cylinders must be fully operational.

The arts aid students in self-definition and in developing an understanding of and feeling for the "other"—other ideas, other values, other people—in discovering alternative worlds, the world of the imagination.

The arts aid students in remaining operative, productive beings in the midst of indeterminacy, of shifting values, of uncertainty, of unreconciled opposing ideas.

The arts aid students in negotiating with pluralistic value systems, in finding a ground that includes both individual freedom and self-determination, while serving the culture and public responsibilities.

The arts aid students in becoming discerning users of the arts. Students discover what others have done around the world in other cultures and in other times. Multiculturalism has been such an integral part of arts education for so long that it is surprising to discover that it is a fresh concept for others. (There are so many Dogon granary doors and ladders in the corners of New York City galleries that one is prompted to wonder just how tribes in Mali get to their grain today.)

The arts aid students in forming connections with other minds so they feel less alone and isolated, in becoming more of a part of the creation of the emerging collective pattern of life, in making their imaginative life tangible and communicable.

The arts aid students in exercising their curiosity and provide a vehicle for testing the validity of their ideas.

The arts give students a sense of their frailty, and also their power, as human beings.



## The College Perspective

*Connie Borup*

*University of Utah*

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### Does AP Studio Art Make a Difference at the College Level?

Does having taken an AP Studio Art course make a difference to incoming university freshmen? In the middle of a school year, the high school art teacher may ponder this question quite seriously. Motivating high school art students to absorb difficult art concepts and produce work that reflects their mastery of these concepts can be an overwhelming task. AP Studio Art teachers must be exceptionally advanced themselves in understanding and using the many aspects of making art. A teacher's responsibility also includes assisting with the work of documenting, photographing, and editing student artwork. The challenges of teaching an AP Studio Art course often can be enormous, so why do we do this?

As a university instructor who teaches a span of courses from Freshman Foundations to Graduate Studies, I view with enthusiasm the results of the devotion and perseverance of our high school art teachers. At the University of Utah, the foundation-year program for all art majors consists of a two-dimensional foundations sequence, a three-dimensional foundations sequence, an introduction to art history, and art orientation, which is a lecture course dealing primarily with art of the past 100 years. I am always impressed with how well the AP Studio Art program correlates with our requirements for first-year art majors.

AP Studio Art students who enter our foundation program typically stand out because of their sophistication in understanding the way art functions in our lives. They have been encouraged to look at and experiment with different styles of art and introduced to the visual elements of art and the different ways they can be organized. They often have a basic understanding of art history and art criticism. This kind of early training in thinking about art is invaluable to students who are about to launch their careers as university art students.

Successful AP Studio Art students have acquired good beginning technical abilities, which can be developed further in their university courses. They have used a wider variety of media than is typical for beginning university art students. This higher level of skill and experience can accelerate the pace at which they develop their art ability. Because there are so many interlocking parts to an art education, even the brightest, most highly conceptual artist can be handicapped by a lack of the tools that are necessary to realize an idea.

One of the most valuable qualities taught in the AP Studio Art course is discipline. Too often the myth of the spontaneous creation of art without knowledge and preparation stops artists from putting in the effort that is necessary for success. Preparing a good AP Studio Art Portfolio requires students to maintain strong work habits and stay committed to an idea over a period of time. They are guided by their teachers to have high expectations of their work and to be willing to revise and rework until they reach their goal. This kind of discipline and maturity is invaluable to a young student aspiring to enter the world of art. And then there is the supreme feeling when the work is done. What could be better for a teenager's self-esteem!

I congratulate AP Studio Art teachers on the wonderful work they are doing in transmitting art knowledge to their students. This knowledge comes in many forms and is complicated to transmit. The teachers who are involved in this work are leaving a strong legacy to their students, and I think the results of their efforts continue to unfold long after their students have left their classrooms. So, does AP Studio Art really make a difference to incoming university freshmen? The answer is, "Yes!"

## 2 Advocacy for Studio Art

### What Makes a Good AP Studio Art Student?

*Dianne Martin*

*The Spence School*

*New York, New York*

I have altered and modified my concept of the ideal AP Studio Art student quite a bit over my more than 15 years of teaching the course. Many of the expected qualities of any good art student have remained relatively constant: energy, commitment, and adequate previous experience in the making of art. However, even this last prerequisite has been, on occasion, not as necessary as I had thought. I have had students with relatively little background in art, or certainly less than the ideal preparation, become among the best students in the class when they have sufficient motivation.

Motivation, energy, and commitment are far more important than the concept of talent, which many people might think should be a prerequisite. I have seen many students who thought of themselves as artists and who have received encouragement and praise from teachers, family, and friends ultimately fail to make the necessary move forward to doing work that has grown beyond easy success. It is sometimes difficult for these students to take the risks that are necessary to achieve real growth. In contrast, it is sometimes the student who seemingly has less talent or natural ability who is able to work in a more open-ended way that allows for experimentation and growth. In short, it is not that natural ability or previous experience are of no significance, only that motivation, commitment, and risk taking are of paramount importance.

It is while students are working on their concentration that the capacity for risk taking becomes so important. For students to produce an excellent concentration, they must develop every part of themselves. In addition to expanding and honing the necessary technical skills, students must continually expand the visual ideas of their concentration theme into work of growing complexity and sophistication. Often this path puts students at risk of making work that might fail—or at least fail to meet the standard that previously had been praised by friends and family. For the student who has, for example, achieved a certain level of success doing careful portraits of friends, it can be a challenge to be asked to develop that skill into imagery that is more imaginative, complex, and technically diverse. Even though this can be a difficult path for some students, the growth that takes place is what makes the experience of completing the portfolio so meaningful for most good AP Studio Art students.

Two other qualities that are necessary for a good AP Studio Art student are a sense of humor combined with a consistent work ethic. The capacity to laugh at one's failures, or at least to try again the next day, is a quality no artist can be without. A consistent work ethic, which has as its

foundation solid, daily, studio work, is also of key importance. Students who wait for inspiration to descend will still be waiting for its descent in April! There is a quote from, I think, Jasper Johns, that is tacked to the wall of the studio at school and, indeed, it is in my own personal studio as well: “Do something, then do something to that, then do something to that . . .” At first, students think this statement is amusing and they are skeptical when I say it is one of the most profound statements about making art they will encounter. But as the year progresses, they begin to realize the truth of it and take it to heart. It is especially useful on those days when a piece has just been finished and an idea for the next piece is not waiting in the wings.

The final quality that makes a good AP Studio Art student is the ability to interact with the others in the class. As we all know, students gain enormous benefit from group critiques and the many informal, personal interactions in the studio. Students who are loners to the extent that they will not or cannot participate in the class as a group miss this important part of the course and have a much harder time completing their portfolios. On the other hand, this very camaraderie, which is so important to the success of the class as a whole and the individual’s progress, can be a barrier if students support each other in not recognizing things that could be improved in their work or the work of their friends. At this age, supporting one’s friends through thick and thin can result in rallying around some pretty dreadful work.

One way around this that I have found to be moderately successful is to discuss the evaluation process early on and show slides of previous students’ work or the images that are available on AP Central™ ([apcentral.collegeboard.com](http://apcentral.collegeboard.com)). When I ask my students to be “readers” and grade this work on a scale of 1 to 6, they finally overcome to a degree their reticence of criticizing others’ work since the “others” are not personal friends. This is something that needs to be done a few times before it begins to carry over into looking at classmates’ work. Even then, I have found that it is helpful to direct comments in the direction of the work rather than only to the individual student. Students often come up with really helpful comments about what to do next in order to develop the ideas presented in someone’s piece.

Another approach is to talk about the fact that each artist has weaknesses and strengths and that one always has to push hard to develop the weaker aspects of the work. This is a tactic that both acknowledges strengths of a work and focuses attention on what can be improved. A student might be proud to know, for example, that rendering detail is a great strength and will then accept being told that the other side of that is possibly that the concept needs somewhat more attention and thought. Another student may have exactly the opposite problem, but being proud of a level of accomplishment in one area is an avenue to recognition of work to be done in another area.



## Celebrating Diversity

*Debra Ambush*

*Watkins Mill High School*

*Gaithersburg, Maryland*

### **A Star Named Vagas: Treasures, Challenges, and a Vision for African-American Achievement in AP Studio Art Programs**

In articulating my personal passion for increasing the number of African-American students within advanced courses in the visual arts, I am reminded of science writer Robert Roy Britt who, in prescribing the study of stars, explains “by finding one bright star that stands out and learning its name, stargazers can readily identify other celestial objects with ease and quickly develop a mental map of the night sky” (Britt 2002). Vega, from which the name Vagas is believed to have been derived, is a bright and unmistakable star that lies within the constellation Lyra. It is no small coincidence that my former AP student, Vagas Diggs, remains a zenith, the highest point in my teaching career.

In contrast to the traditional role of teacher as disseminator of knowledge and student as receptacle of scholarship, Vagas, who continued his art studies at Frostburg University in western Maryland, brought rich dialogue and personal vision to the art courses he took. This is instructive to those of us seeking to increase minority participation in AP Studio Art programs. In earning the highest grade of 5 on the AP Exam, he obtained the highest AP Exam grade in his class, leaving those who have the charge of teaching AP Studio Art to create our own “mental map” of what is possible in classrooms that embrace diversity.

Diversity looms in the headlines as a legal constriction for some and for others the centerpiece of American democratic ideals. The Supreme Court’s University of Michigan case set the tone for institutions of higher learning, which we currently advocate as the entitlement of all children. It is entirely possible for AP Studio Art programs to exist as insular bastions that are complicit in ongoing resegregation efforts, in which the “talented kids” exist while the vast majority of minority children rarely go beyond introductory-level art courses. Resegregation is defined as the way in which schools may consciously or unconsciously revert to learning communities that are segregated. The College Board, in filing an amicus brief in support of college admissions diversity initiatives, makes clear the intent of all AP programs to be a tool to eradicate the disparity that such resegregation approaches yield.

### **Exploring What Is Possible**

In cognitive psychology there is a theory called “possible selves,” which is defined as “those elements of the self concept that represent what individuals could become, would like to become,

or are afraid of becoming. They are specific representations (imaginary, semantic, inactive) of the self in future states that serve to facilitate performance actions. The efficient performance of any task . . . requires the construction of the possible self in future states that carries out the action, completes the task, or masters the difficulty” (Ruvolo and Markus 1992, 96).

AP programs that attract diverse student populations have to be prepared to facilitate the kind of thinking embedded in “possible selves” cognitive theory. This may present several kinds of challenges to the AP teacher. I found the biggest challenge was to “disembrace” the label of special education that Vagas and others had been given and develop a program that nurtured the social cognitive concept of “possible selves” for all of the students in the course. Often young adults may enter our programs with labels that mimic the notion of the tragic albatross, particularly when we are seeking to inscribe or cultivate “performance actions” that make high achievement attainable for minority students.

I have found the presentation of multiple aesthetic systems in the AP course to be a powerful conduit for conveying the ideas embedded in the theory of possible selves. Aesthetic inquiry is an established discipline in which students have the opportunity to examine personal, cultural, and global values relative to cultural representational forms and symbols (Ambush 1993). Exploration of the African-American experience within the aesthetic inquiry process requires a culturally relevant teaching approach. Culturally relevant curriculum is the embodiment of the recognition, celebration, and utilization of African and African American, Latino, Asian, Middle Eastern, and other cultures.

Ultimately, in studying nonwestern and western aesthetics, the aim of the AP Studio Art instructor is to prepare a student to demonstrate breadth and depth of approaches to making art and the ability to develop a critical mass of work that reflects continuity and creativity. I learned from one of my mentors, Oroon Barnes of the Albert Einstein Visual Arts Center, the importance of establishing community networking as a way to bring varied cultural perspectives into the aesthetic inquiry discussion. I relied on my own urban roots to make connections for my students, thereby allowing dialogue with artists of color from time to time.

For students like Vagas and his peers, exploring what is possible also means field trips combined with the chance to create works of art on site. For example, during field trips to Harpers Ferry National Park in West Virginia, students spent time with a diverse group of artists who were involved in artist residencies there. One of the artists, Erik Blome, a sculptor from the Chicago area, created life-size bronze sculptures of George Washington Carver, Supreme Court Justice Thurgood Marshall, and James Jordan (the father of Michael Jordan). These experiences were unique because these artists became master teachers, assisting the students in developing their



own compositions and leading critiques of the students' work at the end of the day. Some Saturdays were spent visiting museums, and we even managed to hold our National Honor Society inductions at a few local museums.

Andrew Cohen, from the Smithsonian American Art Museum, presented numerous images created by Latino artists that gave a critical view of what the exploration of a cultural aesthetic might look like. *American Kaleidoscope: Themes and Perspectives in Recent Art*, a comprehensive exhibition of a diverse group of contemporary artists curated by the Smithsonian American Art Museum, remains one of my favorite resources. American Kaleidoscope's Web site enables me to assign readings that assist my students in understanding the aesthetic directions that are possible in creating a series.

I have found that students are willing to take on new educational experiences when I, as the teacher, organize them. For many years we traditionally visited the Corcoran Gallery's annual Portfolio Day and participated in classes at the junior college on the weekend. Like so many AP Studio Art teachers, exploring what is possible required me to go beyond the traditional, sometimes self-imposed boundaries of what a teacher is required to do, to focus on instilling in my students a sense of transition, discovery, and hunger for a vision.

In the history of art, minority artists who lived, struggled, and accomplished great things in milieus that challenged their determination to be artists may also shape how minority students might view what is possible for them to accomplish. Nineteenth-century, African-American women pioneers Meta Warwick Fuller and Edmonia Lewis broke all conventions regarding the inclusion of African features within their sculptural works. Harlem Renaissance artist William Johnson paralleled Pablo Picasso in the journeys they both undertook in search of an aesthetic that inspired the incredible contributions they made. I cannot think of a more cogent example of nonwestern influence on two western artists.

Superficial surveys are not what is advocated here but rather the ability to infuse culturally relevant material in a confident fashion. Infusion competencies mean that the physical attributes of the room, the lesson plans, and the nature of student learning throughout the year consistently reflect the cultural community in which one teaches.

### **Establishing Connections and Growing**

Finally, what I have learned is that AP programs that desire an increase in minority participation have to participate in serious recruitment efforts. Resegregation can only be avoided through revamping both the programs and the recruitment efforts that support diversity. I found that when I visited the middle schools and stated a desire to support our school system's efforts to increase minority participation, teachers were responsive and supportive. Over the years, I have

watched my school's AP Studio Art program grow to include as many as six students of color in a suburban classroom of 14.

As a minority teacher, I have found that equally important to the success of minority students is the degree to which teachers seek out professional development. To use my own experience as an example, I found my participation in the one-week Summer Institute at LaSalle University to be invaluable. In June 2002 and 2003, I served as a reader for the AP Studio Art Exams. I have organized and led two teacher workshops for the College Board, participated in consultant training, and served on conference panels. These experiences have given me tremendous opportunities to grow professionally as a teacher. The challenge for AP may lie in expanding these extremely valuable professional development assets into communities not yet served.

Vagas chose as his concentration to focus on the history and heritage of African-American people. Despite my initial concerns about reluctance on the part of the readers to find his departure point valid, I found both the fairness in the scoring and my own participation in the scoring process to be reassuring. Scoring guidelines are thoroughly explained to the readers and adherence to standards is closely monitored. There is a pervasive interest in examining the growth of students as it is evidenced in the work they submit. Culturally relevant teaching is not the antithesis of meeting the standards reflected in the AP Studio Art Exam. Intensive investigation of a particular cultural aesthetic establishes connections and clarifies the all-important lens on what is possible.

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## **AP Vertical Teams® in Studio Art**

*Jerry Stefl*

*Carl Sandburg High School*

*Orland Park, Illinois*

“What! You’ve never mixed a color before, drawn from life, designed from contemporary issues, or heard of a surrealist tradition? What have you done?”

You can change the focus of these questions around for other content areas but the idea remains the same. Without planned, sequential instruction in the visual arts, our students will lack the opportunities to effectively develop the skills, habits, and knowledge they need for success in an engaging college curriculum. More students would benefit and achieve higher levels of intellectual integrity by being introduced as early as possible to those concepts and skills of the visual arts that are necessary for continued success—success not only as college students majoring in art but as college students who have acquired analytical thinking and communication skills through their study in the arts.

The concept of developing an AP Vertical Team® in AP Studio Art is built on the understanding that art courses are not isolated from other content areas and that early preparation is essential. The assembled teams are a group of art teachers from various grade levels or like-minded teachers from different content areas who are ready to create an interdisciplinary curriculum. These teachers work cooperatively in designing and implementing an aligned curriculum aimed at helping students gain the information they need to progress successfully from one course or level to the next.

An AP Vertical Team introduces AP Studio Art topics into a curriculum as early as possible. While a middle school student is not be expected to do AP-level work, students in seventh and eighth grade or even earlier can assemble a portfolio, be introduced to the concept of a concentration, develop an awareness of quality in art making, and begin to engage in various levels of art theory. Building a continuum of skills from one grade level to the next is just sound educational practice. Ensuring that middle and early high school students develop the skills, habits of mind, and concepts for AP Studio Art in the pre-AP years should increase student access to AP courses in art, the quality of art instruction at all levels, and the success of students who produce AP portfolios.

To ensure the success of a vertical team in studio art, regular communication is essential. It is necessary to have frequent program assessment to be sure that a full complement of concepts is introduced, coordinated, and reinforced. Administrative support is another crucial cornerstone for building an effective and efficient vertical team in studio art.



The visual arts are critical to our growth as functioning members of society. Whether we are viewing or producing art, we are developing the skills of problem solving, communication, decision making, and discipline. Within the studio art experience we also improve eye-hand coordination, technical skills, and craftsmanship. All individuals must decode the visual language we encounter on a daily basis and make educated decisions regarding these images. Whether developed through producing art, or viewing and discussing it, we carry visual literacy with us the rest of our lives.



# 3 How to Begin an AP Course in Studio Art

## Implementing the AP Studio Art Curriculum

Ideally, students should be enrolled in an AP Studio Art course with AP Studio Art students only. Many schools, however, have only a small number of AP students, which makes such courses impossible. Across the country, AP Studio Art teachers are teaching in a wide variety of conditions and configurations. For example:

- When enrollment in an AP Studio Art course is too low to establish a separate class, AP students are usually integrated into other art courses. Some programs put AP students into other advanced art courses.
- Depending on the teachers and local administration, the AP Studio Art courses might be taught by more than one teacher. Some schools enroll juniors in the 2-D Design course and seniors in the 3-D Design or Drawing courses. Schools with small enrollments might alternate the courses each year.
- Class size ranges from one student taking an independent study in an after-school program to team teaching and multiple AP Studio Art courses.

It is unlikely that two art teachers would teach the same course, even if they were to work from the same written syllabus. Courses offered as prerequisites to AP Studio Art vary greatly in selection, sequencing, and scope. Course structure can also change from year to year within a given school. While the *Course Description for AP Studio Art* suggests a number of alternative course structures, teachers have the freedom to construct the syllabus to meet their local situation and the needs of their students.

An overriding concern for most AP Studio Art teachers is the management of student time and artwork. The college formula for a studio art course is two hours of outside work for every hour of class time. At the very least, students should spend the same time working on projects outside of class that they spend in class. This lets the teacher use some class time for slide lectures, critiques, field trips to galleries and museums, and library research.

## Sketchbooks

We start off every year by providing each of the AP Studio Art students with one black hardcover sketchbook. They number the pages on the first day of class. I only give about four or five sketchbook assignments during the course of the year. However, I do require my students to fill a certain number of pages in their sketchbooks each quarter. I collect their books and look through each one to check whether they have completed the required number of pages. This ensures that they are always working in their sketchbooks throughout the year. They have no trouble filling their books. In fact, by the end of the year most students have completed two or three books without my having given them more than five or six assignments total.

They carry those books with them everywhere—the books are attached to them—weekends, holidays, and sometimes even from class to class during a routine school day. The sketchbook has become a sort of status symbol for the AP Studio Art students. Their friends, teachers, parents, and administrators always ask to see the books. I usually spend the first half of the year on breadth assignments, and then in late January I set up individual conferences with each of my AP students after school. I call them AP Conferences, and at these meetings we discuss the student's concentration.

*Marc Schimsky, Smithtown High School, Smithtown, New York*



### Who Should Take the AP Studio Art Courses?

AP Studio Art courses require a more significant commitment of time and effort than most high school art courses. The AP portfolio is intended for students who wish to pursue serious study in the arts, and therefore student selection should be given careful consideration by the AP teacher. An established sequential curriculum in the arts enables teachers to identify potential AP students early on. Teachers should identify highly motivated students who have had previous successful experience in art courses and who are willing to devote considerable time and effort to the study of art and the development of higher-level skills. Teacher recommendation, portfolio review, and completion of summer assignments assist teachers in determining a potentially successful AP student. The teacher, school, and/or district should establish criteria for entrance into AP courses based on local and individual needs.

When first instituting an AP Studio Art course, it may take a few years to establish and set the appropriate criteria for student selection. Schools should, however, ensure that their criteria are fair and equitable. This standard is explained in the *AP Program Guide*.



The College Board and the Advanced Placement Program® encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

For more information about equity and access in principle and practice, contact the National Office in New York.

### Appropriating Images

This is a complex issue. Throughout history, artists have appropriated images, and I encourage my students to do it too. The intent and manner in which it is done is key. I see it as an opportunity to learn, discover, and reinterpret an artist's master work. At times, it even happens simultaneously. The 2003 "Matisse Picasso" exhibit at MOMA in New York City is an example. Art is an ongoing dialogue. What defines the difference is a response or reaction to a work rather than a reworking of it.

*Deborah Dunigan, The Wheatley School, Old Westbury, New York*



### Using Photographs

Take a look at the scoring guideline for the Quality section of the portfolios. The last descriptor in each point level addresses the use of photographs very well. I try to encourage students to use photographs for reference only, and only for things they cannot practically observe. When I think they are beginning to rely on the photograph to make the art, I point them to the guideline. There is also the question of whether the student has the legal right to use the images.

*Chet Mink, Science Academy of South Texas, Mercedes, Texas*



### The Role of the AP Studio Art Teacher

The qualities that make a successful AP student also apply to the successful AP teacher. The successful AP Studio Art teacher must be highly motivated and willing to devote the time needed to expand and challenge the visual thinking of advanced art students. Such teaching is demanding and rewarding in both time and energy. AP teachers:

- continue to develop their own skills, analyze their teaching practices, and actively involve themselves in the art-making process;
- are risk takers who can push their students' approaches to ideas and processes toward originality;
- recognize high-quality work and strive to communicate to their students a standard of excellence for their work;
- identify and use a variety of resources that support high standards in the studio;
- are flexible and adaptive in their approach to the curriculum: they alter course assignments when necessary and encourage students to find a variety of solutions to problems, rather than guide them to a preconceived outcome;
- have a knowledge of the history of art and its influences on modern and contemporary art and architecture (such knowledge is essential to effective AP instruction); and
- stay current in the art field through professional organizations, studio affiliations, journals, and museum and gallery visits, enhancing their ability to present new ideas and challenges to their students.

### Summer Assignments

It's only my second year of teaching AP, but I, thank goodness, had the insight to assign summer work. I required a sketchbook full of work, about 50 percent from direct observation and 50 percent "ideas." I also required a number of drawings, paintings, and mixed-media self-portraits, figure work, design problems, and so on. I met with the students in mid-May (our year ends in mid-June) and talked about the course and assigned the work. Talking with them allowed for personalization of the assignments and helped motivate them. I didn't meet with them over the summer, but I did give them my e-mail address so we could contact one another if necessary.

*Debra Cooperstein, Central High School, Philadelphia, Pennsylvania*





### Resources for Teachers

Information about resources for use in the AP Studio Art classroom can be found in the “Bibliography and Resources” section of Chapter 8, “Questions, Answers, and Resources.” Teachers should review as much material as possible to determine what will be most useful. Other important resources that can be used to supplement the course can be found in the community. For example, compiling a list of sites for class field trips and a list of guest speakers from universities and colleges or museums and galleries to visit with the class are important considerations for teachers when setting up an AP Studio Art course. The time and effort that is devoted to this research beforehand will benefit teachers in their design plans and greatly enhance the value and content of their curriculum.

### Publications

There is a wealth of readily available resources for AP Studio Art teachers to ensure that teachers and students alike are well acquainted with the format and content of both the courses and their exams. Teachers who are new to the AP Studio Art courses should familiarize themselves with the College Board publications. Four of the most important ones are:

- **The *Course Description for AP Studio Art*.** This provides a thorough description and the specific requirements of each of the portfolios.
- **The AP Studio Art Poster.** This is a comprehensive guide for students that includes exemplary works of art from the preceding year’s portfolio submissions.
- **2002 AP Studio Art 2-D Design student slides.** This is a set of 80 slides (5 complete Concentrations and 20 Breadth examples) selected from work submitted in 2002.
- **2003 AP Studio Art 3-D Design and Drawing student slides.** Each of these sets (one for 3-D Design and one for Drawing) is similar in organization to the 2-D Design set. They are composed of work submitted in 2003. The Drawing set includes a small number of slides of the Reading.

These publications and more can be purchased from the College Board Store at AP Central. For more information on the many College Board publications that are available, see Chapter 10, “AP Publications and Resources,” or visit AP Central.

### Workshops and Institutes

Seeking professional development opportunities in AP Studio Art is necessary for developing the best teachers of the course. Teachers of AP Studio Art should attend workshops and interact with colleagues in other schools and states to learn about the newest ideas and content. AP Studio Art is often a course that is taught by no more than one or two teachers in a school, so teachers can

experience a sense of isolation and need regular opportunities for interaction with colleagues and professionals in the field.

If you are considering starting or teaching a course in AP Studio Art for the first time, you should attend one of the numerous one-day workshops or week-long Summer Institutes offered by the College Board each year. One-day workshops are offered several times a year throughout the country, while week-long Summer Institutes, offered in more than 60 locations across the country during the summer months, provide a more comprehensive look at the course. Workshops are designed for both new and experienced teachers, and they typically offer activity ideas, content-specific lectures, and idea exchanges. The workshop consultants are able to provide information about teaching the course and to answer questions about the procedures and tools that are available to all teachers regardless of their experience.

A College Board office is located in each region of the country and is responsible for setting up workshops. Your regional office will be happy to provide you with information about the workshops that are available in your area. (Please refer to the inside back cover of this publication for contact information.) College Board Fellows Program grants, used to defray the cost of the Summer Institutes, are available to teachers in schools with a high minority enrollment or in low-income areas. For information about the grants, you can call the College Board regional office for your state or go to AP Central.

#### **AP Central™** ([apcentral.collegeboard.org](http://apcentral.collegeboard.org))

As part of its mission to support professional development for AP teachers, the College Board developed AP Central, the online home for AP professionals and the Pre-AP® program. AP Central provides the most up-to-date information on the AP Program and AP Studio Art, including course descriptions, scoring guidelines, sample syllabi, and feature articles written by AP teachers.

An important component of the Web site is the Teachers' Corner, which contains insightful articles, teaching tips, activities, and other course-specific information contributed by colleagues in the AP community. Other AP Central features include:

- **A searchable Institutes & Workshops database** that provides information about professional development events offered through the College Board and other educational organizations and professional associations.
- ***My AP Central***, which allows you to create a personalized page with links to the content most important to you.
- **In-depth FAQs**, including brief responses to frequently asked questions about AP courses and exams, the AP Program, AP Studio Art, and other topics of interest.



- **Links to AP Studio Art books and publications** that can be purchased online at the College Board Store.
- **Contact AP**, providing a means to quickly send e-mail inquiries about the Program, a course, or AP Central.
- **Moderated electronic discussion groups (EDGs)** for each AP course, including a forum for AP Studio Art, to facilitate the exchange of ideas and practices.

### AP Electronic Discussion Groups

The AP Program has developed an electronic discussion group for AP Studio Art teachers, who have found this free resource to be an invaluable tool for exchanging ideas with colleagues on syllabi, readings, teaching techniques, and other issues of interest and concern. When teachers have a specific problem, they can always depend on the generosity of fellow discussion group participants to share their experiences, advice, and resources. Teachers have consulted with one another on such matters as whether a particular film is appropriate to show in the classroom, how to cut down on paperwork, and acquiring much-needed teaching materials. Teachers share their favorite Web sites, add links to each other's sites to their own Web pages, and even provide technical support for one another whenever possible. To find out how to join the discussion group, go to the Studio Art Teachers' Corner at AP Central.

### The AP Exam in Studio Art

An AP program in Studio Art enables highly motivated students to perform at the college level while still in high school. The AP Studio Art Portfolio is a performance-based exam rather than a written exam. The College Board offers three portfolios: 2-D Design, 3-D Design, and Drawing. Students may submit more than one portfolio; however there must be no duplication of works or slides among the portfolios, and portfolios cannot be combined. There is no guideline as to which portfolio should be offered first; this is left to the instructor's discretion. Students may submit portfolios as early as the tenth grade. However, the AP portfolio should be viewed as the culminating experience in a student's secondary school visual arts training.

Each portfolio requires submissions in three distinct sections. They are designed to assess different aspects of student performance. The sections require students to demonstrate quality, breadth, and an in-depth engagement in the process of making art. The three sections of each portfolio are:

- **Section I: Quality**—the development of a sense of excellence in art;
- **Section II: Concentration**—an in-depth commitment to a particular artistic concern; and

- **Section III: Breadth**—a variety of experiences in the formal, technical, and expressive means available to an artist.

Specific requirements for each of the sections of each portfolio can be found in the chart below. Additional information can be found in the *Course Description for AP Studio Art* and on the AP Studio Art Poster.

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
<b>Section I — Quality</b> (one-third of total score)		
<ul style="list-style-type: none"> <li>■ 5 actual works</li> <li>■ Works that excel in concept, composition, and execution</li> </ul>	<ul style="list-style-type: none"> <li>■ 10 slides, consisting of 2 views each of 5 works</li> <li>■ Works that excel in concept, composition, and execution</li> </ul>	<ul style="list-style-type: none"> <li>■ 5 actual works</li> <li>■ Works that excel in concept, composition, and execution</li> </ul>
<b>Section II — Concentration</b> (one-third of total score)		
<ul style="list-style-type: none"> <li>■ 12 slides; some may be details</li> <li>■ A series of works organized around a compelling visual concept in 2-D Design</li> </ul>	<ul style="list-style-type: none"> <li>■ 12 slides; some may be details or second views</li> <li>■ A series of works organized around a compelling visual concept in 3-D Design</li> </ul>	<ul style="list-style-type: none"> <li>■ 12 slides; some may be details</li> <li>■ A series of works organized around a compelling visual concept in drawing</li> </ul>
<b>Section III — Breadth</b> (one-third of total score)		
<ul style="list-style-type: none"> <li>■ 12 slides; one slide each of 12 different works</li> <li>■ Works that demonstrate a variety of concepts, media, and approaches</li> </ul>	<ul style="list-style-type: none"> <li>■ 16 slides; 2 slides each of 8 different works</li> <li>■ Works that demonstrate a variety of concepts, media, and approaches</li> </ul>	<ul style="list-style-type: none"> <li>■ 12 slides; one slide each of 12 different works</li> <li>■ Works that demonstrate a variety of concepts, media, and approaches</li> </ul>



## The Role of Constructive Criticism in the Art Classroom

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*Neither praise nor blame is the object of true criticism . . . firmly to establish, wisely to prescribe and honestly to award—these are the true aims and duties of criticism.*

—William Gilmore Simms,

*Nineteenth-Century Southern Author*

A creative classroom environment promotes a free exchange of ideas. The ability to give and receive constructive criticism is an essential instructional element in building confidence and ensuring the future success of the student artist. The root meaning of the word “criticism” is “to analyze, evaluate, or appreciate,” and critique means “to review critically.” Criticism is constructive when it divorces itself from subjective, personal judgment. It focuses on and articulates objective standards that address a student’s strengths and areas that need improvement. The classroom teacher can implement constructive response techniques by doing the following:

- **Defining assignment standards.** Without clearly defined expectations, it is difficult to assess student work accurately, consistently, and fairly. Develop a written scoring guide based on the principles and elements of art and design. To create a “common language” and reinforce course objectives, ask students to use professional art terminology in class discussions.
- **Developing student “experts.”** Help students become good assessors of their work. Show slides of past student artwork and ask students to produce a final score based on the scoring guide. When discussing their work in class, ask students to articulate their point of view by offering specific support.
- **Demonstrating a constructive critique.** Introduce and model appropriate constructive response early in the year. For example, we do not address what is “good” or “bad” in a work, but what is “strong” and what “could be stronger.” Responses such as “I like it” or “I don’t like it” tell students very little about their work. Encourage students to develop their critiquing skills by responding, “I’m pleased you like Pat’s work. Can you tell him why you ‘like’ it? Be specific and use the art language of the scoring guide to support your comments.”
- **Avoiding “drift.”** Formal assessment employs the term “drift” to describe scores that are consistently too high or too low. Drift can occur in the classroom as well. A teacher may have an impossible standard that the majority of students cannot achieve. Conversely, a teacher

may feel comfortable sharing only what is “good” about student work. Both scenarios are detrimental to students because they receive only half the benefit of the classroom experience. Based on consistent standards, constructive criticism both rewards what is strong in a work and addresses areas for improvement.

- **Creating community.** Set a tone of trust by creating a classroom community. During the first week of class, involve students in cooperative art activities that help them connect. When students feel they have a safe, supportive environment for artistic expression, they are more likely to find critiques beneficial.
- **Promoting objectivity.** The purpose of constructive criticism is to evaluate *the work*. If you wish to include classroom behaviors, like punctuality, cooperation, or participation, include these as separate components of the final score.

