



SAMPLE SYLLABUS #2

AP[®] 2-D Art and Design

Curricular Requirements

CR1	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See pages:</i> 7, 9, 10
CR2	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	<i>See page:</i> 7
CR3	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See pages:</i> 5, 8, 9, 10, 11, 12, 13
CR4	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	<i>See pages:</i> 3, 8, 9, 13
CR5	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See pages:</i> 4, 10
CR6	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	<i>See pages:</i> 4, 5, 7

Advanced Placement 2-D Art and Design Sample Syllabus #2

Prerequisites:

The AP 2-D Art and Design course is subject to enrollment based upon the instructor's review of the student's existing artwork as well as the student's work ethics. However, ALL students are potential candidates for this class as we promote and adhere to the following College Board policy:

AP Art and Design Course and Exam Description States: "AP Equity and Access Policy College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved."

About my own teaching policy as it directly relates to this SYLLABUS – This is a living document. Portions of this syllabus are subject to changes throughout the course of the year. It is my belief that an outline/syllabus such as this is useful in helping me plan for the year. However, upon my ongoing reflection and assessment, if I can improve or expand on the students' learning processes, the sequence of activities, or the lessons/units themselves, changes may be made as long as they are appropriate and meet the curriculum requirements as outlined by College Board for this 2-D Art and Design Course.

Course Description (AP Art and Design Course and Exam Description 2019-20)

"The AP Art and Design course framework presents an inquiry-based approach to learning about and making art and design. Students are expected to conduct an in-depth, sustained investigation of materials, processes, and ideas. The framework focuses on concepts and skills emphasized within college art and design foundation courses with the same intent: to help students become inquisitive, thoughtful artists and designers able to articulate information about their work. AP Art and Design students develop and apply skills of inquiry and investigation, practice, experimentation, revision, communication, and reflection. The framework focuses on **big ideas that encompass core principles and processes of art and design**. The framework encourages students for advanced art and design learning as well as lifelong engagement with art and design."

Overarching Goals for This Course:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Art and Design 2D Design Focus

This course/portfolio is designated for work that focuses on the use of two-dimensional (2-D) elements and principles of art and design, including point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, and hierarchy. Students should consider how materials, processes, and ideas can be used to make work that exists on a flat surface. Students can work with any materials, processes, and ideas. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images that help document the student's work may be used to show process and growth.

Structure of the AP Art and Design 2D Design Course

Selected Works (40% of Total Score)

Five digital images of five works. These works should each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills (may come from the Sustained Investigation, but do not have to) are included in this section of the portfolio.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of materials, composition and design, processes, and ideas or concepts shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation. There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Requirements and Prompts – Submit five works that demonstrate: 2-D Skills and synthesis of materials, processes, ideas, and compositions.

For each work, state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes and design/compositional organization used (100 characters maximum, including spaces)

Sustained Investigation (60% of Total Score)

15 digital images of works of art and process documentation that demonstrate a sustained investigation through practice, experimentation, and revision.

Students will make and present works of art and design based on an in-depth investigation of materials, design/compositional processes, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Along with each work, students are required to submit written responses to prompts about the work. **CR4** Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

CR4

The syllabus must describe two or more activities in which students make works of art and design demonstrating the synthesis of materials, processes, and ideas by practicing, experimenting, and revising. A portion of those works must be related through a sustained investigation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation. Students should be the artist/designer and/or the principal artist or designer of the work they submit. If work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work. **CR6**

Requirements and Prompts – Students will be required to submit 15 images that demonstrate for this section in a digital format:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, ideas and 2-D Design and Compositional skills
- Students will state the following in writing:
 - Identify the questions that guided your sustained investigation
 - Identify the inquiry that guided your sustained investigation. (600 characters maximum, including spaces)
 - Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry. (600 characters maximum, including spaces)
- Students should formulate their inquiry at the beginning of their sustained investigation work and their questions should be based on their own experiences and ideas. Guiding inquiry questions should be documented and further developed by students throughout the sustained investigation. Identify the following for each image:
 - Materials used (100 characters maximum, including spaces)
 - Processes used (100 characters maximum, including spaces)
 - Digital Tools (100 characters maximum, including spaces)
 - Size (height × width × depth, in inches)
 - Image Citation (100 characters maximum, including spaces)

