

AP Studio Art Expectations

I. Course Overview

The Advanced Placement Studio Art course is designed for highly motivated students who are committed to the study and creation of visual art. Using guidelines established by the Advanced Placement College Board, students must prepare a portfolio of their best work to be submitted for discussion and evaluation at the end of the school year. Students will work in a variety of two-dimensional media, including a personal concentration of at least twelve pieces that focuses on a theme of personal interest to each student. To be successful in this course many of the art projects must be done outside of class.

During the school year, students will have the opportunity to concentrate in a particular medium, art style, and/or subject matter. Students are expected to complete approximately one major project each week, and they will be required to prepare portfolios of their best work for participation in the Spring Portfolio Exhibition and for the College Board's AP portfolio exam. Students in AP Studio Art should be committed to success, and they must be willing to put in the time and effort necessary to produce the high quality work expected of a serious, focused investigation into a discipline in which they are interested.

Assignments during the summer prior to the school year in which the student is enrolled in AP Studio Art are mandatory. These assignments, and the course expectations, must be obtained from the Art Department office before the close of school in June.

Targeted Student Expectations (see Pg. 4): B, C, D, E, G, H, I

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TEACHER: C. Todaro
COURSE TITLE: AP Studio Art

The Exam

Students in this course are expected to submit the Advanced Placement Portfolio for college credit and/or advanced placement. The AP Studio Art program provides high school students with the opportunity to create portfolios of college-level work, which are submitted for evaluation at the end of the school year. The College Board reviews the portfolios from nationwide submissions. A panel of artists, college professors and high school art teachers evaluate the submitted work and rate it on a scale of 1 to 5. Qualifying portfolio scores enable students to earn college credit and/or advanced placement. Most colleges award academic credit equivalent to one freshman level studio art class for a portfolio that scores a 3 or higher.

La Porte High School's AP Studio Art course focuses on skills needed for the AP Studio: Drawing, AP Studio: 2D Design and/or AP Studio: 3D Design portfolio exams. The portfolio for either exam contains three required sections: Quality, Concentration and Breadth. Each portfolio requires students to upload digital images and commentary, as well as actual artworks.

At the beginning of the school year, students enrolled in LPHS' AP Studio Art course will decide which exam (Drawing, 2D Design and/or 3D Design) they will prepare for, and this will in turn guide their efforts for the year (You CAN change your mind at any point prior to registering for the portfolio.). The difference between the three portfolio exams is described below.:

The Drawing portfolio is intended to address a wide range of approaches and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth in mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational and inventive works may be submitted.

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 2-D Design portfolio, you should demonstrate your understanding of design principles as applied to a two-

dimensional surface. Further, in the 3-D Design portfolio, you should demonstrate your understanding of design principles as applied to a three-dimensional surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, proportion/scale and figure/ground relationship) can be articulated through the visual elements (line, shape, color, value, texture, space). Any 2-D process or medium may be submitted, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, printmaking, etc. Any 3-D process or medium may be submitted, including, but not limited to, wire, clay, plaster, papier mache, wood, stone, etc.

The Three Sections: Quality, Concentration, and Breadth

This course encourages and expects a sustained critical and creative investigation in technical, formal and conceptual issues in drawing and/or 2-D design. You will develop a portfolio that contains all three aspects of portfolio development: quality, concentration, and breadth.

Quality (5 actual artworks)

For this section, you will be submitting five actual artworks (not slides or digital reproductions) that demonstrate your mastery of drawing, 2-D or 3-D design issues. There is no preferred (or unacceptable) style or content. Your mastery of drawing should be apparent in the concept, composition and execution of your works, whether they are simple or complex.

The College Board defines mastery as the ability to express concept, composition, and execution (of drawing or 2-D/3-D design) at a level of quality consistent with advanced art production. As this course is equivalent to a first year college art class, you will be expected to challenge yourself to produce and submit work of high quality.

Concentration (12 images)

For your concentration, you are asked to make a commitment to the thoughtful investigation of a specific visual idea. To document your process, you should present a number of conceptually related works that show your growth and discovery (For the 2-D Design portfolio, these works should use the principles of design in an informed and/or experimental way.). It is important to define your concentration early in the year so that the work you submit will have the focus and direction required for a concentration. A written commentary describing what your concentration is and how it evolved must accompany the work in this section.