Remind students that constructive criticism is the key to success in any profession. Provide them with several opportunities to speak in front of the class. Encourage them to listen to and respect the diverse views of others. Although students may receive several valuable suggestions during a critique, they must be the final judge of what changes they will make in their work. Students who can offer and accept constructive criticism and incorporate appropriate changes in their work are more likely to have a successful and satisfying college experience.



## Communicating Expectations

*Frances Nichols*

*University High School*

*Los Angeles, California*

Communicating course expectations to students and parents enables both to recognize the commitment required of an AP Studio Art student. Teachers often do this by sending letters to parents that outline the rigorous nature of the course and the requirements for completion. The following letter is an example of one such introductory letter for parents of AP Studio Art Drawing and 2-D Design students. I also send congratulatory letters to students who have been accepted to the AP course and a contract that is signed by both the students and their parents. These follow the letter of introduction for parents.

### Letter of Introduction for Parents

Dear Parents:

Your student has elected to enroll in AP Studio Art. This is a chance for the visually gifted to excel and receive recognition on a national scale. It allows students to compare their work with that of other high school students throughout the nation and helps them prepare an excellent portfolio for study at the college level. All students enrolling in the course are expected to submit a portfolio. Students may submit either a Drawing or a 2-D Design Portfolio (3-D Design is available from the ceramics instructor).

#### Background of the Course

University High (Uni) submitted its first five AP portfolios in 1987. Over the past 16 years, Uni has had an excellent record, with 10 students' portfolio work being selected as national examples by the College Board. Most recently Uni submitted 62 portfolios; 60 of the portfolios received a passing grade of 3 or higher and 50 percent of the students received a grade of 4 or 5. Students who receive a grade of 3 or better can receive college credit for the course. Overall, Uni has a 99 percent pass rate for AP Studio Art. This is an outstanding record, as many high schools submit only four or five portfolios a year.

In early May, at the time the AP Exam is administered, students turn in their portfolios at Uni. It is mandatory that they be present at this time and submit their portfolios then. The portfolios are then shipped to ETS® where they are evaluated anonymously by a panel of high school and university art instructors as to quality on a 1 to 5 scale. Each section of the portfolio—Quality, Concentration, and Breadth—is scored separately and then combined into a composite score.

### Content of the Course

The course has three parts:

1. **Study of contemporary artists and trends.** In addition to class work, students are expected to visit galleries and local art museums on their own. The Los Angeles County Museum of Art, the UCLA Hammer Museum in Westwood Village, the UCLA Fowler Museum of Cultural History, and the galleries at Bergamot Station on 26th Street and Olympic Boulevard are some starting suggestions.
2. **A sketchbook.** A student's sketchbook is to be composed of visual ideas, notes, photos, doodles, plans, short assignments, quick drawings, and practice of various techniques. Many art schools like to see students' sketchbooks to see how their minds and creativity work.
3. **The AP portfolio.** A student's submitted portfolio for AP Drawing or AP 2-D Design has three parts:
  - **Quality (original works).** Five matted works for Drawing and five matted works for 2-D Design. These should be the student's best work, selected for excellence, and cannot be larger than 18" × 24".
  - **Concentration.** This should include 12 slides of artwork that explore a single visual concern in depth. It is like a visual term paper and an important part of the course. When a subject is settled on, the student should spend considerable time developing it. It should show investigation, growth, and discovery involved with a compelling visual concept. The concentration is usually completed in the second term. (Up to three slides may be close-ups to show details.)
  - **Breadth.** This is a set of artwork that shows mastery of varied media, techniques, and subject matter. Drawing and 2-D Design Portfolios are composed of 12 slides of 12 different works. Slides showing close-ups of details are not permissible.

Because a portfolio submission of 24 to 30 slides is needed, each student will need to complete 12 slides each term, or roughly one to two works per week. Students should work steadily and have the sufficient number of slides by the end of their two terms, because their grade in the course will be based on that work. They can then continue to improve their portfolio until the May submission date. Students who finish early will have an individual project and a school service project. Submission of a portfolio in May is mandatory for receiving AP credit.

### Homework

Two hours per week or more is necessary to keep up. Some students will spend considerably more time than this, and some may be able to complete their work entirely in class. Students are also encouraged, if they wish, to take classes at Otis College of Art and Design (located in Westchester), Art Center College of Design (located in Pasadena), UCLA Extension, or Santa Monica College's Middle School. Usually students can obtain scholarships to these classes based on their portfolios. Students will also be encouraged to enter the many contests that are held, often with cash prizes, in which Uni has an excellent win record.



### Grades

Work is frequently so individual and experimental that grading is difficult. Yet, there are standards of quality in student work, expectations based on the range of accomplishments of other AP Studio Art courses, and the evidence of thought, care, and effort demonstrated in the work. All of these elements are discussed with students, individually and in class critiques. All students in the class have talent and should receive a grade of A if work that meets their 12 slides per term quota is turned in on time. A grade of B indicates deadlines are not being met or the student is not putting forth enough effort in the artwork. A grade of C on the 5- or 10-week grade report indicates the student is probably not ready to take the course at this time and should consider a less-demanding course, perhaps taking the AP course the following year. Some students might not be ready for a college-level course.

Parents should be aware that class assignments might involve working from photocopies of paintings and drawings of classic nude figure studies that the students will interpret originally. If this poses a problem for a student, an alternate subject choice will be given. Some R-rated movies or videos might be shown, but only with parent notification and approval.

All work must be original. If students use someone else's work or image as a basis for their own pieces, there must be *significant* alteration to the piece for it to be considered original!

### Attendance

Parents and students should be aware of Uni's "on time" policy of no tardiness and of its "eight absences per block = fail" policy. These are explained in detail in the attendance bulletin given out by the administration at the start of the school year.

### Costs

These can vary with the student but usually include the following:

- **Lab supply fee, \$30 per term.** This can be cash or a check made out to University High School. When added to the school budget of \$1.50 per student, the lab fee allows students to use better quality paper, paint, chalks, and tools. These materials give better results, last longer, and foster a professional attitude toward the work.
- **Slides of student work, \$20 (included in the lab fee).** Forty slides are shot at 50 cents per slide. Slides are shot continuously and are to be picked up promptly. Students who wish to have duplicate slides shot for college application portfolios will need to pay for the additional slides at 50 cents per slide. Students may shoot their own slides, but in the past I have found mine to be more consistent and of better quality.
- **AP Exam fee.** Students can receive a fee reduction from the district by demonstrating need. The AP Exam fee covers the processing and scoring of the AP Exams.
- **Two pieces of mat board, approximately \$8 (included in the lab fee).** The mat board is used for matting the five original works sent in the AP portfolio.

- **Hardbound sketchbook, \$6 to \$8.**
- **Plastic, protective, archival slide sheet, two at 50 cents each.**

#### **Suggestions for the Art Bin of the Serious Student**

Parents who wish to give a gift to their student artist, or students who wish to acquire some personal materials, might consider the items on the following list:

- An art bin (like a fishing tackle box) to organize supplies
- A set of Prismacolor® colored pencils, the 24- or 60-color set
- Pencils of varying hardness
- Charcoal pencils of varying hardness
- Vine and compressed charcoal
- Erasers—kneaded, Pink Pearl®, Magic-Rub®
- Alpha color pastel set (available at The Art Store)
- Oil pastels
- X-ACTO® blade
- Ebony pencil (great for strong darks)

#### **Visiting Art School Representatives**

Many art schools and colleges come to Uni during the year and make presentations. If students have their slides and portfolios available, they may show them to the representatives, who are always very generous with their comments and suggestions. Last year we had visits from UCLA's Design and Art program, Otis College of Art and Design, Art Center College of Design, Rhode Island School of Design, Chicago Art Institute, San Francisco Art Institute, California College of Arts and Crafts, Cal Arts, USC's art department, and the Fashion Institute of Design and Merchandising. I will be happy to help students with portfolio preparation.

Thank you for your support of these future artists.

Sincerely,

Mrs. Frances Nichols  
Art Department Chairman  
University High School

I have read the parent letter for AP Studio Art and understand and agree to the course description and conditions.

Parent's Signature \_\_\_\_\_ Date \_\_\_\_\_

Student's Signature \_\_\_\_\_ Date \_\_\_\_\_



## Letter of Acceptance to AP Studio Art

Dear Students and Parents:

Congratulations on your acceptance into AP Studio Art for this school year. This is an advanced, college-level course and will require serious work and dedication as an artist. Students who are unwilling to make this commitment should rethink their program.

In May, students will be required to submit a portfolio of 24 slides and 5 original works. Twelve slides will be in a breadth sheet, showing mastery of diverse media, and 12 slides will be an exploration of a concentration area. Obviously this is a large portfolio, and students must be willing to create approximately one work per week. To help alleviate the pressure during the school year, there will be summer homework for the course that students enrolling for the fall must do to ensure their enrollment.

### Suggested Homework

- **Self-portrait.** Arrange interesting side lighting and be sure to add a background or setting (no floating heads). Make use of dramatic lighting, maybe even a flashlight held from below.
- **Still Life.** Set up a still life with a strong light source, near a window or with a flashlight. Try eggs on torn or crumpled paper, tin cans or glass jars, fruit on drapery, or raid the vegetable bin of the refrigerator. Again, be sure to compose the entire page.
- **Magnify a Metallic Object.** Zero in on a section of a metallic object, such as a close-up of part of a bike or motorcycle, or spoons, or an eggbeater. Make use of hard-edge metal reflections and cast shadows.
- **Landscape.** Do a drawing on location—the beach, the park, looking down your street, your backyard, or a study of part of a tree form.

### Suggested Media

Do *not* do all the works in pencil; if you use pencil in some, it must be used darkly to make an effective slide. Try black ballpoint pen, crosshatched, or try colored pencils, charcoal pencil, pastels, markers, or any other materials you may have at home. *But remember to use the entire page!* You may work in your sketchbook if it is at least 8" × 10", or you may take home paper from my classroom.

If you take a summer class at Otis College of Art and Design, Brentwood Art Center, or Art Center College of Design, be sure to save all your work for slides. Have a great summer and *draw, draw, draw!* I look forward to working with you next year, and if you or your parents have any questions, please contact me.

Sincerely,

Mrs. Frances Nichols  
Art Department Chairman  
University High School

## 2-D Design Contract

The purpose of an AP course is to help students prepare for college. At the same time, it gives students the opportunity to receive college credit or to place out of certain college courses, thus saving time and money. The AP Studio Art 2-D Design course will be taught at a faster pace than the normal high school art course, with higher-level skills, outside projects, readings, and gallery and exhibit visits expected. Because of the nature of the course, it is important that the teacher, student, and parents agree to commit the time and energy that are needed to complete it successfully. There are set criteria for this course that must be met in order to receive AP credit for the semester.

### Responsibilities

**Teacher:** I agree to help the students prepare for the AP Exam by making new information and media available to them, teaching them the skills they will need for taking the exam, assisting them with the preparation of their portfolio, helping them to evaluate their own portfolio and the work of others, and providing them with individual tutoring. I will make parents aware of any learning or progress problems that may arise so that by working together we may solve them.

**Student:** I am aware of the criteria for the AP Studio Art 2-D Design course, and I agree to accept the responsibility for the preparation needed to complete the course. This includes:

- paying for materials and slides at 50 cents each plus a \$30 lab/supply fee;
- paying the AP Exam fee (reduced by the district for those with financial need);
- completing portfolio works in a timely manner, roughly one work per week;
- matting five original works for the portfolio by May 1;
- agreeing to the mandatory submission of a portfolio, or loss of AP credit; and
- agreeing to an honor code of original work.

**Parent:** I am aware of the criteria for the AP Studio Art course, and I agree to help my child work to be successful in the course. I will help organize study time and encourage my child when the pressures of the course begin to build. I will communicate with the teacher any concerns about the course or any learning problems that need to be addressed. I understand that students will be reading college-level materials and dealing with issues and visual materials that might be controversial. I understand that these might include working from copies of paintings and drawings of classic/master nude figure studies that students will then interpret originally. I am aware that my child must pay a supply fee for the course and may need additional supplies.

**Honor Code**

This course will be conducted under an honor code. All students will be expected to do their own work. At times, students will be given projects or exams that must be completed outside of class. Violating this code could give students an unfair academic advantage and will result in the student being removed from the course.

**AP Course Credit**

Submission of an AP Studio Art Portfolio is mandatory for AP course credit. Students who find they cannot keep up with the pace of the course will be given an opportunity to withdraw at the discretion of the instructor but will not receive credit. Students who are not seniors can arrange to submit their portfolio the following year with the agreement of the instructor and still receive AP credit, pending portfolio submission. This year portfolios will be due on May 10 at 1 p.m. in the school cafeteria.

Thank you for the chance to work with your child!

Mrs. Frances Nichols  
Art Department Chairman  
University High School

Parent's Signature \_\_\_\_\_ Date \_\_\_\_\_

Student's Signature \_\_\_\_\_ Date \_\_\_\_\_



# 4 AP Studio Art and the Big Picture

## The Artist-Teacher: A Balancing Act

Celeste Pierson

New World School of the Arts

Miami, Florida

For the past 20 years I have had this ongoing issue. How to continue to produce art against all odds? Life is demanding. There are children, husbands, wives, parents, and chores, not to mention teaching, nurturing students, and yes, and oh yes, the clincher—sleep! It makes me tired just thinking about it. So, I wandered around in a constant state of creative frustration and dreamt of the time when there would be time. And then the day came when I realized *there would never be time!* My nature is to be a responsible perfectionist. But the perfect art-making situation will never, and has never, existed. It was time for action, a boom or bust situation.

To begin, I stopped thinking about how little time there was. I felt confident in my technical art abilities but not so confident about what to say with those abilities. A wonderful challenge had begun! I started some serious journaling: writing, drawing, and responding to everything I experienced. My continuous mantra was, “It doesn’t matter how much time you spend doing it. Will it matter in 50 years if I wrote for five minutes or two hours?” Of course not!

I spent a lot of time keeping records, and then one day it hit me—that is what my art should be about, documentation. Sometimes the answers are right in front of us. I began to implement serious art making into my everyday experience. Camera and sketchbook became my companions everywhere, including school. I found my students to be very receptive to and respectful of my endeavors and actually curious as to how I was proceeding with my work. They observed my struggles and triumphs. They learned the value of making mistakes and overcoming obstacles. They learned through example, and as a result they became serious explorers in their own rights.

Students need to understand the entire process of art making from concept all the way through implementation. Every demonstration became an opportunity to implement my own ideas seriously. Are there any rules that say teachers cannot explore their own ideas during class time? Make all of your demonstrations count. I found that students appreciate the seriousness and that an adult is not talking them down to them. They are smart enough to understand complex levels of implementation. I believe these young people are artists already, they just need to learn the tools of their trade and discover what they feel needs to be said through their art.

I made it a point to set realistic goals in order to show my work in galleries or professional juried shows. I treated this as a chore that must be accomplished. What is the use of making work that no one sees? When you demonstrate slide taking, take your own slides. As teachers, we all know the value of deadlines. We need to expect of ourselves what we expect of our students.

Finally, I gave myself permission to attend summer workshops and expand my technical repertoire. As a result, I have expanded my support group of like-minded artists and am constantly changing my curriculum in order to teach from my current interests and strengths. The more excited I am about what I am teaching, the more excited my students become about learning!

It is our responsibility as art educators to also be working artists. We cannot teach what we have not experienced personally. After all, would you want to see a medical doctor who has had no practical experience? Give yourself the gift of some creativity, and all of the very important things will get done—you'll see!



## Influencing Students through Modeling

*Gerald Cloud*

*J. P. McCaskey High School*

*Lancaster, Pennsylvania*

Beginning in ancient times, artists have observed, reflected upon, and advanced the work of younger artists. Introducing young artists to the aesthetic ideas, concepts, and motifs practiced in the arts is a significant part of the pedagogy of an artist's education. The passing on of experience, knowledge, and wisdom through dialogue about meaning in art is an important task of the educator/artist. Ideally, the teacher is also a dedicated practitioner of some art form. Without the experience of conceptualizing and forming one's ideas through visual media, one risks the possibility of sounding hollow as an instructor. The voice of authority comes from the heart of problem solving in the arts.

There are many artists who were profoundly influenced by other artists. The aesthetic development of one major nineteenth-century artist illustrates this point. When he arrived in Venice, Turner took his painting significantly further, partly due to the effects of the light in Venice, "but he was perhaps as much affected by the spirit of the place, which Fuseli, whose teaching was often in his mind, called 'the birthplace and the theatre of colour.' In his drawings done at daybreak, the scene is made of colour with no other substance. Shape is outlined with a marvelous economy of touch, as if discovering itself of its own accord. The colour lies intact and pearly on the paper" (Lawrence Gowing, *Turner: Imagination and Reality* [New York: The Museum of Modern Art, 1966; distributed by Doubleday], 19). Turner's development was richly affected by contemporary, as well as historically important artists, whose work he studied, copied, interpreted, and emulated within his own unique vision.

Art students need role models in studio practice and in managing their careers. Teachers' careers can serve as examples of how to make good works of art, apply rigorous personal standards, gain knowledge of the world of art beyond the classroom, and set career goals through presentations of work, exhibitions, installations, and networking. "Teachers as artists" can influence their students through their own work. Through demonstrations of their craft, teachers can educate students in the media, techniques, conceptual ideas, and perceptual skills that are needed to create art works.

Teachers can also work at identifying perceptual skills that can be applied in a beginning drawing course with great success. The development of students' perceptual skills allows the perceptive teacher-artist to offer specific learning activities to beginners and to add a greater depth to advanced student projects, building individual confidence, aesthetic intelligence, and personal

satisfaction in the realization of artistic goals. This approach is supported by brain research that has revealed processes in perceptual imagery that can impact the teaching of art. Such research has revealed visual/perceptual hallmarks of how the brain processes perceive imagery. This research has helped to diminish the prevalent conception that visual artists are genetically gifted and has allowed almost all students to advance their perceptual skills through guided instruction. In her book, *The New Drawing on the Right Side of the Brain* (New York: Jeremy P. Tarcher/Putnam, 1999), Betty Edwards stresses:

These skills are not drawing skills. They are perceptual skills, listed as follows:

- One: the perception of edges
- Two: the perception of spaces
- Three: the perception of relationships
- Four: the perception of light and shadows
- Five: the perception of the whole, or gestalt (xviii).

Edwards's contemporary approach is another chapter in the history of how teachers employ their knowledge of the field to help their students thrive.

## Sharing Your Art with Your Students

We show our own faculty art to students on a regular basis, because our work tends to provide good examples of concentrations. We also like to demonstrate our successful techniques to students in the studio, in a kind of master/apprentice workshop atmosphere. Students then are more apt to ask quality questions about media, thinking, and expression. Invited guest artists also demonstrate their techniques and engage in dialogue with students about style, content, form, and other aspects of art. We videotape these demonstrations for future reference with students.

*Gerald M. Cloud and Brenda L. Cloud, J. P. McCaskey High School,  
Lancaster, Pennsylvania*





## Using Museums as an Extension of the Classroom

*Wylie Ferguson*

*Walnut Hills High School*

*Cincinnati, Ohio*

The first thing to avoid doing when taking students to a museum is being a “junior curator.” It will be a far more interesting visit if you engage your students with looking tactics rather than with your knowledge of the art. The visual environment of a museum stimulates most young people. Use their curiosity to your best advantage. Find tactics of visual engagement that entice them to look for and compare design elements, media, thematic continuity, and other aspects of artwork that will prompt conversation.

A museum collection can offer a visual demonstration of how an AP portfolio can be developed. The quality of the artwork in most museums is very high, and this can set a standard for what students might strive to achieve in their portfolios. Students can be charged to find what they deem to be “the best in the house” without having the social pressure of an in-class critique of their own work. This exercise evokes discussion among the students and becomes a foundation for participatory activities in the museum.

A concentration is very easy to find within a museum collection. The initial search can be made in selected collections like ceramics, glassware, or a painting period or style. Each area can offer examples of continuity and cohesive thinking. For example, a museum collection of pottery can encompass every shape and glaze of a certain period or designer, allowing students to actually see the medium, surface treatment, and style of the ceramics as a unit of continuous thought, an area of concentration. To expand the learning experience, students can compare the surface decorations and shapes of the vessels. This experience enables them to identify the development of a concept in the same basic media while exploring and expanding its possibilities.

A museum collection can provide examples for the Breadth section of the portfolio as well. Most major museum collections have a variety of American and European paintings. The range of art movements exhibited is great for demonstrating areas of concentration. The Impressionists and Postimpressionists are fine examples of artists who explored different ideas to produce works that continue to engage us today. The concepts explored by these artists contributed to new ways of seeing the world. Seeing Pissarro, Sisley, Degas, and Monet all together can demonstrate the theories of brushwork and light this group of artists explored. Comparing the colors and the applications of paint in a Van Gogh, a Gauguin, and a Seurat can also be a rich, visual illustration of the many approaches to the painted mark.

I offer here as a possible guide some of the questions I use with my AP Studio Art students in a museum setting:

- Which paintings make a statement that expresses a single theory or idea?
- Where do you find strong color used as a compositional component?
- Which work of art stands out from the others in this group? Why?
- Which work of art appears to be very different from all the others in this group?
- Which work of art does not seem to belong with the others in this area? Why?
- What thematic ties can you find in this group of paintings?

There are many effective ways to use a trip to a museum to support your AP Studio Art students. This approach has worked for my students and can be adapted for any AP class visiting a museum or gallery.



## Finding Good Art Outside the Big Apple and the Windy City

*Stephen LeWinter*

*University of Tennessee*

*Chattanooga, Tennessee*

New York City and Chicago are both major cultural centers, homes to a variety of first-rate galleries and museums. Art of all media and inclination can be found in these cities, and the work of artists with astonishing power and vision can be seen. These artists communicate to the world at large their ideas that in turn stimulate our own thinking. How can your students experience this if they are not able to see such artwork? What if they cannot hear the artists talk about their ideas and inspiration for their work? What if they do not live within a short drive to one of these cities or another major city, such as Atlanta, Los Angeles, San Francisco, or Miami? Will they be left out of this opportunity to see top-quality artwork and experience it in person?

There appears to be neither rhyme nor reason why this has to be so. One only has to look close to home to find really good artwork and experience the wonders to be found in it. Many of us live in cities that have a regional history museum or community art center. There are also many museums with excellent collections located not far from where we live. I am fortunate to live in a city with an art museum in which students can view quality drawings, paintings, prints, sculptures, and glass. It is a small museum with a superb collection of American art. There is also a regional history museum and a children's museum close by. Located at the nearby state university is an art gallery and The Challenger Center, where students learn about the universe and space exploration.

Each of these places offers educational programs for area schools. Many have programming that provides transportation for students to take field trips to view unique exhibits and participate in special programs. Some have programs that bring the artists and artwork out to the school. Different funding sources support these activities, which allow students to see a lot of good artwork without having to travel far.

You can do the same wherever you happen to live. Start by identifying area museums and colleges with exhibits and related educational programs. Contact your city government, business association, local school board, or state arts commission to apply for funding to support field trips for your students. Good artwork is out there. It is not only in the major cities of this country. It is available to be seen by everyone in towns both large and small. Just look out your door and you will find it.



# 5 Preparing AP Portfolios

## Presenting the Portfolio

### Portfolio Materials

A few weeks before the AP Exam date, teachers receive all of the materials that are necessary for submitting each student's portfolio. Portfolios (18" × 24"), slide sheets, mailing labels, and packing tape are included for each student submitting a portfolio for evaluation. The materials are the same regardless of which type of portfolio the student chooses to submit. These materials are not secure, which means teachers may give them to their students before the AP Exam date. The AP Coordinator at your school should let you have the materials as soon as they arrive, so that you and your students can begin the process of assembling and labeling the works that will be submitted.

It is recommended that the original artworks for Section I be mounted on white board or matted with white or off-white mat board. Works in charcoal and pastel should be sprayed with fixative. A sturdy, opaque overleaf that is hinged on one side and attached to one edge of the backing, so that it may be easily lifted, provides excellent protection and is highly recommended. Clear acetate or shrink-wrap also provide excellent protection and may wrap around the work; however, they can cause glare that makes the work difficult to see.

The majority of the work in an AP portfolio is submitted in slide form. Careful consideration should be given to this form of documentation. Teachers need access to a 35mm camera that can produce good-quality slides. Students may take their own slides, the AP teacher may assist students in photographing their work, or the teacher or another professional may take the slides. Photographing their own work can be an important part of the portfolio process for students. The most important concern should be the quality of the slides; there are some helpful tips in the essay that follows.

Photographing artwork should begin early in the year in the event that work is lost or needs to be photographed again. Keeping a notebook of slides allows for their use in evaluation and critique sessions and for tracking student progress through the portfolio. Taking slides throughout the course also motivates students to finish their work. AP teachers should have access to a slide projector and a light table or a light box as part of their permanent classroom equipment. From time to time, two slide projectors may be useful in making comparisons of student work as well as art historical references.

### Taking Good Slides

A good-quality 35mm camera with a 50mm lens or a macro lens is essential to taking quality slides of student work. Taking good-quality slides can be done with a systematic approach.

Whether photographing indoors with photofloods or outdoors in daylight, there are some fundamental rules to follow.

### Indoors and Outdoors

- **Consider the Lighting Conditions.** Film selection is dependent on the lighting conditions in which you will be taking the slides. For indoor lighting, the film must be balanced for the lights you are using. Consult a photo supply company to properly match the film with the lighting conditions.
- **Consider the Film's Color Preferences.** Slide films naturally have slight color preferences. Kodachrome 25, for example, shifts slightly to red. Warm-colored works often look very good when photographed with this film. Kodak Elite Chrome, on the other hand, shifts slightly to blue. Try several types of film to find the one that suits your work.
- **Choose the Right Film Speed.** Use a film speed that is between 50 and 160 ASA/ISO for the best results. Films with lower speed (or ASA/ISO numbers), such as Kodachrome 25, have better resolution, color saturation, and contrast but require a great deal of light. Films with higher speeds (200 to 400 ASA/ISO) have more grain and offer less detail.
- **Increase the Depth of Field.** Shooting with higher f-stops (smaller apertures) increases the depth of field. This means it is easier to keep three-dimensional works in focus with faster film (100 to 160 ASA/ISO) or with more available light, because you will be able to use f 8, f 16, or f 22 instead of f 4 or f 5.6.
- **Bracket Images.** Images should be bracketed one f-stop above and below the recommended f-stop.
- **Record Exposures.** Keeping track of the exposures by recording them and checking the slides to the exposure will help you understand how your camera works. This will also enable you to reshoot at the correct setting without bracketing again.
- **Avoid Glare.** Photograph all work without glass or Plexiglas®. When photographing artwork under glass, use a polarizing filter to reduce the glare. Whenever possible, remove the frames from flat works before shooting slides of them.
- **Fill the Frame.** The artwork should fill the frame of the camera; move the tripod closer to the work if necessary.
- **Use Simple Backgrounds.** Backgrounds for photographing should be kept very simple. A background should be gray, white, or black. Dark work should be photographed against a light background; light work should be photographed against a dark background. Work can be taped or pinned to a clean, white wall. Once the art has been placed on the background, look at it. Is this how you would want your work to be displayed in a show?

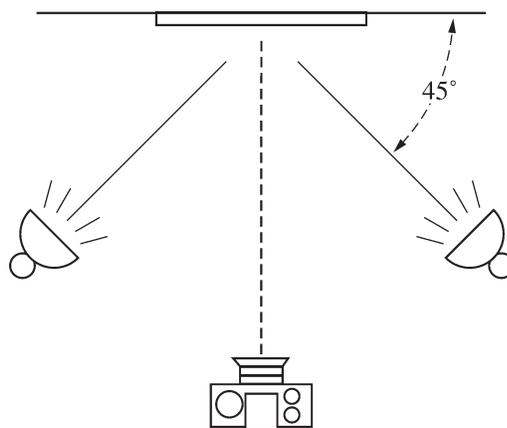


Two questions to ask once the artwork has been placed in the viewfinder of the camera are:

1. **Does the artwork fill the viewfinder as much as possible**, allowing for only minimal amounts of background material to show? Remember, you are showing the artwork, not the background. When taking slides, the artwork should fill the frame of the camera with no distracting elements behind the work.
2. **Is the artwork “squared up” in the viewfinder?** Make sure the camera is not tilted up or down, making the work take on a trapezoidal shape. Readjust the camera so that all edges of the artwork are parallel to the edges of the viewfinder.

### Indoors Only

- **Photofloods.** When using photofloods, all other incidental light must be eliminated.
- **Film.** Tungsten film is color-balanced for photofloods.
- **Artificial Light.** Do not photograph in fluorescent light because this will compromise the color balance in the artwork.
- **Extra Equipment.** When photographing with tungsten lights, you must use a tripod, cable release, or built-in self timer.
- **Arranging the Shoot.** If you use photofloods, the tripod should be set directly in front of the surface on which you will place the work. The lights should be placed on each side of the camera at a 45-degree angle from the center of the artwork; they should be about 10 to 15 feet from the work. The light from each lamp should overlap evenly over the surface of the work. Here is an example.



### Outdoors Only

- **Film.** When photographing in daylight, use daylight film. The same rules apply to these lighting conditions; for example, use a neutral background.

- **Handheld Cameras.** The camera can be handheld as long as the edges of the work are parallel to the edges of the viewfinder.
- **Timing the Shoot.** It is best to photograph between 10 a.m. and 2 p.m. on clear days with the light coming from no less than a 45-degree angle to the work.

### Additional Resources

Consult AP Central for more tips on effective slide-shooting practices. The following books also have useful advice on photographing artwork.

Hart, Russell. *Photographing Your Artwork*. 2nd ed. Buffalo: Amherst Media, 2000.

Meltzer, Steve. *Photographing Your Craftwork: A Hands-On Guide for Craftspeople*. Wilmington, DE: Interweave Press/Copeland Press, 1993.

White, John. *The Artists' Handbook for Photographing Their Own Artwork*. New York: Crown Trade Paperbacks, 1994.

### Managing Student Progress

An overwhelming concern for many teachers of AP Studio Art courses is how to organize student work and how to track student progress on their portfolios. A plan of action, developed early in the year and followed judiciously, will enable students to produce the quantity and quality of work required for their portfolios.

Students should use portfolios to keep track of their work throughout the year, and storage space in the classroom for their portfolios is essential. The 2-D Design Portfolio charts provided as an example here can be an effective way to keep track of your students' work for each section in the portfolio (see the AP Studio Art Teacher's Corner on AP Central to access examples for 3-D Design and Drawing). There are solutions for keeping track of the production of slides for the portfolio as well. Some teachers use binders with a section for each student. The binders have two slide pages for each section of the portfolio and may also include a chart that students can use to mark off the completed works and slides. A file box with a file folder for each student, with the same contents as the binder, serves the same purpose. Other teachers use a two-pocket folder with two slide pages to organize the slide portfolio.

If only a small number of students are working on AP portfolios, managing their progress may not be as challenging as it is with a large number of students. How one goes about keeping track of student progress is up to the teacher. The suggestions offered in the sample syllabi are intended to assist AP teachers with the daunting task of keeping track of up to 29 works of art per student.



**AP Studio Art  
2-D Design Portfolio**

Name \_\_\_\_\_

Section I: Quality (Original work 18" × 24" maximum)	Design Principle
1.	
2.	
3.	
4.	
5.	

**Concentration Theme:**

1. Briefly define the nature of your concentration.

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2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.

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3. What medium or media did you use?

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Section II: Concentration	Design Principle(s)	Slide	Label
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			

Section III: Breadth	Design Principle(s)	Slide	Label
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			



PROGRESS REVIEW	AP SCORE	GRADE
First nine weeks		
Semester		
Third nine weeks		
Final		



# 6 Sample Syllabi

## Introduction to the Sample Syllabi

The purpose of this chapter is to demonstrate a few of the many possible approaches to teaching AP Studio Art courses. The sample syllabi in this chapter come from both public and private high schools. Three university syllabi are included as an example of how studio art courses are taught at the college introductory level.

The syllabi reflect a variety of methods AP teachers have successfully used to teach their studio art courses. As a result of the great diversity that exists from one school to another, no one method is applicable to all learning situations. AP teachers are therefore encouraged to use their own creativity to accommodate their specific needs. Please note the Student Art section that follows the syllabi. There you will find examples of some of the excellent artwork submitted by the syllabus contributors' students.

## Teaching 2-D Design

*Penny McElroy*

*University of Redlands*

*Redlands, California*

The goal of a 2-D design course—and, in fact, the goal of any foundation program—is to help students be better artists. The course should give students the intellectual, critical, and physical tools to make informed, intentionally crafted artwork. It should do this by raising awareness of how the elements and principles of art (line, shape, space, color, texture, value, rhythm, unity/variety, proportion/scale, balance/emphasis) function to enhance self-expression.

In planning my 2-D design course, I blend an analytical and practical study of the elements and principles of pictorial composition with introductory concepts of expressive drawing and problem-solving (creative thinking) structures and strategies. I pair these topics because I think both are fundamental skills of an artist and an understanding of both is needed to create a work of art. Further, because I see design as a problem-solving process, I want to underline the relationship between drawing and research (an important step in any problem-solving strategy). Drawing is a way to learn about things, to explore various aspects of an idea and to discover relationships that previously seemed opaque or invisible.