Additional information about the Sustained Investigation Section

Throughout their sustained investigation, students need to document—with images and words—practice, experimentation, and revision using materials, processes, and ideas as well as skillful synthesis of materials, processes, and ideas. Reflection on these findings will occur through a weekly critique at which a time mindful discussion will assist in formulating best practices. From their documentation of thinking and making, students select images and writing to include in their portfolio that most effectively demonstrate sustained investigation according to AP Art and Design Portfolio Exam assessment criteria. Process documentation images included in the portfolio should show evidence of practice, experimentation, and revision using materials, processes, and ideas and/or of skillful synthesis of materials, processes, and ideas, providing insight on students' inquiry, thinking, and making. Detail images should be submitted only when it is important to see a close-up view of a work as evidence of practice, experimentation, and revision or of skillful synthesis of materials, processes, and ideas. When submitting work for the Sustained Investigation section, students should carefully consider the sequence of their images. There is no required order; images should be presented to best demonstrate sustained investigation through practice, experimentation, and revision using materials, processes, and ideas. Students should also consider the relationship of their images with the written information they submit. **CR5**

AP Course Skills

Course Skill 1 – Inquiry and Investigation – Investigate materials, processes, and ideas.

Course Skill 2 – Making Through Practice, Experimentation, and Revision – Make works of art and design by practicing, experimenting, and revising.

Course Skill 3 – Communication and Reflection – Communicate ideas about art and design.

BIG Ideas –

Big ideas structure students’ development of understanding and skills, enabling them to connect what they learn with prior knowledge and experiences.

The three big ideas of AP Art and Design are:

1. Investigate materials, processes, and ideas.
2. Make art and design.
3. Present art and design.

BOTH the Course Skills, and the Big Ideas should be sustained throughout the course.

Students will define their path of Learning for this Course using:

1. **Essential Questions** – Open-ended queries intended to provoke thought, inquiry, discussion, and understanding related to the big ideas. Essential questions offer opportunities for students to consider evidence, challenge assumptions, and support their ideas.
2. **Enduring Understandings** – Long-term understandings related to the big ideas. They are responses (but not answers) to essential questions. Students develop enduring understandings over time by learning, applying, and connecting knowledge and skills throughout the year. **CR3**

Artistic Integrity Agreement **CR6**

This course as well as ALL the Art Courses that I teach- teaches students to understand integrity in art and design as well as what constitutes plagiarism. Throughout the course, students are encouraged to observe and create images from their immediate and direct observations of things in their life, their dreams, their fantasies.

If students produce work that makes use of others’ work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).

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

If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work.

CR6

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

AP Art and Design Student Artistic Integrity Agreement

It is unethical, constitutes plagiarism, and may even violate copyright law for students to copy another work or image (even in another medium) and represent it as their own. The work they submit as final through the AP Digital Portfolio must be an entirely original creation, made by them, and reflecting their own unique vision. When submitting their portfolio, students must attest: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”

■ Preexisting Works

- Any submission that makes use of preexisting photographs, images, or works of any kind must **both**:
- Give full credit to any preexisting work.
- Extend beyond mere duplication and demonstrate your observable transformation of materials, processes, and ideas through practice, experimentation, and revision. The final piece must offer a demonstrable, fresh perspective and interpretation of the preexisting work in new or unexpected ways.
- Examples of plagiarism prevention guidelines can be found [here](#).

■ Generative Artificial Intelligence (AI) and Digital Editing Tools

- The use of generative AI tools and features is categorically prohibited at any stage of the creative process.
- Generative AI tools use predictive technology to produce text, charts, images, audio, and video. This technology includes ChatGPT, Dall-E, Midjourney, and similar large language models (LLMs), in addition to those features embedded in digital tools and mobile apps that are built on these or similar AI technologies (e.g., generative fill option in Photoshop). Students may not use AI features embedded in such digital tools. Examples of unacceptable digital tools and features can be found [\[here\]](#).
- Students may edit digital images of their work. However, the goals of image editing should be to present the clearest, most accurate representation of the student's finished artwork and to ensure that images meet the requirements of the AP Digital Portfolio. Students must indicate in their submissions when digital tools are used.