A concentration is a body of works that:

1. Grow out of a coherent plan of action or investigation;
2. Are unified by an underlying idea that has a visual and/or conceptual coherence;
3. Are based on your individual interest in a particular visual idea;
4. Are focused on a process of investigation, growth and discovery; and
5. Show the development of a visual language appropriate for your subject.

Before committing to your concentration, you will write a concentration proposal that you will present to the instructor and the class. The proposal will be your plan of action, and it will include a clear and concise description of the series of artworks, the media and methods you will be using, a schedule, and your objectives. Your peers, during discussion of your concept(s), may help you refine your concentration, to challenge you to go further, or, indeed, to rethink the concentration entirely.

There will be at least one process critique by your peers of your in-progress concentration.

Upon completion of the concentration itself, you will write an artist's statement specific to the concentration, which you will present to the class along with the actual artwork for critique. The statement will accompany your artwork in the annual Portfolio Exhibition in May.

Breadth (12 images)

This section of the portfolio exam requires you to submit a variety of works demonstrating your understanding of a range of drawing and design issues.

For the Drawing portfolio, you may submit examples such as observational drawings (portraits, still life, landscapes, figures), work from invented forms, stylization, abstraction and non-objective work. You may choose to demonstrate any or all of the following: effective use of light and shade, line quality, surface manipulation, composition, spatial relationships and expressive mark-making.

For the 2-D/ 3-D Design portfolio, you should submit work that demonstrates an understanding and application of the elements and principles of design. These include contrast, balance, emphasis, unity/harmony, variety, rhythm, repetition, visual movement, proportion/scale, and figure/ground relationship.

Throughout the course, you will study a variety of concepts and approaches in drawing and design, including an advanced investigation into the application of the elements and principals of design. (Please see *Section V. Topics/Content* for more information.)

Sketchbook/Journal

You are expected to maintain an 11 x 14" sketchbook/journal throughout the course, in which you will include your visual ideas, notes, photos (for reference, inspiration, etc.), doodles, plans, short assignments, quick sketches, experiments with various techniques, and many of your homework assignments. You are expected to use it regularly. For the fullest benefit, it should be with you at all times.

Critiques

Critiques of in-class projects and homework are an important and regular part of the course. Usually weekly, mid-process on longer projects and certainly after every project, you will have the opportunity to analyze and discuss your own artwork and the work of your peers during oral group critiques. Occasionally, you will be asked to write about your work or the work of your peers. In addition, Ms. Todaro will discuss your work with you and provide critique of your work at least every few days of your project work. Upon request, you may receive further individualized instruction and assessment during Ms. Todaro prep periods and after school.

Summer Assignments

Summer work is an essential part of the AP Studio Art course. During the summer prior to the AP school year, you are expected to complete six art assignments (listed below) in the media of your choice, which will all be due on the first week of the school year. Consider each piece's potential for inclusion in your portfolio for the AP exam, and invest the time and effort necessary to produce high quality work. In addition to the six assignments, you must visit an art museum and document the experience in your sketchbook.

1. Landscape – This is observational (from life, not a photo). Make a painting of an interesting place other than your home; a vacation spot would be a good choice. The illusion of three-dimensional space should be a major concern. Consider atmospheric (aerial) perspective and, if relevant, linear perspective. If you choose a location far from home, watercolor may be a good medium to use because of its portability, but the medium is up to you. Suggestion: Do a series of thumbnail sketches to work out the composition. Work from life, not from photographs.

Some artists to view/study before doing this assignment (Look them up, specifically looking for "landscape painting"):

J.M.W. Turner
Claude Monet
Vincent Van Gogh
Paul Gauguin

2. Still Life – Using the color medium of your choice, paint a still life comprised of at least three visually interesting objects. Work large (at least 18 x 24"). Build a strong composition. Observational accuracy is key; notice the relationships between shapes, both positive and negative. Notice subtle color changes. Mix colors with specificity and accuracy. Establish form via chiaroscuro and color changes. Demonstrate your ability to create a rich range of tonal value.

Some artists to view/study before doing this assignment (Look them up, specifically looking for “still life”):

Paul Cezanne
William Harnett
Vincent Van Gogh
Wayne Thiebaud
Ralph Goings
Rebecca Scott
Janet Fish
Dik F. Liu

3. Sketchbook Drawings from the Real World – Take your sketchbook to a good location for observing people: the mall, a café, the beach, etc. Fill up several pages (at least four) with multiple drawings of people (and other things) on each page. You should have AT LEAST ten good figure sketches. Try to capture people in their natural habitats and in activities that are relatively stable: reading, eating, waiting in line, etc. (Do not have people knowingly pose for you.). Capture the entire figures as much as possible. Indicate their environments as much as possible.