I use two textbooks that I think complement each other nicely and address my goals for the class: Betty Edwards's *Drawing on the Artist Within: A Guide to Innovation, Imagination, and Creativity* (New York: Simon and Schuster, 1986) and the fifth edition of David A. Lauer and Stephen Pentak's *Design Basics* (Fort Worth: Harcourt College, 2000). *Drawing on the Artist Within* deals with how the stages of learning to see in order to be able to draw are linked with the stages of common problem-solving processes. So, for example, when we study the chapters on line, rhythm, and illusion of motion in *Design Basics*, we also study analogue drawing in *Drawing on the Artist Within* in order to understand drawing as a tool of *saturation* (research) and the basic concept that marks have meaning. I very rarely use the textbooks in class; rather, I assign quite a bit of outside work from the texts to be completed in the students' sketchbooks. In-class time (two three-hour classes a week) is used for short lectures, demonstrations, or work on projects that teach techniques of a new media or expand upon the concepts of the sketchbook assignments.

While they are working with concepts in the texts and becoming familiar with various art media, students are working simultaneously on assignments that relate to these ideas and practices. Generally, over the course of a semester's work, a student will complete 12 to 14 such projects.



Although some projects are structured very tightly to address a specific learning goal, most are presented merely as starting points for thinking in order to allow students to make art that is personally meaningful.

Most students enter the course with a misunderstanding about art: they see art making as a result of formula and not as a result of personal exploration of media and content. They desperately want me to supply the formula so that they can make art. I steadfastly refuse to do this. Instead, I offer assignments that address open-ended subject matter and specify an exploration of a design concept/material. I think this helps students understand the way in which many artists actually work and the way in which two-dimensional design concepts find their way into the work. Additionally, this approach allows a student's own concerns and perspectives to be an important part of art practice in the class. As Confucius said, "Every truth has four corners. As a teacher I give you one corner and it is for you to find the other three." The following assignment is one such corner.

### **The Journey: A Project about Mark and Line and Sequence**

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man (Joseph Campbell, *The Hero with a Thousand Faces*, 2nd ed. [1968. Reprint. Princeton: Princeton University Press, 1973], 30).

Campbell's description of the prototypical adventure is intended to pull together similar themes in the stories of heroic journeys. Although I am sure that we all have had heroic moments in life, many of us might describe our daily lives only skeptically or ironically as heroic. I think, however, that there are structural similarities in the description of the hero's journey to those that we make in everyday life. Does not even a trip to the laundromat entail separation, initiation, and return?

- **Separation.** You gather up the dirty clothes, removing them from the hamper and putting them into the basket. You find your quarters and laundry detergents and transport everything to the laundromat.
- **Initiation.** You decide how many washers you need, start them filling with water, and sort your clothes by color. You wash them. You transfer the wet clothes to the dryers and dry them.
- **Return.** You fold the dried clothes, pack them into the car, and return home.

And what if, instead of relating this story literally, with pictures of dirty clothes, soap, and washing machines, one told it from the point of view of the laundry, using only the abstract language of line?

**Your assignment is this:** to relate a journey of your life—heroic or mundane; present, past, or anticipated; real or imaginary—using only the language of line/mark. This representation of a journey will be in book form (the binding, choice of paper, and media are part of the “telling”).

*Think about the ways that mark communicates meaning.*

- How are the edges of forms related to one another?
- What is in the light?
- What is in shadow?
- What metaphor does the mark making develop?

*Explore the ways that the sequence of images on the pages works to tell the story.*

- What elements repeat from page to page?
- How do you introduce new themes?
- How does the physical action of turning the pages contribute to the telling of the story?

These and other questions from the work we have done with saturation are useful as you develop your ideas.

### The Critique

Following the completion of a project, and prior to my evaluation of it, I schedule an in-class critique. Critiques are invaluable for students because they provide a chance to hear how others *read* the work as well as an opportunity to hear an evaluation of the effectiveness of the piece and to question the evaluators. Further, critique offers a valuable life lesson: there is never only one right way to make art or only one correct opinion about art. I encourage my students to evaluate the criticism they receive, to retain what is useful, and to discard the rest. On the flip side, critique is also a chance to practice critical communication skills. I find that my role in most critiques is to be the one who asks—in response to “I really like the red,” for example—“And *why* do you think the red is so effective in this piece? *How* is it functioning to help the piece be successful?” By being able to articulate clearly *why* and *how*, students become intelligible communicators about art, and they develop effective reasoning and analytical skills.



After the critique, I evaluate the work. There should be no surprises in the grading if the students were paying attention in critique. The qualities I consider as I evaluate the pieces include (among others):

- Quality of craftsmanship, understanding and manipulation of technique
- Quality of aesthetic solutions—thoughtful and intentional use of the elements of design and drawing
- Innovative visual solutions—avoidance of cliché, working toward an individual voice and statement in visual media
- Timely completion of work
- Research and experimentation in the development of ideas
- Consistent, dedicated effort
- Does the work ask interesting questions?

By the end of the course, if I have done my work as teacher well, students will be able to understand and use the language of design in the creation of artwork and in critique. In addition, they will have had the chance to explore various media and methods of expression, as well as develop a personal problem-solving approach. And, with any luck, they will be inspired to take more art courses to develop these skills further.

# Syllabus 1

## 2-D Design

*Cheryl Wassenaar*  
*Washington University*  
*St. Louis, Missouri*

### School Profile

**School Location and Environment:** Washington University is located in St. Louis, Missouri, a city of more than 2.6 million people. Founded in 1853, the school now has several campuses, including a medical school. Its students come from every state and over 100 countries; only 11 percent of the students come from Missouri. The ratio of students to faculty is 7:1. The school awards bachelors, masters, and doctoral degrees.

**Type:** Independent university.

**Total Enrollment:** 12,767 students (7,219 undergraduate and 5,548 graduate and professional).

**Average Class Size:** 18 students.

**Ethnic Diversity:** Asian Americans compose 10 percent of the student population; multiracial or unspecified 9 percent; African Americans 8 percent; Hispanics 3 percent; and Native Americans 1 percent.

### The School of Art

Washington University's School of Art has both undergraduate and graduate studio art programs. Approximately 350 undergraduates take studio art courses, with about 90 of them majoring in art. The undergraduate majors that are currently available are ceramics, fashion design, painting, photography, printmaking/drawing, sculpture, and visual communications, which includes advertising design, graphic design, and illustration. The full-time faculty numbers 31, and the average number of students in a studio is 12.

### Course Design

#### Teaching the Perceptual Effects of Design

Perception is an ordering process, an act of taking in information via our senses and quickly sifting through it—recognizing, discerning, synthesizing, and placing. This is how we make sense of the world, by forming patterns and connections. We draw conclusions based on our prior experiences and what we know of the world or believe to be true; we make judgments by comparing one thing to another. This way of knowing is limited by the extent of the comparisons



that can be made. We are people bound by natural law and biology, individuals with a limited frame of reference, members of a particular visual and cultural community. The visual information we perceive is also shaped by the context it is presented within, and in two-dimensional design, that is often the compositional playing field or the confines of the pictorial plane.

Design is also an ordering process. It is as cognitive as it is visual and sensory, encompassing a range of methodologies, from analytical to improvisational and responsive. Design is deliberate. It is a means by which all components are arranged, meaningfully, to best achieve an intended result. The particulars of this arrangement, or this composition, are not secondary to or separate from a work's meaning. Rather, it is the accumulation of formal decisions that gives content its voice and direction.

Within the 2-D Design course, students build familiarity with the elements of design (like shape, line, mass, scale, value, spatial illusion, color, and pattern) and more importantly the broader compositional principles that guide their use (various ordering systems, including visual hierarchy and modes of symmetry, visual balance and proportion, degrees of emphasis and visual weight, and the continuum of unity and variety). These elements are not studied in isolation or as ends in themselves, for the principles of composition can be compared to rules of syntax in language: both provide the beginning framework for communication. Following the rules does not ensure results, just as using correct grammar and sentence structure does not make what you are saying interesting. Students do, however, need to understand the principles in order to control them and use them effectively.

What does it mean to “understand” the principles? Design principles are something we can discuss and comprehend cognitively, but design is also something we sense. The best design does not appeal to us intellectually—we feel it. This does not mean that design is subjective or dependent upon the aesthetic preferences of the viewers. It means that as we design, we need to be aware of how the viewers visually and perceptually understand the work, not simply how they might understand it logically.

If students become visually sensitive to the perceptual effects of design, they will be in a better position to use the principles purposefully to support and determine the meaning and tone of their work. Rather than giving students formulaic solutions, I help them become articulate and discerning about their visual decisions. In a critique, I often feel like a detective or a psychiatrist—noting a problematic or visually awkward aspect of the piece, searching for visual clues within its interior logic to identify the root cause.

We live in a dimensional world of materiality, density, space, gravity, and time. How does our multidimensional experience influence the ways in which we perceive images in two dimensions?

If, for example, a shape feels too heavy, the reason is often not as straightforward as it may seem because composition is a tangled web of forces all impacting one another. And the answer is not as simple as merely making that shape smaller. Maybe the shape's contours are suggestive of a dense interior mass; maybe the shape's structural axes are so regular that it lacks an internal gesture and sense of mobility. Perhaps the shape's position on the field is not reacting to gravity in the way we would expect it to, or it is not interlocked spatially with the rest of the piece. Or maybe the composition simply needs another area of visual strength to rival its dominance.

I articulate the questions so my students will better understand those connections. If I show them the difference between works with a clear visual hierarchy and ones without, they can see how that particular organizing principle contributes to the way the viewers "travel" the space. If an object is photographed straight-on at eye level, centered in an open field, and photographed again cropped tightly at a precarious vantage point, how does that change our thinking about the object? It is important that students see for themselves the function of the principles, so that they do not use them arbitrarily or simply because they were told to.

I emphasize the broadness and applicability of the design principles my students learn. My first project addresses the concept of progression on an extended format, done in black-and-white cut paper. It may seem like simply a beginning formal exploration of figure/ground relationships, yet it is an opportunity to discuss much more. The distinction of figure and ground is really a distinction of space and visual weight. It is a way of ordering, pulling some shapes out as protagonists, others as supporting players, and others as context. Cropping shapes is more than an isolated design principle—it is like careful editing and clipped action, implying a continuation without giving the viewers the whole story. "Focal points" are moments of pause, points of tension, pivotal turns. Extended formats involve physical and visual time. Viewers "read" the format in a different way and at a different rate than they would a rectangle. There is rhythm, speed, and pacing. There is a need for cohesive identity and continuity, but because of the format, there is also a sense of and expectation for development and change. For ideas, my students have looked at everything from Alfred Hitchcock's movies, to the digestive tract, to the slow disintegration of an ecosystem.

Design is not bound to any media, and I use a wide range to support this idea. Design is not about technical facility, though technique and craft are used to present visual information, so they are always purposefully considered. Projects that involve all modes of representation, abstraction, and nonobjective imagery also ensure that students remain flexible in their thinking and do not relegate design to certain "styles" or fields. Students should be able to quickly look beneath the surface of the work to understand and analyze its basic architecture.



In fact, the principles and structures of design extend far beyond the visual arts. Processes and strategies that are learned in 2-D design are actively linked to other disciplines, other methodologies, and other avenues of thought—from the systematic structure of science to the evocative nature of music and the sequential rhythm of filmmaking. It is like asking the same questions in a different language. Students should begin to see some of the same principles at work in a short story, a CD cover, and a Matisse painting. They will begin to understand that as designers (which includes visual artists of all types), they will actively contribute to their visual culture, shaping not only *what* but also *how* people view and perceive things. This is a huge responsibility—and an exciting one.

### **Sample Project—Shape: 3-D to 2-D—Image Makeover**

For this project, you will begin by transferring what you learned from the first small progressions (how a single shape responds to a format and the subsequent relationships those shapes can make when combined) to another medium—photography. In photography, you are always dealing with a defined format that you compose from within. Many times it is not the subject that makes the photograph interesting but the compositional choices the photographer has made.

Place a single object on a neutral ground (either black or white) and photograph it 24 times. Your photographs may be in color or in black and white. Vary the shape of the object within the format in the same way that you altered your simple, single-shape compositions for the first studies. Strive to make the 24 shots completely different: change the object’s position, scale, relationship to the edge, degree of cropping, your vantage point, and other factors. How do these changes in composition and vantage point affect how we perceive the object? It may help to make a paper viewfinder and explore the object with this first. Try to take one boring photo that captures the whole image as a “before” example. We will then display that photo with the final results as a way to better appreciate the dramatic improvement of your makeover.

Develop the photos and see what you have as “source material.” (Note: you can print them out if you are using a digital camera, but keep paper quality in mind for the final product.) Sort through them. Look carefully at what you have. Find relationships by putting one next to the other. Where is the visual weight in each photo? How does that relate to the others? What variations in scale does the piece reflect? Where is the viewer being positioned? What type of movement or motif are you setting up? What tone, what mood, what associations?

You may manipulate the photos after developing them in any way that you want: crop them, scan them in and duplicate them, photocopy them for repetition, add drawn elements to them. But remember that visual unity extends to material choice; I would keep the number of media used to a minimum, not mixing too many elements. For surface unity, you may consider scanning in the final product and printing it (use thicker stock).

You must use at least three of these photographs in your final piece. The presentation of the piece and the format is your design decision. Some options are:

- **Presenting as a Progression.** You may approach them as a progression, placing three or more in a sequence that either implies movement or takes advantage of contrast, various angles, or scale shifts. Or possibly arrange them in a grid instead of a line. Think about spacing. Should there be room between each piece or not? If so, how much? Also consider the size of your outside borders.
- **Presenting Individually.** Sometimes the pieces (like your shapes in the progression) improve significantly when combined with others. Other times the singular photo seems a complete composition or idea in itself. So another option is to mount each photo (minimum of three) individually. Remember that they will still be perceived as a unit, and therefore must have some synergy between them. You may mount them, make them into a book of some sort, or create three-dimensional cubes. Be inventive without letting the presentation itself overpower the images. You should strive for a mutually beneficial relationship between image and presentation.
- **Presenting as a Collage.** You may approach the photos as source material for a collage. Think of the object as a shape and investigate the same principle of design that we have discussed: overall unity, areas of visual dominance, moments of contrast and tension, and shape relationships to each other and to the format edge. The format may be square, rectangular, or anything you would like.
- **Presenting in Other Formats.** Anything else.

You will hand in this assignment with the “before” photo of your object. The rest of your photos should be turned in as well, in an envelope or rubber-banded together. I will be looking for:

- diversity of approach within your 24 shots;
- attentiveness to the design principles we have covered so far: cropping, scale shifts, placement of visual weight, positioning within format, integration of ground where appropriate;
- final presentation decisions: the relationship between image and presentation, success within the approach taken;
- control of craft and appropriate use of materials; and
- degree of investigation: you should do more than one if your approach was less labor-intensive.

To view examples of student artwork representing this school, see Syllabus 1 in the Student Art section of this teacher’s guide.



## Syllabus 2

### 2-D Design

*Barbara Sunday*

*Sentinel Secondary School*

*West Vancouver, B.C. Canada*

#### **School Profile**

**School Location and Environment:** Sentinel Secondary School is located in an area of prime real estate high above and with a beautiful view of the West Coast waterfront. The parents and staff are proud of the school's high graduation rate, usually about 92 percent. The rate of scholarships for post-secondary education is one of the highest in the province.

Students at Sentinel represent a broad spectrum of diverse cultures and ethnic and racial backgrounds. Although the school is dual-track (French/English), the chatter in the hallways represents a range of many Asian, Middle Eastern, and European languages. Sentinel actively recruits visa students (about 100) from approximately 40 countries, including Brazil, Mexico, Germany, Hong Kong, Taiwan, Korea, and Japan.

The school has a huge English as a Second Language programme. In September 2002, 532 of the 995 students at Sentinel stated that the language used in their homes was English. Students may participate in the French Immersion Programme, which offers required courses and electives in French.

**Grades:** 8-12.

**Type:** Public high school.

**Total Enrollment:** Approximately 1,000 students.

**Average AP Studio Art Class Size:** 28 to 30 students.

**Ethnic Diversity:** Asian Canadians compose approximately 50 percent of the student population.

**College Record:** Approximately 90 percent of the graduating seniors go on to post-secondary education.

#### **Overview of AP Studio Art**

##### **AP Program**

Sentinel has offered AP courses since 1988. Its program has grown over the years to become one of the largest in Canada. Courses in 17 subjects are offered. While teachers are provided for every 20 or more students who indicate a desire to enroll in an AP course, students are responsible for

all other financial obligations. Many Sentinel teachers have devised creative ways to blend their AP courses with the curriculum of a provincially mandated grade 12 course in order to bolster sufficient enrollment.

School opens for the fall term during the first full week of September and closes for summer vacation on the last Friday of June. Sentinel operates on a district-mandated, two-day timetable with four ninety-minute classes per day. The afternoon timetable rotates separately from that of the morning, thus guaranteeing that two subjects will be offered on an afternoon-only basis. This allows teachers and students to select which courses are best for the afternoon. It also accommodates some 50 students who are “super-achievers”—those who are permitted to leave the school at lunchtime in order to be involved in professional-level studies in music or dance, or to take part in elite-level sports training. These students can arrange their schedules to leave daily or every other day.

### **The Art Department**

The three Sentinel art teachers include a 3-D Design specialist teacher, a photography and digital specialist, and an art specialist. All teachers teach a range of junior and non-AP art courses. The team works together in order to offer all three of the AP Studio Art courses. A collaborative approach allows them to share expertise, including guest lectures and critiques, while offering students different mentorship styles.

Sentinel offers three AP Studio Art courses: Drawing (APSAD), 2-D Design (APSA2D), and 3-D Design (APSA3D). These are yearlong courses for which students receive four credits. Most AP Studio Art students are able to attend in the afternoon blocks, with the added time bonus of starting projects during the preceding lunch break and continuing work by staying late after classes. In addition, because Sentinel’s timetable has been implemented across the district, provision can be made for students at neighboring schools to be transported during the lunch period to attend afternoon AP offerings at Sentinel such as AP Studio Art.

## **Course Design**

### **Prerequisites**

Students with an A (a grade of 86 percent or higher) or a high B (a grade of 82 to 85 percent) standing in ninth and tenth grade-level courses are invited and encouraged to accept the challenge and register in an AP Studio Art course. They must have completed Art 11. The number of portfolios has grown steadily over the years from an initial 5 to 45 a year. Very early in September, the following letter is sent home to the parents or guardians of students registered in AP Studio Art courses.



Dear Parent(s)/Guardian:

Your son/daughter has registered in an AP Studio Art course for the current school year. This is an exciting commitment, and one in which all concerned must be aware of the extraordinary opportunities and rewards.

A committee of high school teachers and college faculty develops the AP Studio Art program. An integral part of AP Studio Art is the portfolio, which students submit for evaluation in mid-May. Based on their performance, students have the opportunity to earn college credit or placement at many of the nation's colleges and universities.

This letter is to let you know a few important facts about the AP Studio Art program at Sentinel.

- The AP Studio Art program prepares students for three different AP Exams. Depending on individual learning plans, students may choose the **Drawing Portfolio**, the **2-D Design Portfolio**, or the **3-D Design Portfolio**. Generally, only one portfolio is submitted in an academic year. Many Sentinel students complete two portfolios over their grade 11 and grade 12 years, and a few have completed all three.
- Because each college and university determines its own acceptance policy, students should contact their post-secondary institution to determine the status of AP credentials there. It should be noted, however, that most students are more interested in completing a portfolio and achieving the benchmark of knowing exactly how their artwork measures up to standards across North America than in gaining post-secondary credit.
- Homework in the AP Studio Art courses resembles the intellectual challenge and workload one would expect in a college course. Students should carefully evaluate their decision to take an AP Studio Art course in light of all of the other school and community offerings that are part of a senior high school student's life.
- AP Studio Art requires excellent attendance and participation. Sentinel AP Exam portfolios are evaluated anonymously with portfolios from students who began their school year in mid-August! The first week of May is the deadline date for portfolio completion with absolutely no extensions. May \_\_\_ at 4 p.m. is the last moment for turning in this year's AP portfolio.
- Please note the financial obligation in registering to take an AP Studio Art course—the course fee (\$80 Cdn), the exam fee (\$130 Cdn), the purchase of slide film (\$20 Cdn), a sketchbook, and some specialty art supplies. Any duplicate slides must be financed personally and must be made only at North Shore Custom Photo.

- Extra classes—Monday classes (3:05-5:00 p.m.) held for Drawing and 2-D Design students and Tuesday classes (3:05-5:00 p.m.) for 3-D Design students—are **mandatory** for those who intend to submit portfolios in May. An AP lecture and studio series is specially provided at these times and is not repeated. Extra classes offered in the community are recommended from time to time to assist students in achieving the necessary volume of work. AP Studio Art students who are in grade 10 and do not plan to submit a portfolio at the end of this academic year must attend one after-school class of their choice each month.

I am looking forward to another highly successful year with the AP Studio Art students. Please feel free to contact me for any additional information.

Yours sincerely,

Barbara Sunday

### General Learning Outcomes

Students will:

- choose which AP Studio Art course is appropriate for them and show an understanding of the focus of the course selected;
- demonstrate a breadth of high-caliber work in 12 pieces;
- develop a personal concentration of 12 pieces;
- select five top-quality pieces for presentation;
- discuss the development of the concentration; and
- explore post-secondary options.

### Course Content

This course has been developed to accommodate students who have expressed an interest in completing either the AP Drawing Portfolio, the AP 2-D Design Portfolio, or the AP 3-D Design Portfolio. Therefore, all content meets the requirements as stated on the AP Studio Art Poster. Through direct teacher instruction, emphasis is placed on the production of a volume of quality pieces of artwork. Students are challenged to develop their own personal work as well.

### Resource Materials

- A course fee exists to cover the cost of materials (\$80 Cdn).
- A roll of Kodak Tungsten 160 Elite Chrome film (36 exposures) and processing or \$20 Cdn.



- An exam fee is charged in the spring (\$130 Cdn).
- Highly specialized materials may have to be purchased in addition to those covered by the course fees.

### **Student Learning**

- Units of study are presented to satisfy the breadth requirement of each portfolio.
- Critiques and displays of work are ongoing.
- Through individual conferencing, students are assisted in the development of their concentration work.
- Recruitment officers from a variety of post-secondary institutions are invited to present candidate information and to evaluate portfolios on a regular basis.

### **Assessment and Evaluation**

#### **Portfolio Development (75 percent)**

- Based on finished work as per term quota.
- Graded using the evaluation scoring guidelines established by the College Board.
- Both volume and quality will be taken into consideration for Sentinel grades.

#### **Lab Conduct (25 percent)**

- Mandatory regular attendance.
- Use of in-class time and extra classes.
- Attention to lectures, directions, and demonstrations.
- Participation in class discussions.
- Proper, safe use of materials and equipment.
- Clean-up duties and storage of work.

#### **Policies and Procedures**

- Grade 12 students are invited to participate in graduate art exhibition opportunities.
- Attendance each Monday from 3:00 p.m. to 5:00 p.m. is expected.
- All slides, work produced, and the final portfolio become the personal property of the student at the end of the course.
- Opportunities exist for extra classes, such as figure drawing, through Artists for Kids and the Capilano College Talented Youth Opportunity.

## Preparing Work for the Three AP Exam Sections

Instruction for the three sections takes place in reverse order. Instruction in Term 1 is devoted to Breadth (Section III) and in Term 2 to Concentration (Section II) and extending Breadth. Work for the Quality section (Section I) is chosen close to the AP Exam date. Work for this section can be selected at such a late date because students are always redefining “quality” in their work. It is often the case that their very best work is completed quite close to the exam date. To ensure that the best quality work is the right size for the AP portfolio, students are frequently encouraged to work within a 24" × 18" format.

### Requirements

- **Term 1.** By the end of November students must have a minimum of eight slides that are intended for the Breadth section of their portfolios. Work that is selected for these slides must represent the strongest work resulting from in-class assignments, projects completed in after-school classes, and pieces that have been completed independently. Students are required to settle on the subject of their concentration and begin the written statement that accompanies that section by the end of the winter break.
- **Term 2.** By the end of February, students must have a collection of 10 new slides from a variety of sources. All slides must be arrayed in slide sleeves labeled to show Section II and III artwork. A rough handwritten statement must accompany the Section II slides. A handout with the prompts is provided for this.
- **Term 3.** Students must complete all work for their AP Exam portfolios by the closing date, as stated on the AP Studio Art Poster.

### Taking Slides

Because of the northern West Coast marine climate (continual rain), the slide-taking process is done indoors with a copy stand or studio setup. Work is usually photographed immediately upon completion, thus ensuring a fresh look. Potential quality pieces are carefully wrapped and stored for future consideration.

### Keeping Track of Artwork

Two filing cabinets, which can be locked for security, are located underneath a light table in the largest classroom. These contain folders for each AP Studio Art student in alphabetical order. Three slide sleeves are within each folder, labeled “Section II,” “Section III,” and “extras.” Students’ written statements are kept with their Section II slide collections. Students are urged to continually edit their written statements as the collection of slides for their concentration work grows. This encourages reciprocal development between the work and the written statement.



### Addressing Design Issues

Teacher-directed assignments are developed to foster a spirit of creative problem solving, while students are encouraged to investigate the “could be” possibilities within a given set of limitations. In addition, students are made aware that, while a class assignment has been given, diverse results are prized and developing a sense of invention in project solutions is key. Through critiques and mentoring sessions, teachers demonstrate that it is intended that students will model this approach when working on independent projects.

Sentinel AP Studio Art teachers have a structured approach to curriculum delivery. Instruction for each project is tailored to have students define and emphasize selected design issues and concerns within three main areas: 1) elements and principles of design, 2) image development strategies, and 3) purpose.

1. **The Elements and Principles of Design: Reason and Order.** Each assignment is developed to allow students to review an aspect of design theory and to demonstrate expertise in using specific elements and principles of design. The following grid has proven to be helpful in planning and ensures that students are familiar with a range of elements and principles and are exploring them in combination.

	Balance	Emphasis/ Contrast	Harmony/ Unity	Variation/ Complexity	Gradation	Movement/ Rhythm	Repetition/ Pattern	Proportion/ Scale
Colour								
Value/ Tone								
Line/ Point								
Texture								
Shape/ Form								
Space								

2. **Image Development Strategies—Sparkling Ideas.** When combined with the elements and principles, image development strategies spark unique ideas for artwork and encourage risk taking. They help students achieve a level of fantasy and invention. Our B.C. Secondary Art Curriculum Guide stresses the use of image development strategies based on work presented in Nicholas Roukes’s *Design Synectics: Stimulating Creativity in Design* (Worcester, MA: Davis, 1988). Sentinel teachers focus instruction around a specific and appropriate strategy when engaging students in a design project. Each of these strategies is inherently rich both with a variety of project ideas and with art history references. Some of the strategies most often used at Sentinel have been reproduced here.
- **Abstraction**—to depict an idea or essence of an image by reducing it to essential elements.
  - **Animation**—to serialize images in various stages of action to depict movement and progression.
  - **Distortion**—to bend, twist, stretch, or compress an image.
  - **Elaboration**—to embellish, add pattern, detail, and adornment to an image.
  - **Fragmentation**—to split, fragment, insert, invert, rotate, shatter, superimpose, and/or divide an image and then reconstruct it to create a new synthesis of parts.
  - **Juxtaposition**—to combine unlikely images or exchange, overlap, or superimpose parts to create unusual relationships and a new synthesis.
  - **Magnification**—to take a small, but critical, portion of an image and enlarge it.
  - **Metamorphosis**—to depict images or forms in progressive stages of growth or change.
  - **Multiplication**—to multiply parts to produce repetition, rhythm, or a sequence.
  - **Reversals**—to reverse the laws of nature (e.g., time of day, seasons, gravity, size, age, function) or reverse space as in negative/positive.
  - **Simplification**—to record only the most important parts of an image, omitting extraneous repetitive details.
  - **Viewpoint**—to depict an image from unusual points of view; a foreshortened viewpoint can be exaggerated.
3. **Purpose—What’s It For?** A sense of purpose for the creation of images is of great importance to student work created for the 2-D Design Portfolio. Sentinel teachers include in their assignments a rationale for the creation of images and are careful to match materials and techniques to the desired form. Throughout the year, students are offered a variety of traditional design areas for investigation. They are required to spend some time researching



both historical contexts and contemporary styles in the areas in which they want be involved. These include photography (documentary, fashion, glamour), graphic design, digital imaging, poster design, architectural renderings, drawings for fashion/apparel design, drawings for product design, illustrations, logo development, typography, postage stamp design, weaving, stitchery, felting, collage, and mixed media.

Whenever possible, design projects have a client. Teachers often cooperate with interest groups to develop images for community incentives. Images to persuade or communicate, advertise or promote, educate, adorn, and become public art, as well as some highly specific client-based projects, are included in the preparation of the 2-D Design Portfolio.

Function and use, appropriateness of choices, and sensitivity to potential viewer reaction are continually under discussion. Mentoring and critiques at formative levels in project development are essential to ensure that there are strong critical links, such as:

- the form, intent, and content complement each other;
- the selection of media and technique are sensitive to intent;
- the mood created and viewer response is evocative; and
- the skill level of the student is challenged but not overwhelmed by all aspects of the endeavor.

## Sample Assignment: Pomegranate Puzzles—A Cubist Composition

### Learning Outcomes

- **Materials.** Students will learn to mix and blend oil pastels using a variety of techniques.
- **Context.** Students will analyze an example of a cubist still-life composition to identify and use some of the unique characteristics of this style. They will focus on ambiguity.
- **Elements and Principles of Design.** Students will work with concepts of cubist space, initially with line, to create enclosed spaces. Then, with high colors, they will develop a composition.
- **Image Development Strategy.** Students will work from observation and memory, using selected viewpoint and scale, to create a still life.

### Rationale

A cubist use of space is often seen in design material. From this “x-ray” style, students can produce images that are engaging and pique viewers’ curiosity. In addition, students can research the history of this tradition and incorporate aspects of the cubist vision into their work by using a simple subject.

### Supplies and Resources

- 24" × 36" sheets of multicolored construction paper (one for each student), sets of oil pastels, and a few found tools that can be used to incise (like plastic knives with serrated edges).
- Large pomegranates, enough for each group of three or four students to have one-and-a-half pomegranates to view at close range. You may substitute any fruit or vegetable with an interesting cross section, like bell peppers, chili peppers, apples, or citrus.
- A large, sharp knife to halve the pomegranates, findings (like saucers with painted rims), and a checkered cloth (like table napkins or place mats) for each group.
- Viewfinders, one per student.
- Some examples of cubist still life, such as:

*Still Life: The Table.* Georges Braque. 1928. National Gallery of Art, Washington, DC. A work depicting fruits and manufactured items in the composition.

*Still Life with Chair Caning.* Pablo Picasso. 1912. Musée Picasso, Paris. A collage of oil, oilcloth, and pasted paper simulating chair caning on canvas.

*The Violin.* Pablo Picasso. 1912. Pushkin Museum, Moscow. Attributes of a violin repeated and reconstructed in an oval format.

*The Meninas after Velázquez.* Pablo Picasso. 1957. Picasso Museum, Barcelona; *Las Meninas* (The Maids in Waiting). Diego Velázquez. 1651. Museo del Prado, Madrid. Compare and contrast these two works for a continued discussion on style movements and cubism.

### Introduction

Students are asked to study a selection of still-life compositions that have been done in a cubist style. Analysis of these pieces should bring out some of the features of a cubist use of space. This discussion should emphasize the cubist style of showing several views of objects at once. Discussion should focus on discovering various ways in which the use of multiple perspectives, repetition, “lost and found” ambiguous shapes, and reconstruction have been used. Discussion should include such response questions as:

- How have these artists made us curious?
- How have these examples achieved “visual puzzle” qualities?
- How do these images seem to show more than one view (ambiguous) at once?
- Do we know more about the subjects because of the cubist style?



Students are asked to select a large sheet of construction paper in a color of their choice. Next, they are asked to fold the paper in half—one surface will contain the artwork, the other will act as a protective shield for storage of the work. With an oil pastel that is the same color as the paper, students are asked to make a border of three centimeters around each edge of the working surface. This allows for a buffer zone between the pastel work and the desktop. If students have selected a black paper, this stage is best done with a white oil pastel.

Students are asked to work in comfortable groups of three or four and make a small, workable arrangement of the saucer, the cloth, and the pomegranates.

### **Development**

Students are asked to work with a viewfinder and a horizontal or vertical orientation as they select a view of the arrangement to be used in their work. When a suitable arrangement has been found, students scale up their selection using pastel lines to make simple, enclosed shapes of the items in the view. This is best done with a pastel that is the same colour as the paper. These plan lines should touch the edge of the ruled format on the large paper. Students should check the composition to be certain that scale-up has occurred, a focal point has been established, and a strong composition has been achieved.

Students should next consider some of the characteristics of cubist space division and construction. Such visual techniques as transparency, combinations of viewpoints like up-ended views used in conjunction with “normal” views, items halved to show two views at once, and features shown from both the inside and outside at once might be considered. Using the same oil pastel, students are asked to incorporate one or more of these spatial techniques as they develop this composition.

Students complete their pieces by using high key, thick, and rich color combinations limited to the colors that are observed. No portion of the beginning colored paper should show. Color should be multilayered and evidence lots of vigorous mixing and blending. Shadows and gray areas can be achieved using complementary color blends and overlays. For the richest possible color, students should try to complete this using very little or no black oil pastel. Using tools to scrape into the pastel surface can enhance details.

**Evaluation Strategies**

The student has demonstrated:

- the use of oil pastel to produce a thick, rich surface;
- an understanding of an aspect of cubist spatial organization;
- an ability to establish a focal point;
- an understanding of color theory; and
- an ability to create an image that engages the viewer in a visual puzzle.

