

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ART DEPARTMENT**

AP STUDIO ART
#VPY0021/#VPD0021

Curriculum Guide

Date: April 2021

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP)

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 4/29/2021.

VISION STATEMENT

It is recognized that to be truly well educated one must not only learn to appreciate the arts, but must have rich opportunities to actively participate in creative work. The arts are languages spoken around the world, cutting through individual differences in culture, educational background, and ability. The production of visual arts encourages us to develop creative and critical decision-making skills. They can bring subjects to life and turn abstractions into concrete reality. Learning through the arts often results in greater academic achievement. Art education is an integral part of the school curriculum.

The Advanced Placement (AP) Studio Art curriculum empowers students, with a greater understanding of the basic art concepts and design principles. Throughout the art making process, students engage in visual communication and gain a greater appreciation of artists and art styles. Students develop practical skills in the designing of fine and applied art, working independently and collaboratively with a wide-range of art materials and tools. Each student develops an appreciation for our rich, cultural diversity and an awareness of their own unique art style, which leads them towards the selection of future art experiences.

The AP Studio Art program, as outlined by The College Board, sets a national standard for performance in visual arts and is designed for students who are seriously interested in the practical experience of art. Students must be highly motivated and seriously interested in the study of art. The program also requires significant student commitment. Students will need to work outside of the classroom, as well as in it, and beyond scheduled periods.

The AP program is based on the premise that college-level material can be taught successfully, to secondary school students. Students in the program are engaged in collegiate-level academic study and practice, which makes it possible for them to earn college credit and/or advanced placement, while still in high school. Colleges work cooperatively with the high school to evaluate, acknowledge, and encourage students' accomplishments, through the granting of appropriate credit and placement.

At the end of this course, each student is evaluated through a portfolio submission rather than a written test. All three AP Art and Design Portfolio Exams contain two sections. The Selected Works section requires students to demonstrate skillful synthesis of materials, processes, and ideas. The Sustained Investigation section requires students to conduct a sustained investigation based on an inquiry of the student's choosing. The work in this section should reflect ongoing practice, experimentation, and revision. Both sections of the portfolios require students to articulate information about their work.

MISSION STATEMENT

The Advanced Placement Studio Art course is aligned with the requirements for granting college credit, through The College Board. This course is designed for highly motivated students who are seriously interested in the practical experience of art.

The full year course can be taken for one or two periods and is open to students who meet the following criteria:

- Foundations in Studio Art plus three art electives or
- Foundations of Studio Art and two art electives, with a teacher recommendation.

This full-year one period course earns five credits (the two period course earns ten credits) towards graduation and addresses the New Jersey Student Learning Standards for the Visual and Performing Arts, as well as aspects of the Technology, Career Education, and 21st Century Skills standards. In addition, the AP Studio Art course is designed to provide students with the opportunity to develop specific practices and habits of mind which include:

- Critical analysis
- Evidence-based decision-making
- Innovative thinking
- Articulation of design elements and principles
- Systematic investigation of formal and conceptual aspects of art making
- Technical competence with materials and processes, to communicate ideas
- Incorporation of expressive qualities in art making
- Demonstration of artistic intention
- Creation of a body of work unified, by a visual or conceptual theme

The assessment of skills and knowledge in AP Studio Art is not based on a written examination; instead, students submit portfolios for evaluation, at the end of the school year. Each student in the AP Studio Art course will be expected to produce either a 2-D, 3-D, or drawing portfolio, for review by The College Board and/or a review of their work, by a high school panel made up of the art teaching staff. Whichever portfolio the student chooses to assemble, the task will demand commitment and dedication. The process is ultimately very rewarding and allows the student to develop an extensive visual art portfolio, which they may be able to use, as part of their art school application.