Some artists to view/study before doing this assignment (Look them up, specifically looking for “figure sketches”):

Honore Daumier
Edgar Degas
examples of cafe sketches

4. Multi-Figure Narrative – Make a fully-realized artwork that tells some type of a “story”. It must have several human figures interacting with each other and with their environment (“Environment” doesn’t necessarily mean outdoors.). It may be a drawing or a painting, and it must be either full value or full color. Focus on pictorial composition. You may have people pose for you, or you may use photographic references (especially if you take the photos yourself.), but it must not be a copy of a single photograph. The figures may be stylized rather than realistic if you choose.

Some artists to view/study before doing this assignment:

Caravaggio
Francisco Goya (particularly *The Caprices* and *The Third of May, 1808*)
Auguste Renoir (particularly *The Boating Party Lunch*)
Edgar Degas
Mary Cassatt (particularly *The Boating Party*)
Max Beckmann
Diego Rivera
Norman Rockwell
Romare Bearden
Jack Levine
Chris Van Allsburg (children’s book illustrator: *Jumangi* and *the Polar Express*)

5. Abstract Design – Create a color design that utilizes the principles of art to maximize visual impact. Consider color theory. This is an abstract or non-objective artwork. If you are not satisfied with your first attempt, keep trying until you’ve created something you want to hang on your wall. Work until you impress yourself.

Some artists to view/study before doing this assignment:

Wassily Kandinsky
Kazimir Malevich
Paul Klee
Franz Marc
Pablo Picasso
Joan Miro
Jackson Pollock
Jasper Johns
Frank Stella

Sonia Delauney
Miriam Schapiro

6. Concentration ideas – Generate at least ten different GREAT possibilities for your senior-year concentration series. Describe each idea in a few sentences, being clear on what your main objective(s) will be. Each of these ten ideas should really be something you'd love to do for two months or more. Each idea would be for a series of at least twelve pieces.

Artists to view/study before doing this assignment:

Look at the work of contemporary artists to get a sense of the wide variety of concepts and approaches being used today. You can find many contemporary artists by going to the PBS website for its Art21 program at <http://www.pbs.org/art21/>.

Also, view sample Concentration portfolios of previous AP students at the following links:

Drawing: http://apcentral.collegeboard.com/apc/members/exam/exam_information/220194.html

2D Design: http://apcentral.collegeboard.com/apc/members/exam/exam_information/220017.html

Here is what your concentration list might look like: Concentration Ideas Samples

7. Museum Visit – Look at a list of art museums in the Houston area. Most are free to visit on Thursdays. Visit one of them. Take your sketchbook. Check this link to find out more information: <https://www.visithoustontexas.com/things-to-do/museums/free-museums/>

a. In your sketchbook, describe the experience of the museum visit. What are the first things that you notice when you walk in the front doors? What do you notice about the space, the environment? Describe what you see and feel and why that has caught your attention. Be as specific as possible.

b. In your sketchbook, write about two different artists' works of the same subject matter. Compare and contrast approaches. Use the 4-step critique process when evaluating the works: Describe, Analyze, Interpret, and Judge/Evaluate (One paragraph for each step.). Draw full-value thumbnails sketches of both artworks. Your thumbnail drawings should indicate dark, middle and light tones to truly capture the basic composition of each.

II. Successful Learning

1. LOOK carefully at things. Understand the importance of observation and reflection.
2. Appreciate and respect the *process* of art-making.
3. Ask questions.
4. Challenge yourself. – If there seems to be a simple solution, push yourself to find a more creative one.
5. Experiment. Take risks with your art.
6. Be open to suggestions.
7. Be aware of how other artists solve similar problems.
8. Make productive use of your time.
9. Be willing to rework an assignment.
10. Complete approximately one major artwork each week.
11. Remember that you are working on *unique, original* solutions to visual problems.
12. Complete the homework assignments as if they were major class projects (3 – 5 hours/week).
13. Take advantage of your sketchbook and draw independently and often.
14. Visit museums and galleries.
15. Look at art in books and magazines.

