

Course Syllabus -

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Conference Period – 7th

Supply Fee \$50.00 As stated in the Westside High School Course Catalog, students are required to pay an art fee. If you have a financial hardship and cannot pay your fee, please provide the teacher with a written note stating hardship and signed by a parent or guardian and your teacher will make arrangements for your fee. Fees are collected in class, student's name signed on a list, and the list and money turned in to the school financial clerk. Special in class materials are purchased from this fund.

Portfolio Preparation Fee. \$35.00 This covers the slide film and processing for the Section II Concentration and Section III Breadth portions of the portfolio and the matting of the 5 works of art that are required for Section I Quality part of the portfolio.

Advanced Placement Examination Fee. TBA (Due in February)

COURSE DESCRIPTION/INSTRUCTIONAL GOALS

This course follows the guidelines provided by the AP College Board for submitting the Studio Art Portfolio at the end of the school year. The Studio Art Portfolio has three sections: Breadth (Section III) requires students to submit 12 slides of works of art that demonstrate a variety of concepts, media, and approaches to art; Concentration (Section II) requires students to submit 12 slides that demonstrate a series of works organized around a compelling visual concept that grows out of a coherent plan of action or investigation. These 12 cannot be the same as those submitted in Section III; Quality (Section I) requires the students to submit 5 actual works of art that best exhibit their strengths in synthesizing form, technique, and content. The work should show evidence of exceptional quality, obvious evidence of thinking, a sense of confidence and verve. The works should also address complex visual and/or conceptual ideas, show an imaginative, inventive and confident use of the elements and principles of design, show successful engagement with experimentation and/or risk-taking, be notable for sensitivity and/or subtlety, show purposeful composition, and demonstrate informed decision-making. Materials should be used effectively with excellent technique. These five works can come from breadth and/or concentration. The work from this class must meet the standards of an

introductory college course and qualify for the AP Portfolio Evaluation when submitted for the AP exam. The instructional goals below are straight out of the College Board AP Course Description Acorn Book:

- Encourage creative as well as systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision-making.
- Develop technical skills and familiarize students 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.
- Course includes group and individual student critiques and instructional conversations with teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.
- Course teaches students to understand artistic integrity as well as what constitutes plagiarism by helping students develop a personal “voice” through understanding and analysis of outside work with historical context.

COURSE OVERVIEW

Summer Assignments - Summer assignments are an absolute requirement of the course. These assignments are due by the second week of school. They will constitute 50% of your first six week grade. A critique of these assignments will be held in class so that the students have the opportunity to rework them. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these. Failure to produce high-quality works can and does result in a student being removed from the class. Students enrolling at the fall must do these assignments to ensure their enrollment.

Fall Semester - The students are introduced to the three components of the Portfolio through discussions, handouts, and slides of past students' works. The AP Scoring Guidelines help to establish the standards for critiques and the grading rubrics used in the course. The Breadth section is the focus for the first 9 weeks and student work on drawings that show a variety of concepts and approaches, demonstrating abilities and versatility with techniques, problem solving, and ideation. The assignments focus on drawing issues that include light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth, through a wide range of subject matter, media, and concepts. I begin looking at the works of art they have done previously and the students and I talk about their strengths and the areas in which they need to grow. We go over which missing assignments would help demonstrate a stronger Breadth section. Homework assignments are more teacher-directed at this time.

At mid-point in the fall semester, the Concentration section is discussed in greater depth. We start to discuss possible topics that they might want to explore and ways of brainstorming to come up with their choice for their Concentration. Their concentration concept must be an idea that they really like, and one that they want to investigate because they must produce over 12 pieces of art on their subject. If at some point they want to change their concentration subject, they must make up the assignments that have been previously submitted for this section. The homework is self-directed and focused around their concentration at this point.

At the end of the fall semester, all of the Breadth section is completed, the students have chosen their Concentration, and they have produced three or four works for their Concentration. If at this point the student is behind, he/she can have the Winter Holiday to catch up to remain in the class the Spring Semester.