Students can begin their portfolio in conjunction with the Open Studio-Advanced Art class. The portfolio work usually requires multiple years of preparation, so students are encouraged to start during their junior year, in order to complete the breadth of work required of an AP student. Students will need to work on their concentrations over the summer, in addition to completing the summer assignment.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To utilize prior knowledge and skills that strengthens and heightens aesthetic awareness, in the visual arts.
2. To evaluate works of art based on aesthetic principles and artistic elements, using higher order thinking skills.
3. To apply prior knowledge of the elements, media, and unique qualities that encompasses the visual arts.
4. To demonstrate self-awareness, creative-thinking, confidence, self-discipline, collaboration, and risk-taking.
5. To practice critical-thinking skills, through observation, description, analysis, interpretation, and evaluation of the artistic content and form, in the visual arts.
6. To demonstrate an acceptance of constructive criticism and the ability for ongoing self- evaluation.
7. To demonstrate an awareness and understanding of art-related careers, leisure activities, and personal life skills.
8. To understand the academic importance, of the visual arts and its potential for interdisciplinary relationships with all the curricula.
9. To identify historical, social, and cultural influences and traditions that generated artistic accomplishment, throughout the ages, and which continue to shape contemporary art.
10. To produce two and/or three-dimensional art works, in a wide variety of media that will meet the AP Studio Art portfolio requirements.
11. To practice skills, for the safe handling of materials, tools, and technology.
12. To encourage creative, as well as systematic investigation of formal and conceptual issues.

STUDENT PROFICIENCIES

The student will be able to:

1. Utilize various tools, equipment, media, and processes, as needed to accomplish AP projects.
2. Practice skills for the safe handling of materials, tools, and technology.
3. Weigh conflicting ideas about art, to achieve a personal, coherent viewpoint.
4. Create original art works of varied media, through the use of traditional and contemporary methods and technologies.
5. Demonstrate the appropriate use of time, in the completion of AP projects.
6. Develop an appreciation for artistic freedom.
7. Articulate and support criticism, based upon aesthetic criteria.
8. Describe, analyze, interpret, and evaluate visual relationships, based on aesthetic values to improve his/her works.
9. Establish a set of evaluative criteria that will conform to AP guidelines.
10. Recognize different techniques, through an exposure to the work of various artists, and use this as a reference tool for personal expression.
11. Identify and describe various visual art forms, from different historical and contemporary periods and cultures.
12. Demonstrate the awareness of, and adherence to, known health and safety practices.

METHODS OF EVALUATION

Drawing and design involves purposeful decision-making, about using the elements and principles of art in an integrative way. The student is asked to demonstrate a conscious and deliberate application of principles of unity, variety, balance, emphasis, contrast, proportion, scale, and rhythm in works of art. The 2-D portfolio is intended to address a broad interpretation of design. The drawing portfolio is designed to address a broad interpretation of drawing issues and media.

All three AP Art and Design Portfolio Exams contain two sections. The Selected Works section requires students to demonstrate skillful synthesis of materials, processes, and ideas. The Sustained Investigation section requires students to conduct a sustained investigation based on an inquiry of the student's choosing. The work in this section should reflect ongoing practice, experimentation, and revision.

Both sections of the portfolios require students to articulate information about their work. Both sections are required. Students earn a score for each section, and sections scores are combined to produce an overall portfolio score that may offer opportunities for college credit and/or advanced placement. The order in which the sections are presented is not intended to suggest a curricular sequence. The works presented for portfolio assessment may be produced in art classes or on the student's own time and may cover a period of time longer than a single school year. The table that follows summarizes the section requirements for each of the three portfolios.

AP 2-D Art and Design Portfolio	AP 3-D Art and Design Portfolio	AP Drawing Portfolio
<i>Selected Works (40% of Total Score)</i>		
Five physical works or high-quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills	10 digital images consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills	Five physical works or high-quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using drawing skills
<i>Sustained Investigation (60% of Total Score)</i>		
15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision

Selected Works

40% of total score

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate skillful synthesis of materials, processes, and ideas.

Students should carefully select works that best demonstrate their skillful synthesis of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be.

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

There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artist or designer of the work they submit. If 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.



Sustained Investigation

60% of total score

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained Investigation is work united by a single guiding inquiry. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained investigation through practice,

experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If 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.

MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

Special Education

- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support

- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Gifted & Talented

- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities
- Student choice

ELLs

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling

- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

504s

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems

- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Students at Risk of Failure

- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes

- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

SCOPE AND SEQUENCE **COURSE OUTLINE/STUDENT OBJECTIVES**

Unit 1: Inquiry and Investigation

Duration: 10 weeks

Overview: Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.1.12.D.2; 1.4.12.B.2

Technology: 8.1.12.A.1; 8.1.12.A.3; 8.2.12.C.4

21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;

Essential Questions:

- What informs why, how, and what artists and designers make?

Student Learning Objectives:

Students will know and be able to...

- Generate possibilities for investigation
- Describe how inquiry guides investigation through art and design
- Describe how materials, processes, and ideas in art and design relate to context
- Interpret works of art and design based on materials, processes, and ideas used
- Investigate materials, processes, and ideas.

