Taking Art to the Next Level: Integration of Advanced Placement Studio Art, 2-D Design

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TAKING ART TO THE NEXT LEVEL: INTEGRATION OF ADVANCED PLACEMENT STUDIO ART, 2-D DESIGN

by

Krystal Kingsley

A thesis submitted to the Graduate College in partial fulfillment of the requirements for the degree of Master of Arts
Frostic School of Art
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Teaching High School art has brought me great joy. Along the way I have been challenged with many difficult questions. One that beckoned me to direct and intentional action is “how do I help students take their art work to the next level?” This project is the result of my personal discovery and development of an Advanced Placement Studio Art 2-D Design course. My research of multiple sources led to the development of an Advanced Placement (AP) approved course which includes: a syllabus, multiple breadth lessons, project rubrics, critiques, sketchbook assignments, summer homework, and a guide for helping students develop their concentration series. Like any strong curriculum, there is room for modification as student growth and personal experience directly impact one’s own artwork and artistic needs.
Like anything worth doing, this project has been a joy and a frustration. There have been many milestone markers of celebration and thanksgiving along with a few tears, shouts and slamming of various objects. Many special people have contributed to the completion of this project and have shared my array of emotions and feelings along the way.

First on the gratitude list is my husband, Kirk. Thank you for the countless hours you have cared for our three beautiful kids. Not only have you kept them occupied, quiet and just out of reach, you have taken care of each of their needs with love. You’ve done so much more than just take care of our kids; you have supported and encouraged my love for art and for teaching. You recognize the special talent that God has given me and you continue to support the lengthy process of creating something worth keeping.

The process of continuing my education has allowed me to cross paths with numerous art teachers. I have been inspired by far too many to list each of them. So I’d like to say a general, but genuine, “Thank you for your shared investment in art and students; each of you knows what a special job you do.” I look forward to many more rich and inspiring conversations.

My administration at Big Rapids High School has been incredibly supportive in the process of starting and implementing Advanced Placement Studio Art. Thank you for your willingness to provide a way to take our art program and student work to the next level.

This type of writing presented many challenges and with the help of Marsha Dutt, I am able to say that I am proud of the end result. Thank you for your great investment of time, gentle yet direct words, and careful eye. Our conversations were a beautiful unique combination of friend, mentor, teacher, and second mom. My appreciation for your help can not be simplified into so few words but this will have to do.
Acknowledgements---Continued

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Krystal Kingsley
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RESEARCH PROBLEM

How does one help students take their work to the next level? What can be done to prepare them for a college art program? How does one create a community of excellence in art? What’s the teacher’s role in all of this and what things are available to assist in the process? How will this change the current school and district? Big Rapids Public School district in Mid-Michigan is a Class B district and was established in 1868. It comprises a High School, an Alternative (Virtual) High School, the Middle School (grades 5-8), and two Elementary Schools (Grades K-4), Brookside Elementary and Riverview Elementary Schools. Big Rapids Community is also home to Ferris State University. The foundation of this community focuses on education and academic excellence. Big Rapids district has received several awards, including state wide accreditation in all schools K-12 and the U.S. News and World Report Silver Medal High School. Big Rapids high school also had the highest ACT and College Readiness scores in the Mecosta Osceola area. Not only is Big Rapids academically sound, but it also has a wide variety of award-winning extracurricular activities including instrumental and vocal music, dramatic and visual arts, and vast athletic opportunities. Big Rapids High School has a population of approximately 650 students. The art curriculum for the high school level is unique and diverse. The art program was down-sized from two full-time high school art teachers (one specializing in 3-D and one specializing in 2-D) to just one teacher. A wide variety of classes is offered: Exploratory Art, Drawing and Design, Advanced Drawing, Painting I, Painting II, Ceramics I, and Ceramics II. Currently Drawing and Design must be completed with a C or higher to enroll in any of the advanced courses. Exploratory art was created for students who desire to earn an art credit but are not necessarily interested in Drawing and Design or intensive study in art. Through these classes, students are able to experience a wide variety of media and concepts but there was not a place specifically for portfolio development or a place to collect the more advanced serious artist.

In 2011, I had a student approach me about either creating an Advanced Placement (AP) Studio Art course for our school or allowing her to study independently to complete and earn AP
credit in Studio Art. Her desire was to create a portfolio that would get her admitted into a college art program (The University of Michigan). Not knowing what I was getting myself into, I agreed to allow her and two other students to work independently under my instruction to complete the AP Studio Art 2-D Design portfolio. The following year (2012) I was approached by six students desiring the same thing. I again agreed. This is where the challenge began. I had six students mixed into my already-full classes, learning different material, trying to work independently but really needing more instruction than I could give them. I began to look at what it would take to get AP Studio Art offered as an official and separate course. This would be the only way these students would receive the instruction and experience needed to take their artwork to the next level. So for the 2013 school year, I was approved by our Big Rapids Administration and School Board, along with the AP College Board to instruct AP Studio Art: 2-D Design. I had approximately 20 students enrolled in AP Studio each trimester, and spent the 2013-2014 school year developing and creating curriculum.

I found that the best way to create or improve a program is to jump in, get my feet wet, and go for it, learning along the way. Before creating an AP Studio course, my primary focus of teaching art was about developing skills and technique, a general overview of elements of art, principles of design, and working with different mediums. Art history was incorporated into many lessons but did not generally include contemporary art and what’s happening today. I usually offered one lesson each trimester that explored a deeper concept or message. Most lessons allowed some room for creativity, but looking back, it was often minimal. Many lesson ideas came from websites like Pinterest or from lessons I completed in high school or college. Our critiques often would be boring - practicing the use of vocabulary and analyzing design. Rarely would students glean any useful, applicable, personal take-away knowledge. Was I providing adequate art courses? In some ways, yes. Was there room for improvement? Absolutely. To meet the rigor and high expectations of an AP Studio art course there was much to add, develop, and change.
A History of the Advanced Placement Program

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. The College Board was founded in 1900 and was created to expand student access to higher education through programs and services including, but not limited to, the SAT and Advanced Placement (AP) Program. The College Board is comprised of more than 6000 two and four year colleges, universities, secondary schools and districts, higher education systems, and other nonprofit organizations. The mission of the College Board is two-fold: “To support preparation for and transition to post-secondary/higher education and to coordinate activities that promote student academic preparation, admission, financial aid, and success in post-secondary/higher education while maintaining their commitment to equality and access for all students” (College Board, 2014a).

The AP program offers dozens of courses that high schools can partner in providing for students. The goal of AP is to provide a way for students to take higher-level courses while in high school with the opportunity to possibly earn college credit. Basically how it works is high school students have the opportunity to enroll in an AP course, complete the material for the course and complete a final assessment (most courses provide an exam). If students earn a score of 3 or higher on the final assessment, then they may have the opportunity to receive credit from their college. Most colleges and universities in the United States grant credit for AP scores. However, each college has its own policy on earning credit though AP. Students are able to find out their college’s or university’s policy ahead of taking a course.

The popularity of AP programs has continued to grow since it began. AP now offers more than 35 subject areas across 19 disciplines. AP is not limited to United States students; an AP International Diploma began in 1995. In 1996 about 540,000 students took almost 850,000 examinations (Davis, 2003). In 2013 about 2,218,578 students took 3,939,100 exams. In 2013 for Studio Art 2-D Design 24,928 students participated which is a 6% increase from the previous year (College Board, 2014c).
Advanced Placement Art

Course diversity is not limited to core classes like math, reading, and science but has also spread in the realm of art. In 1972 at the beginning of the art program there was only one AP Studio Art Portfolio. As that program quickly grew, it split into two different Portfolios: Studio Art: General Portfolio and Studio Art: Drawing Portfolio (1980). Then again in 2002 the Portfolio system was reorganized and became three separate Portfolios: Studio Art: 2-D Design, Studio Art: 3-D Design, and Studio Art: Drawing to represent the most common college foundational courses (College Board, 2013a, p.4). AP also offers an Art History Course but that is not a portfolio-based course (College Board, 2014a).

As my research continued, I chose to focus my attention on the Studio Art 2-D Design portfolio. I chose this portfolio based on the idea that it would allow more diversity in student goals and skills. My main two questions that needed to be answered were: 1) What would be required of me in teaching AP students? And 2) What would be required of students who desired to submit this portfolio?

Advanced Placement Resources

The AP Studio Art Course Description is by far the most comprehensive information available for teachers starting an AP program. It clearly outlines the teachable objectives and performance expectations of both students and teachers. The main goal for teachers is to develop “a college level curricula sensitive to high school students’ abilities and artistic voices” (Willis, 2004, p. 43). There is no standardized, universal curriculum; instead AP offers multiple Teacher Training Sessions and Summer Institutes throughout the world as well as excellent web-based support found at the College Board studio art website. AP Studio encourages a variety of approaches for AP classrooms, which is one of the best aspects of the program. It gives teachers the flexibility to teach to their strengths and acknowledges the unique and diverse needs of art students. One universal requirement of AP course approval is having a specific AP Course Syllabus approved by the College Board prior to January 31 of the first school year included. Once a course syllabus has been approved it can be resubmitted each year for continued use by October 15. The course syllabus has specific requirements as outlined in the Syllabus Development Guide: AP Studio Art:
2-D Design. The 2-D Design guide outlines 10 specific scoring components (College Board, 2013c, p. 2).

Creation of the syllabus is no small task, as each of the course requirements, as well as the scoring system, must be carefully considered. With the 2-D Design portfolio, students are scored on “purposeful decision making about how to use the elements and principles of art in an integrative way” (College Board, 2013a, p.13). Recognizing the key words of “purposeful decision making” and “integrative” I resonate with Graham’s statement, “There is a tension between the formalist criteria that many college level art programs and the AP portfolio consider of primary importance and the conceptual, postmodern approaches to content and methods important in other programs” (Graham, 2009, p.202). Knowing this forced me to diversify the curriculum. Teachers are expected to drastically broaden students’ understanding of the general list of elements and principles: form, line, shape, value, color, texture, space, balance, emphasis, contrast, rhythm, pattern, movement, unity, repetition, variety, proportion, etc. Two of the resources I utilized greatly for the development of what and how to broaden my students understanding of the elements and principles were Art Synectics (1984) and Design Synectics (1988) by Nicholas Roukes. Students were exposed to and challenged by his 23 “synectic trigger mechanisms: subtract, repeat, combine, add, transfer, empathize, animate, superimpose, change scale, substitute, fragment, isolate, distort, disguise, contradict, parody, prevaricate, analogize, hybridize, metamorphose, symbolize, mythologize, and fantasize” (Roukes, 1988, p.15-21). Another exciting and revolutionary article for me was Olivia Gude’s article Postmodern Principles: In Search of a 21st Century Art Education. In this article Gude (2004) proposes that the original principles of design are secondary to a new set of developing conceptual principles that are more evident in contemporary art. In the article Gude proposes a new and developing set of art-making principles including: appropriation, juxtaposition, re-contextualization, layering, interaction of text and image, gazing, hybridity, and representing. Gude says it best— “The elements and principles of design were never the universal and timeless descriptors they were claimed to be” and “the list of postmodern principles described in this article are not meant to be exhaustive…further curriculum research will no doubt identify other important postmodern concepts and practices that ought to be considered for inclusion in contemporary art curricula” (Gude, 2004, p. 12). Another resource that could not be ignored because of its rich relevance and diverse use is the Art 21 series by the Public Broadcasting Service. By broadening their knowledge of art principles, students were
provided a springboard to discovering how to create strong compositions with contemporary relevance.

Students focused their energy on creating a portfolio that is divided into three specific sections: Section I: Quality, Section II: Concentration, and Section III: Breadth. Both the 2-D Design and Drawing portfolios require 24-29 images (depending on whether a student chooses their 5 quality works from their breadth or concentration sections), 5 for quality, 12 for concentration and 12 for breadth. There is slight variation with the 3-D Design portfolio: total 20-25 images, 5 quality, 12 concentration, and 8 breadth. With all three portfolios, the number of images fluctuates based on how many detail images students choose to include in their concentration.

Let’s take a closer look at the 2-D Design portfolio, reviewing the requirements and objectives.

The 2-D Design portfolio goal is for students to be able to develop purposeful decision-making about how to use the elements and principles of art in an integrative way. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). They help guide artists in making decisions about how to organize an image on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art. For this portfolio, students are asked to demonstrate mastery of 2-D Design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting and printmaking. Video clips, DVDs, CDs and three-dimensional works may not be submitted. However, still images from videos or films are accepted (College Board, 2013a, p.13).

Section I: Quality: “refers to the mastery of design principles that should be apparent in the concept, composition and execution of the works, whether they are simple or complex” (College Board, 2013a, p. 13). This section requires the physical submission of five of their actual portfolio pieces. Section II: Concentration: involves “a body of related works that demonstrate a student’s commitment to the thoughtful investigation of a specific visual idea. The concentration should grow
out of the student’s idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student’s thinking, selected method of working and development of the work over time” (College Board, 2013a, p. 14). This section requires 12 images submitted digitally, some of which may be details of a composition. Section III: Breadth:

The student’s work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, and expressive development, as well as technical skill (College Board, 2013a, p.14).

This section requires 12 different images of separate compositions.