III. Student Learning Expectations

As a student in this course, you will be expected to:

1. Apply a variety of problem-solving strategies.
 - *Art requires much thought. You will be learning many ways to approach art-making. Some will involve writing your ideas; some will involve rough drafts; some will involve working spontaneously and experimentally; some will involve receiving and evaluating feedback from peers.*
2. •Write effectively
 - *in your journal and in written critiques of artwork.*
3. •Communicate orally
 - *by sharing your ideas with the class and discussing the work of others. You will be expected to use the vocabulary of art (including reference to the elements and principles of art) in a way that demonstrated informed, critical decision-making.*
4. •Read critically
 - *from magazine articles on famous artists, and when working on an art history research project.*
5. •Demonstrate self-control and respect for all individuals.
 - *Speak honestly and respectfully to your classmates and respect their voice and their opinions in discussions and group critiques.*
6. •Pursue and participate in modes of artistic and creative expression *EVERY DAY.*
7. •Exhibit responsible citizenship.
 - *Be responsible for your tools and your workspace; assist your classmates when needed; consider how you can reach out to the rest of the school and your community with your art.*

These expectations align with the school's mission statement.

IV. Expected Outcomes

By the completion of this course, the successful student will be able to:

1. Independently generate and realize project ideas.
2. Meet personal artistic goals.
3. Develop effective compositions.
4. Be skillful with a range of art materials and techniques.
5. Demonstrate an exploratory attitude and approach to using those media and processes.
6. Properly maintain art tools and materials.
7. Take proper safety precautions.
8. Recognize, analyze and discuss the works of important artists, periods and styles.
9. Solve problems using critical and creative thinking.
10. Exercise self-discipline, self-reliance and self-motivation.
11. Communicate ideas and feelings through art.
12. Communicate orally and in writing about your own artwork and the work of others.
13. Help to foster a sense of community and collaboration.
14. Demonstrate an appreciation of the roles art can play in your life and in the world.
15. Take advantage of the opportunities to participate in presentations by artists, art school representatives, Portfolio Days, and field trips.
16. Use a digital 35mm camera and a scanner to document work in digital "slide" form
17. Create a portfolio of at least fifteen to twenty works for college applications by mid-year.
18. Create a portfolio of at least thirty strong works for either the Drawing or 2D Design AP exam.
19. Take the Drawing or 2D Design AP exam.
20. Create an exhibit of your best work
21. Participate in a year-end group exhibition and reception.

V. Topics/ Content

Main Components:

1. Observational skills
2. Various methods and materials for 2D art, including those used for drawing, painting, printmaking, design, collage, mixed media, as well as others
3. Composition – the elements of art and how the principles of art are used to organize them
4. Study of important art and artists – their importance historically and placed in context to your work

5. Personal expression and visual communication
6. Reflection

Essential Questions:

1. What makes good art good?
2. What is art, anyway?
3. What makes a strong portfolio, and how do I build one?
4. What kinds of ideas and questions inspire artists?
5. What kinds of ideas and questions inspire me?
6. What are more of the options available to me as an artist?
7. How can I advance my technical, design, idea-generation, and expressive skills to be best prepared for a future as an artist?
8. What makes a successful art exhibition, and how do I create an exhibit of my best work?

Schedule:

(You will notice many of these topics are the same as those for the Portfolio/Advanced Art course. You will be building on your knowledge and understanding of the content from that course, and you will be developing more advanced, complex and personal work.)

Early September:

Terms

Course Expectations

What does "Quality" look like?

What does "Breadth" look like?

What is a Concentration?

Presentation and critique of summer work – ALL summer work is due the first week of the school year.

The importance of a sketchbook

Throughout the course:

Good Art v. "Not-So-Good" Art

Aesthetics, Art History, and the Relevance of Art Today

What should be considered in evaluating different types of art?

What is art? What makes good art good?

What is a masterpiece?

What can we learn about design, technique, expression, and ideas from history's great artists?

Why is art important?

Throughout the course, but especially in the first semester:

The Future

Careers in the Visual Arts

What are some of the career options for a visually creative person?

September:

The Place

Interiors and Exterior Spaces in Two-Dimensions

How does an artist use places/spaces as reference sources for more masterly art?

October:

The Thing

Objects as Starting Points in 2D Art (including things from the natural world)

How does an artist use objects as reference/starting points for more masterly art?

November:

The Face

Portraiture and Facial Expression in 2D Art

How does an artist use the human head as a reference/starting point for more masterly art?