■ Multiple Portfolio Submission

- The same artwork may not be submitted for more than one AP Art and Design Portfolio Exam. Redesigning or repurposing artwork submitted to another AP Art and Design Portfolio Exam is **not** considered new work. Each portfolio must be an entirely new inquiry consisting of new work not previously submitted for any other portfolio exam in this year or any prior year.

■ Consequences of plagiarism

- If College Board determines in its sole discretion that you have violated any part of this artistic integrity agreement, such as by failing to properly attribute preexisting works, using generative AI tools, or attempting to pass off another's work as your own, College Board may cancel your score.

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

Resource: <https://apstudents.collegeboard.org/ap/pdf/ap-art-and-design-plagiarism-and-artificial-intelligence-policy.pdf>

Students are required to document sources of inspiration or identify work made by others that inform their own thinking. In addition, students will document their journey of art making, and share their vision by recording their processes in multiple ways, such as: sketchbook/visual journal, photo file of processes, mind maps/written brainstorming of ideas, and steps of making and/or participation in multiple class reviews/critiques. They may be asked to share (as well as to listen) to their peers, in small groups or as a class as a whole to express their ideas, and to explain and define their path of art making. Students' portfolio file folders are accessible to others in class and they may view and communicate with each other, giving their feedback and sharing of ideas.

As students generate ideas for their work throughout the course, students research thinking of others and "making" from the perspectives of many disciplines. When students present their work for feedback during informal and formal critiques, they share visual documentation and sources of inspiration, often describing how their work shows their personal vision. **CR6**

Teacher shared Resources –

THE 2024 AP ART AND DESIGN EXHIBIT

<https://apartanddesign.collegeboard.org/2024-ap-art-and-design-exhibit>

THE 2023 AP ART AND DESIGN EXHIBIT

<https://apartanddesign.collegeboard.org/2023-ap-art-and-design-exhibit>

THE 2022 AP ART AND DESIGN EXHIBIT

<https://apartanddesign.collegeboard.org/2022-ap-art-and-design-exhibit>

THE 2021 AP ART AND DESIGN EXHIBIT

<https://apartanddesign.collegeboard.org/2021-ap-art-and-design-digital-exhibit>

THE 2020 AP ART AND DESIGN EXHIBIT

<https://apartanddesign.collegeboard.org/2020-ap-art-and-design-exhibit>

During this course, the use of a variety of art and design resources (which can include books, periodicals, reproductions, and online media) will be an integrated element woven throughout the course by the teacher and as a requirement for the student while they develop their own work. **CR1**

Students will have scheduled (if needed) access to digital cameras and computers. There are several SLR Digital cameras and 10 computer workstations, each with access to printers and a network provided solely for our classroom for students to create their digital portfolios of all works, those created in both analogue and digital forms. Computers will be equipped with Adobe Creative Suite. While this digital software is accessible to all students, it is not the sole intention of this course to teach the application of these resources but to have them available to students as one of many applications/ techniques for making art, enhancing art, and to document both students' materials and processes. However, all students will use these digital tools and learn how to effectively use for editing artwork in digital portfolios and the final AP Exam portfolio work. There is also a large projector screen and ceiling mounted projector that students use to show and talk about their artwork in scheduled student presentations to share their artwork and journey of art making. **CR2**

Students are also required to have a visual journal/sketchbook in class at all times. Please "Students' list of supplies."

MSM A/B Block 1st Semester = I will see students first semester 40 DAYS (16 Weeks of 2-3 Day weeks) Homework will be required.

CR1

The syllabus must include at least two examples (titles, URLs, etc.) of art and design resources (e.g., books, periodicals, reproductions, and online media) that are used to support specific learning goals.

CR2

The syllabus must explicitly state that students and teachers have access to:

- digital cameras (these can include cell phones)
- computers or other devices with image editing software
- a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students

Week 1 (2 days) – Meet, Greet, and “Meet the Artists” Video series

In Journal – The Conversation Game – (Resource – Marvin Bartel – By learning how to ask questions, students are reassured that content is not a constant or a given, but content in art is a dynamic individualized endeavor) <https://www.goshen.edu/art/ed/self.html>

- In class – discuss outcomes – Make a list of 10 ideas/or noticing(s) that come to you as you read over your own responses to all the questions your peers asked.
- In class, discuss College Board policy – Plagiarism and go over all the terms provided by Scholastic Arts as well.