Another universal part of AP is the pre-set standard evaluation rubrics used to score all the portfolios. As one can imagine, the rubrics are quite extensive. “The rubric is based on a 1-to-6 scale, 1 being the lowest and 6 being the highest possible score. The 1-to-6 score is the raw score for the Reading, and after the Reading the statisticians work the raw score into the 1-to-5 grades sent to students and schools” (College Board, 2014c). Students who score a 3 or higher have the ability to earn college credit. In May of each year, students pack and send their portfolios to various AP Reading sites all over the country. Specifically trained evaluators, called Readers, rate the portfolios based on the pre-set standards. Because of the diversity of each portfolio, two Readers rate the Breadth and Concentration sections of the same portfolio, three Readers rate the Quality section, and then a composite score is used. “When the scores between Readers vary by more than 3 points for a given section of a portfolio, they are considered discrepant. For instance, if one Reader gives the student a 1 and another Reader gives the student a 5, this is a discrepancy. Two Table Leaders will then review the work and decide a final score” (College Board, 2014c). The rigor of the scoring process is quite substantial, well thought-out and, it deems itself to be as fair as possible. The basic rating system used is: 5 “extremely well qualified," 4 “well qualified," 3 “qualified," 2 “possibly qualified," and 1 “no recommendation” (College Board, 2013a, p. 3).
So how have students scored in the past? Last year of the 24,928 students who participated, 79.1% received a 3 or higher, allowing 19,726 students to qualify for college credit. The percentage break-down by score was as follows: 13.4% received a “5,” 31.3% received a “4,” 34.4% received a “3,” 17.7% received a “2,” and 3.1% received a “1” (College Board, 2014c). In 2013, Big Rapids High School had ten students enrolled, of which five students received a score of a “3” and five students received a score of a “2.”
THE DEVELOPMENT OF AN ADVANCED PLACEMENT COURSE IN TWO-DIMENSIONAL DESIGN

The following chapters reflect a working curriculum for AP Studio Art 2-D Design. Much like Gude’s statement “Further curriculum research will no doubt identify other important post-modern concepts and practices that ought to be considered for inclusion in contemporary art education curricula” (Gude, 2004, p.12). I believe that any good 21st century art curriculum needs that same level of dedication to reflection and refinement. The following syllabus and lessons reflect a starting point. Specific students need specific experiences to diversify their understanding and experience with art. Many of these lessons will be exactly what some students’ need; some, instead, will be validation for students to know that their strength lies in another concept, technique, or material. As my art program continues to change over time and experience, I know that these lessons will also be modified, enhanced, eliminated, and even new lessons added.

2-D Design Syllabus

This chapter comprises my syllabus, which was approved by my administration and submitted and approved by the College Board in December of 2013. Please note that all text in italics is taken directly from the Syllabus Development Guide: AP Studio Art 2-D Design (2013) and the three sample syllabi provided by the College Board.

Big Rapids High School AP Studio: 2-D Design Syllabus

Course Description
The AP Studio Art Portfolio course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. AP Studio Art is not based on a written exam; instead, students submit portfolios for the examination at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. Students also develop a body of work for the Concentration section of the portfolio that investigates an idea of personal interest to them.
The goals of the AP Studio Art course are:

- To encourage creative, as well as systematic, investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio.
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation.
- To develop technical versatility and skills while using the visual elements and principles in compositional forms.
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Content of the Class:

The AP Studio Art course addresses three major concerns that are a constant in the teaching of art: (1) a sense of quality in a student’s work; (2) the student’s concentration on a particular visual interest or problem; and (3) the student’s need for breadth of experience in formal, technical, and expressive means of the student’s art.

The course includes the following three components:

- Study of contemporary artists and trends. In addition to class work, students are expected to visit galleries and the local art museums on their own.
- Sketchbook 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.
- Development of the student’s submitted portfolio for AP 2-D Design including quality, concentration, and breadth.

Quality (Original Works) Five matted works for 2-D Design

These should be the student’s best work, selected for excellence, and cannot be larger than 18” x 24”. Students will use self-assessment rubrics (in grading section) with each project to ensure quality of all artwork.
Breadth
This is a set of works showing mastery of varied media, techniques, and subject matter. This should include 12 slides of 12 different works. Because a portfolio submission of 24 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, as their grade in the course will be based on that work. They will 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 to receive AP credit.

*Please keep in mind that although drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.).* Students will also explore the post-modern principles including: appropriation, juxtaposition, recontextualization, layering, hybridity, gazing, interaction of text and image, and representin’ as described by Olivia Gude. Representin’ as coined by Gude can be described as “the strategy of locating one’s artistic voice within one’s own personal history and culture of origin” (Gude, 2004, p.11). Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.

Students will develop mastery in concept, composition, as well as execution of 2D design elements and principles. As students approach the requirements for this course, they will be expected to use a variety of concepts and approaches to demonstrate their ideas and abilities. Versatility of techniques is also emphasized as students develop ideation and solutions to their problems.

Examples of past “Breadth Projects” used to develop exploration of design.

- Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design are emphasized—e.g. Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Postimpressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements. Explore light, color and texture.
• Do a self-portrait, or several different ones, that expresses a specific mood/emotion—e.g., anger, rage, melancholy, loneliness, happiness, joy, etc. Manipulate light and color to enhance the psychological atmosphere. You may try cut-paper collage as a medium.

• Explore modified contour as a means to build your drawing skills and explore a different way to handle line. Modified contour drawing is looking closely at edges and capturing them while looking minimally at your paper. Explore a variety of subjects and mediums to enhance your images.

• Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—e.g. a wet medium, a dry medium and some collage element.

• Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme. Explore Color.

• Explore the style of surrealism and combine personal meaning with object drawing. Use the idea of looking through something to see something else. (e.g. key hole to landscape) Use juxtaposition and an interesting use of space.

• Explore abstraction and the use of multi-panel sequence to show a planned progression. Use the synectic trigger mechanisms: Repeat, Add, Metamorphose.

• Use the prompt: Secrets and Lies, the things that may change our lives. Explore different secrets and lies teenagers may be tempted to keep. Explore the idea of positive and negative connotations with this topic.

• Explore the use of the concept found in the Journal Fodder 365 and address “Chaos and Order” in your own personal life.

• Explore a style of abstraction while moving a subject through at least a 3-stage metamorphosis. Use one of the two synectic triggers to parody or fantasize.

• Drop some paint on a page. While the paint is still wet, fold another page over the one with paint, let the paint make an impression. Open both pages. Look hard at the spots. What do they suggest? Think about composition and create something incorporating the blobs. Be imaginative. Exploring positive and negative space.

• Do a graphite drawing of a still-life arrangement that consists of reflective objects—your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects.
• Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually, exploring variety within repetition.

• Do a color rendering of a still-life arrangement consisting of your family members’ shoes—try to convey some “sense” of each of your individual family member’s distinct personality in your piece. Explore balance. Be intentional with symmetry or asymmetry.

The following assignments are from *Painting as a Language: Material, Technique, Form, Content* by Jean Robertson and Craig McDaniel (2000).

• Create a self-portrait of yourself engaged in some imagined activity that holds special personal meaning.

• Think of all the places you have lived or visited, and make a list of the significant landscape features you recall. Include features you remember with fear or distaste as well as those you loved. Make sketches of those features from memory. After you have assembled a number of images, combine them together in a finished piece. Explore the use of text and image and appropriation.

• Adhere/attach (paste, sew, staple, gesso, or gloss medium) a selection of collage elements of varying thickness onto several painting supports—e.g. stretched canvas, canvas board, masonite, plywood, cardboard, mat board, pegboard, etc. Make figure studies across the surface of the painting and collage materials. After completing the figure studies, continue working on each artwork attempting to build “bridges” that link collage material within structure of each overall composition, paying attention to formal elements of line, shape, value, and texture. For example, can a pattern found in a collaged fragment of a newspaper be made to flow into a painted pattern? Work with layering.

The following assignments are from *Art Synectics* by Nicholas Roukes (1984).

• Developing a Composition that Shows Progressive Magnification of a Subject: Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into four equal sections. Starting in the top-left box, draw a representational, overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In
the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope. Explore space. Use variety within repetition.

- Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.

- Stimulating Imaginative Fantasy: Can you visualize the following situations and create a dialogue for them...(a) Old shoes are waiting for repair in a cobbler's shop. What do they have to say when the cobbler isn't around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations . . . Make a drawing or cartoon of one of the scenarios.

- Creating New Symbolic Inferences by Switching Images and Photo Captions: Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match . . . paste the new headlines or captions under the photos to create new symbolic inferences. Explore juxtaposition and recontextualization.

- Strengthening Intuitive Creativity: Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage . . . seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a glue stick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)
• Creating Symbols that Portray Our Lifestyle: Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, transportation systems, dances, and so on, that are part of our world.

Concentration
This area will include 12 slides exploring a single visual concern in depth. It is something like a visual final exam and is an important part of the class. Concentration ideas develop over time and through investigation. Students will begin to explore ideas through Summer Homework assignment 8. This assignment begins with: 1) brain-storming messages about life, an area of specific interest, or relationships, 2) listing materials and mediums that students are strong in or desire to investigate in more depth, and 3) creating a minimum of 20 ideas of how this concept could be explored. Each student is unique in how to best develop ideas. This is just one example of how the concentration will progress. Students will also be placed in peer teams to critique, receive feedback, ask questions and strengthen concepts. Teacher input will be consistent, but vary in method, based on student need. When a cohesive underlying original visual idea is settled on, the student will spend considerable time developing it. It should show the investigation, growth, and discovery involved with a compelling visual concept. The Concentration is usually completed in the second term and many times has developed out of one of the breadth assignments. (Up to three slides could be close-ups to show details.)

Ideas and examples of past students’ Concentrations:
• A personal or family history communicated through symbols or imagery. Sample: A family member’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 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 “stages of water vs. my stages of life.” The student began using water as a metaphor for different stages of her life including growth, transformation, death, pain, etc.

• A series of works from a student’s visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items—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 images based on how “dance” contributed to the student’s leadership growth and how dance enhanced her life.

• A series of mixed media pieces based on childhood memories exploring her relationship with her grandparents as they all aged together.

• Design and execution of a manga series exploring character development and story line.

• A series of works starting with representational interpretations and evolving into abstraction

• Exploration of pattern and designs found in nature and/or culture

Homework

As in any college-level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments. Students will have summer homework to be completed prior to start of the school year in which the student will be enrolled in AP Studio.

Summer Homework Assignments:

• Syllabus review and handout
• Sketchbook inspiration collage
• Past work collection of digital images of prior work
Ideas for projects or solutions to problems should be worked out in a sketchbook both in class and outside of class. The sketchbook is an essential tool in recording ideas, capturing visual information, working on compositional issues, and just fooling around. Sketchbooks are checked frequently for progress. A sketchbook assignment will be due weekly. Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.

Ideas and examples of past sketchbook assignments:

- Draw what you SEE in the world. No drawings from published images (plagiarism) or personal photographs. You need to learn to draw without the crutch of someone else’s composition or flattening of space.
- Use gesture, line, and value in your drawings. Try to create a sense of light and depth in your images.
- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, e.g. ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with the stuff. Add these things to pages that you started but don’t like. Let your imagination go wild.
- Build the pages up by layering things, paint on top of collage, newspaper, and drawing. Attach pieces of fabric and photographs and paint over parts of them. What did you do? What are you trying to say?
- Express yourself! Work to develop mastery in concept, composition, and execution of your ideas.
- Play around with geometric and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
- Create a self-portrait using distortion, or Cubism, or Impressionism, or Minimalism, or Pop.
• Create a drawing of the interior of your room but add collage elements for the lamps, and furniture. Glue sheer fabric over the collage. Draw an image on the sheer fabric of yourself moving around the room.
• Make at least 100 gesture drawings from observation of the figure.
• Make at least 25 contour drawings from observation of anything around you. Remember to use the whole page! Fill the space behind the objects you draw. Make it count for something.
• Make a simple contour drawing of an arrangement of objects. Repeat the drawing four times. Explore different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.
• Practice drawing with graphite. Draw a bowl of fruit. Use the whole page. Do not leave any white showing. Experiment with line and value.
• Select a work by a famous artist. Paste a copy of the work in your sketchbook. Make three studies of the work. Make a drawing using only line. Make one showing only the values (no line). Make another showing only the colors (crayon, colored pencil, marker).
• Look at the bark of trees, rock formations, leaf shapes, and objects in nature to find images. Create a pattern with an image from nature. Use lights and darks to create emphasis.
• Drop some ink on a page. While the ink is still wet, fold another page over the one with ink, letting the ink make an impression. Open both pages. Look hard at the spots. What do they suggest? Think about composition and create something incorporating the blots. Be imaginative.
• Draw your bedroom window and what’s outside the window. Fill the page with the composition. Use value to define the different spaces.

Critiques
Critiques are a vital device used to evaluate work, provide greater instruction with composition and use of principles, provide peer feedback, provide feedback on interpretation of conceptual message from viewers, and for students to glean insight as to how others view their work. In this course, students will engage in critiques about professional work, personal work and peer work. Critiques will be oral and written, as well as formal and informal. Students will be part of a field trip
to ArtPrize (in Grand Rapids) and will experience the exhibit in small peer groups. Groups will naturally engage in informal critiquing. In the class period following the ArtPrize field trip, students will engage in a formal verbal critique of multiple favorite pieces. The idea of concept and execution of material will be discussed, as well as the use of element and principles to create composition. At least three times per trimester students will engage in some form of a critique. Here are a few examples of critique formats used:

The “1234 Critique”

Lay the artwork around the room and have a critique form in front of each piece. Students then float around the room and comment on one strength and one area of improvement for 4 of their classmates’ work. If a comment or point has already been made the students cannot repeat it.

The “Interview Critique”

Students break into pairs and interview each other about their artwork. Then the class comes together for a group discussion. The interviewer is responsible for talking about the interviewee’s artwork. Minimal comments may be made by the artist.