To view examples of student artwork representing this school, see Syllabus 2 in the Student Art section of the teacher's guide.



## Syllabus 3

# 2-D Design, Photography

*Alison Youkilis*

*Wyoming High School*

*Wyoming, Ohio*

### School Profile

**School Location and Environment:** Wyoming High School is located in a small, landlocked community of 8,300 residents in a northern Cincinnati, Ohio suburb. It is neither a wealthy nor a poor community. The majority of the residents are college graduates who hold executive and professional positions in the greater Cincinnati area. The school district is the pride of the community, which values education. Each year 100 percent of the seniors graduate.

**Grades:** 9-12.

**Type:** Public high school.

**Total Enrollment:** 676 students.

**Ethnic Diversity:** The Wyoming student population reflects varied ethnic, religious, and racial backgrounds: approximately 11 percent of the student population identify themselves as African American, 1.2 percent as multiracial, 1 percent as Asian American, 1 percent as Hispanic, and 0.1 percent as Native American.

**College Record:** Between 95 and 97 percent of the graduating seniors go on to college.

### Overview of AP Studio Art

#### The Art Program

The arts have always been essential to the core of the curriculum. In 1998, the President's Committee on the Arts and the Humanities selected Wyoming City Schools as one of the eight districts in the nation profiled in *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*. The researchers said, "it was the success of Wyoming's visual arts students in regional and national competitions that first brought the district to the attention of the President's Committee" (Laura Longley, ed. [Washington, DC: The President's Committee on the Arts and Humanities and the Arts Education Partnership, 2000; [www.pcah.gov](http://www.pcah.gov)]). They also credit the AP Studio Art program for "making the high school studio art programs rigorous and substantial" (page 37). As I was quoted in that publication, Advanced Placement Art forces high school students to look at their works as a unit rather than just as individual pieces. AP demands

that you understand what you are saying. There is something else the students get in AP art courses: a place and space in time to think, create, and relate.

Art curriculum begins in kindergarten in Wyoming City Schools, with both visual arts courses and music courses. In grades K through 8, 100 percent of the students take visual art and music. The feeder art program throughout the elementary and middle schools is essential to the success of the high school program because most Wyoming students are part of the K through 12 school system. Therefore, our arts teachers are able to build on each other's work. At the high school there are three full-time visual arts teachers, even though the total high school enrollment is less than 700 students. Many of the graduating seniors who go on to college select some form of art for their major.

The high school art courses include Advanced Metals, Advanced Photography, AP 2-D Design, AP 2-D Design—Photography, AP 3-D Design, Basic Metals, Basic Photography, Ceramics, Computer Graphics, Drawing and Painting, and Printmaking and Graphic Design. One course, taught by Carrie Smith, offers AP 2-D Design and AP Drawing.

The majority of the art courses taught at the high school are semester-long courses based on media. Because students select their course by area of interest, most art courses have a fascinating mix of freshmen, sophomores, juniors, and seniors. The exceptions to this are the three AP Studio Art courses. These are full-year courses for junior and senior art students only. During the 2002-2003 school year, 40 students opted to take an AP Studio Art course.

## Course Design

My course offers 2-D Design with an emphasis in photography and 3-D Design. Years ago, my advanced photography students wondered why they could not take AP Photography just like the AP Studio Art students. A call to the AP Program verified they could, and my AP course was born. The first year 13 students signed up. This year, 5 of my 20 students are doing 3-D Design and 15 are doing 2-D Design—Photography.

AP Photography students are required to take at least six rolls of film over the summer. While they were in Advanced Photography, each week they had a specific assignment. In AP, however, I let each student decide what images they want to shoot. The first quarter is devoted to breadth, emphasizing strong design. Critiques happen biweekly and each student is required to have four matted images on the board. (We are lucky to have a wonderful relationship with a framing store that saves us all their "holes" and extra frames!) A full letter grade penalizes any student whose work is late. I really try to emphasize the importance of deadlines. Work is assessed on a 20-point scale, though I will assign a 21 to work that is truly exceptional.



## Course Overview

### First Quarter: Emerging Concentrations

As I look at their work during the fall quarter, I can see some students' concentrations start to emerge on their own. Other students struggle for a time before settling into their theme. Much of a successful concentration depends on the thought process in the beginning. Individual brainstorming sessions seem to help. Fortunately, I have a wonderful slide collection of former students' artwork. Viewing this helps to clarify how a concentration is developed.

At the end of each quarter, students must give me slides of the work they have completed so far. Even though I do not grade their slides, the students receive an incomplete for the quarter if they do not hand them in by the due date. My photo students obviously shoot their own slides. I do help my 3-D students, since sculpture is so tricky to photograph. For sculpture, remember to override the automatic setting, place your aperture on 22 or 16, change your shutter to 15, and do not breathe when you take the picture! The smaller aperture allows for more of the slide to be in focus. You need plenty of light for these slides to work.

### Second Quarter: Focusing on Concentrations

Winter quarter is focused on the concentration. One thing I always caution my photo students about is that they have to love their idea. If they are not excited about it initially, months later they may really hate it. If a concentration is not working out, I encourage my students to change it. In fact, it is early March as I am writing this and during the last critique I suggested that two of my students try a new direction. Their current work is so much more alive and exciting than their old concentrations. One student told me she already knew she should change before I mentioned it. This is what self-evaluation is all about.

The critiques are so important to the growth of the students; critiques help them to analyze their own work as well as that of their classmates. We do a lot of comparing and contrasting, and I expect my students to have thick skin. Honesty with their evaluations is the key. They are allowed to say that they like someone's piece, but they must say why. Every piece stays out on the board for the rest of the school to see.

The final exam for the first semester is entering a portfolio of eight pieces in the Scholastic Art Competition. Many students have their work accepted in the show. The important part of the process, however, is having the students help each other select the pieces and having each student realize the satisfaction of amassing a body of work. Slides are also a requirement at the end of this quarter.

Some concentration ideas that have really worked include:

- Defining the word “uncommon”
- The female figure with natural objects
- Reflection
- The mannequin
- Creating the new cover girl
- Design elements in architecture
- Close-ups of old cars
- Butterflies
- My siblings and me
- Only three colors plus black and white
- Inside looking out
- My photographs manipulated in Adobe Photoshop
- Hand-coloring my black-and-white photos
- Capturing the common moment
- Design in nature

### **Third Quarter: Seeking Breadth**

The third quarter is all about *art*. This is the quarter in which most of my students peak. Their artwork displayed on the boards in the front hall is amazing. I am a big believer that in order to do well on the AP Exam you must create enough art throughout the year that you can select down for the exam. Often during this quarter I expect five works every two weeks. Students tend to switch between concentration and breadth in this quarter depending on individual need. Because their work is constantly being documented by slides, it is easy for them to know where to put their effort.

Even though the majority of my 2-D Design students’ work is photography based, I do encourage them to draw, paint, make prints, and generate artwork on the computer with Adobe Photoshop®. “Breadth means breadth,” I often remind them. During this quarter, some students “hit the wall.” It seems as if the continued pressure to create gets to them. At this point, I become their cheerleader. I push, pull, prod, and stand on my head to help them over the hump. Thankfully, every student who takes an AP course at Wyoming must take the AP Exam. Students do not have the option of dropping out. This is the biggest incentive for students to stay involved.



### **Fourth Quarter: Preparing for the AP Exam**

Fourth quarter is time to prepare for the AP Exam. Final artworks are completed. Slides are taken of new projects and retaken of any slide deemed unacceptable. We are pretty fanatical about the quality of our slides. The students try to get the work focused, properly lit, and filling the whole frame. Some works are shot numerous times until the slide is right. Because both the concentration and breadth slides are read on a light table with a magnifying glass, the only thing the readers can see is the work inside that slide. Thus it is important to ensure the slide shows the student's work in the best possible way. My students are required to supply their own film and pay for the developing. Even though this is expensive, I remind them that when they get to college, they will have to buy every piece of paper and every paintbrush and that this is a college course!

My students write essays about their concentration and submit them to me for a grade about two weeks before the AP Exam. They are encouraged to have parents and English teachers read their essays to be sure of clarity. It is really important for the topic of the student's concentration to be clearly stated in the first two sentences.

Selecting the five pieces for the Quality section is one of my favorite parts of the course. Students put their best works up, lining the hall outside the art room. Then whoever can spare the time comes out to help pick. The discussions over the selection are priceless. We scream and shout and cry when a favorite gets excluded. I can usually help my students eliminate works down to about seven or eight. After that, the task gets too daunting and emotional for me, and the other students and the artist must finish the selection. How rewarding to have too many great pieces rather than too few!

Even though the AP Exam requires so much work, the sense of pride and the reward of accomplishment on my students' faces as they place their finished portfolios into the mailing box make the effort worth it for us all. One of the most wonderful parts of the AP Studio Art courses at Wyoming happens after the portfolios have been mailed. For years now, each AP art student frames and donates one piece of art to the school. Thanks to our wonderful donor, the Art Company, all of the students can see their work forevermore on the walls of the school. You can only imagine the incredible collection of student artwork throughout our hallways when the collection grows by 40 pieces a year!

## References

Laura Longley, ed. *Gaining the Arts Advantage: Lessons From School Districts that Value Arts Education*; copyright President's Committee on the Arts and the Humanities and the Arts Education Partnership; www.pcah.gov. 1999. 1100 Pennsylvania Avenue NW, Suite 526, Washington, DC 20506.

### Photography and 2-D Design

I hope you don't mind my sharing a success . . . I'm encouraged! Last fall, after the school year had begun, participants of the College Board's electronic discussion group for studio art teachers discussed the notion of a 2-D Design Portfolio being handled completely in photography—Breadth, Concentration, Quality. I was skeptical because although the 2-D Design explanation didn't preclude this, it didn't spell it out either.

I had a student in one of my non-AP art courses who was the photographer for the yearbook and newspaper. She was constantly bringing her best work for me to see, presenting it in a simple portfolio. A lightbulb went off. I asked to see them all. I then decided to try to encourage a 2-D Design Portfolio and she was interested. She transferred into my AP course in January with a large collection of awesome photographs. She spent the spring working on a concentration. She quickly caught on and selected junked car parts and automobiles as the subject of her compositions. What she ended up with was incredible. Junked car parts, yes; but with wonderful compositions and the added element of the reflective qualities of chrome as she continued to explore design elements.

I awaited the AP Exam grades in the summer with great anticipation. I figured it was a gamble but thought she was a good one with which to gamble. All of my students passed! Her portfolio came back with a 5! A 5 in a 2-D Design Portfolio done completely with photography! I had my answer.

I am encouraged as the school year begins. The new portfolios open a wide field of opportunities for students. Each year the students appear to be the same. It's me who is changing and thinking of new ways to challenge them!

*Kathy Kelly, Ryan High School, Denton, Texas*



To view examples of student artwork representing this school, see Syllabus 3 in the Student Art section of this teacher's guide.



## The 2-D Design Portfolio: Another Look

*Charlotte Chambliss*

*Booker T. Washington High School for Performing and Visual Arts*

*Dallas, Texas*

### First Semester

The first semester is devoted to assignments for the Breadth component of the portfolio. As I am (very much) against a formulaic response to the completion of the AP Studio Art Portfolio, I try to vary assignments from year to year, and encourage individual and unique responses to all work. The assignments made are based on a variety of collected problems commonly encountered in college-level 2-D Design courses. The students have specific in-class and out-of-class assignments; they are also expected to complete some in-class work out of class, depending on the schedule of assignments. The following is a list of assignments given in the past:

- Cut-paper self-portraits, interiors, landscapes.
- Distorted interiors.
- Gridded and distorted self-portraits.
- Illustrations of imaginary places.
- Visual puns.
- Leger- or Futurist-inspired drawing of an engine or the inside of a mechanical object.
- Pop-inspired pieces working with personal symbols or words (Robert Indiana, Ed Ruscha).
- Piece that combines photocopied body parts (face, hands, feet) with anatomical drawings.
- Acrylic painting using analogous or complementary color scheme.
- Piece inspired by the “fortune” from a fortune cookie.
- Metaphorical or symbolic self-portrait superimposed on top of an incised surface that is mounted to a backing board, resulting in a “textured” background. (I generally have students cut away eight contour self-portraits. They decide how they will arrange the eight incised areas and whether to bring the images out in the final piece or let them remain as phantom images/areas of underlying texture.)
- Funky portrait of classmate in environment using thick bold outlines/contours, and areas of flat color (David Bates).
- Social commentary piece; experimentation with acetone transfers and gloss medium transfers to be further developed with text and imagery (literal, metaphorical, or symbolic).

- Two-panel piece in which student is asked to physically write across the surfaces an excerpt from an account of a most memorable moment—good, bad, horrific, terrifying. The direction and spacing of the text are up to the student. On one panel, the student is instructed to erase through the text; the direction and amount of erasing are left to the student. On the second panel, the student is instructed to cover over the text with watered-down gesso, allowing for some of the text to show through; degree of transparency/opacity is up to the student. On top of these prepared surfaces, the student is to superimpose imagery invoked by the story (literal, symbolic, or metaphorical).
- Compositions that involve the use of inset imagery (image within image/detail).
- Compositions on shaped surfaces.
- Compositions arranged radially.
- Color studies with torn pieces of paper (mosaic).
- Compositions that combine illusionary space with flat space.
- Drawing composition that alternates from a simple contour drawing into a fully rendered drawing at student-designated focal points.
- Three-part piece inspired by work of Jim Dine: in the first piece the student is asked to render an ordinary object or tool, bigger than actual size, making it the dominant aspect of the composition. The student is also directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the student is to create three distinct images of the object, while making the whole piece work. In the third piece, the student has to include an actual object, though it does not have to be the object they have been working with. It can be a different object that is related to it—literally, metaphorically, or symbolically.
- A composition that denies the boundaries of surface edges—compositions that could extend indefinitely beyond edges (Jackson Pollock, Vija Celmins).
- Compositions that rely on a grid as an organizing principle.
- Composition in which the student uses various neutral tones of torn papers (with a variety of textures) collaged on a surface to define areas of a still life. The piece is further refined as the student superimposes a linear drawing upon the collage with black, sanguine, or white *conté*.

Additionally, students may bring in work from previous classes such as photography, printmaking, fibers, and computer graphics that will fit in this 2-D Design Breadth category. Pages from “deconstructionist books” and visual journals are often used as examples in 2-D Breadth. (The “deconstructionist book” involves the student working in the pages of an old



printed book. As the white page of the sketchbook is often intimidating, the students seem less afraid to experiment when working over the text and images within a book. Students are encouraged to gesso over areas, collage, write, and draw to recreate the book.)

The upcoming class assignment involves self-portraiture. The 2-D students will work on the assignment in which they superimpose a literal or metaphorical self-portrait on top of a surface that has had eight linear self-portraits cut from it.

### Second Semester

The second semester, give or take a few weeks, is spent developing the Concentration component of the portfolio. The students are encouraged from the beginning to start thinking about the nature of their concentrations and, where allowable, to start working on ideas in their studio classes. The concept of working in a series or on a concentrated idea is not foreign to our seniors. As early as the sophomore drawing class they are required to produce five drawings related by theme or subject. This idea is also emphasized in the studio courses as well; and, obviously, the student coming out of the AP Studio Art Drawing course is very familiar with the idea. Consequently, by the senior year, many of the AP Studio Art 2-D Design students have already begun an in-depth exploration/personal investigation in a particular studio that can be further pursued in the AP class. During the second semester, if the Concentration work of some students requires that they work in one of the other studio classrooms, they are allowed to work in that location during AP class time. Thus, AP class time and normal studio time allow the student an extended amount of time to pursue an idea in greater depth.

The following are examples of past concentrations that would be feasible for the 2-D Design Portfolio:

- A mother's illness investigated in a variety of graphic forms, including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.
- A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).
- A series of works done with encaustic, printmaking, and a variety of other media, concerned with different approaches to the picture plane as discussed in the text *Drawing: A Contemporary Approach* (Claudia Betti and Teel Sale).
- A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject "Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.

- A series of works done in 2-D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes. Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.
- An illustrated story, “A Boy and A Frog.”
- A photographic and illustrative investigation into the subject “My Little Brother.” The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.
- A series of works based on the subject “Skateboards.” The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards; two were brought in as summer assignment work. I encouraged the student to pursue the idea, but to paint images that were more relevant to the idea of “skateboard” or his experiences as a skateboarder.
- A series of works from a student’s visual journal. Sophisticated in terms of development, the book included text, personal photographs, and collage items such as ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.
- A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance.
- A series of photos related by subject, portraits and self-portraits.
- A series of invitations, program covers, and poster designs created with Adobe PhotoShop.

### Selecting and Preparing Section I Pieces

After spring break the students are instructed to identify the pieces to be submitted for the Quality component/section of the portfolio. Simply put, they are to pick their very best examples that are 18" × 24" or less. I stress variety—variety of subject, media, technique, or process. Preparation of these pieces begins before the actual portfolios arrive. In the past we have used either X-Board or cardboard as a mounting support and then covered the pieces with shrink-wrap. Because of the discussion, the use of shrink-wrap has generated at the AP Reading (because of glare), this spring students will begin using a paper overlay attached to the back.



## Teaching 3-D Design

*Raúl Acero*

*Warren Wilson College*

*Swannanoa, North Carolina*

With the new portfolio in mind, I would like to offer some thoughts on teaching and appreciating 3-D Design. Teaching this subject is a great opportunity for teachers and students to explore the physical world around us. We are physical creatures, after all; we make decisions that relate to space all the time. We drive cars and figure out how far away objects are so we don't hit them (most of the time). We have certain movements that identify us to other people, and we can tell from a distance who people are simply by the way they walk or by their build. We walk, run, jump, stretch, and move in a great ocean of air, but we are bound by gravity.

In that description lies the essence of traditional sculptural principles. The subject can be approached as you would any 2-D Design course. Lay out the basic principles of design and then tailor exercises to illustrate them. I use inexpensive materials like plaster, wooden coffee-stirrer sticks, cardboard, aluminum foil, and naturally found objects like rocks and branches. I frequently use glue and string to bind things together. The great thing is that we get to teach these principles and apply them to real objects that use space.

Like so many other things, we often take space, weight, gravity, and other sculptural elements for granted. Once we begin to help our students focus on them, we can help them apply this insight to making three-dimensional objects. For example, I have two students stand side-by-side, holding hands. They draw their feet together, move close to one another, and, still holding hands, lean as far away from one another as they can. They both have to give and take until they find a point of balance. They learn right away about weight and balance this way. Students can repeat the same exercise facing each other toe to toe and holding hands while leaning back. Ask the class to observe what kind of forms are made when they bend their knees or when their legs are straight or when their heads are back. There is usually a lot of laughter at this point, too, and I think that is good. It helps me to help them approach making art as a natural experience.

By way of a more traditional use of materials, many teachers cast plaster in a carton and then have their students carve forms. This is a great way to learn about mass and reduction. I take it further by having them cast another form and carve it into a simple, smooth, organic shape. They then build a clay wall around one end, grease the plaster, and cast the plaster into the area bounded by the clay division. After it sets up they can carve the new addition, separate it from the original, add more, split it, or place the two in close proximity to see the negative shapes that

are formed. Because they were cast from each other, they match, and that creates lots of possibilities.

Teaching 3-D Design and sculptural ideas using simple materials, and even our own bodies, opens students up to a whole world of possibilities for objects that exist in and use space somehow. It is a terrific vehicle to help teach self-expression and, even more importantly, to help students observe the physical world more closely and maybe appreciate its wonder even more.



## Syllabus 4

### 3-D Design

*Rebecka Sexton*

*The School of the Art Institute of Chicago*

*Chicago, Illinois*

#### **School Profile**

**School Location and Environment:** The School of the Art Institute of Chicago is located in Grant Park in the heart of downtown Chicago, Illinois. Founded in 1866 by artists, the school had several homes before moving into its modern building next to the Art Institute of Chicago and Lake Michigan in 1976. The school offers a range of art courses as well as a liberal arts program whose focus is the connection between academic subjects and the fine arts. Students exhibit their work in the school's on-campus and off-campus gallery spaces.

**Type:** Independent, private, fine-arts college.

**Total Enrollment:** 2,350 students (1,800 undergraduates and 550 graduates).

**Ethnic Diversity:** International students compose 13.7 percent of the student population; Asian Americans/Pacific Islanders 8.2 percent; Hispanics 5.2 percent; African Americans 3.3 percent; Native Americans/Alaskan Natives 0.4 percent; and unspecified 2.2 percent.

#### **Overview of Beginning Sculpture**

*Note:* The following excerpts are from a beginning sculpture course that was designed for students at The School of the Art Institute of Chicago who had already completed a required 3-D Design course.

#### **Course Design**

The course is designed to enable you to develop your own visual aesthetic language and creative thinking skills through experimentation with the materials and ideas of traditional and contemporary sculpture. Beginning sculpture is intended to introduce the tools, methods, and materials for creating and manipulating three-dimensional space and objects. Throughout the course you will be exposed to the history of sculpture. You will learn to read and apply that knowledge to physical objects and spatial awareness. The effect that historical, architectural, monumental, and environmental sculpture have on our bodies, space, and psychology will be explored. There will be an emphasis on independent research and experimentation.

## Approach

Basic concepts and the elements of sculpture will be introduced in class with assigned projects and reading. We will pay particular attention to how the field has evolved and how it relates to contemporary issues in art. The course involves technical demonstrations, field trips, group critiques, discussions, slide presentations, written assignments, and independent research. Risk taking is always encouraged! Assignments will be discussed in a critique on their due dates at the beginning of class unless specified by me.

You are required to keep a sketchbook to record ideas. Many of your projects will depend on ideas generated from keeping the sketchbook. We will refer to it intermittently throughout the term. (Unfortunately, I am not so good at “air drawings”!) Periodic technical assignments will be included to complement given projects. These are as equally important as the “big” assignments.

## Supplies

**Sculpture Office:** Basic sculptural materials like plaster, hydro cal, latex, and wax can be purchased from 9:00 a.m. to 4:30 p.m. Please see the departmental assistant or one of the student office workers.

**Wood Shop Cage:** Ferrous metals, sanding pads, and more.

**Utrecht @ Columbus Drive B:** Welding rods, papers, glue, sandpaper, paints, pens, and more.

**Metals Room 028:** Nonferrous metals, small drill bits, jewelry-making supplies. Open Mondays, Wednesdays, and Fridays from 9:00 a.m. to 4:00 p.m. See the teaching assistant on duty.

**Anywhere else you can think of.** Use the phonebook or see me for suppliers.

## Project: Skin and Structure

### Problem

Design and construct an object or series of objects that have an obvious interior structure and support an exterior skin using whatever techniques and materials are necessary.

Take a few days to contemplate ways this occurs in your everyday life and your likes, dislikes, and the reasons why, because there are numerous types of relations and connections. You can get the idea by looking at how elements of the body join to one another and at the type of movement (rotations) that each joint allows. For instance, the hip and shoulder joints are ball-and-socket joints that allow complete rotational freedom, whereas the elbow joint that connects the humerus and ulna is a hinge joint that limits movement. Overall, the body itself has a soft exterior (it may even be decorated or clothed and act as a container for an abundance of materials) and internal rigid elements that provide the overall shape of the exterior.



Consider the structural concerns of the object related to the strength, stiffness, and stability of its physicality as well as how the forms achieve these ideas. The spatial arrangement of the structure will also determine the form. Some materials will lead to specific shapes because of their physical and structural properties, so plan accordingly.

What types of content arise from what you have chosen?

### **Guidelines**

Any size, any place, any materials, any context.

### **A Few Examples**

Internal organs, vegetation, architecture, domestic spaces, corsets, costumes, insects, body adornment, packaging, landscapes, geography, borders, technology, microcosms, macrocosms, shelters, containers, artifact displays, drawers, boxes, cabinets, cupboards, stuffed animals, beds, armchairs, bodies of water, soothing eye packs, water bottles, ice packs, tea bags, pillows, orifices, mummification, preservation, taxidermy.

### **Common Object**

Choose a common object (one we all know and use) that is typically associated with the body (e.g., toothbrushes, clothing, jewelry, mattresses). Using the techniques demonstrated in class, produce something that speaks of your personal/physical relationship to that object (your individual history with it). How, for example, does *your* personal experience of the object confirm or contradict its assumed function? Does your physical reproduction or manipulation of it in the studio challenge or comply with *its* common relationship to the body?

Your finished piece may bear a strong resemblance to the original object (it may even be the actual object) or it may look nothing like it (e.g., the original object is used as a starting point for a larger idea). As usual, use the techniques you learned in class, research your topic, and be aware of how your materials and methods influence the meaning of your final piece.

## **Overview of Art 205, 3-D Design**

*Note:* This syllabus was developed in 1997 for DePaul University, in Chicago, Illinois. It was designed to introduce the basic principles of 3-D Design to students who had only taken an introduction to art course.

3-D Design is intended to introduce the formal, compositional, and structural problems of dealing with form in space. The objective of the course is to give you a foundation of skills and vocabulary for solving problems associated with creating three-dimensional objects—that is, *art!* The primary skills are intended to lead toward more advanced approaches to

making three-dimensional objects and to an understanding of structure, whether the objects are sculpture, functional objects, jewelry, or architecture.

### Focus

- Line and Movement
- Plane
- Modular Construction
- Volume: Geometric and Organic
- Surface: Embellishment and Texture
- Malleable and Rigid Materials

### Approach

Basic concepts and the elements of three-dimensional design will be introduced in class with assigned projects and readings. These assignments will be discussed in a critique on their due dates at the beginning of class unless specified by me. You are required to keep a sketchbook to record ideas, interests, and other things. Many of your projects will depend on ideas generated in the sketchbook. We will refer to it intermittently throughout the term. Periodic assignments will be included to complement given projects. There will be one quiz on your reading and the lectures from class. It will be announced in advance. These are designed to further develop your skills and comprehension.

### Grading

Your grades in a course that is structured like this one will depend heavily on your commitment to the learning process; therefore attendance is a primary factor. Twenty-five percent of your grade will be determined by homework, class participation, turning projects in on time, contributing to critiques, keeping an ongoing sketchbook, and your attitude and behavior (e.g., good citizenship, listening, contributing, courtesy). So, *everything* you do in class will affect your grade. The other 75 percent of your final grade will be determined by an average of your final projects. You will automatically receive no credit if you do not show up for a critique (unless discussed with me in advance and it is an excused absence) or if you are an hour or more late. Assignments must be turned in on the designated due date at the beginning of class. One letter grade will be deducted for every day an assignment is late.

### Attendance

Attendance is the most important aspect of the course. Please try to use class time and ask your questions in class; you will save yourselves headaches later! Come to class prepared to present your work in the most professional way possible. If your piece requires a lot of setup time, make



plans to come to class early so you do not waste everyone's time. You should expect to spend at least six to eight hours a week outside of class.

You are allowed three unexcused absences. Every additional absence will cause your grade to drop by 10 points (one letter grade). Five unexcused absences will automatically give you an F. If you miss more than one hour of a class (arriving late or leaving early) it will count as half an absence. *It is your responsibility to check in if you are late.* If you miss a discussion, assignment, or lecture, you are responsible for obtaining the material.

### **Absences**

Excused absences include university-approved religious holidays, health problems (health center or a doctor's note required), family or personal tragedy, or something completely unavoidable (e.g., jury duty). I am never interested in hearing other excuses, so save them. If you miss for another reason, it is not open for discussion. *Please* talk to me before the problem to make both of our lives easier. Call me at work or home, or send me an e-mail, *whatever* it takes.

If you turn everything in on time, come prepared to class, and do average work, you will receive a C. If you rarely come to class and are unprepared but do outstanding work, you will also get a C, because your absences will be factored in.

### **Some Things to Think About for Critique**

Successful work usually combines strong formal elements and design sense with an idea. Both the formal elements and the idea should be in evidence enough to communicate. Excellent work usually leaves you thinking after you leave it (like a good book or movie or your favorite outfit); it gives you goose bumps, it gives you a lot to say about it.

#### **What Is the Artist's Intent?**

- What do you believe in terms of what you are saying?
- Is your position positive, negative, neutral?
- Is it political, social, linguistic, historical?
- Is it specific or universal?

Remember, this is a give-and-take experience. Try to be constructive and keep the artist's intentions in mind. As the artist, you can ask your classmates specific questions about your work. For example, "I'm not sure about these beads. What do you all think?" or "I added this shape, but it might be too much. What do you all think?" As the person doing the critiquing, you may find it helpful to pose questions in addition to giving statements, because questions often lead to discussion and brainstorming.

**Six Primary Components of Critique Strategy (To Be Understood Together)****1. Presence of Idea/Formal Presentation**

- Use of line, plane, mass
- Interaction of shape and space
- Spatial arrangement
- Relationship to body, site, or viewer

**2. Materials and Material Use that Support the Idea and Assignment**

- Craftsmanship
- Appropriateness to expression being made
- Usefulness to buyer, collector, or owner

**3. Sense of Invention**

- How unusual is it? Compared to what?
- Can it be measured by historical or critical terms?
- Does it wow?
- How long does it wow?
- Is it a one-liner, comic book, or novel?

**4. Good Craftsmanship**

- Too much
- Too little
- Appropriateness to object
- Is it well considered?
- Does it perform its function?

**5. Is It Functional?**

- What is its function?
- Does it restrict one's movement?
- Does it work easily?
- Is it going to fall apart?
- Will it last over time?
- Does it perform its function?



## 6. Who Is the Audience?

Private?

Public?

An art-elite or an art-educated audience?

A person on the street?

Your peers, faculty, family, client?

Other professional artists or designers?

Critics or collectors?

Can it transcend or cross cultural boundaries?

What culture is it for?

### Required Textbook

Block, Jonathan, and Jerry Leisure. *Understanding Three Dimensions*. Englewood Cliffs, NJ: Prentice Hall, 1987.

## Project 1. Line

### Problem

Develop a three-dimensional, full-round, freestanding, self-referential composition (it must not be recognizable). The piece should be resolved and engaging from all viewpoints. Consider quality of line: thin, thick, rigid, graceful, elegant, frenetic, wiggly, straight, chaotic. While you are working, look at the piece from all sides so you do not make a frontal (i.e., one-sided) sculpture. Avoid using symmetry or bilateral symmetry (forms radiating from a single line or mass). You may use hand techniques like braiding, twisting, stacking, bending, wrapping, straightening, curving, crimping, or weaving. You may not use soldering, welding, or gluing.

### Materials

- 16-gauge black annealed wire
- Ruler or tape measure
- Pliers
- Wire cutters
- Hammer

### Size

At least 15" high; width and depth should be proportional.

### Vocabulary

- **Balance**—Distribution of visual weight of design elements.
- **Composition/Design**—The arrangement of visual elements making up a single image or form.
- **Explicit Line**—Lines composed of matter along an axis (e.g., a rod, pipe, beam, road).
- **Form**—The area defined by contours of a work (the shape); the universal meaning of a sculptural object.
- **Full Round**—A form that is to be viewed from 360 degrees; a full-round composition should engage the viewer from all angles and encourage the viewer to walk around it.
- **Half Round**—The viewer has the ability to view a work from many angles, 180 degrees.
- **Implicit Lines**—Lines composed of space aligned on an axis (e.g., a dot-to-dot drawing).
- **One-Sided Work**—Like a relief, a work that is only supposed to be seen from one side, such as a brooch or certain earrings.
- **Proportion**—The size or weight relationship among elements in a composition.
- **Relief**—A form rising from a flat background; can be low (bas relief) or high relief (protruding far off the frame); reliefs are primarily frontal forms.
- **Scale**—The visual size or weight relationship measured by a standard like the human body.
- **Unity**—A sense of order among various elements in design.

### Forms of . . .

<b>Arrangement</b>	<b>Enclosure</b>	<b>Severing</b>	<b>Twisting</b>
discord	wrapping	dividing	crumpling
distribution	covering	fragmenting	shoving
scattering	hiding	poking	entwining
<b>Collection</b>	surrounding	removing	wringing
bundling	transforming	splitting	twirling
categorizing	<b>Fluidity</b>	tearing	<b>Union</b>
gathering	which flow	<b>Support</b>	binding
grouping	which rotate	of tension	bracing
tightening	which smear	which hang	joining
<b>Continuation</b>	<b>Reduction</b>	which hold	matching
expansion	bending	which impose	sewing
openness	shortening	which spread	weaving
repetition	breaking	which suspend	



## Project 2. Planar Construction/Light

### Reading

Pages 22-50.

### Goals

To understand the use of planes to shape space; to investigate the possibilities of light as a material in itself and in combination with a dissimilar material; and to learn about construction, gravity, direction, and proportion.

### Problem

Construct a three-dimensional form made from flat, intersecting, and meeting planes with a lightbulb at the core. The form should be aesthetically interesting without the light on, but the goal is to make the light an important component. Keep in mind that light can be directional, creating its own form and line. You can control the passage of light in order to activate its form and the space around it. The form should be made of paper (foam core/gator board, mat board, cardboard, rice paper) and should not be colored or painted. Stay away from boxes if possible and consider using open forms, creating positive and negative space. Experiment with fastening devices to attach the planes—cutting, folding, tabs and slots, bending, sewing, or creasing—before you assemble your light. The final piece should be functional and will have to be turned on.

### Things to Consider

- *Space!!!*
- Lights can hang from ceilings and walls, they can mount on a wall, they can be on the floor, they can sit on a table. *Use your imagination!*
- Form (negative and positive) can activate space!
- Light can activate space!
- Lightbulbs get hot! Do not cause a fire hazard by letting the paper get too hot.