Meet the Artists:

The 2020 AP Art and design Digital Exhibit – <https://apartanddesign.collegeboard.org/2020-ap-art-and-design-exhibit>

- Meet the Artist – Amanda Roessler – <https://apartanddesign.collegeboard.org/amanda-roessler>
- Meet the Artist – Halle Johnson – <https://apartanddesign.collegeboard.org/halle-johnson>
- Meet the Artist – Manuel Guerrero-Zdeinert – <https://apartanddesign.collegeboard.org/manuel-guerro-zdeinert>
- Meet the Artist – Nicholas Martinez – <https://apartanddesign.collegeboard.org/nicholas-martinez>

Homework

1. Create a list of 20 different ideas/questions that guided the featured artists from the 2020 AP Art and Design Digital Exhibit. Have at least 5 for each artist.
2. Select one of the artists shown in the video and create a list of the research that they did that informed their art making.
3. How did they investigate through practice, experimentation, and revision of their ideas/work? Explain.

Week 2 (3 Days) “Essential Questions”

Discussion about Homework – and – What did the artist expect to learn through their art making and research? Discuss Research = Answers that inform art making and more.

New Homework

1. Create 20 “Noticings” about your experiences, beginning now until bedtime. Experiences such as what happened to you, what you felt, people you met during your day, mealtimes, schoolwork, evening, bedtime, etc. Could be very random thoughts!
2. Look at your “noticings” and consider/create 10 additional questions that you might ask yourself when reading your “noticings.” Allow yourself to delve deeper into these questions. **CR3**
3. Bring in five different “artifacts” that could inform you about your writings listed here as homework. **CR4**

Class Discussions about Homework

Resources in Class

Book – *Evidence. The Art of Candy Jernigan*

Art Education May 2019 – Article – “Investigative Performers: Exploring Documentation in Art”

Spec – *A curious Collection of Uncommon Things* – Peter Buchanan-Smith

Book Resources/Classroom/Library:

About Looking – John Berger

About Seeing – John Berger

Art as Experience – John Dewey

No More Secondhand Art – Peter London

Art & Fear – David Bayles and Ted Orland

Magazines as Resources/MSM library:

Art in America

Art News

Works that Work – Blog/Magazine

Disegno Magazine

Artform **CR1**

Weeks 3–7 Assignment – 10 Class Periods MINI Investigation – A Refresher for Making Art – (Working at home is also recommended)

Art making using final idea selected from Student’s 20 Essential Questions – Create a mini-series of art works that fall under the essential questions that each student created about the waking hours of their day, and the artifacts that each student brought in as homework. Students are to allow their created essential questions to guide their own ideas about art making. **CR4** This is a time to complete the following:

What Is Required:

- **Experimentation with ideas, techniques, and materials (available in the classroom and beyond) and Composition** Materials must include but are not limited to: Drawing, painting, photography, printmaking, work in Photoshop and Illustrator, ink manipulation (Nevr Dull, Transfers, etc.)

Teacher Time – Materials for each of these areas will be shared by the teacher, which will include tip sheets and info to help each student explore what is available to them in our art classroom.

Topics of Teacher Discussion – *Textures and Patterns* – *Positive and Negative Space* – *Type and Text* – *Symbolism* – *Visual Communication* – *Photography*

Introduction to Various Art Mediums

Techniques and Interpretations

Art Media and Expression

Use of Design Principles to create works/Composition

Perceptual Skills and Artistic Understanding

- **First Things First – Create a Mind Map** of your idea(s) for making art.

Resources–

Book – AIMprint – New Relationships in the Arts and Learning

Book – You Are Here – Personal Geographies and Other maps of the Imagination.

- **What is REQUIRED:**

Research – (journals) Find five artists that could inform your idea(s). Record as much info as you can, detailing the why, what, and how these artists informed your work.