1. Structure of the Human Head
2. Anatomy
3. Likeness
4. Three-dimensionality ("form") through the use of tonal value and color changes
5. Capturing character/personality
6. Figure/ground relationships
7. Expressiveness

November – January

Making a Slide Portfolio

and Applying to Art Programs

How does an artist prepare and photograph artwork for presentation?

December

The Body

Figurative Art in 2D

How does an artist use the human figure as a reference/starting point for more masterly art?

1. Structure of the Human Figure
2. Anatomy
3. Gesture
4. Three-dimensionality ("form") through the use of tonal value
5. Figure/ground relationships – integration of figures and environment
6. Expressiveness

January:

The Design

A Review of Pictorial Composition and Color Theory, and an Introduction to Abstraction

How do I more effectively apply the elements and principles of design in my art?

How do I use them expressively?

February:

The Media

An Exploration of Art Materials and Techniques

What other options are available to an artist re: materials and techniques?

Late February - April:

The Theme

Developing and Communicating Ideas; A Personal "Concentration"

How do I develop stronger ideas for the content of my art?

How do I better communicate those ideas through my art?

Late April:

The Exhibition

Organizing an Art Show

How does an artist best present his/her actual work in an art exhibition?

The Presentation

How do I make an effective presentation of my portfolio to an audience?

The Exam

Organizing, Documenting and Submitting your Portfolio to the College Board

May:

Public Art

Mural Painting or Some Other Collaborative Work (A Group Effort)

What are the steps and considerations in making a large-scale public work?

There will be at least one field trip to an art museum during the year.

Media (Materials and Techniques) in the Drawing track will include most (if not all) of the following:

1. Pencil
2. Charcoal
3. Chalk
4. Oil pastel
5. Pastel
6. Watercolor
7. Acrylic Paint
8. Pen and Ink
9. Ink Washes (Brush and Ink)
10. Scratchboard
11. Collage
12. Printmaking
13. Mixed Media

In addition to the above, media (Materials and Techniques) in the 2D Design track may include:

1. Digital Imaging (Photoshop)
2. Graphic Design (using Photoshop, Illustrator, and/or InDesign)
3. Photography (Digital and Analog)
4. Fabric Design
5. Weaving
6. Fashion Design

In addition to the above, media (Materials and Techniques) in the 3D Design track may include:

1. Wire
2. Plaster
3. Clay
4. Papier Mache
5. Petroleum base Clay
6. Water base Clay
7. Wood
8. Stone

The different methods and materials will be used at various points throughout the year. For example, during the unit on interiors and exteriors, students may begin by drawing a landscape from observation in pencil in their sketchbooks. They may later use charcoal for a larger drawing of an interior, then do a series of small landscape paintings in watercolor, a difficult medium that requires much practice to control well. Students may return to any of those materials in approaching the problems posed in the unit on stylization and abstraction, or they may use other methods. For the unit entitled "The Media", we will work with one or two more involved processes. That may be reductive printmaking, or mixed media involving drawing, acrylic paint and collage, or scratchboard illustration, or something else. For your concentration, you may choose to focus on the mastery of one medium or technique, or you may approach your topic with a variety of methods.

VI. Assessing Progress

Critiques

Critiques of in-class projects and homework are an important and regular part of the course. Usually weekly, mid-process on longer projects and certainly after every project, you will have the opportunity to analyze and discuss your own artwork and the work of your peers during oral group critiques. Occasionally, you will be asked to write about your work or the work of your peers. In addition, Ms. Todaro will discuss your work with you and provide critique of your work at least every few days of your project work. Upon request, you may receive further individualized instruction and assessment during Ms. Todaro prep periods and after school.

Types of Assessment:

1. Assigned exercises and projects
2. Self-designed exercises and projects

3. Homework assignments
4. Written assignments (such as written self-evaluations, written peer evaluations, and reports)
5. Sketchbook/journal
6. Final portfolio of work
7. Participation in oral critiques
8. Presentations
9. Participation in the year-end exhibition
10. Final portfolio of work in the original and in slide form
11. Midterm and Final Exams

Your grade will be based primarily on the portfolio of work for the quarter (approx. 80%) (depending on duration and level of difficulty, each project may weigh from 5% to 25% of the term grade), and homework (usually 3-5% for each assignment).