Possible Activities

- Movement Through Mark-Making — experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing. Use Prismacolor pencils and Prismacolor sticks, charcoal sticks and charcoal pencils, India ink with brushes and sticks. (Resources: Cy Twombly, Franz Kline, Alma Thomas, and so on.)
- Contrast Positive/Negative Space Study — using contrast, create a composition with a visually interesting and balanced use of positive and negative space (resource: Jazz by Henri Matisse). Use graphite, graphite pencils, and sticks.
- Subtractive Charcoal Self-Portrait — with a combination of vine and compressed charcoal, use the dark-field method to create a self-portrait (lay a field of charcoal over the entire surface of the page and use an eraser to create a range of values)

- Cyanotypes — Use found objects to create an interesting composition on photosensitized paper and place in the sun to achieve a print. Place fish net or similar fabric on the photosensitized paper and place in the sun to achieve a print. Use this as an under-painting and work back on top of it with a self-portrait or other subject matter (resource: *Breaking the Rules: A Photo Media Cookbook* by Bea Nettles). Add Prismacolor pencils, sticks, and varied hardness in graphite pencils
- Gesture Drawing — use a ball-point pen, marker pen, or pen and India ink and develop a drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy. Use rule of thirds and focal point.
- Photocopy Transfer Collage of one or more of your previously created works or of one of the photographs you took earlier in the year — using black/white imagery and text to create a composition with a range of value and an interesting narrative (use safety with essential oils to transfer images). Work back into the image with emotional color and not local color.

Unit 2: Making Through Practice, Experimentation, and Revision

Duration: 10 - 20 weeks

Overview: Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.1.12.D.2; 1.4.12.B.2

Technology: 8.1.12.A.1; 8.1.12.A.3; 8.2.12.C.4

21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

Cross-Curricular: NJLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.1.12.D.3.e

Essential Questions:

- How do artists and designers make works of art and design?

Student Learning Objectives:

Students will know and be able to...

- Formulate questions that guide a sustained investigation through art and design.
- Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.
- Make works of art and design that demonstrate synthesis of materials, processes, and ideas.
- Make works of art and design that demonstrate 2-D, 3-D, and/or drawing skills.

Possible Activities

- Cross-Contour Drawing — experiment with cross-contour drawing using a variety of subjects, including still-life objects as well as the human form. Suggested mediums might include white Conté crayon and sepia, umber, or black content pencils or Prismacolor pencils and sticks, or graphite pencils of varying hardness with white Prismacolor pencil or stick. Consider focal point
- Text and Collage — create a collage of things, objects, or scanned objects from your life (use copy machine and place objects and textures on the table to copy) that communicates both a visual and a literal statement. Draw and paint back into the composition for focus, emphasis, golden section.
- Digital Anti-Self-Portrait — take 10 photos of yourself and 4 landscape photographs you took earlier this year, select the strongest images, and using this digital photo of yourself and Adobe Photoshop, portray yourself.
- Figure Drawing Unit — make a series of drawings from life as well as from photographs you have taken of the human figure in its environment, utilizing a

variety of tools and techniques. Use charcoal, vine charcoal, graphite pencils, Prismacolor pencils and sticks.

- Perspective Painting of Architecture — from one of your photographs taken earlier in the semester, painting, silkscreen, etc.
- Perspective Drawing of Architecture in your community — work from life, on-site as well as from photographs that you took in your neighborhood or community, street side or alley side. Monoprint
- Fruit/Vegetable Drawing Series — create a series of drawings using colored pencils that captures the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten).

Unit 3: Communication and Reflection

Duration: 5 - 10 weeks

Overview: Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.1; 1.4.12.A.2; 1.3.12.D.3

Technology: 8.1.12.A.1; 8.1.12.A.3; 8.2.12.C.4

21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3

Cross-Curricular: NJLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.1.12.D.3.e

Essential Questions:

- Why and how do artists and designers present their work to viewers?

Student Learning Objectives:

Students will know and be able to...