### Materials

- Foam core, mat board, paper, cardboard, or gator board
- X-ACTO knife and blade
- Scissors
- Straight pins
- 100-watt bulb
- Light fixture and socket

- Pencil
- Miscellaneous tools

### Directions

1. Visit a hardware store to look at light fixtures and see what is available and possible.
2. Select your material (paper).
3. Design and build your form made from intersecting planes. Remember to include light in your design. Use pins, glue, tabs and slots, or other joinery methods. There will be a demonstration on this.
4. Put in a lightbulb.

### Vocabulary

- **A Ground Plane**—Refers most commonly to the resting plane of a three-dimensional form; it may also refer to a horizontal plane within a form that implies the ground, even though it is not the lowest plane of the work.
- **Architectonic**—A work that, because of structure, scale, and/or space confinements, relates to architecture.
- **Artificial Lighting**—Controlled use of lighting that is not from a natural source.
- **Asymmetrical Balance**—The forms or elements of various visual weights to create an overall sense of balance.
- **Bilateral Symmetry**—A form that, when divided in half vertically, results in symmetry.
- **Economy**—Simplicity in design; the employment of design elements to achieve the maximum visual effect with the fewest elements used.
- **Explicit Planes**—Planes that physically occupy space, define space.
- **Focal Point**—The area in a work to which the eye is most drawn.
- **Frontal**—Made to be seen only from the front.
- **Highlights**—Brilliantly lit areas that appear luminous because they receive the most illumination.
- **Implicit**—Planes that are the product of the interaction of other elements in their vicinity, implied planes.
- **Macquette**—A small-scale model of a work that is usually created to aid in the construction of a full-scale work.
- **Planes**—Formal elements that have width and length.



- **Reflected Light**—Light that reflects off a surface: dull surfaces absorb, and shiny, polished ones reflect.
- **Surface**—The planar areas of an object that are exposed to the viewer.
- **Value**—Degrees of light and darkness.

### Project 3. Organic/Geometric

#### Problem

Using Plasticene® modeling clay, create an abstract (not representational), elongated shape (approximately 12 inches) that smoothly changes and transforms from an organic shape into a geometric shape. The transition should be gradual, changing from a crisp, sharply edged form into a soft, amorphous shape.

#### Consider

*Composition*, of course, and

- point of view—frontal, full round, internal;
- the sense of enclosure can be real or implied;
- the negative shape within a positive can be in contrast organic/geometric;
- penetrating the mass by creating a passageway;
- exposing layers (creating layers) within the mass;
- the proportional relationship;
- the surface and texture;
- interior versus exterior shapes;
- confined space versus nonconfined space;
- discontinuous versus continuous; and
- adding versus subtracting.

*Geometric Forms*

- Spheres, cones, cylinders, pyramids, prisms, polyhedral, hexagons, squares

*Organic Forms*

- Curvilinear, amoebas, plants, relating to natural or biological, not angular

#### Tools

- Plasticene modeling clay (Pearl, Michaels, Baraka)
- Carving and cutting tools like butter knives, sticks, and wooden clay tools

- Plastic bags
- 16" × 1" piece of plywood or flattened cardboard box (depending on your shape and size) to store it on (it does not need to be nice)

### Recommended Reading

The titles marked with an asterisk will be distributed as required reading.

- \*Andrews, Oliver. *Living Materials: A Sculptor's Handbook*. Berkeley: University of California Press, 1983.
- Barthes, Roland. *Mythologies*. Selected and translated by Annette Lavers. London: J. Cape, 1972.
- Baudrillard, Jean. "The System of Objects." *Art Monthly* 115 (April 1988): 5-8.
- Berger, John. *Ways of Seeing*. New York: Viking Press, 1973.
- Borges, Jorge Luis. "Labyrinths." In *Labyrinth: Selected Stories and Other Writings*, edited by Donald A. Yates and James E. Irby. New York: Modern Library, 1983.
- \*Flam, Jack, ed. *Robert Smithson: The Collected Writings*. Berkeley: University of California Press, 1996.
- Hickey, Dave. *The Invisible Dragon: Four Essays on Beauty*. Los Angeles: Art Issues Press, 1993.
- \*Kuoni, Carin, ed. *Joseph Beuys in America: Energy Plan for the Western Man*. New York: Four Walls Eight Windows, 1993.
- \*Krauss, Rosalind E. *Passages in Modern Sculpture*. Cambridge, MA: MIT Press, 1981.
- Lerman, Liz. "Toward a Process for Critical Response." *Art Forum. High Performance* 64, No. 46 (Winter 1993).
- Lippard, Lucy R. *Eva Hesse*. New York: Da Capo Press, 1992.
- \*McEvelley, Thomas. "On the Manner of Addressing Clouds." In *Art and Discontent: Theory at the Millennium*. Kingston, NY: McPherson, 1991.
- \*\_\_\_\_\_. "Thirteen Ways of Looking at a Blackbird." In *Art and Discontent: Theory at the Millennium*. Kingston, NY: McPherson, 1991.
- Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, NC: Duke University Press, 1993.
- Truitt, Anne. *Daybook: The Journal of an Artist*. New York: Penguin Books, 1984.
- Verhelst, Wilbert. *Sculpture: Tools, Materials, and Techniques*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1988.
- To view examples of student artwork representing this school, see Syllabus 4 in the Student Art section of this teacher's guide.



## Syllabus 5

### 3-D Design

*Andrew Hall*

*Brunswick School*

*Greenwich, Connecticut*

#### **School Profile**

**School Location and Environment:** Founded in 1902, Brunswick School is located on a 17-acre campus in central Greenwich, Connecticut, and a 104-acre campus in northwest Greenwich. The school has three separate divisions on different campuses: lower, middle, and upper schools. Upper School (grades 9 through 12) classes are coordinated with Greenwich Academy, a neighboring girls' school. In Brunswick's Upper School community, students are encouraged to strive for academic excellence, personal growth, and maturity. Upper School students play one sport each season, are expected to take part in community service, and have the opportunity to participate in a variety of extracurricular activities and clubs. The Upper School has a graduating class of 65 to 75 students.

**Grades:** Pre-kindergarten-12.

**Type:** Private, college preparatory, day school for boys.

**Total Enrollment:** 832 students.

**College Record:** One hundred percent of the graduates go on to college.

#### **Overview of AP Studio Art**

##### **The Art Department**

The Upper School has two full-time art teachers, one teaching computer graphics courses and the other teaching seven art classes. The Upper School requires of all students a minimum of one year's participation in any of the arts—visual art, music, or drama. We have 120 students in the art program and 40 in computer graphics courses. All classes meet for five one-hour blocks on a seven-day rotating schedule.

##### **Studio Art Facilities**

The art program's facilities are good. There are three large, connected rooms and each has its own specific use. The main art room is used specifically for drawing projects; the second room is used for printing, silk painting, and mixed media two-dimensional projects; and the third room is used purely for three-dimensional work and has a kiln for firing ceramic work.

### Sequence and Content of Art Courses

The description of the Upper School AP 3-D Design course would make no sense without a general overview of how art fits into the curriculum and how students pursue their artistic study. An easy sequence of courses provides a gradual path to the AP course and the flexibility to accommodate any type of art student. By the time students reach the AP course they will have covered a variety of drawing and design principals in a variety of different media. This preparation is essential for a good AP course.

- **Foundation 1 (9th grade students).** There are two sections of 20 students per section in the Foundation 1 course. This is the only course that has set projects and assignments throughout the year. Students spend the whole year doing projects in Drawing, 2-D Design, and 3-D Design, covering a variety of themes and media.
- **Advanced Studio Art (10th, 11th, and 12th grade students).** There are two sections of 20 students per section in the Advanced Studio Art course. At the Advanced Studio level, I spend half the year doing set assignments in Drawing, 2-D Design, and 3-D Design. By the end of the second quarter, the students choose one area of study. I work with them on an individual basis to create a scheme of work or study for the remainder of the year. This program allows each student to begin working toward a specific portfolio. They are given individual assignments, or if they have a particular path of study they wish to follow, I allow them more independent work time.
- **AP Drawing, 2-D Design, or 3-D Design (11th, 12th, and selected 10th grade students).** I have 40 students in three sections of AP courses, each taking one of the three portfolios. I start the AP course every year with the course requirement, student slides from previous years, and an introduction to the studio spaces. Within the first two weeks of the course, students settle on their choice of portfolio for the year. This is generally decided through individual tutorials and a review of their work from previous years.

### Preparation for AP Studio Art

I start preparing students for the AP course during the ninth-grade courses. I use a lot of past student artwork as starting points for projects and I also use my junior and senior concentration projects as starting points for major assignments. I sometimes get one of my juniors or seniors to start a project by bringing his artwork to show the younger students. I have found that younger students easily relate to their older peers and enjoy seeing a senior progressing with a project at a higher level. This structure also helps younger students to have greater expectations of what they can achieve.



I have found that in order for students to succeed in the AP course they need to be able to develop an idea from concept to conclusion. If students are able to interpret a concept in a particular way and develop an idea for themselves, teaching becomes easier and more rewarding. The schemes of work for all courses are very open and leave as much scope for individual learning as possible. Art by its nature naturally allows this process to happen. It is expected that a student who enters a course in the ninth grade will follow the same ways of working and development as a senior. They will both research and investigate ideas, formatting and developing them into final pieces. The differences across ages lie in the levels of achievement and technical ability.

### **Prerequisites**

I have no set selection process for the AP course. I generally expect students to have taken the advanced studio art courses. However, I have never said no to any junior or senior who wants to take the course. I explain that AP Studio Art is not an easy course and it requires a great deal of commitment. Thus the only real expectations I have from these students are a willingness to put the time and effort into producing a portfolio of work and the determination to complete the course.

Some of the most rewarding experiences of my teaching over the past few years have been taking less able students and not only seeing them achieve good AP grades but also watching the pleasure and enjoyment they have gotten from their experiences in the course. I believe that a good art course should not only be available to the gifted art student but be made easily available to any member of the school community. So far, my wishes in this regard have been fruitful.

## **Course Design**

### **Teaching Philosophy**

This is my eighteenth year as an art teacher at the high school level. My style of teaching has not really changed in that time. I have high expectations of students. They should be committed to working hard and taking responsibility for their own work. An art class has to be fun, enjoyable, and rewarding while challenging the students' interests and intellects. I try to instill pride in the discipline of art; interestingly, participation in the AP program helps to build that pride.

### **Teaching Three Different Portfolios in One Class**

Due to the restrictions of course scheduling and in order to accommodate and keep large classes, I teach all three portfolios in one course. The AP course naturally lends itself to an individual teaching style where students work independently of each other on their own projects. My AP courses have evolved to a point where all students use the class time to pursue their own interest in any media. The AP students joke with me that I do not teach them and they do all the work. I see myself as a guide through the learning process; the key to its success is the student's response

to group and, more importantly, individual teaching. An example of a project covering all three portfolios is an assignment that uses architecture as a starting point. This can easily be developed into a Drawing or a 2-D Design or 3-D Design piece. I have found the interaction between the Drawing, 2-D Design, and 3-D Design students fascinating. It has helped all of the students to see the many interpretations artists have.

### **Importance of Research, Development, and Evaluation**

In order for students to develop a good final piece or a good body of work in any media, it is important that they take responsibility for their own work. Research, development, and evaluation are three easy steps through which every student should be able to grasp and understand the concepts of developing a good piece of work.

- **Research** involves collecting information of any kind. This process relies on one's ability to record from direct observation and personal experience. Some examples of good research are students bringing in their own objects for a still life, doing drawings and sketches out of school to work on a classroom piece, taking photographs, visiting museums, visiting working artists, and keeping a scrapbook or notebook.
- **Development** involves the students understanding what they have researched and where it will progress. For every project, after the initial project brief and research, I try to get each student to produce at least one or two drawing sheets that show the student's ideas and thought processes. I encourage students to solve problems, experiment with ideas, and use drawing as a means to solve problems that may occur in the development of a final piece. For the 3-D Design Portfolio, it is also useful with certain projects to produce small, working models as a prelude to larger, final pieces.
- **Evaluation** involves the students making critical decisions about the development of an idea into a final piece. This process of evaluation can be achieved individually through the student or with a group discussion. Evaluation of a student's work is an ongoing process, and I have regular one-on-one tutorials with all students to discuss their progress.

### **Finding 3-D Design Materials**

The 3-D Design course can be an expensive course to introduce to any school. I find myself continually on the lookout for cheap or free sculptural materials. I have used everything from large tin cans from the school's kitchen, to scrap wood from the local timber mill, to cardboard boxes, in order to build sculptural projects. Buying in bulk and limiting the available materials also helps to control the cost of the course. I try to limit students to simple materials like clay, wood, metal, plaster, and found materials.



### **Monitoring Work**

We have 18 3-D Design students, 12 2-D Design students, and 10 Drawing students. If you calculate the amount of work produced, it comes to 852 pieces. I use a large wall chart in the main art room to keep track of all this work. It includes everything the students and I need to know about their progress. There is enough space to write down the title and media of every project the students work on for both the Breadth and Concentration sections of the course. Filling in the chart also helps with the planning of a balanced portfolio and ensures, as I discuss the work with the students, that they understand the course requirements.

When a student finishes a project, a green mark is made in the project space to represent the work completed. When a slide of the work has been taken, a red mark is used to indicate the completion of the project. Having this information visible to all students and myself makes monitoring their progress easier. Often groups of students gather around the chart and discuss their progress in the course. It creates healthy competition, keeps students up to date with their progress, and motivates them to not to get too far behind.

### **Taking Slides**

Presenting and taking the slides is one of the most important aspects of the course. It is vital that teachers and students are able to photograph the accomplishments of the student's work well. I have had great success in taking slides outside in sunlight. Using any 100 to 200 ASA slide film on a variety of different colored backgrounds gives excellent results. We try to take at least four to five shots of each sculpture and discuss with the students how they would like their work to be viewed.

### **Course Overview**

Most of the students who join this course have covered projects in a variety of three-dimensional media, including clay, wood, metal, plaster, and mixed media, and they have taken one or two previous art courses. I always start the AP course with the Breadth section of the portfolio because the first five projects give students a series of projects covering different media and techniques at the AP level.

#### **Breadth**

The breadth component of the AP course is self-explanatory. It expects students to show versatility with various approaches and themes in different media. Some examples of breadth projects include:

- Design a quarter of a sculpture and then, using a reflective surface, make the sculpture whole.
- Collect 10 small objects, cover them with plaster, build them into a sculptural form, paint the sculpture white, and then, using a blank slide, make a drawing with a Sharpie® pen, and project the slide onto the sculpture's white surface.

- Using large sheets of cardboard, create an abstract painting on both sides. Cut into small pieces and then, making slots in each piece, build an interchangeable sculpture form.
- Design and make a sculptural teapot out of metal and wood.
- Design a sculpture using architecture as your theme (mixed media).
- Build a lightweight sculpture and hang it from the ceiling (mixed media).
- Design and build a sculptural table.
- Design a sculpture using a bridge as your inspiration.
- Make a ceramic sculpture that has five interchangeable pieces.
- Make a sculpture using tin cans.

### **Concentration**

The concentration component is what makes this course so appealing. For a student to produce 12 pieces of consecutive work that makes a coherent visual statement about the development of a theme or concept is exciting. I have found through experience that students must make the decision for the theme of this project themselves. It is much easier for students to work on a project if they are interested in the topic. Some examples of concentration projects that students have come up with include:

- A series of clay sculptural teapots.
- Sculptures using roller coasters as an inspiration.
- The skeleton structure of a house under construction.
- Sculptures made from nails.
- Lidded ceramic vases.
- Sculptural forms using weaving as a starting point.
- Ceramic dishes and bowls with wood or metal components.
- Ceramic animals.
- The scrap yard.
- Sculptures using musical instruments as an inspiration.

All sculptural concentrations rely on good research. Students spend between two and three weeks drawing, designing, and thinking on paper before they even touch any materials. Understanding a topic is essential if you are going to be able to produce 12 pieces of work. This initial research and development process through drawing then becomes the basis of the concentration project, though the ideas produced during the first few weeks of the concentration project often change



when the work is built in three dimensions. Drawing and thinking on paper are ongoing processes throughout the concentration project. This reliance on drawing and design helps in the evolution of a good concentration project and helps in conserving valuable materials, as students do not waste as many materials when working out their ideas on paper.

### **Conclusion**

A good AP Studio Art program has a great deal to offer any school community. At the time this was written, 42 students had just completed the AP course. All of them earned good grades on the AP Exam, and five of these students had work reproduced for various AP Program publications. Two weeks before the portfolios were sent to the AP Reading, I cleaned the art room and the students put up an exhibition of their work, which was well attended by the community. I always hope students take my course because it is a different learning experience from any other subject taught in school. The relaxed atmosphere and the informality of learning allow students the freedom to explore, discover, and learn in a unique way.

To view examples of student artwork representing this school, see Syllabus 5 in the Student Art section of this teacher's guide.

# Syllabus 6

## 3-D Design

*Gordon Moore*  
*Highland High School*  
*Salt Lake City, Utah*

### School Profile

**School Location and Environment:** At its beginning, Highland High School was an elite, “country club,” eastside high school in Salt Lake City, Utah. As the complexion of central Salt Lake City has changed over the years, so has the makeup of the student population. While it is still located in an affluent area, Highland High School now has a significant minority population, and 42 percent of the students receive fee waivers. It is also an English as a Second Language magnet school for the Salt Lake City School District, and as many as 75 different languages can be heard in the school. In 2003, Highland High School was on Newsweek magazine’s “100 Best High Schools in America” list.

**Grades:** 9-12.

**Type:** Public high school, magnet school for English as a Second Language.

**Total Enrollment:** Approximately 1,860 students.

**Average AP Class Size:** 20 to 28 students.

**Ethnic Diversity:** Enrollment is composed of 30-35 percent minority students.

**College Record:** Approximately 67 percent of the graduating seniors go to college.

### Overview of AP Studio Art

#### AP Program

Highland High School offers 18 AP courses, and students took 600 AP Exams in 2003. There are no prerequisites to be in an AP course, and the school encourages as many students as possible to participate in its AP program. AP students are not required to take the AP Exam. The school does not help students with the AP Exam fee, but individuals in the community sometimes make a contribution to help students pay the fee.

The school is on a block schedule, with A and B days of four one-hour classes every other day. Generally, instructors teach three of the four class periods.



### The Art Department

Highland High School has a strong visual arts department. It boasts six faculty members plus personnel in drafting/architectural rendering, humanities, and art history. Beginning and advanced courses are offered in art crafts, ceramics, commercial art, painting and drawing, and photography. The Salt Lake City School District adheres to the statewide core curriculum that is in place in Utah, and many students begin their visual art training in the foundations courses in the junior high schools. There is great demand for the art courses and high enrollment in the classes.

### Studio Art Facilities

The visual art department is housed in its own wing of the main building. Several years ago, the school was retrofitted to accommodate upgraded earthquake requirements, and in that rebuilding we were moved to a spacious, high-arched, cafeteria area that was divided into four class studios. The ceramics facility is the largest of the four and is a wide, open space with many skylights in the extremely high-domed ceiling. There are several auxiliary rooms off the main room. There is a glazing area, a functioning damp storage room, a spray/glaze formulation room, a kiln room that contains two large electric kilns and a 28 cubic foot downdraft high-fire gas kiln, and an instructors' office. The main room is divided into two distinct areas: one is the classroom and hand-building area and the other is the wheel area with 18 kick wheels and 10 electric wheels. There are also smaller areas for the advanced and AP students to work.

### Course Sequence Leading to AP Studio Art

Students entering Highland High School can elect to begin pursuing an AP Studio Art 3-D Design pathway by registering for either a beginning ceramics course or a beginning art crafts course. The art crafts program emphasizes basketry, batik, weaving, and other associated fields. The ceramics program is basically composed of tutelage in high-fire stoneware ceramics.

- **Beginning Ceramics Courses.** Students in the beginning courses are taught the basics of hand-building techniques: pinch, coil, and slab work. They are also familiarized with sculptural aspects of clay, with bas-relief work and freestanding sculpture. They are introduced to intensive work on the potter's wheel. They learn various finishing techniques like staining, glazing, and using washes. They also learn the rudiments of the technical aspects of the stoneware medium.
- **Ceramics II.** Upon completion of the beginning course, students may opt to enroll in Ceramics II. This is an advanced ceramics course in which students may choose to pursue either a hand-building curriculum or a potter's wheel curriculum. Essentially, students work from a prescribed syllabus of assignments sequenced to instruct them step-by-step. There are various lectures and demonstrations and some instruction given to the studio class as a

whole, but most of the instruction is very personalized and done on an individual basis because many students progress at different rates. The text for this studio is the most recent edition of Glenn C. Nelson and Richard Burkett's *Ceramics: A Potter's Handbook* (Fort Worth: Wadsworth/Thomson Learning). During this year most students progress to group three or four of the syllabus.

- **Ceramics III-IV.** At the conclusion of Ceramics II, students may continue by registering for Ceramics III-IV. This advanced course continues with the syllabus begun in Ceramics II but with teacher-driven variations. After studying the students at work to determine their skill levels and the level of their finished pieces, the instructor will, from time to time, introduce what may be more challenging variations. For example, if the students demonstrate unusual ability to handle larger masses of clay, the instructor will then introduce a project series that takes the students to producing large to massive pieces by completing the series. If students show more precise ability, then the instructor may introduce the students to a “lid series” or a series of projects involving more complex precision. On occasion, students may be more inclined to sculptural aspects, at which point the instructor may depart from the syllabus to take a group of students through a series of projects that brings them to produce full-bust pieces or figures.
- **AP Studio Art 3-D Design.** From the Ceramics III-IV course the AP Studio Art 3-D Design students emerge. Some students may begin AP work during their junior year, but the AP course is composed of seniors. These AP students meet with the III-IV class but work on an AP curriculum. Nearly all instruction is on a very individualized basis; the instructor gives suggestions and directions designed to challenge or awaken each student.

The students' exploration through the III-IV class has given them insight about concepts to be explored in the Breadth section of the portfolio. However, the instructor will suggest or add to their development as opportunity presents itself. For example, when it became apparent that many students were refraining from working in areas where they felt weak, assignments dealing with the human figure (both realistically and abstractly) were added to the breadth curriculum. Suggestions to complete work involving the human face in realism and abstraction were also added. Another addition was a strong suggestion to include a clay wall piece. This involved the students dealing with aspects of design not normally encountered in 3-D design work.

Generally, it is suggested that students try various techniques not readily adaptable to a class situation but that can be explored on an individual basis through a project or two. It has been found that the breadth work opens great horizons for students and propels them to discover aspects of 3-D design work that they normally would not find, given their



reluctance to leave their comfort zone. They are strongly urged, indeed required, to work through the Breadth section before starting in earnest on the Concentration. This has proved valuable because many who have previously determined an area of concentration change their focus after discovering new avenues in the Breadth section.

After working for some time on the advanced syllabus assignments and side-variation series, and after completing the Breadth section, students work through the Concentration section. Given that this is a highly individualized endeavor, each student is urged to professionalism, to the understanding that “good enough” is not and that craftsmanship is paramount. In many instances, students focus so diligently, letting one idea lead to another, that nearly double the pieces required are produced, allowing students to select those that best represent their exploration.

Quality section work is often those excellent pieces the students have produced leading up to breadth work, or sometimes those alternate pieces produced in concentration areas.

### **Keeping Track of Artwork**

Inasmuch as the ceramics medium requires various stages in the work, a chart has been developed. It is large and displayed where the students can refer to it. Each student is listed and the chart is divided into the three areas of work with the appropriate number of blocks for work required in each section. As a student develops a particular idea for a piece in a section it is written in pencil in that block. When the construction of the work has been finished, a yellow marker bar is drawn in the box. After the object or pieces have been bisque-fired, the yellow bar is marked over with an orange marker. Upon completion of the firing stages (usually a high firing but not always) the bar is marked over with a red marker. After the work has been photographed, it is marked black. The instructor and students can also follow the progress of each piece, and on occasion the instructor reviews each student’s progress. This has proven to be a very effective tool in working with the AP students, especially since their numbers are increasing.

In all, the AP 3-D Design course has opened vast vistas for the ceramics students, both for students who do the coursework and for students who witness the work and exploration of the AP students. Many now work toward becoming an AP student and strive to do better with those things they see as simply assignments, in the hope that such work can become part of a future AP portfolio.

### **Course Outline for Advanced Ceramics—Hand Building**

The following is a tabulation of projects designed for Advanced Ceramics students to help them learn advanced techniques in a sequential fashion.

As an advanced student, you may do the projects within a specific group in any order, but the groups themselves must be completed in order. These assignments are designed to be the

minimum requirement for each project. You are urged to stretch the limits of each assignment by being as inventive as possible. Good craftsmanship, however, should never be compromised.

*Unless otherwise specified, any hand-building method may complete any project.* Generally, you are required to complete three assignments (that is, projects, as described below) each term, but each pot will be graded individually and the grade will most likely be based on a certain number of individual vessels.

**Sketchbooks:** You are required to keep a sketchbook (an idea book) that will be graded one or more times a term, as requested by the instructor. Approximately 10 to 20 pages are required each term. All projects in process should first be noted in this book. *Be prepared to show this at any time as you work in class.*

### Group One

1. **Create three bowls**, each at least 8 to 12 inches across, made by draping slabs across a “hump mold” and attaching a raised foot on the bottom. These must be decorated with slip.
2. **Create five mugs** (not cups) with pulled handles.
3. **Create two vases or bottles**, at least 10 inches tall, made by wrapping slabs around a cylindrical form. These must be decorated with slip.

### Group Two

1. Study **Chapter Four** in the ceramics textbook and take the open-book handout test.
2. **Create two basket forms** with overhead, pulled, decorative handles.
3. Make at least 10 clay, bisque-fired **stamps** to be used as impressed decorations on pots.
4. **Create three vases or bottles**, each 8 to 12 inches tall. One must be decorated using the *sgraffito* technique, one using the *bisque stamps as impressed decoration*, and one using the *mishima* technique.

### Group Three

1. Complete a sculpted, primitive, **Inuit-style, mask wall piece**, at least life sized, made specifically to have post-firing decorative attachments in the Inuit style.
2. Create a **coil-built pot** that is at least 12 inches tall and oval in horizontal cross-section. It must either be double-spouted with a connecting handle or be stirrup-spouted. It should be decorated with slips in the southwestern style.
3. Study **Chapter Six** in the ceramics textbook and take the open-book handout test.
4. Complete **two slab-built bottles or vases**, at least 10 to 14 inches tall, with several identical spouts. One should be decorated with a carved repetitive pattern (such as fluting) and one should be decorated with an applied repetitive pattern. It may also have decorative handles.



5. Create a **pitcher and matching four-mug set**.
6. Complete a **casserole or cookie jar** complete with a lid and handles.
7. Study the form of and make one **southwestern-style canteen**. This should be constructed of two bowls joined together rim to rim. A spout should be placed at the edge and lug handles should be placed to receive a strap. It should be decorated with slips in the southwestern style. Glazes can be used if kept to a minimum and applied in a way that allows the form to be fired.
8. Complete a large, **hump-mold bowl**. It should be decorated at or near the rim with *piercing*.
9. Construct a **larger case** roughly based on the human form.

#### Group Four

1. Complete a **semi-abstracted animal sculpture**, about 14 inches long, to which post-firing additions of mixed media are added to form a *fetish symbol* sculpture.
2. Using your own self-made, **decorative press molds**, decorate the surface of a vessel form.
3. Create a **slab-built building sculpture** that is at least 14 inches tall.
4. Using the extruder to make the coils, create a **coil floor pot**, at least 24 inches tall, with exposed-coil and coil-texture decoration.
5. Create a series (three or more) of **hollow clay stones** with subtle surface textural changes. The smallest stone should be at least five inches across, and no two stones should be the same size. After the final firing, these will be sculpturally arranged as a standing presentation or even a wall piece.
6. Study the forms of and make one **southwestern-style storage pot and one utility container**. These should be decorated in the southwestern style with slips and no glazes. The interiors of the storage pot and utility container may be glazed if appropriate.
7. Mix one batch of **school glaze** and load and fire a bisque kiln.
8. Create a set of three **graduated matching canisters** with lids and handles.
9. Complete a **semi-abstracted clay sculpture** of an animal or a human head.

#### Group Five

1. Create a **teapot with six matching chawans** (tea bowls).
2. Create a **path marker** by assembling five or more hollow clay stones in a permanent standing sculpture. The base stone should be over 12 inches tall. Mixed media may be used post-firing.
3. Study **Chapter Nine** in the ceramics textbook and take the open-book test.

4. Complete a **wall piece**, at least 12" × 36", involving several sections of tiles and showing bas-relief sculptural effects.
5. Create a **bottle** made by *combining two press-mold halves*. Inlaid decoration should be considered. One or more spouts should be attached. A base should be constructed and attached.
6. Study **Chapter Seven** in the ceramics textbook and take the open-book test.
7. Create a large, **slab-built bottle**, at least 16 inches tall, by joining two leather-hard slab pieces made by draping them over or in a form. The spouts and/or base may be thrown.
8. Sculpt a small **animal bust or life-sized human bas-relief tile**. From this, a press mold will be cast from which multiples will be produced to create a repetitive wall piece.

### Group Six

1. Create a **sculptural form** which may be vessel-oriented, and the extruder to make various additional decorative parts.
2. Using *curved slabs*, create an **ark or shrine sculpture** that is at least 15 inches tall or wide.
3. Study **Chapter Eight** in the ceramics textbook and complete the open-book test.
4. Take the **Ceramics Glossary Test**. Study pages 337-342 in the text and see the instructor for a study guide.
5. Complete the **Glaze File** with at least 10 sections of five cards each.
6. Complete a project series of your choice in **porcelain or white stoneware**.
7. Complete a project series of **sagger-fired pots**.
8. Mix from scratch a **glaze** not previously used and glaze a **project or series of pots** made specifically for this assignment.

### Group Seven

1. Develop **your own glaze** from scratch and use it successfully on a project series made specifically for this assignment.
2. Complete a project series involving **luster glaze**.
3. Complete a project series involving **low-fire enamels**.
4. Create a clay **totem** by developing separate forms to be assembled after firing.
5. Create a **jointed (marionette) human figure sculpture or wall piece** using clay and mixed media.

### Group Eight

1. Develop a project series of your choice. Check with the instructor.



## Course Outline for Advanced Ceramics—Potter's Wheel

The following is a tabulation of projects designed for Advanced Ceramics students to help them learn advanced techniques in a sequential fashion.

As an advanced student you may do the projects within a specific group in any order, but the groups themselves must be completed in order. These assignments are designed to be the minimum requirement for each project. You are urged to stretch the limits of each assignment by being as inventive as possible. Good craftsmanship, however, should never be compromised. *Unless otherwise specified, any hand building or throwing may complete any project.* Generally, you are required to complete three assignments each term.

**Sketchbooks:** You are required to keep a sketchbook (an idea book) that will be graded one or more times a term, as requested by the instructor. Approximately 10 to 20 pages are required each term. All projects in process should first be noted in this book. *Be prepared to show this at any time as you work in class.*

*Note:* Before beginning the assignments, you should obtain the instructor's approval on a well-thrown, eight-inch tall cylinder, using not more than three pounds of clay.

\_\_\_\_\_ Eight-inch cylinder approved by instructor

### Group One

1. **Create five pots (vase forms)**, each at least 8 inches tall, made from well-thrown cylinders of not more than three pounds of clay each.
2. **Create five mugs** (not cups) with pulled handles, well thrown, with no more than one pound of clay each.
3. Make at least **10 clay stamps** to be used as impressed decorations on pots. These must be bisque fired.

### Group Two

1. Study **Chapter Five** in the ceramics textbook and take the open-book handout test.
2. Throw **two three-pound planters and two three-pound bowls**. At least one must be decorated using *slip or oxides on wet clay*, one must be decorated using the *sgraffito* technique, and one must be decorated with *over-glaze oxides*. One of the planter forms must also be decorated with *impressed stamps*.
3. Throw **two three-pound vases and two three-pound bottles**. At least one must be decorated with *slip trailing*, one must be decorated using the *sgraffito* technique, one must be decorated using *over-glaze oxides*, and one must have *impressed stamp decorations*.

4. Create **three baskets** by throwing three planter forms of not more than four pounds each. To these add decorative, overhead, pulled handles. The bodies of the baskets should display some definite decorative technique.
5. Create an **animal sculpture** made from one or more thrown pots and decorated with added clay.

### Group Three

1. Complete a sculpted (hand-built), **Inuit-style, mask wall piece**, at least life sized, made specifically to have post-firing decorative attachments in the Inuit style.
2. Complete **one of the following**:
  - a. A coil pot that is at least 15 inches tall or 12 inches wide. It must have exposed coil decoration. It cannot be round in horizontal cross-section. It must have multiple spouts and these may be thrown.
  - b. A coil-built pot that is at least 12 inches tall and oval in horizontal cross-section. It must either be double-spouted with a connecting handle or be stirrup-spouted. It should be decorated with slips in the southwestern style.
3. Study **Chapter Four** in the ceramics textbook and take the open-book handout test.
4. Throw **two five-pound planters** (one must show applied repetitive pattern) and **two five-pound bowls**. One of the four pots must be decorated with *fluting*.
5. Throw **two five-pound vases** and **two five-pound bottles**. At least one must be **faceted**, one must be decorated with a *carved repetitive pattern*, and one must have *decorative handles*.
6. Complete a set or series of similar pots (chawans, mugs, bowls, etc.) thrown **off the hump**.
7. Complete a **slab-built bottle**, at least 10 inches tall, with several identical thrown spouts. It may also have decorative handles.
8. Create a **pitcher and matching four-mug set**. You should make at least six mugs in order to get four that match well.
9. Throw a set of at least three boxes.
10. Throw a **casserole** complete with a lid and thrown handles.
11. Study the form of and make one **southwestern-style canteen**. This should be constructed of two bowls joined together rim to rim. A spout should be placed at the edge and lug handles should be placed so as to receive a strap. It should be decorated with slips in the southwestern style. Glaze may be used if kept to a minimum and used in such a way that the form can be fired.