Spring Semester – The students continue working on their Concentration. At the beginning of the spring semester, the student and I look at all their work produced to date and reevaluate their portfolio. We identify pieces of art that could be used for the Quality section. If they need stronger works to submit for the Quality section, they can produce these when completing the rest of their Concentration. One of their quality pieces is chosen to compete in the Visual Scholastic Art Event (VASE) during the month of February. This gives them a chance for a critique by another Art Professional.

At the beginning of April, documentation of the artwork on the slides begins. The slides are to be ready to be assembled into the portfolios when they arrive at school the end of April. Both the student and I sign a form that states that the student has produced original works and that the student has not copied works in any medium unless there has been significant and substantial manipulation.

Summer Assignment for the AP Studio Art – Drawing Portfolio

Summer assignment rationale: You will need these summer drawings to help with the Breadth part of the portfolio. You will need 12 works of art for the Breadth and the more you have to start out the year, the more time you will have to devote to the Concentration part.

Summer Assignment:

“The following assignments are to be completed over the summer as a prerequisite for the AP class. These assignments are due by the second week of school. They will constitute 50% of your first six week grade.” A critique of these assignments will be held in class so that the students have the opportunity to rework them. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these.

“These assignments are an absolute requirement of the course. Failure to produce high-quality works can and does result in a student being removed from the class.

Students enrolling at the fall must do these assignments to ensure their enrollment.”

1. Do a self-portrait that expresses a specific mood using one of the following – prismacolors (colored pencils), watercolors, pastels, oil pastels, or mixed media. 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.
2. Still Life: Do a graphite or charcoal drawing of a still-life arrangement that consists of reflective objects – your goal is to convey a convincing representation with a full range of values in a interesting composition. To add interest to the composition you are to render yourself reflected in the objects.
3. Building(s) in a Landscape: Do a drawing on location – Look for a building or spot in your neighborhood that is part of your neighborhood’s identity. It could be a fire house, the neighborhood restaurant, the park, a church, or any other building or place that you frequent or pass by often and would miss seeing if it were torn down. The medium is up to you. The readers of the portfolio will be looking to see if you can draw in perspective and use correct proportion and scale.

USE THE ENTIRE PAGE: Paper size should be 12” x 15” or larger. If you don’t have a large drawing paper or sketchbook/pad, you may take home paper from my classroom. You may also take home a few art supplies if you don’t have them. See me for these before the summer vacation.

NOTE - These assignments can be adjusted to fit the individual student’s portfolio. For example, if a student already has produced some great self portraits in the previous year(s), I can replace one or more of these assignments with an assignment that would better complete the Breadth part of the portfolio, like figure drawing if they didn’t have any good figure drawings produced so far.

Have a great summer and DRAW! DRAW! DRAW! I look forward to working with you next year. If you or your parents have any questions, please contact me at 713-666-0827.

RUBRIC FOR AP SUMMER HOMEWORK ASSIGNMENTS

SELF-PORTRAIT EXPRESSING A SPECIFRIC MOOD

_____ Realistic/recognizable self portrait (does it look like you)

_____ Correct proportions

_____ Color choice matches mood/expression

- _____ Details/textures/shading
- _____ Materials used effectively with excellent technique

STILL LIFE

- _____ Arrangement of objects
- _____ Reflective surfaces
- _____ Realistic representation
- _____ Full value range
- _____ Reflected self-portrait in one of the objects
- _____ Materials used effectively with excellent technique

LANDSCAPE

- _____ Drawing on location
- _____ Building that reflects neighborhood's identity
- _____ Architectural Details
- _____ Correct Perspective, Proportion, and Scale
- _____ Materials used effectively with excellent technique

EXAMPLES OF BREADTH ASSIGNMENTS

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space.
- Contemporary approaches to the picture plane such as shaped surfaces, inserts into the composition, dividing the picture plane, etc.
- The use of various subjects, such as the human figure, landscape, inanimate objects, still life, etc.
- The use of various kinds of content, such as that derived from observation; an expressionistic viewpoint; imaginary or psychological imagery; social commentary, political statements; and other personal interests.
- The use of different approaches to represent form and space, such as rendering or gestural, painterly, expressionist, stylized, or abstract form.
- The use of a variety of drawing processes and mark making like stippling, hatching, crosshatching, scribbling, contour, cross contour, gestural, etc.
- The use of a variety of media such as pencil, brush, crayon, pastel, charcoal, pen and ink, ink wash, aqua pencils, watercolor, paint, markers, etc. and unusual media like coffee wash, etc.
- The use of a variety of drawing surfaces such as toned papers, cardboard, clay board, shaped surfaces, etc.
- The use of printmaking processes like intaglio and monotype
- The arrangement of forms in a complex visual space
- Structural drawing of an interior space
- Drawing that alternates from a single contour drawing into a fully rendered tonal drawing at student-designated focal points