The “Coaching Critique”

Students are paired up, intentionally choosing those who would be able to best help each other. Then they each take turns coaching each other, with the main goal being to help the partner become a better artist. This is best done with a partially complete work of art and is very useful for students using similar materials.

The “Student Led Critique”

Each student is in charge of one’s own art, and has to get up and present what one did, and lead a discussion about one’s work. The artist has to get at least 4 people to comment on the work. Peers may ask general or specific questions. Then each artist completes a reflection handout to remember peer suggestions for further work.

The “Teacher Led Critique”

The teacher leads a discussion using Describe, Analyze and Interpret sequence. Formal principle and elements are discussed. This may be done individually, in small groups or as a whole class.
Course Schedule

AP Studio Art students are required to be enrolled in the AP Studio Art Class offered each trimester. This art class meets every day for 70 minutes. Students will use this time primarily as a studio/work time. Short demonstrations and discussions of elements of art/principles of design will be used regularly to aid students in developing their ideas and in executing their best use of design to communicate those ideas. Students will also be exposed to many contemporary artists to increase their awareness of what is happening in contemporary art. Students will also meet weekly in teams for peer critiques, review of sketchbooks, and progress of portfolio.

This course is designed for junior and senior students. There are three tracks suggested that students can take in the high school to provide the time and instruction necessary to complete this portfolio.

• **Track A** is for seniors with 10-12 currently completed works that are portfolio ready. These students must enroll in AP Studio all three trimesters.

• **Track B** is for seniors with 3-5 currently completed works that are portfolio ready. These students must be enrolled in AP Studio all three trimesters and then enrolled in an additional art class at least 1 of the other trimesters. The additional art class can be any other art course and will be used for portfolio development.

• **Track C** is for juniors. These students need to be enrolled in AP Studio at least 2 of the 3 trimesters their junior year, ideally be enrolled in all 3. During their junior year they will complete the diversity section of their portfolio and start developing ideas/concepts for their series. Then as seniors they are to be enrolled in AP Studio all three trimesters and complete their series.

Course Basic Requirements:

• Weekly sketchbook drawing.
• Bi-weekly high quality projects. (Note portfolio requirements.)
• Full participation in discussion, critiques, and team work.
• Completed summer homework packet based on appropriate track.
• Completion and submission of Portfolio to AP.
The final trimester is devoted to completion of the Breadth and Concentration. As the Portfolios are due the first week of May, we generally try to schedule the last due date for work around the third week of April—thus allowing time for photographing the work.

Copyright Issues

All work must be original. If students use someone else’s work or a published image as a basis for their own pieces, there must be significant alteration to the piece for it to be considered original! During individual, as well as group, discussions and critiques, students will develop an understanding of what constitutes plagiarism, appropriation and duplication. Students will also complete homework assignment 8: plagiarism vs. appropriation. Students must maintain their own artistic integrity. In no way will plagiarism be tolerated. Students are expected to move past duplication and into creative freedom that explores one’s own personal voice.

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 classes, 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. Students will be graded weekly on completion of sketchbook assignments. In addition, students will complete a self-assessment for each project. The teacher will also grade final projects. Tables 1, 2, and 3 show grading rubrics based on College Board guidelines. Table 1 refers to the Individual Breadth assignment, Table 2 refers to the Individual Concentration assignment, and Table 3 refers to the Concentration Series.

Grading: Each trimester, students will be graded on the following.

- Homework (Sketchbook) is worth 25% of the student’s grade. A sketchbook drawing will be assigned each week and is due at the beginning of the hour. Students are required to spend a minimum of one hour (outside of class) each week on this drawing.
- Participation/Class work is worth 15% of the student’s grade. Each day, students have the opportunity to earn points for being prepared (having materials and resources ready to continue work) and for participation (using full class time).
• Written work/Team work/Critiques is worth 15% of a student’s grade. This includes, but is not limited to, peer feedback, oral or written critiques, and self-reflection.
• Projects/Creating art is worth 45% of the student’s grade. Students will be given a variety of projects and will be graded on their effort, originality, and craftsmanship of each composition. Projects will be assessed through the use of rubrics. Please see attached sample rubrics.
• A final exam will consist of a portfolio review. The semester grade will account for 80% of the student’s grade. The final exam will account for 20%.
<table>
<thead>
<tr>
<th></th>
<th>Excellent 6 pts</th>
<th>Strong 5 pts</th>
<th>Good 4 pts</th>
<th>Moderate 3 pts</th>
<th>Weak 2 pts</th>
<th>Poor 1 pt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding &amp; Application of 2-D Design Principles</td>
<td>Excellent &amp; intentional application of 2-D Design principles to a broad range of design problems</td>
<td>Strong application of 2-D Design principles to a range of design problems</td>
<td>The understanding &amp; application of 2-D Design is good to an acceptable range of design problems</td>
<td>Superficial application of 2-D Design principles to a limited range of design problems</td>
<td>Weak understanding or limited application of 2-D Design principles to a very limited range of design problems</td>
<td>Little or no understanding of 2-D Design principles or their application</td>
</tr>
<tr>
<td>Original &amp; Innovative Thinking</td>
<td>Clearly demonstrates an original vision &amp; innovative ideas &amp;/or risk</td>
<td>Generally demonstrates original &amp; innovative ideas</td>
<td>Demonstrates some originality &amp; some innovative thinking</td>
<td>Demonstrates emerging attempts at originality &amp; innovative thinking</td>
<td>Unoriginal &amp; work does not show inventive use</td>
<td>No original or inventive ideation, trite or simplistic solutions</td>
</tr>
<tr>
<td>Appropriation and the Student “Voice”</td>
<td>Reference is transformed; student’s “voice” is prominent</td>
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<td>“Voice” is discernible; the images have been manipulated</td>
<td>Images appear as nearly direct reproductions; minimal “voice” &amp; transformation</td>
<td>Image appears as direct copy; little discernible “voice” or transformation</td>
<td>Obviously direct copy; no discernible “voice” or transformation</td>
</tr>
<tr>
<td>Range of Intentions or Approaches</td>
<td>Broad range of approaches</td>
<td>Variety of approaches</td>
<td>Variety of approaches; not all are successful</td>
<td>Limited variety of approaches</td>
<td>Unclear variety of approaches</td>
<td>No variety of approaches</td>
</tr>
<tr>
<td></td>
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<td>Strong 5 pts</td>
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</tr>
<tr>
<td><strong>Overall</strong></td>
<td>Overall the work is at an <strong>excellent</strong> level</td>
<td>Overall the work is at a <strong>strong</strong> level</td>
<td>Overall the work is at a <strong>good</strong> level</td>
<td>Emerging level of accomplishment, work is at a <strong>moderate</strong> level</td>
<td>Little evidence of accomplishment; overall <strong>weak</strong> level; images maybe too small, unfocused, or poorly lighted</td>
<td>Lack accomplishment, poor level; images are too small, unfocused, or poorly lighted</td>
</tr>
<tr>
<td><strong>Accomplishment &amp; Image Quality</strong></td>
<td>Strong, evocative, &amp; visually engaging; confident</td>
<td>Mostly evocative &amp; engaging; suggests confidence</td>
<td>Either somewhat engaging but lacks in confidence OR not engaging but suggests confidence</td>
<td>Potentially engaging; questionable confidence</td>
<td>Limitedly engaging; lacks confidence</td>
<td>An engaging theme is <strong>absent</strong>; lacks confidence</td>
</tr>
</tbody>
</table>

(College Board, 2014a).

**Total Points:** _______ pts.

- Excellent (42-36 pts)
- Strong (35-29)
- Good (28-22)
- Moderate (21-15)
- Weak (14-8)
- Poor (<7)

Answer the following questions on lined paper and attach to your rubric.

1. List the 2-D Design issues you addressed. Describe the success of your solution.
2. Describe your artistic vision or concept explored in the composition.
<table>
<thead>
<tr>
<th>Understanding &amp; Application of 2-D Design Principles</th>
<th>Excellent 6 pts</th>
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<td>Thorough understanding &amp; effective application of 2-D Design principles</td>
<td>Understanding &amp; effective application of 2-D Design principles</td>
<td>The understanding &amp; application of 2-D Design is good</td>
<td>Moderate understanding &amp; superficial application of 2-D Design principles</td>
<td>Weak understanding or limited application of 2-D Design principles</td>
<td>Little or no understanding of 2-D Design principles or their application</td>
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<td>Original &amp; Innovative Thinking</td>
<td>Clearly demonstrates an original vision &amp; innovative ideas &amp;/or risk taking</td>
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<tr>
<td>Decision Making &amp; Discovery through Investigation</td>
<td>Convincing evidence of informed decision making &amp; discovery</td>
<td>Evidence of thoughtful decision making &amp; of discovery</td>
<td>Some clear decision making &amp; discovery are evident</td>
<td>Decision making is sporadic; &amp; little sense of discovery</td>
<td>Decision making is lacking; inadequately thought out &amp; explored</td>
<td>Little or no evidence of decision making or investigation</td>
</tr>
</tbody>
</table>
Table 2 — Continued

<table>
<thead>
<tr>
<th>Technical Competence &amp; Skill with Materials and Media</th>
<th>Technically excellent; materials are used effectively</th>
<th>Technically strong; materials are used well</th>
<th>Good technical competence. Use of materials &amp; ideas do not always work together</th>
<th>Though uneven, emerging technical competence &amp; some knowledge of materials</th>
<th>Marginal technical competence &amp; awkward use of materials</th>
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<td>Overall Accomplishment</td>
<td>Overall the work is at an excellent level</td>
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<td>Emerging level of accomplishment, work is at a moderate level</td>
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<td>Lack accomplishment, poor level</td>
</tr>
<tr>
<td>Integration of the Topic, Evocative Theme, Engagement of Viewer</td>
<td>Concentration topic &amp; this work is unmistakably coherent Strong, evocative, &amp; engaging theme</td>
<td>Concentration topic &amp; this work are successfully integrated Evocative &amp; engaging theme</td>
<td>Topic &amp; this work are closely related Clear theme somewhat engaging</td>
<td>Vague connection between topic &amp; work Potentially engaging theme that is somewhat difficult to understand</td>
<td>Inadequately conveys a concentration Unsuccessful presentation of potentially engaging</td>
<td>Little or no evidence of a concentration topic An engaging theme is absent</td>
</tr>
</tbody>
</table>

(College Board, 2014a).


Answer the following reflection questions on lined paper and attach to your rubric.

1. Describe the theme as shown in this particular composition. Explain the intended connections with your overall concentration.
2. On a scale of 1-6, how successful is this composition? Describe the choices you made to enhance the composition. (Rule of thirds, layering, positive/negative space, overlapping, variety within repetition, etc.)
3. Describe the things you discovered through this project. What will you investigate next?
Table 3
Concentration Series Rubric

<table>
<thead>
<tr>
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<tr>
<td><strong>Transformation and Growth</strong></td>
<td>Successfully conveys transformation &amp; growth</td>
<td>Generally conveys transformation &amp; growth</td>
<td>Some transformation and growth, but the work may be repetitive</td>
<td>Transformation may be discernible; growth is limited</td>
<td>Mostly repetitive; only slight signs of transformation or growth</td>
<td>No transformation or growth</td>
</tr>
<tr>
<td>Table 3 --- Continued</td>
<td></td>
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<td>Lack accomplishment, poor level; images are too small, unfocused, or poorly lighted</td>
</tr>
<tr>
<td>Integration of the Topic of the Concentration &amp; Work Presented</td>
<td>Topic &amp; the works are unmistakably &amp; coherently integrated</td>
<td>Topic is successfully integrated with most of the works</td>
<td>Topic &amp; the works are closely related</td>
<td>The connection between topic &amp; the work is evident but erratic</td>
<td>Conveys a sense of a concentration, but integration is inadequately</td>
<td>Little or no evidence of a concentration topic</td>
</tr>
<tr>
<td>Evocative Theme and Engagement of Viewer</td>
<td>An evocative, engaging theme is sustained throughout</td>
<td>An evocative, engaging concentration theme is clearly present in most</td>
<td>A clear theme that engages the viewer with some pieces</td>
<td>A potentially engaging theme is somewhat discernible but is inadequately considered</td>
<td>A potentially engaging theme is present but is largely unsuccessful</td>
<td>A theme that could engage the viewer is absent</td>
</tr>
</tbody>
</table>

(College Board, 2014a).
Sample Lessons for Building Breadth

As stated earlier in the syllabus, the goal of this section of the portfolio is for students to create 12 different works that show mastery of varied media, techniques, and subject matter. “There is a large area of possible overlap between the two portfolios — that is, a large domain of art that could legitimately be submitted for either portfolio. The distinction in many cases is a matter of the focus of the work (College Board, *Course Description*, 2013. p. 8). Remembering that drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.) Students will also explore the post-modern principles including: appropriation, juxtaposition, recontextualization, layering, hybridity, gazing, interaction of text and image, and representin’ as described by Olivia Gude (2004). Students will need to develop mastery in concept and composition, as well as execution of 2-D Design elements and principles. Students will be expected to use a variety of concepts, techniques and approaches to demonstrate their own ideas and abilities to develop solutions for each visual problem. Each lesson was inspired by a different source. The source description accompanies each lesson.
Lesson 1: Surrealist Landscape with a Twist

While searching the internet for project inspiration I stumbled across another teacher’s project sample called Natural Forms: Shell Paintings by Amiria Gale. This project spun off of that sample and was modified to include surrealism, landscape, and the use of an object with a hole in it to create a window format.