**Group Four**

1. Create a decorative bottle form by throwing a **doughnut** form that is at least 10 inches wide. After proper trimming, a thrown base and neck should be added as well as decorative or functional handles.
2. Study **Chapter Six** in the ceramics textbook and take the open-book test.
3. Throw **two seven-pound planters and two seven-pound bowls**. At least one must be decorated with the *mishima* technique and one must have a rim or neck decorated by *piercing*.
4. Throw **two seven-pound bottles and two seven-pound vases**. At least one must show body *distortion by interior pressure*, one must show body *distortion by exterior pressure*, and one must have *decorative handles*.
5. Throw **two seven-pound platters**. One should be decorated by using *airbrush stencil techniques*.
6. Create a **slab-built building sculpture** that is at least 14 inches tall.
7. Throw a **large form** that is at least seven pounds. Complete the piece by including attachments (feet, handles, decoration) made with **extruder**.
8. Create a **large floor pot**, at least 24 inches tall, using *thrown and hand-built combinations*.
9. Throw a set of **three concentric bowls**. You should probably throw two of each size to get one good set of three.
10. Study the forms of and make **one southwestern-style storage pot, one utility container, and one bowl**. These should be decorated in the southwestern style with slips and no glazes. The interiors of the storage pot and utility container may be glazed if appropriate.
11. Mix one batch of **school glaze** and load and fire a bisque kiln.
12. Create a **teapot with six matching chawans** (tea bowls).
13. Create a **pitcher or decanter** with six matching **goblets**.

**Group Five**

1. Create a decorative bottle form by throwing a **doughnut** form that is at least 10 inches wide. After proper trimming, a thrown base and neck should be added as well as decorative or functional handles.
2. Create at least **two bowls**, each at least 12 inches across, by draping slabs of clay across hump molds. The bowls should be decorated with inlay and should have thrown-on foot rims.
3. Study **Chapter Nine** in the ceramics textbook and take the open-book test.

4. Complete a **wall piece**, at least 24" × 36", involving several sections or tiles and showing bas-relief sculptural effects. This may also include thrown parts.
5. Create a **bottle** made by *combining two press-mold halves*. Inlaid decoration should be considered. One or more spouts should be attached and could be thrown. A base should be constructed and attached.
6. Study **Chapter Seven** in the ceramics textbook and take the open-book test.
7. Throw two five- to seven-pound **bowls or planter forms**. After trimming, **throw on tall pedestal feet** at least six inches tall.
8. Create a set of **three graduated matching canisters** with lids and handles.
9. Create a **hanging planter**, thrown, approximately 10 to 12 inches across, with a *thrown-on drain basin, attached handles, and hanging apparatus* (like macramé).
10. Using *curved slabs*, create an **ark or shrine sculpture** that is at least 15 inches tall or wide.
11. Complete a project series of your choice in **porcelain or white stoneware**.
12. Complete a large, casserole-type, lidded pot (**soup tureen**) with a **thrown-on foot and constructed ladle**.

### Group Six

1. Study **Chapter Eight** in the ceramics textbook and take the open-book test.
2. Take the **Ceramics Glossary Test**. Study pages 337-342 in the text and see the instructor for a study guide.
3. Complete a **Glaze File** with at least 10 sections of five cards each.
4. Complete a **large pot**, at least 24 inches tall, by *combining thrown sections*.
5. Complete a **large pot**, at least 24 inches tall, thrown by the **rope-coil method**.
6. Create a large **slab-built bottle**, at least 16 inches tall, by joining two leather-hard slab pieces made by draping them over or in a form. The spouts and/or base may be thrown.
7. Create a **wall-piece dome** by throwing a large (10 to 15 pounds) low bowl and trimming it without a foot so that it is displayed convex-side out. Decorate the convex dome.
8. Complete a project series of **sagger-fired pots**.
9. Complete a project series using **inlay or neriage** techniques.
10. Mix from scratch a glaze not previously used and glaze a **project or series of pots** made specifically for this assignment.

**Group Seven**

1. Develop your own **glaze from scratch** and use it successfully on a project series made specifically for this assignment.
2. Complete a project series involving **luster glazes**.
3. Complete a project series involving **low-fire enamels**.

**Group Eight**

1. Develop a project series of your choice. Check with the instructor.

To view examples of student artwork representing this school, see Syllabus 6 in the Student Art section of this teacher's guide.

## Moving into the Third Dimension

*Charlotte Chambliss*

*Booker T. Washington High School for Performing and Visual Arts*

*Dallas, Texas*

Students entering any of our AP Studio Art classes have prerequisite work, including summer assignments. The list of assignments has varied from year to year but used to be geared mainly towards Drawing and 2-D Design. When I started teaching the 3-D Design Portfolio, I used my old list for incoming students—2-D and 3-D alike. I plan to make adjustments to be more accommodating to each specific group. Some 3-D Design summer assignments that I have worked with include the following:

- A figure group modeled from Sculpey with an accompanying environment. (Depending on the level of sophistication, each figure may count as one 3-D piece.)
- A Nevelson-inspired piece from collected wood.
- Hand-built vessels, or structures, from clay, to be fired upon return to school.
- A 3-D metaphorical self-portrait from the scraps of your life.
- Human and animal sculptures fashioned from wire.
- A group of small organic forms carved from soap, balsa blocks, or plaster that interact with one another.

In contrast to the six summer pieces required of 2-D Design students, it might be that I only require three or four of these assignments of the 3-D students, anticipating them to be more time consuming than the drawing/design problems. I would also expect that serious students would keep a journal of ideas that they may want to work from upon returning to school.

### The First Semester of the AP Studio Art Course

Once the school year starts, the first semester is devoted to assignments for the Breadth component of the portfolio. As I am (very much) against a formulaic response to the completion of the AP Portfolio, I try to vary assignments from year to year, and encourage individual and unique responses to all work. The assignments are based on a variety of collected problems commonly encountered in college-level 3-D design courses. The students have specific in-class and out-of-class assignments; they also are expected to complete some in-class work out of class, depending on the schedule of assignments.

So far, I have been able to adjust 2-D Breadth assignments for the 3-D Design student, because my AP classes are a mix of both 2-D and 3-D. For example, in response to an assignment dealing with visual puns, one 3-D student welded a length of chain to a base so that it stood up in such a



manner as to shape the letter “A”—“Chain Letter.” Another student threw a cup on the potter’s wheel and attached a handle. She then very carefully cut the cup in half from the top down—the result: “Half a Cup.” Another student welded a large letter “D” upon a metal plate shaped like a stop sign. The plate was then attached to a long pole and base—the result: “Design.”

In response to a social commentary assignment, I have had two students who have constructed welded metal monuments to the destruction of the twin towers of the World Trade Center in New York. Another student created a very sophisticated piece reminiscent of the work of Joseph Cornell.

The following list is an example of the types of work students have submitted in the 3-D section:

- Earrings and pendants fashioned in jewelry, including wire and cast pieces.
- Cups, bowls, and plates thrown on the potter’s wheel.
- Hand-built ceramic vessels, coil and slab.
- Hand-built ceramic bird houses.
- Portrait heads, busts, and entire figures sculpted in clay.
- Hats and bags that were constructed from woven fibers.
- Figures and animals constructed from welded metal.
- Modular designs created by using paper tubes and other geometric forms constructed from mat board.
- Functional cardboard chairs.
- Constructed chairs inspired by the work of another artist (i.e., Nevelson).
- Assemblages of found materials.
- Figures constructed from found materials.
- Nevelson-inspired wall pieces.
- Organic sculptures inspired by the work of Hepworth, Moore, or Noguchi.
- Plaster casts.
- Plaster carvings.
- “Combination” pieces that involve 2-D and 3-D elements (Rauschenberg).

An upcoming class assignment involves self-portraiture. The 3-D students have been instructed to create a three-dimensional self-portrait, either literal or metaphorical.

## Second Semester

The second semester, give or take a few weeks, is spent developing the Concentration component of the portfolio. The students are encouraged from the beginning to start thinking about the nature of their Concentrations and, where allowable, to start working on ideas in their studio classes. The concept of working in a series or on a concentrated idea is not foreign to our seniors. As early as the sophomore drawing class, they are required to produce five drawings related by theme or subject. This idea is also emphasized in the studio courses as well; and, obviously, any student coming out of the AP Studio Art Drawing course is very familiar with the idea. Consequently, by the senior year, many of the AP 3-D Design students have already begun an in-depth exploration/personal investigation in a particular studio that can be further pursued in the AP class. During the second semester, if some students' Concentrations require that they work in one of the other studio classrooms, they are allowed to work in that location during AP class time. Thus, AP class time and normal studio time allow the student an extended amount of time to pursue an idea in greater depth.

### 3-D Design Portfolio Concentrations

- A series of welded metal sculptures that investigated formal design elements and principles including line, shape, texture, balance, repetition, harmony, variety, etc.
- A series of cast silver rings with stone settings.
- A series of thrown and hand-built ceramics that were enhanced by the attachment of appendages, reminiscent of sea anemones—theme: “Horned Pots.”
- A series of thrown vessels that detailed the student's growth in proficiency.
- A series of animal sculptures constructed from welded metal.
- A series of portrait heads sculpted from clay.

### Preparing the Quality Section

After spring break, the students are instructed to identify the pieces to be submitted for the Quality component/section of the portfolio. Simply put, they are to pick the pieces from Concentration and Breadth that represent their best abilities. I stress variety—variety of subject, media, technique, or process. As there is no actual preparation of these pieces, students will need to make sure they have the additional slides needed to put into this section. The quality of the slides, showing optimum views of the piece as well as subtle detail, is extremely important to this section.



## What's the Dang Deal?

*Barry Lucy*

*Ruidoso High School*

*Ruidoso, New Mexico*

What are art forms in three dimensions about, anyway? As Steve Martin might ask, “What’s the dang deal?” Sculpture—forms that create space, take up space, exist in space—are at once about confronting viewers, about enclosing them, engaging them, forcing them to walk around, among, over, through, away, toward, and under. Sculptures invite us to sit, walk, pick up, rub, weigh, and feel. They can appeal to all our senses. Three-dimensional design breaks the comfortable confines of the representational picture plane and our comforting notions of what art should be. 3-D design can do that for students, too—students who continually crumple their beginning drawing exercises in frustration because they cannot seem to be or do what they want; students who eat the crayons and make what are frequently (and often rightfully) termed “disgusting” forms with their paste. Give these students clay to pinch or wire to twist, paper to fold or wood to stack. If they can find an affinity for material of some kind other than pencil or paint, they can still be artists. Since the advent of Kodak film, does the artist in the child have to be a “good drawer”? Any Paleolithic cave painter could tell you that art began with abstraction, not verisimilitude.

When students commit to an AP Studio Art portfolio, of necessity they must choose among Drawing, 2-D Design, or 3-D Design. But in the pre-portfolio courses, when I introduce the Ten Commandments of Art (commonly known as the elements and principles of design), I do so by creating design problems that have a drawing solution, a 2-D design and a 3-D design solution. For example, in a lesson derived (stolen) from David Welch of Albuquerque Academy, I use slides or a computer slide show to introduce students to Piet Mondrian and his increasingly abstract breakdown of form and color. They are then given the problem of devising an inherently similar solution to Mondrian’s self-imposed problem of creating harmony and balance with the simplest compositions of line, form, and color. To apply the assignment to drawing, students expand their 2-D designs into a two-point perspective drawing. Students who are not “good drawers” may solve the design problem with a three-dimensional model in scored and folded or cut cardboard.

Beginning with this notion of multimedia responses to design problems, a series of projects has evolved that provides diverse possibilities for finding a student’s affinity. These can take the form of figure drawing in traditional charcoal, expressive line, and expressive wire or self-portraits in pencil or paint, collage or digital, foam core or clay high relief. Projects can evolve from drawing

to 3-D design to 2-D design or the reverse. They may begin as cast-plaster Moore-esque abstractions and end as monochromatic still-form drawings in ink wash or hardedge realism. In the student's studio portfolio work, these same ways of working become concentrated in focus and practiced in technique.

In schools with small populations and one-instructor art departments, working in a variety of media in response to the same assignment can solve scheduling problems for students who cannot be in the designated "AP period." It can streamline planning for the instructor, but most importantly, it can provide an opportunity for working "outside the plane" for the student who needs to grow, and build, three-dimensionally. A design in three dimensions for that student-artist becomes more than "what you bump into when you back up to look at a painting."



## Teaching Drawing

*Jerry Stefl*

*Carl Sandburg High School*

*Orland Park, Illinois*

The AP Studio Art Drawing course has always been interesting to teach. All students want to be able to draw in a mimetic fashion. This is the beginning of any aesthetic understanding. If it looks like a pear, it is really good art! It takes time for students move from drawing exercises to thinking about various issues they would like to pursue in the form of a concentration in drawing.

When students first understand the beginning skills of drawing, it is magic. They feel confident and secure in their newfound abilities and knowledge. It is fun to explore the various types of line qualities, mark making, and variations of value. I like to give students confidence in drawing simple objects at the beginning. A few cones, cylinders, or spheres mixed with a rectangle, a cube, and a thick plane work well for beginning drawing students. When a few lights are used to cast shadows in various colors with gels, the simple still life becomes another world of exploration. Starting with charcoal and moving on to color is a major leap of understanding and satisfaction for both teacher and students.

When they begin to move beyond the basic skills, students are happy to draw the still life in various media. One thing I have learned is to stay away from very complex still-life arrangements unless the students know they only need to draw a very small part of the composition. Use the still life for developing skills in many media. The time spent on particular skills may range from 20 minutes to two weeks, but it is important to keep it varied for student and teacher interest.

After a few still-life experiences, the figure emerges. Try to keep the first few days of figure drawing very simple. Most students are rather timid about drawing the model. I usually start with the basics regarding the face, and students draw one another for short periods. The only concern during this time is with the proportions of the face. Then it is time for the proportions of the body. Most students have not had the opportunity to draw the figure from life. We all have an entire classroom of models, so why not use them? In secondary schools, we cannot use models undraped. I like to ask students to take on a role or wear a costume for the time they are posing.

Once students have had the opportunity to draw still objects and live objects, they develop a very keen understanding of the multiple levels of drawing. Now is the time to interest them in pursuing a drawing portfolio. The internalization of developing an idea into a full-fledged concentration of work is at first terrifying and soon moves into excitement. As art teachers, we wait for this moment. Nothing is more exciting than seeing students become involved with their personal work. This is what AP Studio Art Drawing is all about.

# Syllabus 7

## Drawing

*Sydney A. Cross*

*Clemson University*

*Clemson, South Carolina*

### School Profile

**School Location and Environment:** Clemson University is located in Clemson, South Carolina, in the far northwestern corner of the state near the Georgia and North Carolina borders. It was founded in 1889 as a technical and scientific school and four years later became a military college that was not affiliated with a branch of the armed forces. Until the mid-1960's, students were required to take military courses and participate in ROTC. Clemson offers bachelor's and master's degrees, post-master's certificates, and doctoral degrees.

**Type:** Public, coeducational university.

**Total Enrollment:** 16,876 students (13,734 undergraduates and 3,142 graduate students).

**Ethnic Diversity:** African Americans compose 7.1 percent of the student population; Asian Americans 1.4 percent; Hispanics 0.9 percent; Native Americans 0.2 percent; and unspecified 4.1 percent.

### Overview of Beginning Drawing

In the age of digital imaging, the need for students to have drawing skills remains paramount. Drawing is fundamental to creative problem solving and to the generation of visual ideas. It establishes a visual vocabulary that allows students to gauge how their skills stack up in practical application. The discipline of eye-hand coordination for the purpose of accurately rendering the world around them is parallel to any other study that engages students. It is still the best way for a student to learn how to see in order to develop further. I find the act of learning to draw from life to be critical in today's education, where visual understanding is often limited to what one understands from television or the Internet. Drawing also develops and defines the vocabulary that often determines a student's emphasis in other disciplines.

The foundations program at Clemson requires one year of drawing. Learning to draw is a skill that can produce successful works. This is important early in the young artists' training so that they can continue to progress throughout their study of art. When students acquire proficiency in drawing, it gives them a way to feel accomplishment and to own knowledge about themselves



and art. This becomes a segue to further learning, lifelong learning. Richard Serra continues to draw his sculptures, even after they are installed, in order to understand them.

Drawing is a basic tool in the visual arts. The sketchbook or journal that many studio courses require is a way to measure students' development of ideas and skills over time and from one course to another. Sketchbook drawings and mixed-media work allow students to capture ideas and images quickly. Ideas for projects can be quickly rendered and discussed with the instructor before committing to expensive materials and investment of time. The more thoroughly an idea is worked out in preliminary sketches, the better the outcome. Students who rely on their sketchbooks often demonstrate a deeper engagement with the thinking processes when working on a project.

Drawing is a way to generate images and stimulate imagination that can lead to new ideas. As a teacher, I do not accept "I'm thinking" as a student's excuse for being idle. Often, until students move the end of their pencil around on a piece of paper they do not know what they are thinking. Encouraging students to explore the possibilities of mark and media through abstraction or automatic writing can produce a sense of freedom that helps overcome the fear often associated with beginning drawing. Realizing the potential of this simple exercise is also realizing the role of intuition in the creative process.

*Art is the only place where one can make visual that which is not visual! Art is where one can make what one wants to see, when in reality it does not exist!*

I use these simple assertions to introduce some projects in the hope of inspiring students to see the potential for creating something unique. The manipulation of visual elements through drawing is an initial way to create something unique. Drawing can provide a less overwhelming palette of tools than other media and yet still allow for endless possibilities. A student may begin to approach the project pragmatically but, upon consideration, can begin to formulate new ways of thinking that require a more conceptual application of drawing. Introducing examples of unconventional drawing can encourage students to think outside the box. Christo's diagrammatic drawings for his monumental wrapped sculptures are a good example of this idea. Robert Rauschenberg's *Erased de Kooning Drawing* provides a conceptual example. What is significant about this understanding is that it clearly points out the potential of drawing and that process can be an end in itself.

Drawing sensitizes and expands a student's comprehension of the visual world, whether as an exercise of observation or an exercise of imagination. In the field of printmaking, drawing is still crucial, since the technical application of process is largely by hand. The nature of imagery that

students develop in printmaking, as well as in other disciplines, will be heavily influenced by their experience in drawing. The synthesizing of studio with life is initiated early from drawing assignments. The student who advances is one who can always appreciate the relevance of *seeing* through drawing.

## Course Design

### Objectives

The objectives of this drawing course are to expose students to different processes and mediums of drawing, to develop the ability to make an idea visible for its practical application, to learn eye-hand coordination for the purpose of recording accurately the visual world around them, and to begin to cultivate imagination. Ultimately, the purpose of this course is to teach students how to see. This is a very beginning course and no previous coursework is required. Students will learn a two-dimensional design vocabulary that will include the understanding of elements, principles, and components of a work of art. In addition, students will learn historical information that will support the definition of what drawing is and its different functions and contributions to the larger picture of *art*.

Studio demonstrations will be given to teach students how to use the various tools and processes that will make up the semester projects. Critiques will be used to discuss the projects, to establish a common vocabulary, and to share information and experience.

### Attendance

Attendance is mandatory. Instruction and lectures are critical. Two absences or more constitute the lowering of the entire session grade by one whole point—that is, from an A to a B. Each additional absence will continue to lower the semester grade. No excuses will be considered for absenteeism, but *reasons* will be considered. Students are required to be working in the studio during the entire class period, no lounge breaks in the lunchroom. Entering class late or leaving early will be counted as a half absence. Six absences or more will constitute an F grade. If I am later than 15 minutes arriving to class, students are not obligated to stay in attendance. In addition to class attendance, students are expected to be present and working in the studio as needed to complete projects. I hold open studios on Tuesday evenings from 7:00 to 9:00 p.m.

### Grading

There will be approximately **12 to 14 projects** during the semester. Each project will be worth 10 points. Participation and attitude are very important. How effectively each student uses class time will also be observed. In addition, a **sketchbook** (no smaller than 11" × 14") will be collected and graded twice during the semester—once at midterm and again at the end of the semester. Ninety percent of the semester grade will be determined by a student's **daily work**



**habits**, including **attitude** and **class projects**. The other 10 percent will be based on the quality of the **sketchbook**. A written evaluation will be given to each student at midterm along with a letter grade.

### Sketchbook

As the term implies, the sketchbook is a place where you are expected to draw and sketch on a daily basis. It should not be turned in for a grade for any other class but this one. It should contain the ongoing practice of sketching and looking that you as an artist should be engaged in doing. It may also contain writing and notes from critiques and class discussion. It is the primary location for you to execute all preparatory sketches for finished works.

### Books on Reserve

Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. 5th ed. Belmont, CA: Thomson/Wadsworth, 2003.

FitzSimons, Casey. *Serious Drawing: A Basic Manual*. Englewood Cliffs, NJ: Prentice Hall, 1989.

Hillberry, J. D. *Drawing Realistic Textures in Pencil*. Cincinnati: North Light Books, 1999.

## Sample Projects

### Project 1. A Marking System

Twenty non-art tools must be searched for and brought to class to cover a piece of paper with all of the variety of marks each tool can make, filling the entire 18" × 24" piece of paper. (Non-art tools maybe found in the kitchen, the garden—you get the idea.)

The objective is to establish the notion that students carry with them preconceived ideas of what design is, and by critiquing the resulting works they begin to see that they have balanced their collection of marks, that they have used movement, harmony, and a variety of other elements and principles to unify their pieces even when they were not instructed to do so.

### Project 2. Line with Character

Using graphite pencils and drawing tablets, students explore the notion of line as an expressive tool. They are asked first to make marks that portray different emotional states and then to apply this technique to still-life objects or a bicycle. A demonstration for blind contour is given with this project. An introduction to picture plane and additional attention to the principles of design are incorporated into the finished drawings.

The objective is to learn about the endless possibilities of line and to understand its expressive and abstract nature. It is also an introduction to the application of different line qualities (e.g., calligraphic, mechanical, and others) as well as how to use graphite pencils.

**Project 3. Value as Drama**

Using ebony pencils and compressed charcoal, students work on several drawings to render a series of objects that are lit directly. By way of demonstration, students learn to work in both additive and subtractive methods in order to build and identify the full range of values. Chiaroscuro works from the late Renaissance are used as examples to illustrate the dramatic effects an artist can achieve through light and shadow.

The objective is to learn the methods of shading through additive and subtractive manipulation of media and to learn the dramatic effects of light and shadow and their application. In distinguishing the different areas of value through their drawing, students also learn a new sensitivity to what they are seeing and a practical rendering with emphasis on accuracy.

**Project 4. Experience as Lesson**

With all the techniques and practice of class assignments thus far at their disposal, students create a finished drawing that depicts, expresses, and/or diagrams an important experience they have had outside of their student identity. They are asked to think about what epitomizes this experience best both technically and conceptually. What images, subjects, processes, or sources would be best to help generate this vision?

The objective of this project is to begin to define some of the thematic and/or visual concerns that students may be beginning to develop. The finished work is appropriate for the discussion of drawing as art, including the components of subject matter, form, and content. In addition, the development of this project introduces discussion of clichés, plagiarism, and other questionable ideologies that may come up.

To view examples of student artwork representing this school, see Syllabus 7 in the Student Art section of this teacher's guide.



## Syllabus 8

# Drawing

*Ellen Abramson*

*Design and Architecture Senior High School*

*Miami, Florida*

### **School Profile**

**School Location and Environment:** Design and Architecture Senior High School (DASH) is centrally located in the downtown Miami design district. DASH provides an integrated liberal- and applied-arts education in industry-related design fields, including architecture, industrial design, entertainment technology, visual communications, and fashion design.

The school is housed in a renovated showroom that was an integral part of the design district in the 1980s. There are two main buildings that contain the academic classrooms and design studios on either side of a central courtyard. The Jacqueline Hinchey-Sipes DASH Gallery is located in the adjoining Design Mall. The size and physical layout of the school create an atmosphere of strong community.

Students from across Miami-Dade County may apply for admission to DASH. They participate in an audition process and are scored on their audition performance, an interview, portfolio review, and grades. Most of the students who are accepted to DASH enter in their ninth-grade year, with a small portion entering in the tenth grade.

**Grades:** 9-12.

**Type:** Public, magnet, high school.

**Total Enrollment:** 481 students.

**Average AP Studio Art Class Size:** Approximately 23 students.

**Ethnic Diversity:** Hispanics compose 46.8 percent of the student population; African Americans 20.8 percent; and others 3.1 percent.

**College Record:** In 2002, 80 percent of the graduates went on to four-year colleges and 16 percent went on to community colleges or other two-year colleges.

## Overview of AP Studio Art

### AP Program

DASH offers 11 AP courses, and all of the students take an AP Studio Art course. Students who take an AP course are required to take the AP Exam. The school district pays the exam fee for all students who are enrolled in an AP course; it takes advantage of the College Board financial aid criteria to keep these costs down. DASH administered 351 AP Exams in May 2003, and 232 students took one or more of the exams. The school is on a block schedule.

### Course Sequence Leading to AP Studio Art

Students attending DASH take eight classes a week as opposed to the usual six. Classes are 100 minutes long. Fine arts courses are required for all students in grades nine through twelve. All freshmen take a 2-D design course and a 3-D design course as well as an introduction to computer art. Sophomores take drawing and painting and an art history survey course as their tenth-grade history requirement. Most students have a course in a selected area of their career focus by their sophomore year. In their junior year, all students, except fashion students, are required to take the AP Studio Art Drawing course. In their senior year, students may take the AP Studio Art 2-D Design or 3-D Design course. Students applying to fine arts colleges often opt to take both design courses.

Prior to the 2001-2002 school year, all juniors and seniors were required to take portfolio courses; however, AP Studio Art courses were optional and students were admitted by portfolio review, teacher recommendation, and personal commitment. The first course dedicated solely to AP Studio Art students (Drawing and General Portfolio) was in the 1998-1999 school year. I had 30 students, all of whom were required to take the AP Exam. For the next two years I taught two AP Studio Art courses for both Drawing and General Portfolio students.

To ensure greater equity, and with the belief that DASH students were prepared for the AP challenge, Portfolio I and Portfolio II courses were replaced with AP Studio Art 2-D Design and 3-D Design courses in the 2001-2002 school year. My teaching assignment for that year was four classes of AP Studio Art Drawing and two classes of AP Studio Art 2-D Design. Most recently, I taught four classes of AP Studio Art Drawing for juniors and one class of AP Studio Art 2-D Design for seniors. I am convinced that because of their strong foundation, my students are capable of submitting successful portfolios. I find that the students enrolled in AP Studio Art courses take them more seriously. The main ingredients needed for success are a love for process, a consistent work ethic, and a push for artwork of quality and integrity.

At the time this was written, DASH had four sections of AP Studio Art Drawing, three sections of AP Studio Art 2-D Design, one section of AP Studio Art 3-D Design (team-taught by two teachers



and serving approximately 35 students), and one section of AP Art History. The positive response to DASH seniors and juniors at National Portfolio Day suggests that AP Studio Art courses have significantly helped students prepare whole and personally distinct bodies of artwork.

## **Course Design**

### **Teaching Practice**

I am a practicing artist and approach teaching from an artist-as-teacher sensibility. I change the course every year based on the needs and skills of the incoming students. There are, however, some drawing and painting principles I feel are basic, and I include these skills in the course each year. I approach skills and techniques as visual tools that enable students to speak with an enhanced visual vocabulary. Sketchbooks are required and students generally complete two per school year. They are used as a mobile studio, a visual journal, and a place to record and develop ideas and to experiment.

### **Studio Practice**

Studio practice is an integral part of the course and sets the attitude with which students approach their personal body of work (concentration). From the beginning of the school year, the idea that studio time is essential and valuable time is reinforced. I establish specific studio etiquette expectations. A climate of mutual respect and acceptance is required with the understanding that we are all visual people coming together with a common interest and purpose. The class becomes a supportive, creative community where students interact, help each other, and learn from each other.

All students draw standing at an easel in the beginning of the year. I acquaint students with the importance of posture, easel position, distance from the easel, and other physical aspects of drawing that can affect distortion and the “product.” In addition to the physical, I emphasize the intellectual aspects of drawing and painting. We have given all the art tables to other art teachers and work instead from easels, walls, stools, or on the floor. Sometimes we improvise tables with big drawing boards across two stools. When it comes time to assemble portfolios, we use the tables in the cafeteria.

## **Course Overview**

### **The First Nine Weeks**

Within the first nine weeks of the school year, I introduce the components of the AP Drawing Portfolio and show slides of student work from the previous year. Students generally have an idea of what is needed to successfully complete the portfolio, and this gives us a starting point for a dialogue. All assignments and expectations are presented in written form each grading period so that students and parents understand what is expected and can decide on a plan for time management.

The Breadth section of the portfolio is developed during the first nine weeks. Through class work, homework, scoring guidelines, and the critique process, we establish standards for quality and production. I introduce drawing concepts in class and often reinforce them in the homework assignments. Students are required to produce one homework piece a week, and all work must be done from direct observation; no photo reference is allowed. I expect students to invest a minimum of three hours on homework each week plus sketchbook development.

### **The Second Nine Weeks**

In class we continue to develop the Breadth section of the portfolio through guided studio practice. In the middle of the grading period, student homework changes from teacher-directed assignments to self-directed study or the concentration. Class and individual critiques are held weekly. Students begin to inventory their breadth and concentration artwork on paper.

### **The Third Nine Weeks**

Guided studio practice continues in class and students produce concentration homework at the rate of one assignment per week. I negotiate timelines with students on a case-by-case basis if the artwork is especially complex or the process is time consuming. I meet with students and critique individually during this time because I want my students to listen to their own internal voice and not be influenced by other students. Documentation of artwork in slide form begins, and students are required to turn in a paper inventory of breadth and concentration work by the last week of the grading period. Before spring break, students must know exactly what is needed to complete the portfolio.

### **The Fourth Nine Weeks**

Class work consists of filling in the existing gaps in the portfolio. Students earn a grade for each section of the portfolio they complete. They preassemble their portfolios before the date of the AP Exam. At least half of the grade for the last nine weeks deals with the preparation and complete submission of the portfolio. I end the year with one assignment that requires students to innovate. The final exam is a critique of the final assignment.

## **Ideas for Breadth Artwork**

The Breadth section of the AP portfolio should include a variety of subject and media.

You can do these in your sketchbook or on paper.

Compare the media, subjects, and techniques you have in your breadth inventory with the following categories. Select one idea from each category (that is not in your inventory) to make up your own assignment. For example, pen and ink (media), trees in a park (subject), contour



and cross-contour line (technique), white paper in sketchbook (support) *or* watercolor (media), time of day (subject), color and marks express mood (technique), lightly gessoed surface (support).

You can mix and match to make up your own breadth assignments.

### Categories

#### Media

6B pencil  
Acrylic paint  
Chalk pastel  
Color pencil  
Color sticks  
Compressed charcoal  
Ink and brush  
Oil bars  
Oil paint  
Oil pastel  
Pen and ink  
Vine charcoal  
Or any combination

#### Subjects

A dream or nightmare  
A personal memory, one that changed your life  
A view of the bay or ocean (close up/far away)  
A view of yourself or others in the car mirror  
Buildings, a view down the street  
Close-up study of a leaf, tree bark, organic textures  
Consumer goods  
Clouds, skyscape  
Deep space landscape (distance of at least 30 feet)  
Groups of people doing things (bus, courtyard, home)  
Portrait/self-portrait, from the waist up  
Time of day  
Traffic  
Trees in the park (a grouping)  
Unexpected places  
Or some other subject

#### Supports

An object  
Canvas  
Cardboard  
Collaged surface  
Colored paper  
Gessoed surface  
Masonite (gessoed)  
White paper  
Wood

#### Techniques

Accented line  
Aerial perspective  
Blended brushstrokes  
Color and marks express mood  
Color shapes define space and form  
Contour line  
Cross contour  
Dynamic brushstrokes  
Forms defined by planar analysis  
Light and shadow  
Line and color  
Positive/negative space  
Space as shape and volume  
Two-point perspective  
Value and marks describe space  
Value describes light source  
Value describes weight  
Or some other technique

## Drawing or 2-D Design Portfolio?

The difference between the 2-D Design Portfolio and the Drawing Portfolio boils down to what the students are addressing in their work. If they are dealing mainly with design (composition) issues, such as balance, harmony, dominance, repetition, or unity, then they should submit their work in the 2-D Design Portfolio. If, on the other hand, the work deals almost exclusively with line, color, shape, or light and dark, then they ought to submit their work in the Drawing Portfolio. This is the way I explain it to my AP students. It usually takes them a few weeks, but they eventually get it.

*Marc Schimsky, Smithtown High School, Smithtown, New York*



To view examples of student artwork representing this school, see Syllabus 8 in the Student Art section of this teacher's guide.