- Compositions that combine illusionary space with flat surface
- Layered self-portrait in mixed media
- Self-portraits used as the basis of investigation of historical styles such as Cubism, Pointillism, Expressionism, Surrealism, Abstraction, Pop, etc.
- Metaphorical or symbolic self-portraits
- Social or political commentary using mixed media exploration
- Personal narrative in diptych or triptych form
- Sequential magnification of a subject in triptych form
- Textural rendering of a textural relief composition.
- Water in a glass showing distortion/refraction and its cast shadow
- Layered object in blind contour, controlled contour, and realistic rendering with graphite, gesso, and color wash.
- Inanimate object drawn realistically, magnified, fractured, animated, camouflaged, and melted or twisted
- Figure drawings in a variety of poses processes, media and surfaces.
- Drawing that includes objects & or figures with narrative text
- Paper relief drawing
- Surreal drawing
- Value reversal drawing in multiple techniques

CONCENTRATION TIMELINE – 07-08

#1 Due Oct. 26 [Oct. 15-19]
[Oct. 22-26]

#2 Due Nov. 9 [Oct. 29-Nov.2]
[Nov. 5-9]

#3 Due Nov. 30 [Nov.12-16]
[Nov. 19-23 Thanksgiving Break - finish any breadth & work on
#4]
[Nov. 26-30]

#4 Due Dec. 14 [Dec. 3-7]
[Dec. 10-14]

Final Week Dec. 17-20

#5 Due Jan. 11 [2 Weeks Winter Holiday – finish any breadth work & work on
#5]
[Jan 7-11]

#6 Due Jan. 25 [Jan. 14-18]
[Jan. 22-25]

#7 Due Feb. 8 [Jan. 28-Feb. 1]
[Feb. 4-8]

#8 Due Feb. 22 [Feb. 11-15]
[Feb. 18-22]

#9 Due March 7 [Feb. 25-29]
[March 3-7]

#10 Due March 28 [March 10-12]
[Spring Break – finish any make up & work on #10]
[March 25-28]

#11 Due April 11 [March 31-April 4]
[April 7-11]

#12 Due April 25 [April 14-18]
[April 21-25]

(continued on next page)

-April 28-May 2 Catch up/Touch up/Matt/Take last slides, Take close-ups if necessary.

-May 5-8 Prepare Slides, Write Concentration Statements, Get forms signed, etc.

-May 9 AP Test Date- Noon testing. Prepare Portfolio. Turn in Portfolio for mailing.

EXAMPLES OF CONCENTRATION

- Depict people action out characteristics of the Greek Zodiac sign that they were born under.
- Show, interpret, and describe Hip-Hop and its 4 elements (B-boy, DJ, Emcee, and Graffiti writing).
- Narrative about a girl that became caught up in a gang battle, her struggle to leave it behind, and ultimately her death.
- Narrative depiction of a student's journey through the concentration process.
- The visual representation of the sky while focusing on how one could evoke feelings through that representation.
- Follow the life of one person in a Noir slide show as his life spirals downward until the finale of his saga.
- Various aspects of crime and punishment, such as criminals, victims, crimes being committed, imprisonment, and executions.
- Show the progressive mechanization of human beings.
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.
- Self-portraits and figures from realism to abstraction.
- A Series of self-portraits with a specific theme like what teenagers do to their faces (pluck eyebrows, floss, apply make up, piercing, etc.).
- Ritual and the self-portrait - exploring personal rituals.