The website is: http://www.studentartguide.com/resources/free-art-teacher-resources

| Lesson: Surrealist Landscape with a Twist  
| Unit: Building Breadth  
| **Materials:**  
| • Student Handout: “Surrealist Landscape with a Twist”  
| • Small Object with a Hole in it  
| • Computer and Printer for Research  
| • 18x24 Canvas Panel  
| • Acrylic or Oil Paints  
| • Painting Supplies  
| • Breadth Rubric  
| **Goals/Objectives:**  
| • Students will work to develop composition and use of positive/negative space.  
| • Students will continue to develop contour drawing skills through exploring life drawing.  
| • Students will explore color harmonies and their impact on spatial relationships.  
| • Students will practice landscape painting and use of aerial perspective.  
| • Students will explore surrealism and how concepts combine with imagery.  
| **Vocabulary:**  
| Surrealism: art and literature movement that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.  
| Aerial Perspective: A technique of rendering depth or distance in painting by modifying the tone or hue and distinctness of objects perceived as receding from the picture plane, especially by reducing distinctive local colors and contrasts of light and dark to a uniform light bluish-gray color.  
| Juxtaposition: the fact of two things being seen or placed close together with contrasting effect.  
| Principles: Balance Movement Rhythm Contrast **Emphasis** Pattern Unity |
Anticipatory Set:

One of the areas of our portfolio development is to build breadth and diversity. On this project, we will explore different techniques, principles of design, use of space, color and styles. For our next project we are going to look into the style of surrealism and combine personal meaning with object drawing and an interesting use of space. As we discover surrealism it is important for us to look closely at how the artist combines realistic quality with fantastic ideology.

Lesson Sequence:

**Day 1:** As a class, observe and discuss Surrealist artwork. We focused on Salvador Dali, Joan Miro, and Rene Magritte. Explain goals of the project. Brainstorm a list of possible items to use. It must be a small object with a hole in it. Our ideas included: shell, key, ring, bottle top (ketchup), earring, a keyhole, a lobster claw. Most importantly, find something of personal interest or meaning. Bring in item to school.

**Day 2:** Brainstorm a list of possible images to go inside the hole of the object. Students were reminded to take into consideration how juxtaposition was often used by the Surrealists. Many students researched landscapes. It was our goal to find at least 3 that each student individually loved and then print them. Students were encouraged to look through personal or family photographs and use those over internet-found images.

**Day 3:** Sketching, playing with space and developing meaning. Students spend the hour developing and drawing thumbnail sketches. Students were encouraged to try many different angles, points of view and combinations of images.

Students were also encouraged to add a third layer of space by possibly trying a pattern or design in the foreground, object in the middle, and landscape in the back or play with the use of layering. At the end of the class period, students were paired up to share ideas and receive feedback. Most students were able to select a composition for production.
Day 4: Begin production. Suggested materials were 18x24 canvas board and acrylic paint. Sketch your object large and loosely while following your sketch and cropping. Discuss with a peer color harmony options and what best fits your project.
Color harmony options: warm, cool, analogous, complementary, split complementary, triad, etc.
Day 5-10: Continued work time.

**Assessment:**
- Formative: Assist and redirect students as needed. Focus energy on redirecting using questions to explore instead of “giving” solutions.
- Summative: Breadth Rubric
Lesson 1: Student Handout: Surrealist Landscape with a Twist

1. Find and bring in a small personal object with a hole in it.
   a. Ideas: shell, key, ring, bottle top (ketchup), earring, FIND something interesting.
2. Research landscapes or background images: Find at least three that you LOVE and print them.
3. Create three different sketches of your object with the different landscapes/images in the opening.
4. Play around with where your border should be by drawing a rectangle over your sketch. Don’t be afraid to crop off part of your object.
5. Choose a design or pattern that fits well with your object for the foreground or a different layer.
6. Get feedback from a peer.
7. See Mrs. K with completed sketches and research.
8. On 18x24 canvas board, sketch your object large and loosely while following your sketch and cropping.
9. In the opening, sketch your landscape.
10. Choose a color harmony that best fits your piece.
    a. Warm
    b. Cool
    c. Analogous
    d. Complementary
    e. Split complement
    f. Triad
    http://www.studentartguide.com/resources/free-art-teacher-resources
Lesson 2: Secrets and Lies

Our project inspiration stemmed from the topic secrets and lies. As a class we discussed the idea of secrets and lies, brainstormed secrets and lies that we confront in our personal lives, and examined how they relate to other themes common to teen culture.

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<tr>
<th>Title: Secrets and Lies</th>
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<tbody>
<tr>
<td>Unit: Building Breadth</td>
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</table>

**Materials:**
- Drawing Paper 9x12 or 12x18 in white, black or gray
- Black, white or gray marking materials: chalk, charcoal, markers, ink, etc.
- Student Handout: Secrets and Lies
- Video Transformation, Yinka Shonibare MBE (ART 21, 2009)
- Breadth Rubric

**Goals/Objectives:**
- Students explore conceptual art through the prompt “Secrets and Lies.”
- Students will complete a black and white image that explores contrast.
- Students will discuss visual impact and viewer connection through imagery.

**Vocabulary:**

**Conceptual Art:** A concept is a thought or idea; a frame of mind that can include imagination, opinion, and logic. Concept-based or conceptual art emphasizes that the idea is equal to, if not more important than, the finished product. Conceptual art can take many forms, from photographs to texts to videos, and sometimes there is no art object at all. Emphasizing the ways things exist or are created, more than how they look, conceptual art often raises questions about what a work of art is or can be. Conceptual art is also often difficult to collect or preserve, as it can be the artist's own experience that is the work of art.

**Principles:** Balance  Movement  Rhythm  **Contrast**  Emphasis  Pattern  Unity

**Post-Modern Principles:** Appropriation  Juxtaposition  Recontextualization  Hybridity  **Gazing**  Layering

**Interaction of Text and Image**  Representin

**Artist:** Yinka Shonibare MBE

**State Standards:**

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<thead>
<tr>
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<th>ART.1.VA.HS.2</th>
<th>ART.1.VA.HS.3</th>
<th>ART.1.VA.HS.4</th>
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<td>ART.2.VA.HS.1</td>
<td>ART.2.VA.HS.2</td>
<td>ART.2.VA.HS.3</td>
<td>ART.2.VA.HS.4</td>
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</tbody>
</table>
Anticipatory Set:
One of the areas of our portfolio development is to build breadth and diversity. On this project we will explore the use of concept, meaning and message in contemporary art. The works of many of today’s artists explore concept more than anything else. They have chosen a specific medium and technique, but will visually show a message or raise thought about our world today. Their main goal is to create a dialogue or reflective thought.

Lesson Sequence:
Day 1: Explore ART 21 website and show Yinka Shonibare’s work on Transformation (ART 21, 2009). Discuss the messages he chose to explore in his artwork. Introduce the topic secrets and lies and discuss the inspiration for this project. Talk about relevance to self and peer group. In a small group, explore different secrets and lies teenagers may be tempted to keep. Explore the idea of positive and negative connotations with this topic. Discuss handout and grading on final project. Have students follow handout for sequence of development.

Day 2: Work up a minimum of 4 thumbnails and collect reference images. Students need to print and log all research. With a partner, review your favorite two ideas. Take suggestions, revisit, and revise to solidify idea. Get sketch approved by Mrs. K.

Day 3-5: Work on final project. Remember to use correct sizes and to keep image black and white. Review all choices available for materials including: working on white paper with black marker, charcoal or ink, working on black paper with white pencil or charcoal, or working on gray-toned paper and using both black and white materials.

Day 6: Complete project along with rubric.

Assessment:
• Formative: Assist and redirect students as needed. Focus energy on using resources and planning. Provide demonstrations of materials as needed.
• Summative: Breadth Rubric
Lesson 2: Student Handout: Secrets and Lies

Create a 9x12 or 12x18 black and white composition that explores this theme.

Process:

1. Brainstorm written ideas. You may bubble brainstorm or do a free flow journal.
2. Use your list to create thumbnail ideas of what images and compositions you may be interested in. (minimum 4 thumbnails)
3. Collect reference images. Remember you are looking to create your own idea, NOT tweaking someone else’s.
4. GET sketch approved by Mrs. K
5. Start final…remember to use black & white, and to use correct size.

20 pts. toward your final grade will be determined by your ability to document your PROCESS/PLANNING.
Lesson 3: Modified Contour

Our inspiration for this lesson was considering how simplification can create complexity and interesting use of space. My desire was for my students to build their overall drawing skills and then to experiment with different materials for finishing. Images from Pinterest were used as inspiration. Please refer to the following websites for samples: www.redbubble.com, www.artweb.com search for Amy Williams, and http://lhs.loswego.k12.or.us/z-mcbrides/AP/Concentrations/Marta/marta.htm (McBride, 2007).

<table>
<thead>
<tr>
<th>Title: Modified Contour</th>
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<tr>
<td>Unit: Building Breadth</td>
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<table>
<thead>
<tr>
<th>Materials:</th>
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<tbody>
<tr>
<td>• Multiple objects</td>
</tr>
<tr>
<td>• Newsprint</td>
</tr>
<tr>
<td>• Multiple marking tools and mediums</td>
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<tr>
<td>• Breadth Rubric</td>
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<tr>
<th>Goals/Objectives:</th>
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<tbody>
<tr>
<td>• Students will increase drawing skills through the use of observational drawing and modified contour.</td>
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<tr>
<td>• Students will explore drawing on different types of paper with different materials.</td>
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<tr>
<td>• Students will explore a variety of finishing techniques including watercolor and oil pastels.</td>
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<thead>
<tr>
<th>Vocabulary:</th>
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<tr>
<td>Modified Contour: is done when the artist looks intently at the edges of an object, but rarely looks at the paper while the pencil moves.</td>
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<th>Principles:</th>
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<tbody>
<tr>
<td>Balance Movement Rhythm Contrast Emphasis Pattern Unity</td>
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<tr>
<th>Post-Modern Principles:</th>
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<tbody>
<tr>
<td>Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering</td>
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<tr>
<th>Interaction of Text and Image Representin</th>
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<tr>
<th>Artists:</th>
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<tbody>
<tr>
<td>General discussion of modified contour as an art exercise used to increase art skill.</td>
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| Alice Neel, Benny Andrews, 1978 |
| Show many student samples through Pinterest: see website list above. |

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<tr>
<th>State Standards:</th>
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<tbody>
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<tr>
<td>ART.2.VA.HS.1 ART.2.VA.HS.2 ART.2.VA.HS.3 ART.2.VA.HS.4 ART.2.VA.HS.5 ART.2.VA.HS.6</td>
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</tbody>
</table>
Anticipatory Set:
One of the areas of our portfolio development is to build breadth and diversity. On this project we will explore modified contour as a means to build our drawing skills and explore a different way to handle line. Modified contour drawing is looking closely at edges and capturing them with minimally looking at your paper. We will also explore a variety of mediums to enhance your images.

Lesson Sequence:
Day 1: As a class, select a variety of papers (newsprint, manila paper, tag board, watercolor, etc.) Also select a variety of mark making tools (pens, markers, crayons, oil pastel, etc.) I challenged students to choose something permanent so that they could not erase, but instead, would have to restate. We viewed a variety of artworks created with the use of modified contour and reviewed the meaning. Then students drew from a live model. We completed multiple sketches, drawing from different poses and angles. We used 3 minute, 5 minute, and 15 minute sketches.

Day 2-5: We continued exploring a variety of papers and materials. Each day we explored different subject matter too. Some of the objects included shoes, leaves, flowers, hands, portraits, figures, and objects of personal significance.

Day 6: We reviewed, celebrated, and selected our best two drawings to enhance and embellish. Many different techniques were demonstrated, including use of watercolor and use of oil pastels. Also color harmonies were reviewed. Student then spent the day experimenting on their scrap drawings.

Day 7-8: Students took the knowledge gleaned yesterday and applied their chosen techniques and color harmonies to their artwork. Students will focus on their use of composition by making intentional choices with positive/negative space, rule of thirds, and exploring layering along with creating a sense of lighting through exploring value.

Assessment:
• Formative: Assist and redirect students as needed. Focus energy on redirecting to fully explore modified contour. Also redirection with questions to explore instead of “giving” solutions.
• Summative: Breadth Rubric
Lesson 3: Student Handout: Modified Contour

How do you do a Modified Contour?

1. **Look at the object!**
   90% of the time you must focus on the object. Only look at your paper when you are ready to make a new line and want to know where to place it. Don’t worry about how it will look in the end instead focus on the movement and practice of drawing. Practice concentrating on your hand-eye coordination.

2. **One continuous line.** Keep your marker on the paper at all times. Don’t stop unless you go off the edge or come to what seems a dead end. When several lines meet in one area choose one to follow and keep going.

3. **Go as slowly as a snail or turtle.** Draw slowly. Keep your hand and eye moving at the same speed...super-slow. If it helps, close one eye.

4. **Details people, details.** Capture everything you see. Remember we need edges only, but capture as much information as you can! Every edge, crack, line, and wrinkle. Everything you see your paper should capture.

5. Work as close to **life size** as your sketchbook will allow.
Lesson 4: Chaos and Order

Our inspiration for this project comes from Journal Fodder 365 by Eric M. Scott and David R. Modler. (2012, p.24). Students were given the following journal prompt. After completing the writing section they created original artwork stemming from their own ideas.

“Writing Prompt 3: Chaos and Order.

Life can come fast at times, creating a lot of action, turmoil, upheaval and chaos. The to-do list gets long, and there doesn't seem to be enough time in the day. For some people, the day is scheduled, compartmentalized and structured. For others, the day is spontaneous, free-form and tumbled together. Reflect on your tolerance for chaos and your threshold for order. Do you make order out of chaos or chaos from order? How do you deal with order and chaos in your life? Are your structured or spontaneous? Are you balanced somewhere in between the extremes? How do you react when things don’t go according to plan?” (Scott & Modler, 2012, p. 24).