Journals/Sketchbooks – Required use during the mini-series of art-making – Student possibilities for work outside of the class – Visual journaling/recycled books – Students will keep a visual journal to record their ideas, experimentation, and exploration of concepts and materials and questions that push them forward in their art making. Documentation in the form of written reflection, photographing artwork, which includes process steps, and additional mind mapping and outlining are required in each students’ visual journal.

“Artist as investigator” applied here – the main purpose is to aid in the development of ideas.

THREE final works of ART – to include at least one work showing 3 stages of revision – all documented with photography and written evidence of thinking. **CR3**

Presentation to Class – Communication of Thinking – Research – Documentation – Discoveries – and Final Artworks – all shared during class. **CR5**

Documentation of Process in a student portfolio: <https://apcentral.collegeboard.org/pdf/ap21-2d-art-and-design-sustained-investigation-row-b-score3.pdf?course=ap-art-and-design-program>

Sabrina Ward Harrison Series – Brave on the Rocks, Spilling Open the Art of Becoming Yourself, The Story Happening, Messy-Thrilling Life, The True and The Questions;
A Journal

The Journey Is the Destination – The Journals of Dan Eldon Griffin and Sabine series – Nick Bantock

Artists’ Journals and Sketchbooks – Lynne Perrella

The World of Richard Stine – Richard Stine (Art and Writing)

Additional Resources –

Book – *No More Secondhand Art, Awakening the Artist Within* by Peter London

AP 2-D Art and Design Student Portfolio: <https://apcentral.collegeboard.org/pdf/ap-2d-art-and-design-2020-sustained-investigation-sample-2-score-3333.pdf?course=ap-art-and-design-program>

Aug 23, Gallery/Museum visit:

OKC Museum/Gallery Visit: Aug 23, 2019

Van Gogh, Monet, Degas- (Mellon Collection)

Photographing the Street Exhibit –

Visit – ARTSPACE at Untitled Exhibit –

“Urban Abstracts” Lawrence Hultberg **CR1**

Assignment – Review one work of art from each exhibit. Create an “Essential Question” that you think may have directed the steps of the artist.

Photograph “the street” (your interpretations of course ...)

Complete the handout.

Week 8 & 9 (5 Days)

MSM Gallery Exhibit – Students will present their artwork in the gallery with selections of written reflection, journal entries, sketches, photography, and more. Each student’s “space” in the exhibit should clearly show the student’s investigation of the work completed. Students’ final reflection of work and Peer Review will be included as closure to this body of work.

Homework – More Brainstorming Handouts to Be Completed as Homework

Social Thoughts

Brainstorming of Ideas and 50 Ideas worksheet

“Focus on Five” Worksheet

Final Determining Factor-worksheet

Visit to AP Central® – Student page for 2D Design. Investigate and research all that is available on the site for students. Students will have a “navigational cheat sheet” to ensure they have clarity about what this resource has to offer them.

Week 10 & 11 (5 Days)

Group Review of Homework – Small Group Discussions, shared directions and more.

Students will have an option of continuing on with their mini-series Investigative body of artwork, **OR** begin a completely new Investigation.

In Class/Gallery Reflective writing – “*Knowing What I know NOW*” Using informed decision making, students are required to have a “plan of action” with a “place to start.”

Written intentions for the Sustained Investigation (SI) – must include the following:

- What questions do you believe will guide your beginning work for the SI?
- How do you think you will begin (with your first pieces in your SI) to show evidence of practice and experimentation?
- What will these intentions look like as you get started in your first piece?
- What is your thinking behind this piece, and HOW will you experiment with your ideas, your materials, and your processes? What will this look like?
- May include writing as well as drawings, photographs, etc. **CR3**

Resources: AP Classroom videos

Skill 1.A Daily Video 1

Skill 1.A Daily Video 2

Skill 1.B Daily Video 1

Skill 2.A Daily Video 1

Skill 2.A Daily Video 2

Skill 2.B Daily Video 1

Skill 3.A Daily Video 1

Skill 3.A Daily Video 2

Skill 3.A Daily Video 3

Skill 3.B Daily Video 1

Skill 3.B Daily Video 2

Skill 3.B Daily Video 3

Skill 3.B Daily Video 4

Discuss Homework.

Postcard Perspective Project – Connecting Artists Globally – Untitled Gallery –

Students will complete a postcard as a spin-off to their new or extended SI in any medium they choose. This may be a sketch or an idea generating composition. To be contributed to the local gallery for exhibit and included in the global exhibit as well.