## Syllabus 9

# Drawing

*Robert Niedzwiecki*  
*Fayetteville-Manlius High School*  
*Manlius, New York*

### School Profile

**School Location and Environment:** Fayetteville-Manlius High School is located 10 miles southeast of Syracuse, New York, and serves a suburban, residential community of approximately 25,000 people. The community has a high socioeconomic level and supports its schools' academic and arts programs. Special academic programs offered at the high school include AP, Syracuse University Project Advance, honors courses, accelerated courses, and interdisciplinary honors. Fayetteville-Manlius is one of only 24 public school communities in the country that hosts an ABC (A Better Chance) residence and education program for young minority women, many of whom come from New York City.

**Grades:** 9-12.

**Type:** Public high school.

**Total Enrollment:** Approximately 1,500 students.

**Ethnic Diversity:** Minorities compose 5.5 percent of the student population.

**College Record:** Approximately 85 percent of the graduating seniors go on to four-year colleges and 14 percent go on to two-year colleges.

### Overview of AP Studio Art

#### AP Program

Fayetteville-Manlius High School offers 11 AP courses. AP students took over 400 AP Exams in May 2003; 90 percent earned a grade of 3 or better. The school does not require AP students to take the AP Exam, and it does not pay the students' exam fees though it does help needy students. Art courses are frequently offered in a double class period.

### **The Art Program**

The art department is composed of five full-time, certified art faculty members who serve about 750 art students each year. The teachers are all practicing artists and participate in individual and group shows of their work during the year. In 2003, the art faculty was selected by the New York State Education Department to work with a committee to draft the Major Sequence Core Curriculum Guide for New York State's Visual Art Standards.

The highly qualified and experienced faculty members in the art department have worked tirelessly to create a dynamic and creative visual art program. The range of art courses, designed to fulfill portfolio preparation recommendations as well as personal interests, has evolved around our teachers' strong areas of specialization; this contributes to a stable and growing program. In addition to art instruction in every grade beginning with kindergarten, we have an accelerated art program for eighth graders in which students who are planning to take a high school art sequence take their foundation art course while still in middle school. The high school art courses scaffold learning from introductory survey and foundation courses through carefully designed electives promoting the development of visual perceptual skills toward portfolio building to the Advanced Art I and II courses in preparation for AP Studio Art.

### **Sequence of Studio Art Courses**

Students choose from the 17 yearlong and semester-long studio courses that are offered in the art department, which include (listed in sequential order):

- Studio in Art Foundations Accelerated (8th grade)
- Studio in Art Foundations
- Studio in Art and Culture (one semester)
- Painting and Drawing
- Studio in Ceramics I and II
- Sculpture and Fiber Art
- Survey of Art History (one semester)
- Studio in Computer Graphics (one semester)
- Advanced Art I and II
- AP Studio Art
- Photography I and II (one semester each)
- Studio in Color Photography (one semester)



- Studio in Digital Imaging (one semester)
- Studio in Photo Journalism (one semester)

Full course descriptions for each of these courses appear on our Web site at [www.fmhs.cnyric.org/artcurriculum.html](http://www.fmhs.cnyric.org/artcurriculum.html).

### **AP Studio Art**

The AP Studio Art program was introduced at Fayetteville-Manlius High School in 1992. Four students signed on that first year, with two completing the portfolio. Within three years the course had grown to 19 students, all of whom completed the portfolio. Our portfolio completion numbers have leveled off to between 30 and 40, about 10 percent of our school's graduating class. At the time this was written we had 33 completed portfolios, with 100 percent receiving grades of 3 or better (the average grade was 4.5). I believe the course has grown and maintained a high quality level because students want to be successful and they are attracted to programs that offer success. Other factors that contribute to the success of our program are:

- the school administration and the community value and support the art program;
- all of our art faculty are practicing artists;
- the sequential nature of our K through 12 curriculum; and
- our philosophy of individualizing instruction in the advanced courses, including the AP courses.

### **Studio Art Facilities**

The high school is housed in two buildings, House I and House II. The two buildings contain all of the academic and resource programs and are architecturally joined together by the new art wing. The art department has four adjoining art rooms, a computer graphics lab, and a photography studio. The art wing hallway is lined on both sides with glass cases for displaying student work. In addition, the school district has created gallery space in the district office conference room, which is used for additional student and faculty art exhibits.

When the district built a new art wing in 1999 we were able to design the rooms with the facility needs of the AP course in mind. The Drawing and Painting/Advanced Art I room is joined to the Advanced Art II/AP room by a space with mirrors that we use for self-portraits. This room is also used for shooting slides for portfolios. Adjoining art rooms allow us to share materials, ideas, critiques, still lifes, students, and the process. The rooms are large with flexible lighting, a central figure drawing stand, 15 desks, easels, a matting area, and large, wide counter spaces around the edge of the room for still lifes.

## Course Design

I teach five sections of combined AP Studio Art and Advanced Art II students. Enrollment is over 20 students in each class, with approximately half enrolled in AP. Several years ago I began combining the courses to accommodate students' scheduling needs and spread the AP load across the day. This also gives the Advanced Art II students a chance to see the process and the work that goes into the portfolio. In addition to being scheduled into a section of AP Studio Art, students are encouraged to work in the art room whenever they have free time; the door is always open to them during normal school hours.

## Teaching Philosophy

Our goal in the advanced courses is to take each student as far as we can into the art-making process, to allow them to be artists in our courses. Our foundation is to build strong visual perception skills and help students gain control over their craft by working from direct observation. Our approach is to individualize instruction and teach to the needs of each student.

A typical class may have many students working at different skill levels on many different projects with everyone at different phases of those projects at the same time. It is an extremely flexible, effective, and fun way to organize. Because many different things are being worked on at the same time, the competition among students is reduced, which fosters more willingness on their part to try new things and new ways. The length of time does not determine a finished work, it is the nature of the learning and the quality of the piece that prompts us to stop work, cut a mat, and ask the students what they are going to do next.

We want students to develop a strong intrinsic motivation toward their work. Our emphasis, language, and support are focused on student ownership of the work and the process. Our critical role as teachers is to carefully monitor what each student needs and provide it at the right time in a way that moves the students' understanding forward; we are always on the hunt for the teachable moment. The AP Studio Art Drawing course is an excellent match for this philosophy of working with students.

## Prerequisites

At Fayetteville-Manlius High School, the course is open to all art students who have completed Advanced Art II and to other art students by teacher recommendation.

## After-School Sessions

Depending on the students' interest, we organize after-school portrait drawing sessions using volunteers (students or faculty) as models. I also conduct a weekly figure drawing workshop at my studio in the Delavan Center in downtown Syracuse. Advanced and AP students are invited but never required to attend. The session is also open to students from other area high schools



and local artists by invitation. I use professional, paid, nude models, most of whom also work at Syracuse University or one of the other colleges in this area. The class format is 3 hours, with 15 to 20 minutes of gesture drawing and one long pose for the remaining time. The class is paid for by the students and the revenue generated by the sales of my own work. It is a great opportunity for the students to work from a model and a chance for me to draw with them. I typically have between two and eight students attend on any given week.

## Course Overview

### Fall Semester

When the school year begins in September, I already know about 75 percent of the students, having worked with them in Advanced Art II. I understand their personalities, strengths, and weaknesses, and their previous work and art skills level. The other students I have to get to know in order to understand how to be effective with them. We begin the first day by drawing. I alternate starting the course by working with perspective (from observation), both linear and circular, and portrait drawing, including the frontal, three-quarter, and profile views. As I watch the students work with these subjects, I can review seeing skills, measuring, spotting angles, mark-marking variety, shading strategies, and composition.

I also begin refocusing a class culture that is open, inviting, supportive, fun, and optimistic about the potential for the year, while at the same time is serious, disciplined, and goal-oriented. I let it be known that my role will change as they get closer to the due date for the portfolio and that I will always be their guide throughout the year, but that I will begin as their teacher and end as their assistant. I reinforce that I will teach a process of making artwork that over time will ensure that they have the tools and visual literacy to understand the process, the ability to critique and see their work, the ability to ask the right questions, and the strategies to find answers when working on a piece.

### Quality

After a couple of weeks of initial study we begin with the emphasis on quality pieces. (I do not break the year into periods of breadth and periods of concentration. This division grows out of the individual student's own work and way of working.) I define the quality pieces as their best work that is small enough to fit into the mailing containers (18" × 24"). Most of the quality pieces we present are from direct observation but with student choice in subject matter and materials.

I understand that this is a time-consuming and risky way to begin, compared to assigning one breadth project per week and enforcing due dates and then moving on to the concentration on a set schedule. My method may leave a student with only eight or nine pieces (if we include work from previous courses) at the end of December—and they may not have committed to a

concentration yet. But what it does is give me additional information about how the students work—their strengths and weakness, things they have missed or forgotten, how fast, careful, or how observant they are.

An awful lot of learning can take place when a student stays with a piece long enough to move it from good to really good—not to mention the confidence building this experience creates within the student. This time gives me the opportunity to get them to trust that my purpose is to assist them as artists and to help them elevate their work to the level they think of as good and successful.

### **Concentration**

At the same time the AP students are working on quality pieces and the juniors (Advanced Art II students) are working on individual projects in the classroom, I am going through the collection of all the work of individual AP students. We ask students to keep everything they do in previous courses or summer programs, and in September we spend a lot of time with each student spreading out the work and looking at it. This gives me a chance to get to know their work in depth. I can point out strengths and areas in which the student has grown. We talk about interests, school applications, possible concentrations, the kinds of things we might need to explore for the Breadth section. We start to envision a potential path to the AP portfolio requirements.

At this point, some students are very clear about what they want to do with their concentration. For these students, I suggest they start brainstorming by writing it all down whenever and wherever they think about it. But I do not want them to try to evaluate any ideas, just think about possibilities. We will find out later what works and what does not work. At the other end of the spectrum are those students who have no idea what they want to do in their concentration. For these students, I suggest they also think about it, brainstorm without evaluation, to explore what they really like, what would be fun, what could sustain them over 12 pieces. Still other students may need to look at former concentrations or other artists' bodies of work, or I may need to make suggestions based on what I see with everything laid out on the floor. I do make it clear that they will have to choose their concentration "that this is the artist's decision and that they are the artist." As is the case for all artists, this is not necessarily an easy decision or one that cannot be reexamined and changed later.

### **Breadth**

Works that fit into the Breadth section of the portfolio are also grouped in these reviews. I try to point out to my students how their work shows variations in approaches and guide them to consider as many possibilities as they can individually value. Most of the breadth pieces are observation based, and if I have monitored their choices, the subject matter, scale, materials, and



ways of drawing, the work will show variation. I do not ask students to draw or paint in a particular style or movement or like a particular artist. If their work resembles something from art history, that is when I introduce it rather than the other way around. Students are always able to react to a subject and materials in a personal way. (I do, however, find it occasionally helpful in the middle to later parts of the concentration to introduce individual artists or the Old Masters, pointing out that they too asked these same types of questions and battled through these same types of problems. It is usually awe inspiring and reassuring at the same time.)

The central New York region in which I teach has a long history and tradition of supporting the Scholastic Art Competition. In December, I encourage all of my seniors to pull together the eight required pieces for a portfolio submission. This event is wonderful practice and preparation for pulling together the AP portfolio. The students learn about showing and presenting their work and about the complexities and time demands that are involved in matting work, filling out forms, and getting slides taken and labeled, all while 40 other students are trying to meet the same goal.

### **Spring Semester**

In January, after the competition is over and students have sent their slides and applications to colleges, we begin to reevaluate where they are with their portfolios. I keep track of this in a binder with a very simple form, arranged alphabetically and organized by class. It has each student's name, the three sections with spaces for filling in what is complete, and room for notes on what needs to be done. We start storing individuals' work in folders for the Concentration and the Breadth sections so we can pull it out easily and view everything as a group. At this point in the year, all of the AP students are also required to have a show of their work in our hallway gallery. The shows rotate and are up for two weeks. They range from four to 10 pieces depending on the size of the work chosen, and the students put them up. I usually ask them to display their most valued pieces, which gives me a chance to understand them a little better and the rest of the school to enjoy the work.

Students continue to work as the day of the AP Exam nears. There is usually increased activity in the art room during and after school, and increased attendance at the figure drawing workshop. I begin taking slides of their new work and work that was not shot for college applications or for the Scholastic Art Competition. I use Tungsten lights, Elite Chrome 160 ASA, and a handheld Canon Rebel 35mm camera to shoot the work. Students purchase their own slide film and processing locally. As long as the district gives me the time and equipment to shoot the slides, I will continue to do it rather than have the students hire photographers or do it themselves. Good slides are important; it is the only thing the readers see in Section II and Section III.

Ideally, students will have more than 12 pieces of work for their Concentration and Breadth sections. We shoot everything and pick the final sets in slide form. I make my suggestions, but students are free to include whichever pieces they want and in an arrangement of their choosing. Not all seniors in the AP course finish a portfolio. There are many variations on the reasons for these incomplete portfolios. They arise from choices or circumstances that the student sometimes could or could not control.

I am almost always impressed with the efforts my students make in this course. I try to make it a truly positive experience for everyone involved. It takes the full day to assemble the portfolios on the due date in May. It is a crazy day with endless questions and folders and forms everywhere, but somehow it all gets done. I know there are more efficient ways to accomplish the assembly, but I love this event of chaos and mess and the joy of congratulating and shaking each student's hand after I finish the final check of the packaging. For some, this is the most meaningful thing they accomplish in high school. For me it is a deep and rewarding joy to share the process with these students—to watch their work grow, to watch them grow, and to be a little part of it. Teaching the AP course is really about teaching students perseverance, hard work, decision making, trusting one's own eye, and believing in oneself. Pretty good stuff to work with.

Our art faculty hopes that each one of our graduates will stay involved with the arts throughout their lives as artists, or teachers, patrons, supporters, or museum and gallery goers. We hope they will be sensitive to the beauty that is around them and work toward creating and protecting beauty in all its forms.

## Resources

Goldstein, Nathan. *The Art of Responsive Drawing*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1977.

Hale, Robert Beverly. *Drawing Lessons from the Great Masters*. New York: Watson-Guption, 1964.

Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guption, 1980.

Nicolaïdes, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Boston: Houghton-Mifflin, 1969.

To view examples of student artwork representing this school, see Syllabus 9 in the Student Art section of this teacher's guide.



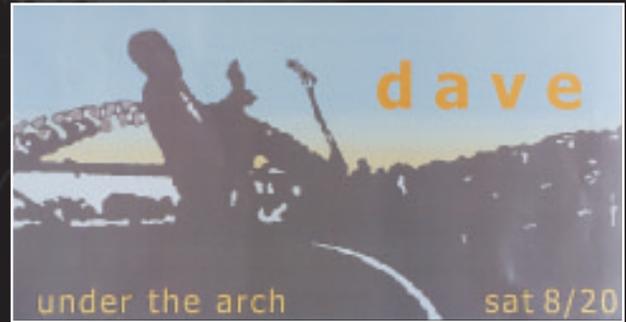
# Syllabus 1

# 2-D Design

Cheryl Wassenaar  
Washington University  
St. Louis, Missouri



Wan Wan Xu  
*Static Composition*



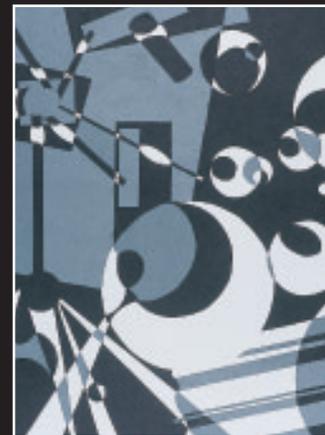
Sarah Hutnick  
*Dave Matthews Poster*



Amanda Wolff  
Untitled



Michelle Fealk  
*My Mother Read to Me From Byrd Baylor*



Elizabeth Forsythe  
Untitled



Tomoko Ishii  
Untitled

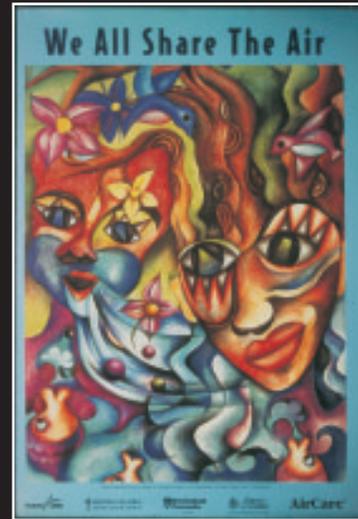
# Syllabus 2

# 2-D Design

Barbara Sunday  
Sentinel Secondary School  
West Vancouver, B.C. Canada



Alexandra Tsimbaliouk  
Untitled



YooNa Lee  
Untitled



Jessica Lo  
*Anti-Smoking Campaign*



Kate Sandilands  
*Pomegranates*



Alex Van Hee  
*Mood Image*

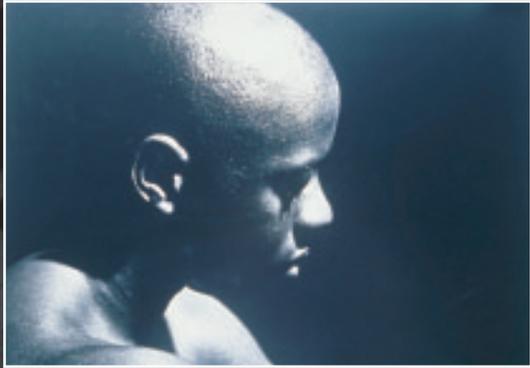


Shin Hyung Choi  
*Edgar Allen Poe, Mask of the Red Death*

# Syllabus 3

# 2-D Design

*Alison Youkilis  
Wyoming High School  
Wyoming, Ohio*



Ashley Youkilis  
Untitled



Doug Gallager  
*Whizzles*



Aubrey Lippert  
Untitled



Chris Caldemeyer  
*Asymmetry*



Robby Cryder  
*In the Crystal Ball*



Eric Spore  
*New York State of Mind*

# Syllabus 4

# 3-D Design

Rebecka Sexton  
The School of the Art Institute of Chicago  
Chicago, Illinois



Brooke Chaffee  
*Belly's Up*

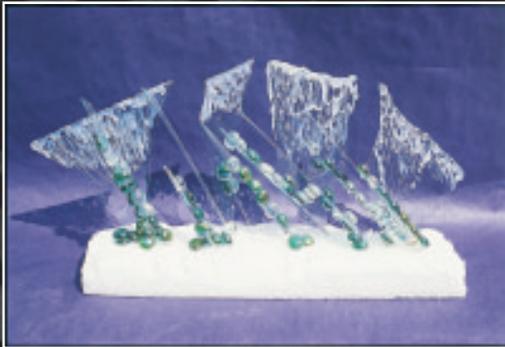


Sarah LeTendre  
Untitled

# Syllabus 5

# 3-D Design

Andrew Hall  
Brunswick School  
Greenwich, Connecticut



Jory Caulkins  
Untitled



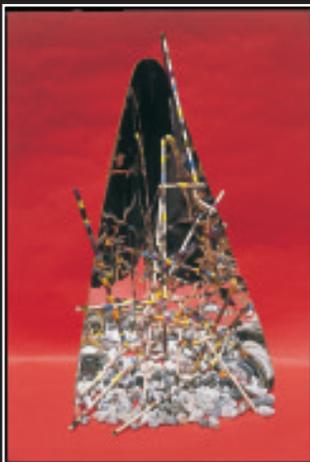
Hugh Jessiman  
Untitled



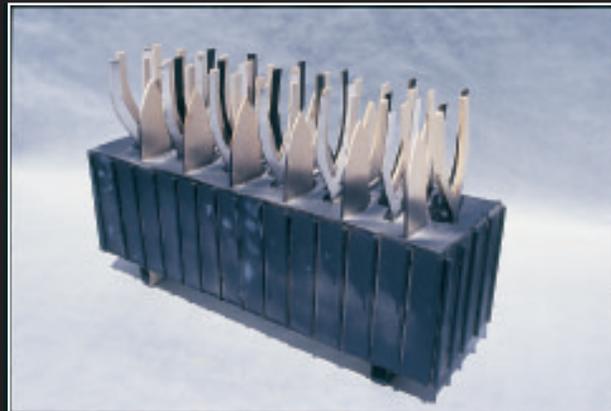
David Gerkin  
Rollercoaster



Charlie Adamski  
Untitled



Peter Samponaro  
Quarter Sculpture



William Sinclair  
Ships Hull

# Syllabus 6

# 3-D Design

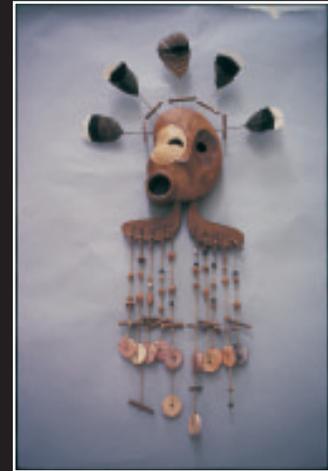
Gordon Moore  
Highland High School  
Salt Lake City, Utah



Erika Rock  
Untitled



Erika Rock  
Untitled



Daniel Robbins  
Untitled



Bosco Bae  
Untitled



Amber Vincent  
Untitled



Amber Vincent  
Untitled

# Syllabus 7

# Drawing

Sydney A. Cross  
(Student artwork courtesy of Heidi Jensen)  
Clemson University  
Clemson, South Carolina



Elizabeth Jahn  
Untitled



Matthew Stepp  
Untitled



Joseph Longo  
Untitled



Nicholas McElveen  
Untitled

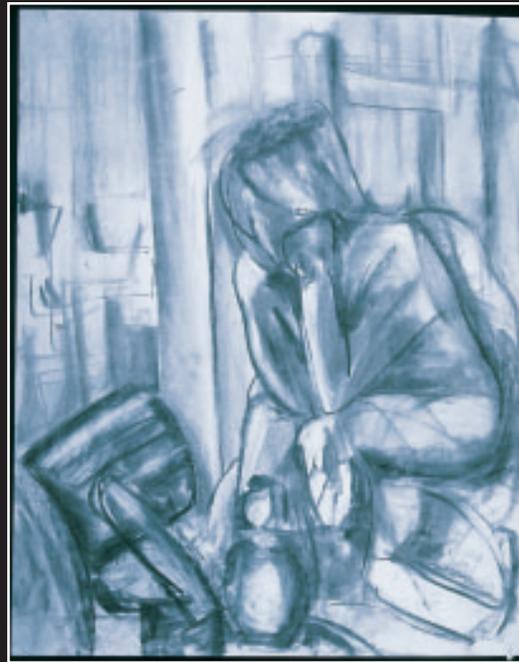
# Syllabus 7

# Drawing

Sydney A. Cross  
(Student artwork courtesy of Heidi Jensen)  
Clemson University  
Clemson, South Carolina



Adam Roberts  
Untitled



Robin Chapman  
Untitled



Elizabeth Jahn  
Untitled

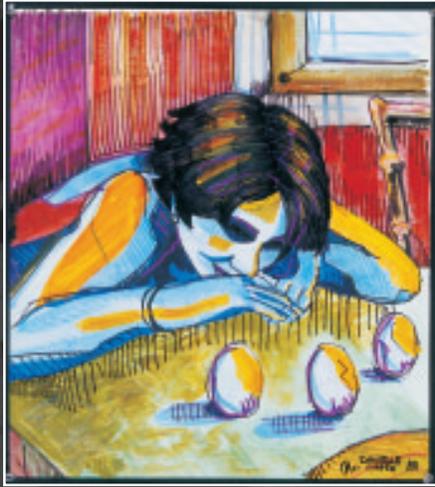


Adam Roberts  
Untitled

# Syllabus 8

# Drawing

Ellen Abramson  
Design and Architecture Senior High School  
Miami, Florida



Danielle Alvarez  
*Vanessa w/Eggs*



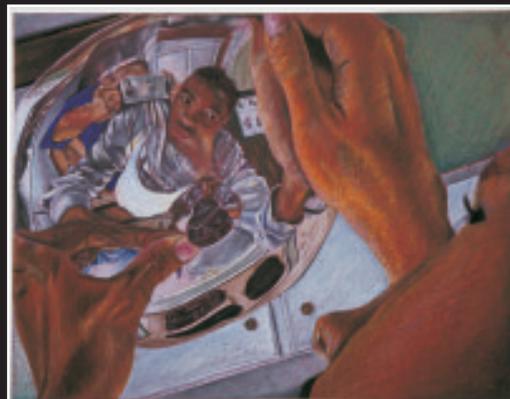
Benjamin Nethongkome  
*Tiger*



James Corey  
*Frustration*



Cheresse Thornhill  
*Boyish Shine*



Marcus Collins  
*Self-portrait in a Pot Lid*

# Syllabus 8

# Drawing

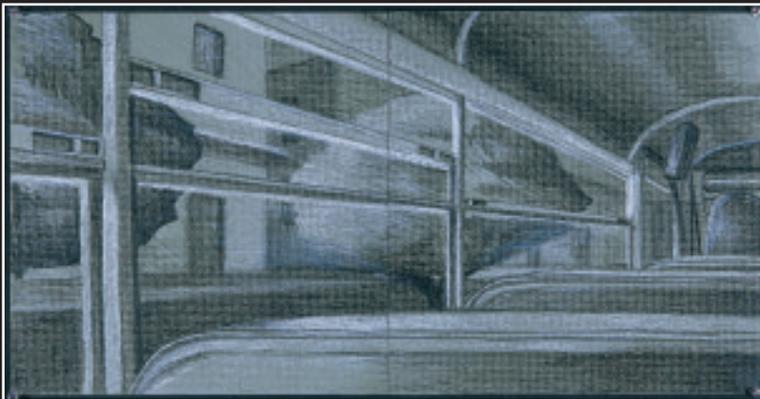
Ellen Abramson  
Design and Architecture Senior High School  
Miami, Florida



Jose LaPommeray  
Untitled



Thomas O'Leary  
Untitled



Jonathan C. Ruiz  
Untitled



Dylan Terry  
*Negligence*



Nathalie Wilson  
Untitled

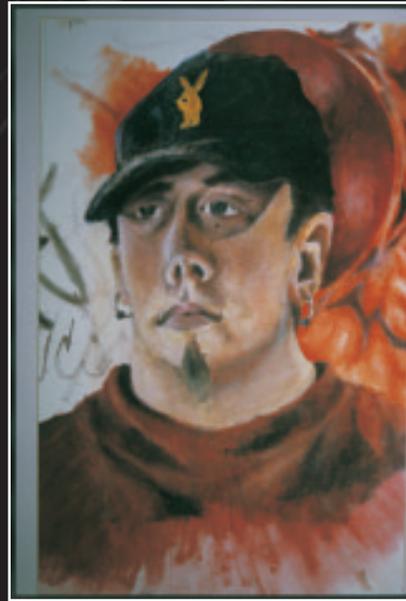
# Syllabus 9

# Drawing

Robert Niedzwiecki  
Fayetteville-Manlius High School  
Manlius, New York



Jamie Santos  
*Subliminal*



Michael Bassett  
*Self-portrait*



Lisa Allen  
*Self-portrait*



Patricia Lough  
*Ballet Shoes*



Katharine Steigerwald  
*Snow Hay*



Youngjin Hahn  
*Figure Study*

# 7 Assessing the AP Studio Art Portfolios

*Robert Lazuka*  
*Ohio University*  
*Athens, Ohio*

Any successful evaluation must suit the purpose of the program being evaluated. While the pragmatic function of the AP Studio Art program is to give highly motivated high school students an avenue to earn college credit, it is our hope that programs designed to meet the challenge of the AP Portfolio will emphasize the process of cultivating the artist as their main objective. If the educational and creative growth of the student is attended to, the works of art needed to fulfill the portfolio requirements should follow.

AP Studio Art is designed to engage students in a variety of art-making activities and experiences that will afford them the opportunity to develop as well-rounded artists. Art is a process of focused investigation that requires responsive involvement with the idea and the materials employed from the artist. Teachers might find it useful to assign specific projects to help students learn particular aspects of art and, perhaps, to fulfill some of the portfolio requirements. It is important to remember that these projects are often not art but merely a means to learn it. In evaluating the portfolios, we try to recognize the difference between intelligent decision making and formulaic solutions. While we look for excellence in craftsmanship, complexity, or beauty, these qualities alone do not constitute grounds for the highest AP grades. The portfolios that are most rewarded demonstrate originality, expressiveness, risk taking, and successful creative problem solving.

The AP Exam in Studio Art is designed to help serve the desired educational goals as well as determine whether the students have reached these goals. When assessing excellence in art, a balance must be achieved between evaluating the artwork and evaluating the artist. Students invest a great deal of their time and effort in their AP Studio Art Portfolios, but their AP grade cannot be based upon effort. It is up to the readers chosen by the Chief Reader to evaluate the works of art as evidence of achievement in correlation to those of a first-year college art student.

Much thought and planning go into the assessment process to ensure a fair and accurate evaluation of each portfolio, beginning with the selection of evaluators. The Chief Reader, in consultation with ETS, selects readers (portfolio evaluators) from across the United States and Canada for their excellent records in teaching and in art. Two-thirds are from college-level institutions and one-third are from high schools. The selection process ensures a demographic distribution based upon region, ethnicity, gender, and area of specialty within the visual arts. To ensure fresh viewpoints, 10 to 20 percent of the readers selected each year are new evaluators, and the term of service for all readers is limited.

While it may appear to some that evaluating art would be a highly subjective endeavor, we have found that it is quite possible for a large and diverse group of artists to score in a consistent manner. Prior to scoring, we discuss the merits and shortcomings of the many works of art submitted by students, and we have found that we can reach a consensus as to what is meritorious and what is not. The discussions allow all readers to air their opinions and observations, receiving responses from the other readers. We quickly discover our areas of common ground and disagreement, as well as find out whether our opinions are valid assessments or merely biases of taste, style, medium, or personal culture. (We recommend that students and teachers engage in a similar process to critique the artwork in the classroom. This exchange of opinions cultivates a mutual respect and develops a common territory that serves as a measure for value.)

These hours and days of discussions among experienced artists and educators contribute the core of the standards by which we score all of the works that have been submitted. A scoring guideline is then extrapolated and refined in order to establish a qualitative measure in the portfolio evaluation process. The readers refer to this scoring guideline periodically in order to keep them oriented to the specific task they have undertaken, that is, to assess the portfolios accurately and fairly. This scoring guideline is carried over and reviewed every year.

Each portfolio is evaluated on three different aspects—Quality, Concentration, and Breadth—that demand a range of development in the students. In the Quality section, five of the student's best original pieces of art are judged on their overall quality in both concept and execution. These works are often the last selected by the students and their teachers as they assemble the best works of art created during the year. The Concentration section focuses on a process of investigation, growth, and discovery. In this section, the readers are interested not only in the work that has been presented but also in the visual evidence that the student's idea has evolved as a result of a considerable investment of time, effort, and thought. The Breadth section demonstrates the student's intellectual, perceptual, and technical range. While the breadth of a student's abilities is the primary focus of this section, the readers still look at the quality of the work within that range.

No process can be fair and accurate unless all participants follow the requirements. Students must be careful to follow the instructions and fulfill the requirements set for the portfolio they submit. Readers find it difficult to score a section for which five slides were submitted when twelve were required. Similarly, it is difficult if students' slides are mislabeled or hard to see due to poor photography, or if they submit artwork in media that are not allowed within a particular section.



The AP Studio Art Development Committee has attempted to design the portfolio requirements so that students can demonstrate their abilities and their understanding of a wide range of artistic issues, while affording them the opportunity to create artwork in their medium and style of choice. Each section is scored separately in order to focus primarily on the aspect intended for that section. To further ensure fairness, three to seven readers score each portfolio, with six or seven being the most common numbers. With thorough discussions for standard setting prior to scoring, we keep our discrepancy rate very low, usually well under five percent. If the initial scores within one section show an unusually wide range, that section is viewed again by two experienced readers to determine the appropriate score for that work. Readers score no work produced by their own students, nor by students of their colleagues or associates. For more information on the scoring process, see the *Course Description for AP Studio Art*.

The AP Program sets a national standard for performance in the visual arts that contributes to the significant role the arts play in the academic environment. AP Studio Art has a three-fold effect on art in academia:

- it brings to college programs students who are better prepared for higher education;
- it helps improve participating high school programs and offers those teachers opportunities for professional development; and
- it affords the worthy student a better education.

By reviewing and refining this program and the evaluation process each year, we hope to ensure that these benefits continue to contribute to the health of the arts.

## Being an AP Reader: The High School Perspective

*Lauren Sleat*  
*St. Mary's School*  
*Medford, Oregon*

In 2002, I was invited to the AP Studio Art Reading for the first time. I have been teaching art for the past eight years and needed something to challenge me and give me tools to strengthen the skills I have gained over the years from my teaching experience. The thought of working with 70 or so other art educators at the college and high school levels was both daunting and exhilarating. It was as if I had graduated magna cum laude and gone off to graduate school to be with all the other magna cum laude graduates—a small fish in a big pond of knowledge. I expected the Reading to be incredibly difficult but also an amazing place to share experiences and artistic smatterings. That is what I got, and I met some truly wonderful people with whom I am in regular contact. As a reader I enjoyed the process of using scoring guidelines to evaluate the portfolios, and it gave me insight on how to set standards in my own classroom.

Scoring guidelines are the scale we use to judge student portfolios. Points are assigned to a section (Quality, Breadth, Concentration) based on a six-point scale, a 1 being poor and a 6 being excellent. Three different readers score the Quality section of the portfolio. Table leaders monitor their scores to ensure there are no discrepancies. A discrepancy means that two of the readers' scores were separated by three or more points, for example, one reader giving the student a 2 and another giving the student a 6. The Concentration and Breadth sections are scored by at least two readers following the same process. The raw scores are then totaled and cut points are set by the Chief Reader in consultation with ETS statisticians and College Board staff. The scores are converted to a five-point scale, and this is the grade the student receives.