- A personal or family history communicated through the content of still-life images.
- A figurative project combining animal and human subjects.
- The use of multiple images to create compositions that reflect psychological or narrative events.
- Environmentalism – politics and resources.
- Figures – in environments, interiors, exteriors, etc.
- Still life objects as allegory.
- Objects that have a particular meaning to the student or reminds them of something that has happened in their life
- Morphing functional objects into non-functional objects
- Abnormal textures to objects
- Political satire
- Word play/word pun.
- Fantasy landscape evolving over a millennium
- A series of expressive landscapes based upon personal experience of a particular place.
- Emphasizing principles of perspective and structure through the ambiance of light.
- A project that explores interior or exterior architectural space.
- Elevations/ perspectives views from building tops, stairways, etc.
- Views through a door/window/gate
- “The wedding” from engagement ring to the sealing kiss.
- “The attic” seen through childhood experiences
- Things that come in pairs.
- The movie experience
- Women in feminine roles
- “Seven Deadly Sins”
- Reflections of images wherein the reflections are an emotional exploration
- Family relationships
- Divorce and how it effects the family unit
- Fears
- Toys and the idea of what a toy is to different people and age groups.

CONCENTRATION RUBRIC - for individual concentration pieces

Quality of the concept/idea represented – There is evidence of thinking and of focus.

_____ 100 The concept engages the viewer with the work and the idea The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.

_____ 90 The idea is good to strong, there is evidence of thought in the work..
An evocative theme is investigated.

_____ 80 Manipulation of ideas is evident. Some growth and discovery are
evident.

_____ 75 Insufficient sense of investigation. Problems are not successfully
resolved.

_____ 70 Simplistic in addressing solutions to problems. The idea is the same
as the one(s) before. Shows no clear intent. If other source materials are used,
the student's voice is not discernable.

_____ 60 Shows little, if any, evidence of thinking/artistic decision making. Trite
in addressing solutions. Shows that work is obviously copied from photographic
sources or from the work of others.

Drawing Quality –

_____ 100 Excellent mastery of drawing techniques. The work shows effective
integration of concept and technique.

_____ 90 Strong evidence of drawing competence. Skill is evident

_____ 80 The drawing quality is generally good

_____ 75 Moderate drawing skills are demonstrated

_____ 70 Weak, awkward drawing skills are evident

_____ 60 Poor quality of drawing skills (Continued on next page)

Value/Color Quality Media/Technique

_____ 100 Excellent

_____ 90 Strong

_____ 80 Good

_____ 75 Moderate

_____ 70 Weak

_____ 60 Poor

Composition & Visual Complexity – Use of Design Principles (Balance, Unity, Emphasis/Focal Point, Contrast, Variety, Movement.

_____ 100 Excellent

_____ 90 Strong

_____ 80 Good

_____ 75 Moderate

_____ 70 Weak

_____ 60 Poor

ON Time

_____ 100 = 100% Finished by due date

_____ 75 = 75 % Finished by due date

_____ 50 = 50 % Finished by due date

_____ 25 = 25% finished by due date

_____ 0 = Not turned in or put up for critique on the due date

Part I. 60 Points Possible. For this section you are required to submit 12 slides of 12 different works that demonstrate your understanding of fundamental drawing concerns, including drawing from observation, work with invented or non objective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making.

Complete the form below for your 12 works.

Title/or Description (Not put on slid)	Medium (put on slide)	Dimensions H+W (put on slide)	Slide Taken (mark w/ "X")
1. _____ _____	_____	_____	
2. _____ _____	_____	_____	
3. _____ _____	_____	_____	
4. _____ _____	_____	_____	
5. _____ _____	_____	_____	
6. _____ _____	_____	_____	

(Continued on next page)

7. _____ _____	_____	_____	
8. _____ _____	_____	_____	
9. _____ _____	_____	_____	
10. _____ _____	_____	_____	

11. _____

12. _____

Each of these are worth 5 points (60 points total). For each art work not done, write what you will do over the holidays to complete your Breadth on the back of this form,. Grade Change will be done if they are turned in completed the first day of the Second Semester.

Part II. 40 points Attached is the AP Studio Scoring Guidelines. Look over the criteria for the 1-6 scoring rubric and score your Breadth from your 12 slides. Circle the rubric statements that you think fit your 12 works of art. They may fall into different scoring ranges. Average the circled scores and estimate your Breadth score as you think fair and reasonable. I will re score it but I want you to see how close you come to my score.