Grading Criteria:

May include:

1. Research of ideas; concept development
2. Strength and clarity of concept
3. Strength of design
4. Technical proficiency
5. Presentation
6. Understanding demonstrated in discussion and writing
7. Class participation
(attendance, work habits, ambition ("self-challenge"), listening, asking questions, contributing)
1. Specific criteria for each assignment

You generally will be graded on a combination of *concept, design, technical quality, and personal investment/work habits*. Although we reference the art department's general grading rubric, you are at a level in your art education where the rubric will need to be modified for many projects based on the independent, individualized nature of your artistic investigations. In these cases, you will be graded on how well you met the objectives agreed upon by you and Ms. Todaro.

Bear in mind, you are in the equivalent of a first year college course. Your work will be assessed as such.

VII. Classroom Expectations

1. Get to class on time
2. Use your time productively.
3. Complete approximately one project each week.
4. ALWAYS get permission before leaving the classroom (for lav, locker, guidance, etc.)
5. Clean up your work area at the end of each class.
6. Hand in your projects by the agreed-upon due dates.
7. Attendance is critical to success in this program. Poor attendance will have a direct bearing on your grade.
8. Cell phones are to be turned OFF when in class.

**Some Notes on Artistic Integrity and Plagiarism:*

No form of cheating or plagiarism will be tolerated. For any infraction of cheating or plagiarism (including the first), the student will receive a zero on the assignment or assessment, and parents/guardians will be notified, as per the student handbook. The definition of plagiarism is "to steal and pass off the ideas or words of another as one's own." Please note that plagiarism includes all forms of stealing words or ideas – no copying from books, web sites, or each other.

In addition, artwork is to be unique and original. Images produced by others (drawings, paintings, even photographs) are the property of those artists, and obviously cannot be claimed as your own. There are special circumstances that govern the use of "appropriated images", and these we will discuss as issues present themselves, but *before* you turn in a project that includes them. Our rule is: *ask* (the instructor) *before* you use a pre-existing image in your artwork. In general, use of "pre-existing images" (those not created by your own hand) will *not* be tolerated.

If you submit work that makes use of (appropriates) photographs, published images and/or other artists' works, you must show substantial and significant development beyond duplication. This is demonstrated through

manipulation of the formal qualities, design and/or concept of the source. Your individual “voice” should be clearly heard. It is unethical, constitutes plagiarism and often violates copyright law to simply copy an image (even in another medium) that was made by someone else and represent it as your own.

VIII. Homework/Make-up Policy

Completing class projects by the due dates will likely require you to work on your projects outside of class. This is in addition to your regular homework assignments and your maintenance of a sketchbook/journal for independent drawing, brainstorming of ideas, and concept development.

The deadlines for your self-designed projects (such as for your Concentration) will be worked out between you and Ms. Todaro.

In the event of a long absence, you will be given time equivalent to the number of days absent to make up the work, unless you request an extension well before the due date, and it is approved by the instructor.

You will likely not be given extensions for work missed due to family vacations outside of the school calendar.

IX. Additional Information

I encourage students to seek extra help whenever they feel they are falling behind. I will always arrange a time to sit down with you if you ask.

Please feel free to contact me at school: 281.604.7621, or by e-mail at todaroc@lpsd.org. I almost always arrive at the school by 7 am. I can usually be found in the art room.

What you will need:

1. A sketchbook – 11” x 14”, at least “60 lb.” paper weight
2. A set of drawing pencils and an eraser for homework and sketchbook drawings.
3. A set of color drawing materials (color pencils, pastel, or markers) for homework.
4. The Advanced Placement exam fee is approximately \$85, and it will be due in February prior to the submission date for the portfolio, which is in late April/early May.
5. A portfolio at least 23 x 31” in dimension.

Calendar

1. In November, December and January, if you intend to go to art school following high school, you will prepare your portfolio for college applications.
2. In late January or early February, you will set up access to the AP Web application (www.collegeboard.com/student/studioartdigital).
3. Throughout the spring, you will upload images and work on your portfolio.
4. By the end of April, you will forward your finalized portfolio to Ms. Todaro.
5. In early May, you will play a role in the organization, set up, and hosting of our annual Portfolio Exhibition, in which you will have a significant amount of display space to exhibit your work from this course and your other art courses.

AP Website

For the latest information about AP Studio Art, visit AP Central (apcentral.collegeboard.com).

AP Poster

You will find the information in the AP Studio Art poster most helpful. Please refer to the poster, which is on display in the art room.

I have read and agree to the course expectations as described above. I am also clear on the expectations for the summer assignment.

Student's signature

Date

Student's (or parent's) e-mail address

Parent's signature

Date