The concentrated training that readers receive is top notch because of the time spent ensuring the readers understand the scoring guidelines, know how to recognize their biases, and fairly evaluate the students' work. It is critical to understand the scoring guidelines so that an accurate measure of student mastery is assured. This is accomplished by the standard-setting sessions. Using the scoring guidelines, standards are set for each individual section of the portfolio before the readers start to score the portfolios.

Table leaders set up light tables with previously scored sections of portfolios. Then a group of approximately eight readers score the portfolios again. Following this, the readers discuss the reasons behind the scores they assigned. The comments made in regard to skills, concept, or shortcomings are pertinent to what will be essential in scoring the portfolios once the readers are



in live scoring. Standard setting is a highly effective part of the dialogue between the variance of high school art teachers and college professors. The scoring guidelines for the Reading are decidedly specific for each score point. This means all of the sections have certain criteria that must be met, criteria that are thoroughly discussed during the standard-setting session.

The scoring guidelines can be used as a high-level guide in the classroom. Using the scoring guidelines during critiques in an AP Studio Art course can be extraordinarily effective in enabling students to push themselves and conceptualize at a much higher level. This helps them to excel and achieve higher grades on their portfolios. The use of the scoring guidelines also sets a standard for students to work toward. It enhances their intellectual engagement, understanding of visual language, and application of vocabulary during critiques. Dialogue about projects can become more specific by focusing on a student's intent. It forces students to think more thoroughly about their originality, redirecting them from depending solely on photographic sources toward developing work that shows evidence of thought. They are much more aware of the principles and elements of design in their work, and therefore their work is not only conceptually but technically superior. By using the scoring guidelines in the classroom, students' work gains more evocative qualities as well as verve. And in turn it can raise the bar in other beginning art courses.

## Nuts and Bolts of the AP Studio Art Portfolio Exam

Every school with an AP program has an AP Coordinator. It's a good idea to find out who the AP Coordinator is at your school and make friends. This is the person who will be ordering the AP Studio Art Portfolios for your students. This is also the person who can order current AP Studio Art Posters, Course Descriptions, and any other materials you may need.

In January or February, the AP Coordinator will want to know the number of students who will be submitting portfolios. The "exam" (that is, the portfolio materials) will be sent to the school in April and can be distributed to the AP Studio Art teacher as soon as it arrives. The *AP Coordinator's Manual* clearly states that the **Studio Art portfolios and their contents are not secure test materials** and may be distributed when they arrive. A big cardboard box will be delivered to you. The box contains a brown portfolio for each AP Studio Art student. The portfolio is the same regardless of whether the student is submitting a Drawing, 2-D Design, or 3-D Design Portfolio. The students will place their five Quality section pieces in this portfolio; the work may not be larger than the portfolio. The portfolio contains all the forms for all three portfolios, envelopes for the Breadth and Concentration sections, slide pages that go inside the envelopes, an envelope and slide sheets for the Quality section of 3-D Design, a permission form for possible reproduction of student work, the student's scannable answer sheet (which is the

vehicle for getting the student's name, address, etc. into the AP database), grading sheets for the Quality section of Drawing and 2-D Design, etc. All instructions for completing the portfolio are included on the portfolio and the envelopes. Instructions for labeling slides and placing them in slides sheets are also included on the envelopes. The AP Studio Art Poster also has instructions for completing the portfolio.

When you get the portfolios you can distribute them to the students and walk them through the process of filling out the label on the front of the portfolio. Remind them to check the appropriate box for the portfolio they are submitting, i.e., Drawing, 2-D Design, or 3-D Design. In time, you can walk them through the rest of the contents of the portfolio. At some point they will need an AP Student Pack. This booklet, held by the AP Coordinator, contains the UPC labels they will need for all the documents and the Quality section. Students should fill out the colored scoring sheet for the portfolio they submit. You can collect the others to avoid confusion. The extra slide sheets can be returned unused; they will be reused the following year. Keeping track of the forms, works of art, and the process of completion will be easier if you keep the portfolios in the box rather than letting the students take them home. All work for the portfolio should be completed and photographed by the exam date.

There is a box on the portfolio for the student to check all materials in the portfolio. There is also a box for the AP Coordinator to check the contents of the portfolio. And of course, you will check the contents as well. It is really important to understand the requirements for each section of each portfolio and make sure that your students don't submit portfolios that are irregular—that is, portfolios that contain too many works, oversized work, too few works, and so on. Though different kinds of irregularities may have different degrees of impact on the student's score, they are never helpful. It is also a responsibility of the teacher to make sure that students do not send slides of the same work for Concentration and Breadth. Spot checks for overlap between these two sections will be done at the Reading. The AP Coordinator will take the sealed box of portfolios and send them to ETS for scoring soon after the exam date. Once the portfolios arrive, they are checked in and given tracking numbers.

The portfolios are scored over a period of seven days. Two or three readers score each section independently. As many as seven different readers will see the portfolio. To accomplish this, the readers are trained to use a scoring guideline for each section of all three portfolios in a process called standard setting. Once all readers have been trained, they can begin live scoring. Readers are monitored throughout the process for accuracy and consistency. Any discrepancies are resolved by table leaders. The process of evaluating upwards of 20,000 portfolios continues to be scrupulously fair to the student and amazingly efficient as well. (The other articles in this section go into the actual scoring in greater detail.)



Once the scoring session is over, each student's seven individual scores are converted to a single number called a composite raw score. The Chief Reader receives the raw scores in numeric order. At this point, the six-point scale used at the Reading will be converted to a five-point scale. With the assistance of an ETS test statistician and College Board staff, the Chief Reader will set the cut points for the five-point scale used to report AP grades to students.

Meanwhile, portfolios are being sorted, repacked, and labeled for return to students. The portfolios will often arrive before the official scores are sent. Once the numbers have been crunched in all AP exams, score reports are sent to students in July. Schools receive the scores shortly thereafter.

## Bringing Art Assessment Best Practices into the Classroom

*Ellen Jansen*

*Portland State University*

*Portland, Oregon*

### Objectivity Versus Subjectivity

As a reader for the AP Studio Art Exam, my involvement in art assessment often leads to the inevitable questions: “How on earth do you assess art? Isn’t it all subjective?” My response to the second question is a definitive “yes”—and “no.”

“Yes,” in the sense that the *subjective* part is the idea or the content of the work. It is *what* we address in producing art. The particular way in which artists make these decisions conveys the individuality in our work. Even for a classroom assignment, the student artist has to make an infinite number of aesthetic choices.

And “no” because, although art has its subjective components, assessing artwork is not a subjective process. The *objective* part is in *how* we address an idea. In standardized art assessment, these objectives are identified, defined, and assessed by using specific scoring guidelines based on the generally accepted principles and elements of visual art and design that are the building blocks of art making.

### Assessment in Classroom Instruction

Assessing artwork should never be a mysterious process. All students have experienced getting back an art project accompanied by a lone letter grade or a vaguely written comment. Without providing students with pre-assessment criteria and post-assessment feedback, we place them in the awkward position of having to guess about how to strengthen their work.

The solution is to provide sound instruction in the elements and principles of art and share the scoring criteria with students so that they can become informed *self-assessors*. Written scoring guidelines create a common language that delineates the expectations for each assignment. Scoring guidelines ensure a more equitable, objective, and consistent evaluation of student work.

Each May, readers gather to “read,” or evaluate, thousands of Drawing, 2-D Design, and 3-D Design Portfolios at the AP Reading. On the basis of well-researched scoring guidelines, readers assign scores for the Quality, Concentration, and Breadth sections. In holistic scoring, the readers take into account all of the aspects of a student’s artwork and give the section of the portfolio a single score. Colleges may include the final compiled scores as one component of their evaluation of a student’s level of accomplishment or placement in a foundation program. School districts use this information to evaluate, modify, or improve their programs.



### Holistic Scoring Guidelines

Teachers need to share grading information with their students at the beginning of the term. To create a connection between classroom activities and the elements embodied in the scoring guidelines, it is important that teachers ask their students to use the “professional” language of art and design during class discussions. Below is a general holistic scoring guide adapted from the six-point AP Studio Art Scoring Guidelines. The current AP Studio Art Scoring Guidelines are available in their entirety as a PDF file from AP Central at [apcentral.collegeboard.com/repository/sg\\_studio\\_art\\_02\\_11395.pdf](http://apcentral.collegeboard.com/repository/sg_studio_art_02_11395.pdf).

<b>Holistic Art Scoring Guidelines</b>	
<b>6</b> Excellent	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ Is consistently of high quality</li> <li>■ Shows obvious evidence of thinking</li> <li>■ Demonstrates verve</li> <li>■ Addresses fairly complex visual and/or conceptual ideas</li> <li>■ Uses materials well, technique is excellent</li> <li>■ Shows evidence of experimentation and/or risk taking</li> <li>■ Shows strong evidence of informed decision making</li> </ul>
<b>5</b> Strong	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ Is generally strong, although there may be some inconsistencies</li> <li>■ Shows evidence of thinking in that it is about something</li> <li>■ Is fairly confident</li> <li>■ Has a grasp of the elements and principles of design</li> <li>■ Shows a strong sense of the student’s individual transformation of images</li> </ul>
<b>4</b> Good	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ Has some sense of direction but may not be fully resolved</li> <li>■ Exhibits some degree of success</li> <li>■ Shows that some manipulation of ideas is evident</li> <li>■ Shows a good understanding of the elements and principles of design</li> <li>■ Demonstrates that some technical aspects are handled well but sometimes do not match the idea</li> <li>■ Indicates that, if other source materials are used, the student’s voice can still be discerned</li> </ul>

<p style="text-align: center;"><b>3</b> <b>Moderate</b></p>	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ May show a sense of real effort but problems are not successfully resolved</li> <li>■ May be more accomplished technically than it is conceptually</li> <li>■ Demonstrates that an awareness of the elements and principles of design is emerging</li> <li>■ Is erratic in technique, with little or no sense of challenge</li> <li>■ Shows some ambition while achieving only moderate success</li> <li>■ Indicates that, if other source materials are used, the student's voice is minimal</li> </ul>
<p style="text-align: center;"><b>2</b> <b>Weak</b></p>	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ Is technically weak or awkward</li> <li>■ Is simplistic in addressing solutions to problems</li> <li>■ Shows no clear intent</li> <li>■ Is limited in artistic decision making</li> <li>■ Indicates that, if other source materials are used, the student's voice is not discernable</li> </ul>
<p style="text-align: center;"><b>1</b> <b>Poor</b></p>	<p><b>Work at this level</b></p> <ul style="list-style-type: none"> <li>■ Shows little, if any, evidence of thinking/artistic decision making</li> <li>■ Is poor in technique</li> <li>■ Is trite in addressing solutions to problems</li> <li>■ Has poor composition</li> <li>■ Shows that work is obviously copied from photographic sources or from the work of others</li> </ul>

### Combined Scoring Guidelines

Although holistic scores yield a wealth of statistical data, a teacher may want to obtain a more complete picture of a student's performance by assessing the analytical traits that comprise strong artwork. For the teacher, this type of scoring guide yields *specific* information that reveals a student's strengths, defines areas that need improvement, and tracks progress over a period of time. What follows is a scoring guide that combines features of both the holistic and analytical traits scoring guides.



### Combined Art Scoring Guidelines

**Ideas (content):** Shows insight, knowledge, complexity, and/or experience

**Composition (structure):** Sequencing, transitions, purposeful construction, balanced order

**Fluidity (rhythm):** Movement, cadence, variety, logical pacing

**Image Choice (verve):** Images convey depth, liveliness, transformation, and exploration of ideas

**Trace (“thumbprint”):** Visual “voice,” individual, original, genuine, “flavor”

**Conventions (mechanics):** Choice of materials, presentation, craft, quality of end product

	Ideas	Comp.	Fluidity	Image Choice	Trace	Conv.
6 Excellent						
5 Strong						
4 Good						
3 Moderate						
2 Weak						
1 Poor						
Subtotals						

**Total Points:**

**Comments:**

## Conclusion

Art students deserve sound instruction, opportunities for an oral response critique, fair assessment, and meaningful feedback. By providing them with the proper tools, we ensure that learning is not simply assessment driven but a process that points students toward future success.

### “But I like it the way it is!”

**Question:** I have a student who is very talented and enjoys engaging in the process as long as it doesn't ask her to reconsider some aesthetic decisions. When her artwork is being assessed her standard reply is, “But I like it the way it is!” How do you deal with this resistance?

**Response:** Art courses are not just for doing art but also for trying to better oneself through the knowledge of an educated instructor like you. If you have to, create a scoring guideline that dedicates a portion of the grade to critiques or openness to instruction. Also, remind your students that all of the advice you give are just suggestions and that all of these suggestions are made to better their art and their grade. What your students choose to do is ultimately up to them, but their grades will suffer if they don't work on the areas you point out to them, just as the drama students' would if they did not work on the acting techniques suggested by their drama director.

Yesterday I made a comment to my students about what type of student does best in an AP course. I said that I have some students who start out with incredible talent and some with lesser talent. I have seen the students with lesser talent way surpass the students with more because they were willing to grow. Ultimately, that is what we as art teachers want from our students—growth. Without it we may all be just recreational artists.

*Nicole Brisco, Pleasant Grove High School, Pleasant Grove, Texas*



# 8 Questions, Answers, and Resources

## Frequently Asked Questions

The AP Studio Art Development Committee has provided these answers to some common questions.

### **Which portfolio should my students submit if their work consists of drawings, sculpture, and 2-D design?**

While we encourage students to work with a variety of media and approaches to making art, each of the three AP portfolios is intended to address a different set of issues. The reason for this is that the portfolios correspond closely to college courses in drawing, 2-D design, and 3-D design, respectively, so that colleges can grant appropriate credit for AP work. Students must determine in which area they would like to place their focus and submit a single portfolio that represents these efforts.

### **If my students' work bridges the territory covered by 2-D Design and Drawing, which of those two portfolios should they submit?**

Although there are distinctions between the Drawing and the 2-D Design Portfolios, some works might be appropriate for either one. For instance, a pen-and-ink image might be beautifully and expressively drawn, while simultaneously demonstrating an effective use of positive/negative space and symmetrical balance. Ultimately, the student must decide whether to earn credit for a Drawing course or a 2-D Design course and emphasize the principles and qualities that are appropriate for that activity. See the AP Studio Art Poster and the *Course Description for AP Studio Art* for further explanations and examples.

### **How can I tell whether my student's work is three-dimensional enough for the 3-D Design Portfolio?**

For a working definition of what constitutes 3-D Design work, consider the following:

- The artwork occupies actual physical space. Height, width, depth, and gravity are essential elements of the construction and effect of the artwork. The unoccupied space (the space between the masses, edges, and parts) contributes significantly to the effect of the artwork.
- Directional light changes, reveals, and conceals the appearance of the form.
- The form has no “back”—all aspects of the physical object must be experienced to have full information about the artwork.
- The form's literal structure and its material properties influence and affect the interpretation of the artwork.

**Can the requirement for Section III (Breadth) be met with work in a single medium?**

It can, but with the stipulation that the work still demonstrates breadth of experience. For example, it should reflect investigation of a significant variety of visual issues or modes of working. On the other hand, if a student submits work in a variety of media for Section III, the work should still be of high quality.

**May students work from photographs or other published images?**

While the use of appropriated images is common in the professional art world today, many colleges and art schools continue to strongly stress the value of working from direct observation. In aspiring to college-level work, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated on the AP Studio Art Poster, which says, “If you submit work that makes use of photographs, published images, and/or other artists’ works, you must show development beyond duplication. This may be demonstrated through manipulation of the material(s), formal qualities, design, and/or concept of the original work.”

In evaluating portfolios, the readers look for original thinking; please encourage your students to create artworks from their own knowledge, experiences, and interests. Copying work in any medium, without significant and substantial manipulation, is an infringement of the original artist’s rights and can constitute plagiarism. You and your students are strongly encouraged to become knowledgeable about copyright laws. The growth in the use of computer software, scanners, photocopiers, and photography makes this issue of particular concern. Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The AP Studio Art program endorses these policies.

**Why can’t videotapes, animation, or other time-based media be submitted?**

The restructuring of the AP portfolios that initiated the 2-D Design and 3-D Design Portfolios was based on a survey of colleges, universities, and art schools. One of the clear findings of that survey was that the overwhelming majority of responding institutions would not grant credit or placement for work in these areas.

**Can the same work, or different slides of the same work, be submitted in more than one section of the portfolio?**

Slides of the same work may not be submitted in both Section II and Section III; any overlap between works in these two sections will negatively impact the student’s score. However, works submitted in Section I may be drawn from work done for either of the other two sections.

**When should a second view of a work or a detail slide be included?**

Details or second views are permitted (or required) throughout the 3-D Design Portfolio but are permitted only for the Concentration section of the Drawing and 2-D Design Portfolios. Detail slides should be used only when it would be helpful for a reader to see a very close-up view of, for example, the texture of a work. Extra slides that show only a slightly closer view than the original slide should be omitted.

Whenever a second view or a detail slide is submitted, it should have the same number as the slide showing the entire work, followed by an asterisk. For example, if the student submits a detail slide of II-6 (the sixth slide in Section II), the detail should be numbered II-6\*.

**Preparing the Portfolio****What should happen when the AP Studio Art materials arrive at my school?**

The portfolio materials are not secure testing materials; in other words, they do not have to be held in a secure place until the students assemble their portfolios. In fact, the *AP Coordinator's Manual* states explicitly that the portfolio materials may be given to the AP Studio Art teacher early, so that the teacher can help students with the preparation that is required for submission.

**How should students protect the original works they submit for Section I (Quality) of the Drawing Portfolio or the 2-D Design Portfolio?**

The process of shipping artwork to and from ETS requires that the work be protected. In addition, although care is taken to protect each student's actual work while it is at the AP Reading site, portfolios are at times stacked flat in relatively tall piles and the original works are, of course, taken out and put back in the portfolios at least once. Taking the following precautions is therefore essential; please also see the detailed instructions in the *Course Description for AP Studio Art*.

All original works should be backed with some kind of rigid board or mounted. Cover the surface to protect the work. Reflective materials like acetate or shrink-wrap provide the best protection but may cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to one edge of the backing, so that it may be easily lifted, provides excellent protection and is highly recommended. Works should not be rolled, framed, or covered with glass or Plexiglas. Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it. Use fixative on works that may smudge.

### How should students label the slides for their portfolios?

Specific instructions for labeling slides appear on the AP Studio Art Poster and much of the slide labeling can be done throughout the year as various works are photographed. The following information must be written on each slide mount:

- the section—either I (for the 3-D Design Portfolio), II, or III—in which the slide is being submitted;
- the number of the slide within the section;
- the dimensions of the work shown in the slide;
- the medium (or media) of the work shown;
- a dot on the lower left corner of the mount; and
- for Section III of 2-D Design or 3-D Design, the principle or problem addressed by the work.

### Bibliography and Resources

This is not meant to be a comprehensive list of all of the resources that are available for use in an AP Studio Art classroom. Instead, it gives an overview of some materials teachers may find useful. Although sometimes daunting, a bibliography in a College Board publication is helpful to AP teachers as they contemplate, organize, and design their course. It is important to understand, however, that inclusion of particular publications, organizations, companies, films, videos, CD-ROMs, Web sites, or other media does not constitute endorsement by the College Board, ETS, or the AP Studio Art Development Committee. All Web sites in this guide were active as of July 2003 and all URLs were correct and provided a direct link to the named organization or company.

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**Internet Resources****Artcyclopedia**

[www.artcyclopedia.com](http://www.artcyclopedia.com)

**Artlex: Art Dictionary**

[www.artlex.com](http://www.artlex.com)

**Art Studio Chalkboard**

[www2.evansville.edu/studiochalkboard/index.html](http://www2.evansville.edu/studiochalkboard/index.html)

**The Figure Drawing Lab**

[www2.evansville.edu/drawinglab/](http://www2.evansville.edu/drawinglab/)

**Ronald Mills, Home Page**

[www.linfield.edu/~rmills/index.html](http://www.linfield.edu/~rmills/index.html)

# 9 The Advanced Placement Program

## Purpose

The College Board's Advanced Placement Program offers students worldwide the opportunity to take college-level courses and exams while in secondary school. Students who take AP courses and exams enter a world of rigorous academic challenges, the rewards of which can include not only college credits, but also an open door to future intellectual opportunities. The AP Program is open to any secondary school that elects to participate. Similarly, the courses and exams are open to all students who are willing to accept the challenge of a rigorous academic curriculum.

The AP Program is a collaborative effort between motivated students, dedicated teachers, and committed high schools, colleges, and universities. The AP Program serves these constituencies by:

- providing teacher professional development opportunities, consultants, and course descriptions;
- supplying, scoring, and grading exams that are based on the learning goals described in AP Course Descriptions;
- sending exam grades to AP students, their schools, and the colleges they designate;
- preparing AP publications and online materials;
- supporting related research; and
- offering consultative services to colleges that wish to recognize and foster AP achievement in secondary schools.

Each year, an increasing number of parents, students, teachers, and colleges and universities turn to AP as a model of educational excellence.

## History

The College Board's Advanced Placement Program began in 1955 as a way to give qualified college freshmen the opportunity to be exempted from course work already mastered in high school. A number of individuals and institutions, including the Ford Foundation and Kenyon College, had observed that too many college freshmen were not being challenged by their college courses. They reasoned that, were there to be an examination that measured college-level achievement, qualified high school students could receive advanced standing in college and thus proceed to more challenging courses earlier in their college careers.

The president of Kenyon College, Keith Chalmers, selected 12 colleges and 12 secondary schools to write course descriptions for 11 subjects, each of which would represent a consensus of the individual introductory courses in these subjects offered by the institutions. Educational Testing Service was given the responsibility of developing the corresponding examinations.

In 2003, more than 1 million students representing more than 14,000 secondary schools took more than 1.7 million AP Examinations. These students had their grade reports from the exams sent to more than 3,400 colleges.

By challenging and stimulating students, the AP Program provides access to high-quality education, accelerates learning, rewards achievement, and enhances both high school and college programs.

### **Why Take the AP Exam?**

AP Exams are best known for the opportunity they give high school students to earn college credit while still in high school, giving them the chance to save on college tuition and even graduate early from college. Most U.S. colleges and universities have an AP policy granting incoming students academic credit and/or placement for qualifying AP grades. A large number of U.S. colleges and universities also allow students to begin as sophomores on the basis of a sufficient number of qualifying AP grades. This overwhelming acceptance of AP is the result of nearly half a century of collaboration between the Program and university faculty and staff. AP brings to colleges the world's most academically motivated and prepared students. As numerous studies have shown, AP students outperform their non-AP peers on virtually every standard.

What is less known is that many AP students who receive credit for their AP achievements also use this opportunity to take more advanced courses or to broaden their intellectual horizons, rather than to graduate in less than four years. Some students, for example, take a term or year to study or travel abroad. Others have taken double majors or a combined BA/MA program, while still others have exercised the option to take more advanced courses in disciplines where they received a firm grounding from AP. In fact, a recent investigation of the college course-taking patterns of former AP students confirmed that college students who have succeeded on an AP Exam generally take more upper-level courses within the discipline of that AP Exam than college students who did not take that AP Exam in high school.<sup>1</sup>

Because college and university policies are determined by individual institutions, students should be encouraged to check the policies of the institutions that interest them. Students can check college catalogs or use collegeboard.com's "College Search" feature to learn more about a specific university's AP policies.

The cost of taking the AP Exam may present an obstacle to some students, but it is important to remember that a financial benefit may come later. The College Board offers reduced fees to students who can demonstrate financial need, and in more than 40 states, state and federal funding is available to cover AP Exam fees. For further information on federal and state financial assistance, visit AP Central.

<sup>1</sup> Morgan, Rick, and Behroz Maneckshana. *AP Students in College: An Investigation of Their Course-Taking Patterns and College Majors*. Princeton, NJ: Educational Testing Service (2000).

# 10 AP Publications and Resources

A number of AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

Students and Parents	SP
AP Coordinators and Administrators	A
Teachers	T
College Faculty	C

## Ordering Information

You have several options for ordering publications:

- **Online.** Visit the College Board Store at [store.collegeboard.com](http://store.collegeboard.com).
- **By mail.** Send a completed order form (available for downloading via AP Central) with your payment or credit card information to: Advanced Placement Program, Dept. E-02, P.O. Box 6670, Princeton, NJ 08541-6670.
- **By fax.** Credit card orders can be faxed to AP Order Services at 609 771-7385.
- **By phone.** Call AP Order Services at 609 771-7243, Monday through Friday 8:00 a.m. to 9:00 p.m. ET. Have your American Express, Discover, JCB, MasterCard, or VISA information ready. This phone number is for credit card publication orders only.

Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board. The College Board pays UPS ground rate postage (or its equivalent) on all prepaid orders; delivery generally takes two to three weeks. Please do not use P.O. Box numbers. Postage will be charged on all orders requiring billing and/or requesting a faster method of delivery.

Publications may be returned for a full refund if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted. Unless otherwise specified, **orders will be filled with the currently available edition**; prices and discounts are subject to change without notice.

In compliance with Canadian law, all AP publications delivered to Canada incur the 7 percent GST. The GST registration number is 131414468 RT. Some Canadian schools are exempt from paying the GST. Appropriate proof of exemption must be provided when AP publications are ordered so that tax is not applied to the billing statement.

## Print

Items marked with a computer mouse icon can also be downloaded for free from AP Central.

### **Bulletin for AP Students and Parents** **SP**

This bulletin provides a general description of the AP Program, including how to register for AP courses, and information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting and award options available to students, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.

### **AP Program Guide** **A**

This guide takes the AP Coordinator step-by-step through the school year—from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules. The *AP Program Guide* is sent automatically to all schools that register to participate in AP.

### **College and University Guide to the AP Program** **C, A**

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

### **Course Descriptions** **SP, T, A, C**

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. Note: The *Course Description for AP Computer Science* is available in electronic format only.

### **Released Exams** **T**

About every four to five years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring guidelines, and commentary that explains why the responses received the scores they did.



## Teacher's Guides

T

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher's Guide is an excellent resource. Each Teacher's Guide contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

## AP Vertical Team Guides

T, A

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: *Advanced Placement Program Mathematics Vertical Teams Toolkit*; *AP Vertical Teams Guide for English*; *AP Vertical Teams Guide for Fine Arts, Volume 1: Studio Art*; *AP Vertical Teams Guide for Fine Arts, Volume 2: Music Theory*; and *AP Vertical Teams Guide for Social Studies*.

## Multimedia

### APCD® (home version), (multi-network site license)

SP, T

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, Spanish language, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features, including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD in the classroom.

## Additional Resources

### AP Central

AP Central ([apcentral.collegeboard.com](http://apcentral.collegeboard.com)) is the College Board's online home for AP professionals. The site is free for all users, and offers the most current information on AP. Featuring content written *by* AP professionals *for* AP professionals, AP Central provides a unique set of resources, such as electronic discussion groups (including one for AP Coordinators), publications for download, and statistical information.

### **AP Potential**

AP Potential is a Web-based product that promotes access to AP by helping schools identify “diamond-in-the-rough” students. Studies have shown that performance on the PSAT/NMSQT® can be used to identify students who may be successful in AP courses. Using such data, AP Potential provides school and district offices with a roster of potential students by name and suggested AP course, giving principals and administrators useful information for expanding AP programs, adding courses, or increasing enrollment in current AP offerings.

### **AP Teacher Professional Development and Support**

There are currently more than 100,000 AP teachers worldwide. With the tremendous growth of the AP Program, more teachers will be joining the AP ranks each year. The College Board and the AP Program offer these teachers a wide variety of professional development opportunities.

#### **Workshops and Summer Institutes**

Although AP teachers usually have significant formal education in the subjects they teach, many can benefit from the workshops and institutes organized annually by the College Board. Professional development workshops are typically offered throughout the academic year and range from one to three days in length. Each workshop concentrates on the teaching of a specific AP subject with the focus on instructional strategies and the management of an AP course.

AP Summer Institutes are intensive, subject-specific courses usually conducted over the course of a week that provide in-depth preparation for teaching AP courses. The workshops and institutes are also a forum for exchanging ideas and information about AP. The booklet *Graduate Summer Courses and Institutes*, which provides a list of institutes and their dates and locations, is sent to each participating school in February. The Institutes & Workshops area of AP Central has a searchable catalog of professional development opportunities. Information can also be obtained from the College Board Regional Offices.

#### **College Board Fellows Program**

The College Board Fellows program provides stipends for secondary school teachers planning to teach AP courses in schools that serve minority students who have been traditionally underrepresented in AP classes, or who teach at schools in economically disadvantaged areas. The \$800 stipends assist teachers with the cost of attending an AP Summer Institute. To qualify, a school must have approximately 50 percent or more minority students and/or be located in an area where the average income level is equivalent to, or below, the national annual average for a low-income family of four (approximately \$31,000). The summer institutes provide an excellent



opportunity for teachers to gain command of a specific AP subject and to receive up-to-date information on the latest curriculum changes. Stipend applications are available at fall AP workshops, at AP Central, or from the College Board Regional Offices.

### **Pre-AP®**

Pre-AP® is a suite of K-12 professional development resources and services. The purpose of Pre-AP Initiatives is to equip all middle and high school teachers with the strategies and tools they need to engage their students in active, high-level learning, thereby ensuring that every middle and high school student develops the skills, habits of mind, and concepts they need to succeed in college. Pre-AP Initiatives is a key component of the College Board's K-12 Professional Development unit.

Pre-AP rests upon a profound hope and heartfelt esteem for teachers and students. Conceptually, Pre-AP is based on the following two important premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in the curriculum and instruction throughout the school such that all students are consistently being challenged to expand their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that we can prepare every student for higher intellectual engagement by starting the development of skills and acquisition of knowledge as early as possible. Addressed effectively, the middle and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Because Pre-AP teacher professional development supports explicitly the goal of college as an option for every student, it is important to have a recognized standard for college-level academic work. The Advanced Placement Program (AP) provides these standards for Pre-AP. Pre-AP teacher professional development resources reflect topics, concepts, and skills found in AP courses.

The College Board does not, however, design, develop, or assess courses labeled “Pre-AP.” Courses labeled “Pre-AP” that inappropriately restrict access to AP and other college-level work are inconsistent with the fundamental purpose of the Pre-AP initiatives of the College Board.

As in all its programs, the College Board is deeply committed to equitable access to rigorous academic experiences. We applaud the efforts of our many colleagues making that happen in so many different ways in classrooms around the world.

**Pre-AP Fellows Program**

The Pre-AP Fellows program was created to promote the expansion of AP through Pre-AP teacher professional development. Grants are available to support AP Vertical Teams from minority-dominant and/or low-income school districts that wish to attend an approved Pre-AP Summer Institute. The Institute will offer Pre-AP professional development to educators using the two components of Pre-AP Initiatives: Building Success and Setting the Cornerstones. Interested educators should contact their College Board Regional Office for additional information. Applications will be distributed in the fall by College Board Regional Offices and will also be available at AP Central.

# College Board Offices

## **National Office**

45 Columbus Avenue, New York, NY 10023-6992  
212 713-8066  
E-mail: [ap@collegeboard.org](mailto:ap@collegeboard.org)

## **AP Services**

P.O. Box 6671, Princeton, NJ 08541-6671  
609 771-7300; 877 274-6474 (toll-free in U.S. and Canada)

## **Middle States Regional Office**

Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, and Puerto Rico  
2 Bala Plaza, Suite 900, Bala Cynwyd, PA 19004-1501  
610 667-4400  
E-mail: [msro@collegeboard.org](mailto:msro@collegeboard.org)

## **Midwestern Regional Office**

Serving Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, West Virginia, and Wisconsin  
1560 Sherman Avenue, Suite 1001, Evanston, IL 60201-4805  
847 866-1700  
E-mail: [mro@collegeboard.org](mailto:mro@collegeboard.org)

## **New England Regional Office**

Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont  
470 Totten Pond Road, Waltham, MA 02451-1982  
781 890-9150  
E-mail: [nero@collegeboard.org](mailto:nero@collegeboard.org)

## **Southern Regional Office**

Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia  
3700 Crestwood Parkway, Suite 700, Duluth, GA 30096-5599  
770 908-9737  
E-mail: [sro@collegeboard.org](mailto:sro@collegeboard.org)

## **Southwestern Regional Office**

Serving Arkansas, New Mexico, Oklahoma, and Texas  
4330 South MoPac Expressway, Suite 200, Austin, TX 78735-6734  
512 891-8400  
E-mail: [swro@collegeboard.org](mailto:swro@collegeboard.org)

## **Western Regional Office**

Serving Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, and Wyoming  
2099 Gateway Place, Suite 550, San Jose, CA 95110-1087  
408 452-1400  
E-mail: [wro@collegeboard.org](mailto:wro@collegeboard.org)

## **AP International**

45 Columbus Avenue, New York, NY 10023-6992  
212 713-8091  
E-mail: [apintl@collegeboard.org](mailto:apintl@collegeboard.org)

## **AP Canada**

1708 Dolphin Avenue, Suite 406, Kelowna, BC, Canada V1Y 9S4  
250 861-9050; 800 667-4548 (toll-free in Canada only)  
E-mail: [gewonus@ap.ca](mailto:gewonus@ap.ca)

## **Pre-AP**

45 Columbus Avenue, New York, NY 10023-6992  
212 713-8213  
E-mail: [pre-ap@collegeboard.org](mailto:pre-ap@collegeboard.org)



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