Title: Chaos and Order
Unit: Building Breadth

Materials:
- Student Choice of Materials
- Breadth Rubric

Goals/Objectives:
- Students explore the use concept through the use of a writing prompt on Chaos and Order.
- Students will complete their composition with any materials of their choosing but must include Lines and Threads and Paths of Writing.
- Students will explore the use of Interaction of Text and Image.
- Students will discuss visual impact and viewer connection through imagery.

Vocabulary:
Conceptual Art: A concept is a thought or idea; a frame of mind that can include imagination,
opinion, and logic. Concept-based or conceptual art emphasizes that the idea is equal to, if not more important than, the finished product. Conceptual art can take many forms, from photographs to texts to videos, and sometimes there is no art object at all. Emphasizing the ways things exist or are created, more than how they look, conceptual art often raises questions about what a work of art is or can be. Conceptual art is also often difficult to collect or preserve, as it can be the artist's own experience that is the work of art.

Principles: Balance Movement Rhythm Contrast Emphasis Pattern Unity
Post-Modern Principles: Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering

Interaction of Text and Image Representin

Artists: Eric M. Scott and David R. Modler

State Standards:
ART.1.VA.HS.1 ART.1.VA.HS.2 ART.1.VA.HS.3 ART.1.VA.HS.4
ART.2.VA.HS.1 ART.2.VA.HS.2 ART.2.VA.HS.3 ART.2.VA.HS.4 ART.2.VA.HS.5 ART.2.VA.HS.6
ART.4.VA.HS.1 ART.4.VA.HS.2 ART.4.VA.HS.3
ART.5.VA.HS.1 ART.5.VA.HS.2 ART.5.VA.HS.3 ART.5.VA.HS.4

Anticipatory Set:
One of the areas of our portfolio development is to build breadth and diversity. On this project we will explore the use of concept, meaning and message in contemporary art. The works of many of today's artists explore concept more than anything else. They have chosen a specific medium and technique but work to visually show a message or raise thoughts about our world today. Their main goal is to create a dialogue or reflective thought. Our prompt comes from Journal Fodder 365 and addresses “Chaos and Order” found in our own personal lives (Scott & Modler, 2012).

Lesson Sequence:
Day 1: Review Conceptual art. Discuss the idea of using journaling or text as a means for inspiration. Read through the “Chaos and Order” writing prompt. Allow students to free write and brainstorm ideas.
Day 2: Work up a minimum of 4 thumbnails and collect reference images. Students need to print and log all research. With a partner review your favorite two ideas. Take suggestions, revisit, and revise to solidify idea. Get sketch approved by Mrs. K.
Day 3-5: Work on final project. Remember to use correct sizes and to keep image black and white. Review all choices available for materials: working on white paper with black marker, charcoal or ink,
working on black paper with white pencil or charcoal, or working on gray toned paper and using both black and white materials.

**Day 6:** Complete project along with rubric.

<table>
<thead>
<tr>
<th>Assessment:</th>
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<tbody>
<tr>
<td>• Formative: Assist and redirect students as needed. Focus energy on using resources and planning.</td>
</tr>
<tr>
<td>• Summative: Breadth Rubric</td>
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</tbody>
</table>
Lesson 5: Panel Sequence Design

The inspiration for this lesson comes directly from a prompt out of *Design Synectics* by Nicholas Roukes. (1988, p. 199).

“5.3 Panel Sequence

Concept: The multi-panel sequence (the format of the comic strip) can be used to plan progressions in design and fine art. Key synectic Trigger Mechanisms: Repeat, Add, Metamorphose

Studio Action: Draw five rectangles, 4.5x4.5 square, aligned horizontally as in the comic strip format. Allow .25 spacing between panels. Create a progression of abstract geometric shapes that begins in the first square and presents a developmental sequence in the subsequent four panels. Some possible ways of developing the sequence are:

- Have the design become more complicated.
- Have the elements appear to rise from the bottom, top or side of the panel.
- Have the elements get darker.
- Have the elements progress form black and white to color.
- Have the elements appear to zoom out of the panel.
- Have the elements appear to explode or contract.
- Use any combination of the above sequence."

<table>
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<th>Title: Panel Sequence Design</th>
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<td>Unit: Building Breadth</td>
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<table>
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<tr>
<th>Materials:</th>
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<tbody>
<tr>
<td>Drawing Paper cut into four rectangles 4.5 x 4.5 inches</td>
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<tr>
<td>Markers, Colored Pencil or Acrylic paint</td>
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<tr>
<td>Rulers, compasses, optional templates</td>
</tr>
<tr>
<td>Handout from <em>Design Synectics</em>, exercise 5.3 (Roukes, 1988, p. 199).</td>
</tr>
<tr>
<td>Breadth Rubric</td>
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<thead>
<tr>
<th>Goals/Objectives:</th>
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<tbody>
<tr>
<td>Students explore the use of multi-panel sequence to plan a progression design.</td>
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</table>
- Students will successfully use one of the following synectic trigger mechanisms: repeat, add, metamorphose
- Students will practice craftsmanship showcasing clean design and intentional use of materials.
- Students will explore abstract design.

**Vocabulary:**

**Abstraction:** In visual art, the use of color, shape, and line as elements in and of themselves. The term also refers to artwork that reduces natural appearances to simplified or nonrepresentational forms. Abstraction can also be conceptual, such as when a sentence or subject matter is cut up in order to make nonsensical or unreal meanings. A characteristic trait of twentieth-century and modern art, abstraction is used by many artists working today; some combine representational and abstract elements while others make works without recognizable people, places, or things.

**Principles:** Balance Movement Rhythm Contrast Emphasis Pattern Unity

**Post-Modern Principles:** Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering

**Synectic Trigger Mechanisms:** Repeat Add Metamorphose

**Artists:** Picasso, Kandinsky, Matisse.

**State Standards:**

|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|

**Anticipatory Set:**

One of the areas of our portfolio development is to build breadth and diversity. On this project we will explore abstraction and the use of multi-panel sequence to show a planned progression. We will also use the synectic trigger mechanisms: Repeat, Add, and Metamorphose.

**Lesson Sequence:**

**Day 1:** Review handout 5.3 Panel Sequence. Review abstraction. Show samples of cubism and abstract expressionism. Have students loosely sketch their ideas and explore a variety of prompts. Our goal today is sketch many different mini thumbnail compositions and sequences. Play and explore space.

**Day 2:** With a partner, review your favorite two ideas. Take suggestions, revisit, and revise to
solidify idea. You should start considering materials.

Day 3-5: Choose best design idea. Carefully plan sequence so that each step is similar in the amount of transformation. Be careful to avoid steps that are too similar or too different. Start final panels by drawing lightly with pencil first. Then move into finished materials. Design should be in full color.

Day 6: Complete project by mounting on black paper in correct sequences. Watch craftsmanship and look for finishing touches.

Day 7: Complete oral group critique. Focus conversation around each area of the rubric and having students putting artwork in sequence of strongest to weakest. Complete each area of rubric as it is discussed.

Assessment:
- Formative: Assist and redirect students as needed. Focus energy on using peers as a resource.
- Summative: Breadth Rubric
Lesson 6: Outlandish Abstract Transformation

Recognizing my students’ limited knowledge about abstraction, this lesson was intentionally created to expand their knowledge. In the beginning students researched a wide variety of types/styles of abstraction. Then they used their past knowledge of format and layout to visually connect a concept involving some type of transformation while also incorporating an element of abstraction.

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<td>Unit: Building Breadth</td>
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</table>

**Materials:**
- Student selected medium(s)
- Outlandish Abstract Transformation Handout
- Breadth Rubric

**Goals/Objectives:**
- Students move an object or image through multiple stages of abstraction.
- Students will successfully use one of the following synectic trigger mechanisms: parody, metamorphose, or fantasize.
- Students will use a minimum of three stages of transformation.
- Students will explore the use of composition, considering layering, color harmonies, line direction, or positive/negative space.

**Vocabulary:**

**Abstraction:** In visual art, the use of color, shape, and line are used as elements in and of themselves. The term also refers to artwork that reduces natural appearances to simplified or nonrepresentational forms. Abstraction can also be conceptual, such as when a sentence or subject matter is cut up in order to make nonsensical or unreal meanings. A characteristic trait of twentieth-century and modern art, abstraction is used by many artists working today; some combine representational and abstract elements while others make works without recognizable people, places, or things.

**Objective vs. Nonobjective Abstraction.**

**Principles:** Balance Movement Rhythm **Contrast** Emphasis Pattern Unity

**Post-Modern Principles:** Appropriation Juxtaposition Recontextualization Hybridity Gazing
**Layering** Interaction of Text and Image

**Synectic Trigger Mechanisms:**

**Parody:** Ridicule, mimic, mock, burlesque or caricature: make fun of your subject. Roast it.
Lampoon it. Transform it into a visual joke or pun. Exploit the humor, make zany, ludicrous or comic references.

**Metamorphose:** Transform, convert, transmute: Depict your subject in a state of change. It can be simple or radical. Ageing, structural change, radical, surreal.

**Fantasize:** surreal, preposterous, outlandish, outrageous, bizarre thoughts. What if’s?

**Artists:** Picasso, Mondrian, Monet, Klee, Kandinsky, Pollock, Matisse, Kline

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<td>ART.4.VA.HS.1</td>
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<td>ART.5.VA.HS.1</td>
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</table>

**Anticipatory Set:**

We’ve worked on many different ideas so far. On this project I want to you to stretch your creativity and your ability to document your progress as well as work with mini-sketches. Your goal is to move an object or image through a series of steps of abstraction while exploring one of the following synectic triggers: parody, metamorphose, or fantasize. Your project must have a minimum of three stages. Let’s take a look at the first step. (Refer to handout.)

**Lesson sequence:**

**Day 1:** Introduce project. Discuss goals and vocabulary. Go over hand out. Focus on step 1: Library Research on Abstraction.

**Day 2:** Watch youtube.com video called “What is Abstract Art?” (Curkovic, 2012). We will have a round-table discussion on research findings. Teach about non-objective art vs. objective. Have students show sample of each from their research. Have students choose a type of abstraction to work with in their outlandish transformation. Then complete step 2 brainstorming subject matter.

Work on Step 3: collecting items and images of desired subject matter. Reinforce working from life and creating one’s own references. Avoid use of Google images, etc.

**Day 3:** Round-Table sharing on subject matter. Discuss the synectic triggers of Parody, Metamorphose, and Fantasize. Have students work to brainstorm idea of how to combine triggers
with abstraction. Complete step 5: Multiple mini sketches playing with a wide variety of ideas.

Day 4: Students continue creating a variety of sketches until a strong idea or concept emerges. Ideas will be shared at round-table tomorrow. When an idea is strong students will then work on compositional layout and consider materials to be used.

Day 5: Pre-final composition critique. Student display their idea including research, sequence, subject and compositional idea. Students give and receive feedback.

Day 6: Ideas revised based on critique and begin large final project.

Day 7-14: Work days. Instruction based on individual and group needs.

Day 15: Student presentation of final composition and complete rubric.

Assessment:

- Formative: Round-table discussion to redirect research or planning.
- Summative: Pre-final Critique and Breadth Rubric.
Lesson 6: Student Handout: Outlandish Abstract Transformation Handout

Goal: Move an object or image through a series of steps of abstraction while exploring one of the following synectic triggers: parody, metamorphose, or fantasize. You must use a minimum of three stages.

Process: Part of your grade will be based on process and documenting these steps in your sketchbook.

1. Library Research. Search abstract art. Use your sketchbook to take notes and collect images (PRINT your findings). You must learn about at least 5 different styles of abstraction.
   a. Define Objective and Non-Objective Abstraction.
   b. Helpful list of styles: Impressionism, Post-impressionism, Fauvism, Cubism, Expressionism, Abstract Expressionism, Neo Plasticism, Surrealism, etc.

2. Brainstorm a list of objects, animals, people or subjects you find visually interesting. You may choose to categorize subjects by step---Beginning, middle, end, etc.

3. Collect multiple items OR images of at least two of your different subjects. IF at all possible work from life and bring in the object you desire to explore.

4. Choose one of the Synectic triggers.
   a. Parody: ridicule, mimic, mock, burlesque or caricature: Make fun of your subject. Roast it. Lampoon it. Transform it into a visual joke or pun. Exploit the humor; make zany, ludicrous or comic references.
   b. Metamorphose: Transform, convert, transmute: Depict your subject in a state of change. It can be simple or radical. Ageing, structural change, radical, surreal.
   c. Fantasize: surreal, preposterous, outlandish, outrageous, bizarre thoughts. What if’s?

5. Sketch a variety of ideas for your sequence. Play around with the following, until you get a sequence that really interests you.
   a. Try different abstractions
   b. Try different subjects/objects that transform.
   c. Try rearranging your steps of transformation.
   d. Try a different synectic trigger
6. Choose your best idea and work with composition. Do a minimum of 4 different thumbnails that show your idea and use space in an interesting way. Be intentional with what happens and where. (consider: 3 layers, color harmony, use of line direction, positive/negative space, etc.)

7. Consider what materials you desire to explore. Will you use a combination?
   a. Oil pastel, pastel, acrylic, cut paper, text, graffiti, graphite, watercolor, pen and ink, print making, mixed media.

8. Prepare to show and explain your image, concept, and composition in a pre-work critique.
   THIS STEP MUST BE COMPLETE PRIOR TO STARTING YOUR FINAL PROJECT.