- Identify, in writing, questions that guided a sustained investigation through art and design.
- Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.
- Identify, in writing, materials, processes, and ideas used to make works of art and design.
- Describe how works of art and design demonstrate synthesis of materials, processes, and ideas
- Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills
- Present works of art and design for viewer interpretation

Possible Activities

- Carefully and methodically observe works of art or design. Consider which components are used, as well as why and how they are used. Use clear, concise words to provide essential information about materials, processes, and ideas
- Write about materials, processes, and ideas used by making strong connections between visual evidence seen in the work and the words used in writing.
- Researching artists' and designers' written descriptions of components used in their work
- Exchanging constructive feedback about clarity and effectiveness of writing about materials, ideas, and processes

- Describe how works of art and design demonstrate skills by creating a documentation journal that could be used as a resource later
- Reflect on the questions that students initially formulated when beginning their work and on how questions changed as the sustained investigation took place
- Present works of art and design to viewers for interpretation by making decisions about what to show, when to show it, how to show it, and to whom it is shown.
- Discuss how different presentations can lead to different interpretations

RESOURCES/ACTIVITIES GUIDE

SUMMER ASSIGNMENT SHEET

Visit the AP site to review the portfolio requirements for Studio Art, at www.apcentral.collegeboard.com. As background information and to get a better idea of the overall AP portfolio requirements, please read carefully the requirements outlined on the Website. Also, look at the examples of student work on the Website.

Sustained Investigation:

Your sustained investigation is a body of related works, based on your interest in a discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. You must explore a personal, central interest, as intensively as possible; you are free to work with any idea, in any medium. However, this body of work should grow out of, and demonstrate, a plan of action or investigation, in which you have invested considerable time, effort, and thought. 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.

Summer Assignment:

1. You will need to keep a sketchbook. You will write down all of your ideas for your sustained investigation projects. You can draw, doodle, sketch, take notes, collect pictures, and use other various techniques to give insight into your thought processes.
2. Two visits to art museums and/or Galleries. In your sketchbook, put your gallery cards, and general notes about the artists whose work you viewed. Choose your favorite 3 pieces and study them. Make notes about what you find intriguing, the material, date, subject, and content. Complete 3 sketches, or take photos (with permission).
3. Decide on your concentration (theme of your work) and create a series of 4 works that demonstrate your concentration (Sustained Investigation).

Some exercises that students may want to consider:

- A. A composition incorporating two objects viewed from two unusual vantage points.
- B. An interior space in your home describing the view, from one room into another.
- C. A sequence or series of separate images depicting emergence.
- D. A kinetic relationship (observed or imagined)

- E. Design a monument meant to commemorate an event that has been significant in the student's life - specify size and place.
- F. Do a portrait, self-portrait, landscape, or still life:
 - In the style of another artist - for example, Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, etc. (Research in order to fully understand their stylistic difference).
 - In which you use three different media. For example, a wet medium, a dry medium, collage elements, actual objects.
- G. Do a self-portrait that expresses a specific mood. Think about the effects of color and how its use can help to convey the individual mood. You might want to do several studies, reflecting different moods.
- H. 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 visually work together.
- I. 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 members' distinct personalities in your piece.
- J. Do a drawing of a futuristic cityscape, for example, New York City in the year 2050. (Keep in mind the rules of one, two, and even three-point perspective.)
- K. Use a graphics software program and/or photography, as a medium for an art piece.

Some of you may have the opportunity to attend a summer program at an art school. We will consider using the artwork you've completed in those programs for your portfolio.

SUGGESTED MATERIALS

Equipment

- Computer and iPad.
- Opaque projector/art reproduction transparencies.
- Proxima (for PowerPoint portfolios, Internet surfing, and presentations)
- Videos of artists' lives and art techniques.

Supplies

A variety of materials, supplies, and equipment will be used, to allow students to develop their knowledge base and skills. This includes, but is not limited to:

- Pencils (charcoal, colored, and drawing)
- Conte crayons, charcoal, and pastels
- Watercolors
- Pen or brush and ink
- Oil pastels and oil paint sticks
- Acrylic paint and stretched canvas
- Metal
- Wood
- Collage
- Clay
- Photography
- Graphic design software

Print Resources

de la Croix, Horst, and Richard G. Tansey. Gardner's Art Through The Ages. 5th ed. New York, NY: Harcourt, Brace & World, Inc., 1970.

Arnason, H.H. History of Modern Art. New York, NY: Abrams Inc., 1977.

Internet Resources

- <http://www.artres.com/c/htm/Home.aspx>
- <http://www.metmuseum.org/home.asp>
- <http://www.icp.org/>
- <http://www.guggenheim.org>
- <http://www.guggenheim.org/artscurriculum/lessons/start.php>
- <http://www.frick.org>
- <http://www.newmuseum.org>
- <http://www.moma.org>
- <http://www.APcentral>