Write your score here. _____

A score of 6 = 40 points Excellent Breadth (100 total points if all 12 of Part I are finished)

A score of 5 = 30 points Strong Breadth (90 total points if all 12 of Part I are finished)

A score of 4 = 20 points Good Breadth (80 total points if all 12 of Part I are finished)

A score of 3 = 15 points Moderate Breadth (75 total points if all 12 of Part I are finished)

A score of 2 = 10 points Weak Breadth (70 total points if all 12 of Part I are finished)

A score of 1 = 5 points (65 total points if all 12 of Part I are finished)

AP Studio Art Spring Final

For your final exam, you are to make a final concentration piece. This artwork must be related to the other pieces that you did for the concentration part of your AP portfolio. Think about a work that should have been better and do it again (not re-do it), or think about the whole concentration body of work and fill in a missing piece that might have made it better, or think about the idea that you never had time to try. This new piece will be graded on the concentration rubric that was used for your other pieces but all the components will be averaged for one final grade. See below.

(Continued on next page)

Quality of the concept/idea represented – There is evidence of thinking and of focus.

_____ 100 The concept engages the viewer with the work and the idea The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.

_____ 90 The idea is good to strong, there is evidence of thought in the work.. An evocative theme is investigated.

_____ 80 Manipulation of ideas is evident. Some growth and discovery are evident.

_____ 75 Insufficient sense of investigation. Problems are not successfully resolved.

_____ 70 Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernable.

_____ 60 Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions. Shows that work is obviously copied from photographic sources or from the work of others.

Drawing Quality –

_____ 100 Excellent mastery of drawing techniques. The work shows effective integration of concept and technique.

_____ 90 Strong evidence of drawing competence. Skill is evident

_____ 80 The drawing quality is generally good

_____ 75 Moderate drawing skills are demonstrated

_____ 70 Weak, awkward drawing skills are evident

_____ 60 Poor quality of drawing skills

Value/Color Quality
Media/Technique

_____ 100 Excellent

_____ 90 Strong

_____ 80 Good

_____ 75 Moderate

_____ 70 Weak

_____ 60 Poor

Composition & Visual Complexity – Use of
Design Principles (Balance, Unity,
Emphasis/Focal Point, Contrast, Variety,
Movement.

_____ 100 Excellent

_____ 90 Strong

_____ 80 Good

_____ 75 Moderate

_____ 70 Weak

_____ 60 Poor

Continued on next page

Section Totals –

_____ Quality of Concept

_____ Drawing

_____ Value/Color

_____ Composition & Visual Complexity

_____ TOTAL

_____ FINAL GRADE (Total divided by 4)
RESOURCES

The following list includes some of the books from my personal library that have provided ideas for teaching the AP Studio Drawing and Design Portfolios. Books on individual artists and Museum exhibits are also used in my teaching.

Drawing

Audette, Anna Held. 100 Creative Drawing Ideas. Boston, MA, Shambhala, 2004.

Brooke, Sandy. Drawing as Expression: Techniques and Concepts. Upper Saddle

River, NJ: Prentice Hall, 2002.

Brown, Clint and McLean, Cheryl. Drawing From Life. 3rd ed. Belmont, CA: Wadsworth/Thomson, 2004.

Chaet, Bernard. The Art of Drawing. 3rd ed. Fort Worth, TX: Harcourt Brace, 1983.

Edwards, Betty. Drawing on the Artist Within. New York, NY: Fireside/Simon and

Schuster, 1987.

Edwards, Betty. The New Drawing on the Right Side of the Brain. New York, NY:

Tarcher/Putman, 1999.

Enstice, Wayne and Peters, Melody. Drawing: Space, Form, and Expression. 3rd ed

Upper Saddle River, NJ: Prentice Hall, 2003.

Goldstein, Nathan. The Art of Responsive Drawing. 5th ed. Upper Saddle River, NJ:

Prentice Hall, 1999.

Kaupelis, Robert. Experimental Drawing. New York, NY: Watson-Guption, 1992.