9. Then begin your large/final/actual project.
Lesson 7: Patriotism, Politics, and Religion

Art is not exempt from personal and controversial issues; instead it is often a platform artists use to make personal statements about the world. This lesson created a rich dialogue about personal voice and artistic freedom. This project was the perfect opportunity to re-introduce the differences between plagiarism and appropriation, discuss personal voice, and for students to construct original compositions. Students were given the freedom to explore any message about patriotism, politics and religion or the intermingling of the three.

Lesson: Patriotism, Politics, and Religion
Unit: Building Breadth

Materials:
- Computer and Printer for Research
- Personal Choice Materials
- Breadth Rubric

Goals/Objectives:
- Students will work to develop composition and use of personal message.
- Students may explore the use of iconic images.
- Students may explore the use of political, patriotic, and religious themes.

Vocabulary:
Patriotism: devoted love, support, and defense of one’s country; national loyalty.
Politics: the activities associated with the governance of a country or other area, especially the debate or conflict among individuals or parties having or hoping to achieve power.
Religion: the belief in and worship of a superhuman controlling power, especially a personal God or gods.
Icon: a sign or representation that stands for its object by virtue of a resemblance or analogy to it.

Principles: Balance Movement Rhythm Contrast Emphasis Pattern Unity

Post-Modern Principles: Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering Interaction of Text and Image Representin

State Standards:
ART.1.VA.HS.1 ART.1.VA.HS.2 ART.1.VA.HS.3 ART.1.VA.HS.4
ART.2.VA.HS.1 ART.2.VA.HS.2 ART.2.VA.HS.3 ART.2.VA.HS.4 ART.2.VA.HS.5 ART.2.VA.HS. 6
Anticipatory Set:
Art inspiration can come in so many forms. Often we are inspired by things we see and everyday experiences. Our inspiration for this next project directly stems from our own personal world view. What do you think about patriotism, politics and religion? Would you consider yourself patriotic, religious, or interested in politics?

Lesson Sequence:
Day 1: Discuss the general idea of patriotism, politics, and religion. Brainstorm icons associated with each category. Have students make a personal choice to explore one of the topics or a combination of topics. Discuss how to create personal meaning and how to appropriate images without plagiarism. What would the intended message be? How would the artist infer this message to the viewer?

Day 2: Using the brainstormed list of image ideas, spend time researching and developing ideas and thumbnails.

Day 3: Pre-work discussion and critique. In small groups showcase personal ideas and thumbnails. Get feedback and revise sketches.

Day 4: Collect materials, get final sketch approved, and begin final composition.

Day 5-10: Continued work time.

Day 11: Post-work critique. In original small groups, review outcomes and personal messages. Reflect upon intended message and viewer received message.

Day 12: Final revisions and completion of Rubric.

Assessment:
- Formative: Assist and redirect students as needed. Focus energy on using small groups for feedback and suggestions. Utilize community of learners.
- Summative: Breadth Rubric
Lesson 8: Harlem Renaissance Cut Paper Portraits

Our inspiration for this lesson came from the Scholastic Art 2014 issue about the Harlem Renaissance. We looked at the Harlem Renaissance and it inspired us to create cut paper portraits.

Title: Harlem Renaissance Cut Paper Portraits
Unit: Building Breadth

Materials:
- Scholastic Art on the Harlem Renaissance web resources
  http://art.scholastic.com/issues/02_01_14/Videos
- Examples of Fauvism
- Tag Board, Cardboard, or Scrap Mat Board
- Colored paper: fadeless, or magazine, or paint swatches
- X-Acto Cutting Tools
- Cutting Mats
- Glue or Rubber Cement
- Photograph, enlarged to approximately 18x24
- Breadth Rubric

Goals/Objectives:
- Students explore the use of cut paper to create strong positive/negative portraits.
- Students will develop the techniques used by cut paper artists.
- Students will be exposed to the Harlem Renaissance and to Fauvism.
- Students will discuss how color choice impacts emotional connection and message.

Vocabulary:
Fauvism: The wild beasts of color and a movement in Early Modern art that explores color usage directed away from reality.

Principles: Balance Movement Rhythm Contrast Emphasis Pattern Unity

Post-Modern Principles: Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering

Interaction of Text and Image

State Standards:
ART.1.VA.HS.1 ART.1.VA.HS.2 ART.1.VA.HS.3 ART.1.VA.HS.4
ART.2.VA.HS.1 ART.2.VA.HS.2 ART.2.VA.HS.3 ART.2.VA.HS.4 ART.2.VA.HS.5 ART.2.VA.HS.6
Anticipatory Set:

Today we are going to look at a time and style of art we have not discussed in the past. When you hear the word Harlem, what do you think of? When you think of the word Renaissance, what do you think of? When we combine those two words “Harlem Renaissance” what comes to mind? Let’s see if your thoughts are accurate to the actual Harlem Renaissance.

Lesson Sequence:

Day 1: Review two videos from Scholastic Art about the Harlem Renaissance found at http://art.scholastic.com/issues/02_01_14/Videos or look through the February issue (2014). Discuss the different styles shown. Take time for personal reflection of the issues addressed in the Harlem Renaissance. Discuss materials and message. Push students to recognize the diversity in the work as well as the unity displayed. Go over the lesson prompt found online or at the end of the magazine: Creating cut paper portraits.

Day 2: Go over lesson “must haves.” Highlight the importance of taking a photograph that uses stark contrast of light and dark. Also encourage students to consider expression and personal connection with the model. They may choose to do a portrait or a self-portrait. Students must consider what the message of their work will be. Then take bunches of photos.

Day 3: In small groups have a time of feedback and sharing. Students will answer the following questions:

- Who did you choose to do a portrait of? Why?
- What do you hope to communicate through this piece? How will you be intentional with your message?
- Show photographs and have the group help the artist select the best choice. (consider expression, image quality, stark contrast)

Day 4: Demonstrate how to print and enlarge. Then students print photograph and enlarge to approximately 18x24. Collect and prepare materials.

Day 5: Discuss color usage. Review how the artists of the Harlem Renaissance used color. Introduce how the Fauvists used color. Have students make intentional choices for their color usage considering emotional and compositional impact.
<table>
<thead>
<tr>
<th>Day 6: Do basic demonstration of cut paper including tips for success and safety.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Take photo.</td>
</tr>
<tr>
<td>2. Enlarge image</td>
</tr>
<tr>
<td>3. Transfer image to background using trace and transfer method.</td>
</tr>
<tr>
<td>4. Select colors for light areas and dark areas.</td>
</tr>
<tr>
<td>5. Cut larger background areas first. Adhere to correct location.</td>
</tr>
<tr>
<td>6. Work in layers from back to front and large to small.</td>
</tr>
<tr>
<td>7. Cut a few sections and then adhere. Repeat.</td>
</tr>
</tbody>
</table>

**Day 7-10:** Continue work on final project. At the start of each class, have a short sharing time for students to give tips for project success.

**Day 11:** Complete project along with rubric.

**Assessment:**

- **Formative:** Assist and redirect students as needed. Focus energy on using sharing time and tips for success.
- **Summative:** Breadth Rubric
Lesson 9: Identity Portraits with a Twist and Combining Grids

Our lesson inspiration came from images I saw on the internet where students explored combining grids of two different images in a unique way to create an original composition. As a class, we took that idea and added the requirements of having one image be a self-portrait and the second image being an alter ego, symbolic image or an animal. We discussed identity and self as inspiration.

<table>
<thead>
<tr>
<th>Lesson: Identity Portraits with a Twist and Combining Grids</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit: Building Breadth</td>
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</tbody>
</table>

**Materials:**
- Power point with students’ samples
- Computer and Printer for Research
- Personal Choice Materials
- Breadth Rubric

**Goals/Objectives:**
- Students will work to develop composition using Grid method and combination of images.
- Students will explore the idea of Identity and Alter Ego.
- Students will create an original image using reference images.
- Students may explore the use of colored pencil, oil pastel, and/or personal choice materials.

**Vocabulary:**
- **Identity**: the fact of being who or what a person or thing is.
- **Alter Ego**: a person’s secondary or alternative personality.

**Principles:** Balance  Movement  Rhythm  Contrast  Emphasis  Pattern  Unity

**Post-Modern Principles:** Appropriation  Juxtaposition  Recontextualization  Hybridity  Gazing  Layering

**Interaction of Text and Image**  Representin

**Artist:** Louise Bourgeois and Kerry James Marshall

**State Standards:**

<table>
<thead>
<tr>
<th>ART.1.VA.HS.1</th>
<th>ART.1.VA.HS.2</th>
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</tbody>
</table>
Anticipatory Set:
Who are you? Who do people perceive you to be? Think about your identity. Do you have two very
different parts of you? One part people see and observe and then the real you (possibly hidden
from everyone except your closest friends?) Or is there an animal fantasy or fiction that really
captures the inner you?

Lesson Sequence:
Day 1: Discuss the idea of identity. Share the definition and brainstorm ideas of things that make
up peoples’ identity. View the ART 21 video about Louise Bourgeois (ART 21, 2001). Discuss how
it relates to her identity. Have students personally reflect on their own identities. Use Journal
writing prompts 1 and 2.
Day 2: With a trusted partner have students share “self-learning” from journal 1 and 2. Highlight
areas that reveal parts of one’s identity. As a whole class, view Kerry James Marshall’s video (ART
21, 2001). Discuss how his identity impacts his artwork. Complete writing prompts 3 and 4 (Scott &
Modler, 2012).
Day 3: With the same trusted partner share “self-learning” from journal 3 and 4. Together
brainstorm images that may link the ideas worked up in one’s journaling. Look for references.
Students will need a strong image of self as well as other images that may connect to their
perceived identity. Other images may include animals, objects, or even symbols. Students should
try to develop at least 3 variations of the idea.
Day 4: Show previous student samples. Discuss requirements, possible ways to use grids, and
materials available. Complete collecting references and thumbnail work. Prepare sketches to share
for peer feedback.
Day 5: Pre-work sharing. In small groups, showcase personal ideas and thumbnails. Get feedback
and revise ideas/sketches.
Day 6-11: Continued work time.
Day 12: Post-work critique. In same small groups, review outcomes and personal messages.
Reflect upon intended message and viewer received message.
Day 13: Final revisions and completion of Rubric.

Assessment:
• Formative: Assist and redirect students as needed. Focus energy on using trusted partner for
feedback and suggestions. Utilize community of learners for pre-work sharing.

- Summative: Breadth Rubric
**Lesson 10: Self-Reflective Figure Study**

Learning to draw accurate proportions of the human figure is often something that students and people are generally intimidated by. Knowing this, I wanted my students to glean the ability to use comparative measurements and build their ability to draw with accurate proportions. In an effort to avoid the mundane, students were given four different prompts or options to motivate their project.

<table>
<thead>
<tr>
<th>Lesson: Self Reflective Figure Study</th>
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</thead>
<tbody>
<tr>
<td>Unit: Building Breadth</td>
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</table>

**Materials:**
- Power point with students’ samples
- Personal Choice Materials
- *Keys to Drawing* by Bert Dodson (1985)
- Handout on Sighting Methods
- Type III writing: 10% Summary
- Breadth Rubric

**Goals/Objectives:**
- Students will work to develop drawing skills to capture accurate proportions, specifically used for figure drawing.
- Students will learn and apply the use of three basic sighting methods: plumb and level, comparative measure, and finding the mid-point.
- Students will create an original image using life drawing and personal inspiration.
- Students will explore the use of concept by choosing one of four prompts.

**Vocabulary:**
- **Sighting:** A method used to provide accurate proportions used for figure drawing.

**Principles:** Balance Movement Rhythm Contrast Emphasis Pattern Unity

**Post-Modern Principles:** Appropriation Juxtaposition Recontextualization Hybridity Gazing Layering

**Interaction of Text and Image**

**State Standards:**
- ART.1.VA.HS.1
- ART.1.VA.HS.2
- ART.1.VA.HS.3
- ART.1.VA.HS.4
- ART.2.VA.HS.1
- ART.2.VA.HS.2
- ART.2.VA.HS.3
- ART.2.VA.HS.4
- ART.2.VA.HS.5
- ART.2.VA.HS.6
- ART.3.VA.HS.1
- ART.3.VA.HS.2
- ART.3.VA.HS.3
- ART.3.VA.HS.4
- ART.3.VA.HS.5
- ART.4.VA.HS.1
- ART.4.VA.HS.2
- ART.4.VA.HS.3
Anticipatory Set:
Who are you? Who do people perceive you to be? Think about your identity. Do you have two very
different parts of you? One part people see and observe and then the real you. Do you possibly
keep your true self hidden from everyone except your closest friends? Or is there an animal
fantasy or fiction that really captures the inner you?

Lesson Sequence:
Day 1: Read Sighting Article in Keys to Drawing (Dodson, 1985). Then complete Type III writing:
10% Summary.

Day 2: Discuss the three sighting methods and practice using each while drawing the basic contour
of posed manikins. Review the basic proportions of the human figure. Discuss the differences
between men, women and children. Talk about the role of knowing the basic proportions but when
drawing relying on the sighting methods for accuracy.

Day 3: Figure studies. Students will draw a variety of posed figures using sighting and modified
contour. Working up from gestural drawing into contour. The goal is for the drawing to be loose and
capture the pose and feel of the weight of the body. Multiple drawings completed using a variety of
timing.

Day 4: Introduce the 4 options for the Reflective Figure Study using power point slide show.
Discuss prompts and have students brainstorm ideas.

• Option 1: Create a composition that uses figure drawing and mixed media with text. Your
  composition should reveal some type of connection between you the artist, your subject,
  and the text.