The Remainder of our weeks, students will be working on their Sustained Investigation. The entire process/outline of this syllabus (**outlined above**) will **be repeated in depth** while students move forward with their work. Teacher resources and, of course, student generated resources will continue to be explored and required for their development in the class. Students will work through early May and work will continue to be about essential questions, big ideas, research and investigation, documentation, and skill building in the area of Art and Design work as it pertains to 2-D Design.

Selected Works Section (40%) of this AP Exam will be discussed again in Jan. and March to further examine with students, and clarify in advance, the need to consider which works will be submitted for the (SW) section of the portfolio in the upcoming months. These are the works that will be submitted digitally to College Board for the exam.

In addition to the students SI work, establishing studio time both in and outside of the classroom, students' work will include:

The “Wisdom Project” a partnership with St Ann’s Residence – students will interview, photograph, and sketch senior citizens who they are partnered with. World Religion students will join in this partnership and will culminate with a return visit to share with the senior citizens and present them with the students’ interviews and art works. **CR3**

Community partnership with Capitol Hill’s restaurant, “Grill on the Hill” Students will gather information from the restaurant, eat the food, photograph, sketch, and write about this restaurant to create POSTERS that will be on exhibit in the restaurant for one month. The community will have an opportunity daily to vote on their favorite poster! More information to come...

National and State juried competitions and Exhibits to include Scholastic Arts, Young Talent, and Contemporary Arts HS Exhibit.

Spring visit to the Museum

Renewing the American Spirit – The Fine Art of the Great Depression

Post-War Abstractions – Variations

Downtown Arts Festival – Attend and Serve the community. More information to follow.

Bombing Memorial Installation (Art) “A Moment in Time” – (Pre-Bombing Memorial-viewing “Maya Lin A Strong Clear Vision) **CR4**

Assessment in my Classroom

Student Self-Assessment

Students will complete weekly written self-assessments. The students are required to reflect about the process of making the art, considering description, analysis, and the final reflection of each work. This reflection will include thoughts about essential questions, process, materials, and ideas. They will be required to turn in a written self-assessment form upon the completion of each week to describe their work completed every week we are in class. In addition to set criteria established in advance for each assignment, students will be asked to assess themselves in the following areas:

Execution: Application of technique, involvement with the process, perseverance, expressive qualities, dialogue with the work, and manipulation of materials.

Originality/Conceptualization: Concepts are clearly defined and are unique in originality. The work represents thinking as well as a thoughtful application of visual problem solving, investigation/research, and open-ended questions that include written reflection.

Overall Quality: Skill and thinking through the process of the work is evident with consideration of time spent and care taken in the development of the work.

Teacher Assessment

Teacher assessment will include the reading and reevaluating of student's self-assessments. In addition, the grading system will include daily student working grades, assessment of student participation during class reviews/critiques, and teacher portfolio reviews as well as one-on-one assessments of each student's portfolio of work to include processes explored, materials used, students' expression/interpretation, and synthesis of ideas with the final artworks/documentation and writing.

Class Reviews/ Critiques are held periodically throughout the semester and there are multiple, ongoing student presentations in class, as well as, in the gallery, in which each individual student presents their work, explaining (often in detail) the focus of their SI. This most often includes the sequence of the progression of the body of work and their work in their visual journals/sketch books, supportive “found” resources, and research that informs their art making and encourages discovery.

Resources (in addition to those already listed: Listed below is a **partial list** of resources that may be used and are available for the students. **CR3** *Most of my classroom books are at school and I can't go into my room yet!*

The Big Book of IF – Evelyn McFarlane and James Saywell

Design and Form – Itten

The Interaction of Color – Joseph Albers

Creative Sparks – Jim Krause

Idea Index – Jim Krause

Design Language – Tim McCreight

200 Ways of Using Imagery – Michael T Bagley and Karin K Hess

Thinking Creatively – New Ways to Unlock Your Visual Imagination – Robin Landa

The Visual Experience Richard Salome; Jack Hobbs; Ken Vieth Visual Literacy – A Conceptual Approach to Graphic Design – Judith and Richard Wilde

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