• Option 2: It is said that humans spend 95% of their lives in uneventful moments, but we as
  humans usually document only the most eventful moments such as, birthdays,
  graduations, births, and special occasions. As artist, we have the opportunity to make
  ordinary moments extraordinary. Looking at human nature can be very interesting if you
  choose to look closely. You will create a figurative work based on a simplistic time in a
  friend or family member’s life. The overall goal is to connect the viewer with the person
  represented in the work.

• Option 3: Create a self-portrait and incorporate the idea of “reflective identity” or how
  others perceive you. The idea of “Reflective” is open to interpretation.
• Option 4: "Where is your refuge today? How has it changed throughout your life?" Select an age of interest in your life/childhood and research what that refuge provided for you. Create a work of art that depicts this meaningful time in your life.

Day 5: Students will collect research, take photos, and work up thumbnails.

Day 6: Students share ideas in pairs using coaching critique format.

Day 7-12: Students work on projects using a variety of materials building on their chosen prompt.

Day 13: Final revisions and completion of Rubric.

Assessment:
• Formative: Assist and redirect students as needed. Focus energy on using coaching critique and partner for feedback and suggestions. Demonstrations of materials may be needed based on option selected.
• Summative: Breadth Rubric
Lesson 11: Personal Still Life

Arranging objects and rendering them in an accurate way is an effective way to communicate use of space along with intentional choice of objects, materials and point of view. Students were given the task of selecting personal objects that would be an accurate representation of themselves.

Lesson: Personal Still Life
Unit: Building Breadth

Materials:
- Website: http://mountedenapstudioart.wordpress.com/
- “Must Haves” Handout
- Still Life Objects use list as a starting point.
- Personal Choice Materials
- Breadth Rubric

Goals/Objectives:
- Students will work to develop composition using Triangle method and arranging objects.
- Students will explore how to create surface quality and define forms.
- Students will create an original still life by drawing from life.
- Students will view and reflect on still life artwork created in both past and present.
- Students may explore colored pencil, acrylic paint and/or watercolor.

Vocabulary:
Still Life: a grouping of everyday objects that artists use to create a composition.

Principles: Balance Movement Rhythm Contrast Emphasis Pattern Unity

Post-Modern Principles: AppropriationJuxtapositionRecontextualizationHybridityGazing

LayeringInteraction of Text and Image Representin

Artist/Teacher: Mt Eden, Hayward, California, Teacher Ms. Carrie King

State Standards:

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Anticipatory Set:
Can objects speak about an artist? Can you create a traditional and beautiful still life and have it represent more than just a surface quality? Can you capture realism? As artists, are we able to capture not just one but both ideas?

**Lesson Sequence:**

**Day 1:** Discuss the basic history and use of still life artwork in history. Go over the goals of this still life being two-fold: to communicate realistic surface quality and then, on the flip side, personal reflection and identity. Complete Steps 1-3. List items, collect and bring in.

**Day 2:** Arrange items and sketch. Review as a class triangular method and rule of thirds. Look at samples of successful still life paintings and drawings. (complete steps 4 and 5)

**Day 3:** Complete Steps 6-8. By choosing final arrangement, getting approval, and beginning final still life.

**Day 4:** Complete Steps 9 and 10. Set up palette and review website tutorials compliments of Ms. King.

**Day 5-11:** Continued work.

**Day 12:** Post-work critique. In the original small groups, review outcomes and personal messages. Reflect upon intended message and viewer-received message.

**Day 13:** Final revisions and completion of Rubric.

**Assessment:**
- Formative: Assist and redirect students as needed. Focus on tutorials for how-to and personal experience.
- Summative: Breadth Rubric
Student Handout: Personal Still-life

Goal: Create a personal still life

1. Brainstorm items that represent you. Can be a combination of your favorite things, future hopes, or childhood memories. They may be something you carry around in your backpack every day, or something with special meaning for you that sits on your dresser at home.
   a. Avoid: Figurines or cartoon characters, very small things like jewelry, flat things like keys, calculators, phones, etc.
      i. Your object must have height, width and depth
      ii. Bring in a few things in case the one you like most will not work
   b. You MUST include:
      i. At least 1 shiny metal object
      ii. At least 1 glass object
      iii. At least 1 “difficult” or complex object like a pine cone
      iv. 1 wooden item
      v. 1 fruit or veg (fake is ok)

2. Make a list of 5-10 items that you can bring in to create your personal still life.

3. Collect and bring in your 5-10 items.

4. Get a white piece of paper and lay out all your items. Arrange them into an interesting composition. Remember to use variety and overlapping. Be sure that it is arranged in an asymmetrical or acute triangle format with the tallest object just off center. Be sure to use the rule of thirds. There should be a variety of heights. Use books or boxes to make things taller or you can put long items on their sides.

5. Do 3-5 rough thumbnail sketches of different angles and multiple points of view.

6. When you have a sketch that is a well laid out composition, get it approved by Mrs. K.

7. Make sure your layout matches your approved sketch and trace your items on to the white paper. (You will need to be able to re-create the same layout for several days.)

8. Draw your approved sketch onto your canvas or final drawing paper.

9. Set up your paint palette or select your colored pencils. Use a limited palette and avoid black. Instead use the complementary color when shading.


Requirements:

- Still life must include 5-10 personal items. Use variety.
- Composition organized in an interesting way. Use rule of thirds.
- Use of strong contrast lighting. Each item should include the 6 points of shading: highlight, light side, shadow side, cast shadow, reflected light, and core of shadow.
- Objects need to be rendered in a realistic way.
Lesson 12: Sketchbook Inspiration to Final Composition

Students have completed approximately 30 different sketchbook assignments over the course of three trimesters. This assignment was created so that students can re-explore an idea they really enjoyed in a fresh way or take their sketchbook assignment and complete it making specific compositional or material modification. There is not a specific lesson plan to be followed. Students will have a small group sharing time for presenting ideas and proposing their projects. Group discussion will help the artists modify their plans for their composition and message.
Sketchbook Assignments

Exploring ideas and maintaining a sketchbook are important aspects of developing artwork. Each trimester students are required to complete a weekly sketchbook assignment. The goals of these sketchbook assignments are to try working with new concepts, new materials, and to continue to explore space. Sketchbooks provide students with opportunities to glean new information and then think through how these learned outcomes can be applied to their larger breadth and concentration pieces. Each trimester Artist Choice is included multiple times. For this prompt students are to choose something of personal interest. Draw from life/observation as much as possible. Tables 4, 5, and 6 show examples of three different trimester sketchbook assignments. Table 4 refers to the Sketchbook Assignments Fall 2013-2014, Table 5 refers to the Sketchbook Assignments Winter 2013-2014, and Table 6 refers to the Sketchbook Assignments Spring 2013-2014.

### Table 4

**Sketchbook Assignments Fall 2013-14**

<table>
<thead>
<tr>
<th>Week</th>
<th>Due TUES</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB1</td>
<td>9/10</td>
<td>Inspired by Text: Choose a favorite quote and create an illustration that fits the text. Be creative and think outside the box.</td>
</tr>
<tr>
<td>SB2</td>
<td>9/17</td>
<td>Draw an object that you’ve never drawn before using Realism.</td>
</tr>
<tr>
<td>SB3</td>
<td>9/24</td>
<td>Drop some paint on a page. While the paint is still wet, fold another page over the original. Let the paint make an impression. Open both pages. Look hard at the spots. What do they suggest? Think about composition and create something that incorporates the blobs. Be imaginative.</td>
</tr>
<tr>
<td>SB4</td>
<td>10/1</td>
<td>Artist Choice 1: Journal format</td>
</tr>
<tr>
<td>SB5</td>
<td>10/8</td>
<td>Create an object out of paper, for example, an origami crane or a paper airplane. Now draw that object in your sketchbook. Play with light and shadow (values) to create what you see.</td>
</tr>
<tr>
<td>SB6</td>
<td>10/15</td>
<td>Parents Pick: Let your mom, dad, or guardian choose the object or topic for you to draw this week.</td>
</tr>
<tr>
<td>SB7</td>
<td>10/22</td>
<td>Artist Choice 2</td>
</tr>
<tr>
<td>SB8</td>
<td>10/29</td>
<td>Thirsty: Do you have a favorite drink? (Coffee, pop, lemonade, etc.) Create an illustration that shows the enjoyment you get from something so simple. Be creative with your choice of imagery and use of line.</td>
</tr>
<tr>
<td>SB9</td>
<td>11/5</td>
<td>Stuck: Think of a time when you had a fear of being “stuck” somewhere or doing something. Draw that fear.   • We see things that are “stuck” all around us. Draw what you see.   • Maybe being “stuck” means something more to you. Illustrate that.</td>
</tr>
<tr>
<td>SB10</td>
<td>11/12</td>
<td>Artist Choice 3</td>
</tr>
</tbody>
</table>
### Sketchbook Assignments Winter 2013-14

<table>
<thead>
<tr>
<th>Week</th>
<th>Due TUES</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB1</td>
<td>12/3</td>
<td>Push: Explore the idea of pushing or being pushed. This could be a positive or negative experience. Use Journal Format. Must have: 2 page spread, text, image, layering, and mixed media. If you have stencils available, try them.</td>
</tr>
<tr>
<td>SB2</td>
<td>12/10</td>
<td>Explore Appropriation: Choose to recycle imagery commonly found in your daily life. Mix your appropriated image with your own images to create a new composition. Images may create a paradox or resonate with each other.</td>
</tr>
<tr>
<td>SB3</td>
<td>12/17</td>
<td>Drop some paint on a page. While the paint is still wet, fold another page over the original. Let the paint make an impression. Open both pages. Look hard at the spots. What do they suggest? Think about composition and create something that incorporates the blobs. Be imaginative.</td>
</tr>
<tr>
<td>SB4</td>
<td>1/7</td>
<td>Interaction of Text and Image: Create a composition where the text does not describe the image but instead uses juxtaposition. Choose one of these topics to explore: gender, identity, poverty, faith, or popularity.</td>
</tr>
<tr>
<td>SB5</td>
<td>1/14</td>
<td>Draw within a grid exercise. Must use pen or marker. See handout.</td>
</tr>
<tr>
<td>SB6</td>
<td>1/21</td>
<td>Be here Now: Choose one of the journal prompts from pages 56-57 in <em>Journal Fodder 365</em> (Scott &amp; Modler, 2012).</td>
</tr>
<tr>
<td>SB7</td>
<td>1/28</td>
<td>Artist Choice 1: You choose topic or theme. You must use the whole page.</td>
</tr>
<tr>
<td>SB8</td>
<td>2/4</td>
<td>Modified contour. Choose an object. Draw it several times from several different angles. Use both overlapping and size variation—small, medium, large.</td>
</tr>
<tr>
<td>SB9</td>
<td>2/11</td>
<td>Dwellings: The first thing that comes to mind when you think of a dwelling is the house you live in, but stop a minute and think about some other types of dwellings: birds live in nests, chipmunks in hollowed-out trees, and bees in hives. Think about the dreams that dwell in your heart or the inventions that dwell in your imagination. Allow the topic to inspire this sketchbook. Use your space any way you want. Save at least one area for crayon resist and watercolor. Be intentional with your color choice.</td>
</tr>
<tr>
<td>SB10</td>
<td>2/18</td>
<td>Artist Choice 2: You choose topic or theme. You must use the whole page.</td>
</tr>
<tr>
<td>SB11</td>
<td>2/25</td>
<td>Messages: Every day we’re bombarded with messages, from the advertisements on television and in newspapers and magazines to emails and texts from friends and family. Some are obvious, like the ones you see on the printed page, and others are more subtle, such as a loved one reaching out a helping hand or a friend lending a sympathetic ear. Allow the topic “messages” to inspire this sketchbook. Be creative and illustrate a certain type of message. You must use a silhouette somewhere in this composition.</td>
</tr>
</tbody>
</table>
# Sketchbook Assignments Spring 2013-14

<table>
<thead>
<tr>
<th>Week</th>
<th>Due TUES</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB1</td>
<td>3.25</td>
<td>AP Art T-shirt design: Use your creativity to design an AP Art class shirt. Remember to use design principles. It needs to be black, white and one color only. You may use text, a quote, or just imagery.</td>
</tr>
<tr>
<td>SB2</td>
<td>4.1</td>
<td>Alter Ego: Use comic book style to illustrate yourself in full costume demonstrating your power. Be creative and steer away from traditional powers. Would you be a super hero or villain? Use black outline and comic book style coloring to complete.</td>
</tr>
<tr>
<td>SB3</td>
<td>4.15</td>
<td>Childhood Memory: Humans have memory triggers that set off very strong recollections of past experiences. A memory trigger can be a sound, a particular scent, or something you see that flashes you back into your past. These triggers cause you to relive long-ago times so intensely that nothing else exists but the moment you are reliving. These memories are relived so strongly, so vividly, you feel the same feelings you felt when the memory was born. Illustrate your trigger along with your memory. Find an unusual way to connect the two. In at least one place, use tracing paper or something else to create an opaque quality. Use the synectic trigger superimpose.</td>
</tr>
<tr>
<td>SB4</td>
<td>4.22</td>
<td>Play with Abstraction: In Abstract art, the artist uses a visual language of shapes, forms, lines and colors to interpret a subject without necessarily providing the viewer with a recognizable visual reference point. Draw a still life or portrait using one of the following methods of Abstraction: Cubism, Surrealism, Neo-plasticism, Expressionism, and Abstract Expressionism.</td>
</tr>
<tr>
<td>SB5</td>
<td>4.29</td>
<td>Artist Choice 1: You choose the topic/theme and one of the 23 synectic triggers to create an original composition. Use the whole page.</td>
</tr>
<tr>
<td>SB6</td>
<td>5.6</td>
<td>Under the Sea. You may hear the Little Mermaid song playing in your head--you don’t have to ignore it entirely. Explore this topic any way you like. You may explore new materials such as crayon resist and watercolors or play with a different style such as cartooning. Use the whole composition.</td>
</tr>
<tr>
<td>SB7</td>
<td>5.13</td>
<td>Expression: People make faces to show feeling and emotion. Work from a photo you’ve recently taken using additional color and background to enhance the expression. Consider how color will impact your finished product. You may draw the whole person, whole face, or focus in on an area.</td>
</tr>
<tr>
<td>SB8</td>
<td>5.20</td>
<td>Parody or Disguise: Use one of the synectic triggers to create an interesting composition. You may work from life or from photographs. Explore pastel or oil pastel. Work largely and expressively. Exploit color and value. Remember layer, layer, layer.</td>
</tr>
<tr>
<td>SB10</td>
<td>6.3</td>
<td>Artist Choice 2: You choose topic/theme. Use the whole page.</td>
</tr>
</tbody>
</table>
Samples of Summer Homework

Track A: Summer Homework

Seniors who completed breadth section in their Junior year.

Fill at least 100 pages in your sketchbook. This will include all of the following and possibly more.

- Brainstorm ideas for your Concentration. Choose your central idea which must include: concept, medium, and the materials you plan to use. Get idea approved by Mrs. K prior to the end of the school year.
- Research and collect images---anything that inspires you. Then either them put in your sketchbook or in a shoe box. (Magazines, photos or small items.) Remember it is best to use your own images to avoid plagiarism and copyright issues. Remember think broad so that you can narrow later.
- Choose 12-15 spin-offs of your concept and work up at least 4 different thumbnails each. Remember, a thumbnail is not a finished drawing but just a representation of how you will use your format, layout and composition. (looking for approximately 50 different thumbnails, total)
- Experiment with different media. Try unusual combinations. Explore the items' limitations. Decide if you need to purchase anything that is not on hand at school. You may go to an art store like Hobby Lobby or order online at Service Reproductions. Remember you can print 50% off coupons from the internet before shopping.
- Draw from life!!!! Look around at the world and keep drawing. You need to keep these skills going over the summer so you don’t get rusty.
- Lastly complete at least 2 concentration pieces. You will need to get the supplies on your own or bring home at the end of the year. If you need help, text me a picture and I can make suggestions or contact me and you may come meet with me.
- Personal GOALS: Depending on your portfolio review you may need to rework some of your breadth pieces or do more. Utilize your summer for this also.
- HAVE AN AWESOME SUMMER and KEEP CREATING!!!

Remember our class website is: http://brhsartsmart.weebly.com

Refer to these Websites for more ideas:

http://www.juliastubbs.co.uk/index.html
http://mountedenapstudioart.wordpress.com/
Track B: Summer Homework

Seniors who did not participate in AP as a junior.

All assignments are due at the start of school and will be graded during the first week of class. Some assignments are due via email by the dates listed below.

Assignment 1: Review Syllabus.
Read through and highlight important information. In your sketchbook, answer the following questions:

1. What are the three sections of the portfolio?
2. How many pieces are to be included with each section?
3. What is the maximum size that your artwork can be?
4. Describe the artistic goals of the AP portfolio in your own words.

Assignment 2: Inspiration
Collect inspiration. You must fill at least 4 sketchbook pages or a shoe box with anything that inspires you. Collect magazine images, photos, small items, ticket stubs, etc.; then tape, glue or adhere in your sketchbook. Remember it is best to use your own images to avoid plagiarism and copyright issues. Remember to think broadly so that you can narrow later. DO NOT try to do this in one sitting; instead, keep your eyes open for interesting things and collect throughout the summer.

Assignment 3: Plagiarism
In your sketchbook, answer the following questions in your own words.

1. What is plagiarism?
2. What is appropriation?
3. When creating art is it okay to use someone else’s image? If so, when and why? If not, why?

Assignment 4: Research Portfolios
Look through the following websites to see other students’ portfolios and information on AP Studio. This will be helpful when you are ready for working on your concentration ideas.

List of Websites:
Our class site: http://brhsartsmart.weebly.com/
http://www.juliastubbs.co.uk/index.html
http://mountedenapstudioart.wordpress.com/

Assignment 5: Past Work
Collect all your artwork and make a portfolio. Then take digital images of all the artwork you have created in the last year. Either email images to me for review OR set up a webpage with your artwork on it and send me a link. Then set your portfolio aside to take to school during the first week back. This includes all sketchbook drawings, or finished projects, anything created in or out of school.
DUE BY: July 15

Assignment 6: Building Breadth Projects
Based on your number of finished portfolio pieces from assignment 4, start creating multiple breadth pieces. You should enter your senior year with a minimum of 6 portfolio-quality pieces and it is recommended that you have 10. Remember that these pieces should show a wide range of formats, materials, and ideas. Go to the following website and choose any of the given building breadth assignments or use the list in the syllabus. Remember that your maximum size is 18x24. You will need to purchase or borrow from school any necessary materials. If you choose to borrow, you will need to sign out materials from Mrs. K before the end of the year. You should work out thumbnail sketches that show layout and format before working up to full size. If you want feedback along the way or need help, text me or call to set up a time to meet.
http://mountedenapstudioart.wordpress.com/
http://brhsartsmart.weebly.com/

Assignment 7: Sketchbook: Fill at least 50 pages in your sketchbook.
This will include all of the following and possibly more:
• Brainstorm Ideas for your Concentration. Choose your central idea which must include: concept, medium, and materials planned to use. Refer to the syllabus for ideas, or go to our class website and review past student work, or Google search “AP Studio Art portfolio concentrations.” Get idea approved by Mrs. K via email or text. **DUE JULY 15**

• Research and collect images---anything that inspires you. Then either put in your sketchbook or in a shoe box. (Magazines, photos or small items.) Remember that it is best to use your own images to avoid plagiarism and copyright issues. Remember think broadly so that you can narrow later.

• Choose 12-15 spin-offs of your concept and work up at least 4 different thumbnails each. Remember a thumbnail is not a finished drawing but just a representation of how you will use your format, layout and composition. (looking for approximately 50 different thumbnails)

• Experiment with different mediums. Try unusual combinations. Try to explore the items’ limitations. Decide if you need to purchase anything that is not on hand at school. You may go to Hobby Lobby or order online at Service Reproductions.

• Draw from life!!!! Look around at the world and keep drawing. You need to keep these skills going over the summer so you don’t get rusty.
Track C: Summer Homework

Juniors

All assignments are due at the start of school and will be graded during the first week of class. Some assignments are due via email by the dates listed below.

Assignment 1: Review Syllabus.
Read through and Highlight Important information. In your sketchbook, answer the following questions:

1. What are the three sections of the portfolio?
2. How many pieces are to be included with each section?
3. What is the maximum size that your artwork can be?
4. In your own words describe the artistic goals of the AP portfolio.

Assignment 2: Inspiration
Collect inspiration. You must fill at least 4 sketchbook pages or a shoe box with anything that inspires you. Collect magazine images, photos, small items, ticket stubs, etc. then tape, glue or adhere in your sketchbook. Remember it is best to use your own images to avoid plagiarism and copyright issues. Remember think broad so that you can narrow later. DO NOT try to do this in one sitting instead keep your eyes open for interesting things and collect throughout the summer.

Assignment 3: Plagiarism
In your sketchbook, answer the following questions in your own words.

1. What is plagiarism?
2. What is appropriation?
3. When creating art, is it okay to use someone else’s image? If so, when and why? If not, why?

Assignment 4: Research Portfolios
Look through the following websites to see other students’ portfolios and information on AP Studio. This will be helpful when you are ready for working on your concentration ideas.
List of Websites:
Our class website: http://brhsartsmart.weebly.com/
http://www.juliastubbs.co.uk/index.html
http://mountedenapstudioart.wordpress.com/
https://sites.google.com/site/lburkeart/art-class-pages/ap-art-home-nhs-firstclass-site

Assignment 5: Past Work
Collect all your artwork and make a portfolio. Then take digital images of all the artwork you have created in the last year. Either email images to me for review OR set up a webpage with your artwork on it and send me a link. Then set your portfolio aside to take to school during the first week back. This includes all sketchbook drawings, or finished projects, anything created in or out of school. DUE BY: July 15

Assignment 6: Building Breadth Projects
Based on your number of finished portfolio pieces from assignment 4, start creating numerous breadth pieces. You should enter your junior year with a minimum of 6 portfolio-quality pieces. Remember that these pieces should show a wide range of formats, materials, and ideas. Go to the following website and choose any of the given building breadth assignments or use the list in the syllabus. Remember that your maximum size is 18x24. You will need to purchase or borrow from school any necessary materials. If you choose to borrow you will need to sign out materials from Mrs. K before the end of the year. You should work out thumbnail sketches that show layout and format before working up to full size. If you want feedback along the way or need help, text me or call to set up a time to meet.
http://mountedenapstudioart.wordpress.com/
http://brhsartsmart.weebly.com/

Assignment 7: Sketchbook: Fill at least 75 pages in your sketchbook. This will include all of the following and possibly more.
• Brainstorm ideas for your Concentration. Think primarily about concept and meaning. Refer to the syllabus for ideas, or go to our class website and review past student work, or Google search “AP Studio Art portfolio concentrations.” We will discuss these ideas during school next year.

• Research and collect images---anything that inspires you. Then either them put in your sketchbook or in a shoe box. (Magazines, photos or small items.) Remember it is best to use your own images to avoid plagiarism and copyright issues. Remember think broad so that you can narrow later.

• Experiment with different mediums. Try unusual combinations. Try to explore the items’ limitations. Decide if you need to purchase anything that is not on hand at school. You may go to Hobby Lobby or order online at Service Reproductions.

• Draw from life!!!! Look around at the world and keep drawing. You need to keep these skills going over the summer so you don’t get rusty. This is the most important part.
Developing Personal Voice: Concentration

As students have developed each of their breadth lessons, they have gleaned experience with material, technique, use of composition, and working with message. There is a great deal of value in learning from experience, and in this setting, there is nothing that can replace that experience. The best thing a teacher can do to help students develop their own personal voice is to give time for reflection, help students to hone in on the materials of preference, challenge the unique quality of the message/concept, and acknowledge their most well developed techniques. Exposing students to many other artists who work in series is invaluable. We discuss the overall concept and look at how the artist has explored the development of a series of works. Art 21 has been an excellent resource as has visiting Art Prize each fall.

For some students, reflection is natural. For others, it takes prompting to think back and then think forward. Students are required to have a one-on-one teacher/student critique at the end of each trimester. This dialogue has provided a great deal of momentum for concentrations.

Challenging student message and developing a broad concept takes a lot of brainstorming and research. The following summer homework assignments address this aspect of development:

- Brainstorm Ideas for your Concentration. Choose your central idea which must include: concept, medium, and materials planned to use. Get idea approved by Mrs. K prior to the end of the school year.
- Research and collect images---anything that inspires you. Then either put them in your sketchbook or in a shoe box. (Magazines, photos or small items.) Remember it is best to use your own images to avoid plagiarism and copyright issues. Remember think broad so that you can narrow later.
- Choose 12-15 spin-offs of your concept and work up at least 4 different thumbnails each. Remember a thumbnail is not a finished drawing but just a representation of how you will use your format, layout and composition (looking for approximately 50 different thumbnails, total).
Sample End of Trimester Reflection

Students are required to have a final One-on-One Critique with the teacher each trimester. Prior to that critique students fill out the following reflection guide.

AP Portfolio Review: Name ________________________________.

List each of your projects

P1:
P2:
P3:
P4:
P5:
P6:

What were some of your personal goals from first trimester? (style, type of work, materials, etc.)
* 
* 

What are the strengths of your current portfolio?
*Style:
*Material:
*Compositional:

What materials do you most enjoy?
* 

What direction do you want to go next trimester? Write 2-3 personal goals.
* 
* 
* 

What do you need from me for you to have greater success?
Forward Thinking

The creation of an AP Studio course has not just changed my curriculum; it has changed my focus of teaching art. Now, more than ever, I see the need for students to use art as a form of self-expression, making work that reflects their worldview. The more we studied contemporary artist the more we discovered the messages that motivated the work. My ability to teach proper technique, use of medium, and excellence in design enables my students to clearly communicate their message. Our class has grown leagues in the ability to send a message with art, to look at and interpret “intended” messages, to create dynamic intentional designs, to use vast design principles with success, to dialogue about composition, and to utilize the physical skills of creating. It makes so much sense to me how the portfolios are constructed: part quality, part breadth, and part concentration. My class now more adequately reflects those parts of creating art.

My use of outside resources is an area in which I have gained so much insight. I’m looking forward to networking with other AP Studio teachers, staying current with workshops, and looking for more great resources. The books that motivated many of these lessons have many more ideas that I can’t wait to try with my students.

I find grading student artwork to be extremely challenging. The use of rubrics helps me. I have tried a few different rubrics and methods for grading on this journey of creating AP curriculum. I am hopeful that the most current rubric will help, as now I will be trying to grade on AP standards and not necessarily on my own.

Expressing students’ growth in words is so challenging. Their art work is the greatest evidence. The statement that keeps ringing in my head over and over again is that “a picture is worth a thousand words.” It would be far easier to just show a slide show of student work than to describe the growth. This thought provides me with great comfort as students are evaluated by their portfolios.

What is next? As student needs continue to change, my teaching will continue to evolve. I know that moving forward means looking back, thinking, adjusting, adapting, using trial and error, then repeating the process. I’m thankful that I am in the great company of other art teachers on this journey towards excellence.
REFERENCES