Mendelowitz, Daniel M., and Duane Wakeham. A Guide to Drawing. 6th ed. Belmont,

CA: Wadsworth/Thomson, 2003.

Sale, Teel, and Betti, Claudia. Drawing: A Contemporary Approach. 5th ed. Belmont, CA: Wadsworth/Thomson, 2004.

Smagula, Howard. Creative Drawing. Brown & Benchmark, 1993.

Winter, Roger. Introduction to Drawing. Englewood cliffs, NJ, Prentice-Hall, 1983.

Design

Bevlin, Marjorie Elliott. Design Through Discovery: An Introduction to Art and Design. 6th ed. Belmont, CA: Wadsworth/Thomson, 1994.

Dantzig, Cynthia Maris. *Design Dimensions: An Introduction to the Visual Surface*. Englewood cliffs, NJ: Prentice-Hall, 1990.

Edwards, Betty. *Color: A Course in Mastering the Art of Mixing Colors*. New York: Tarcher/Penguin, 2004.

Lauer, David and Pentak, Stephen. *Design Basics*. 6th ed. Belmont, CA: Wadsworth/Thomson, 2005.

Martinez, Benjamin and Block, Jacqueline. *Visual Forces: An Introduction to Design*. Englewood cliffs, NJ: Prentice-Hall, 1988.

Ocvirk, Otto et al. *Art Fundamentals: Theory & Practice*. 7th ed. Brown & Benchmark. 1994.

Pentak, Stephen and Richard Roth. *Color Basics*. Belmont, CA: Wadsworth/Thomson, 2004.

Roukes, Nicholas. *Art Synectics*. Davis Publications, Inc. 1982.

Roukes, Nicholas. *Design Synectics*. Worcester, MA: Davis Publications, Inc., 1988.

Stewart, Mary. *Launching the Imagination: Two Dimensional Design*. 1st ed. New York: McGraw-Hill, 2002

Zelanski, Paul and Fisher, MaryPat. *Design Principles and Problems*. 2nd ed. Belmont, CA: Wadsworth/Thomson, 1996.

Printmaking

Allen, Lynne and McGibbon, Phillis. *The Best of Printmaking: An International Collection*. Gloucester, MA: Rockport Publishers, 1997.

Brown, Kathan. *Ink, Paper, Metal, Wood: Painters and Sculptors at Crown Point Press*. San Francisco, CA: Chronicle Books, 1966.

Byrne, Chris. *The Original Print: Understanding Technique in Contemporary Fine Printmaking*. Madison, WI, Guild Publishing, 2002.

Grabowski, Beth: *A Printshop Handbook: A Technical Manual for Basic Intaglio, Relief, and Lithographic Processes*. WCB Brown & Benchmark, 1994.

Ross, John et al. *The Complete Printmaker: Techniques/Traditions/Innovations*. Revised and Expanded Ed. New York: Free Press/Macmillan, 1990.

Saff, Donald and Sacilotto, Deli. *Printmaking: History and Process*. New York: Holt, Rinehart and Winston, 1978.

Tallman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern*. New York, NY: Thames and Hudson, 1996.

Walker, Barry. *Singular Multiples: The Perer Blum Edition Archive, 1980-1994*. dHouston, TX: The Museum of Fine Arts, Houston, 2006.

Welden, Dan and Muir, Pauline. *Printmaking in the Sun: An Artist's Guide to*

Making Professional-Quality Prints using the Solarplate Method. New York, NY:

Watson/Guptill, 2001.

Wye, Deborah. Artists & Prints: Masterworks from the Museum of Modern Art. New York, NY, The Museum of Modern Art, 2004.

Wye, Deborah. Thinking Print: Books to Billboards, 1980-95. New York: Museum of Modern Art, 1996.

Painting

Mattera, Joanne. The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax. New York: Watson/Guptill, 2001

Robertson, Jean, and McDaniel, Craig. Painting as a Language: Material, Technique,

Form, Content. Fort Worth, TX: Harcourt College Publishers, 1999.

Vitamin P: New Perspectives in Painting. New York: Phaidon Press Limited, 2002

Art History, Art Theory, and Related Topics

Art: 21 – Art in the Twenty-First Century. 2001 Season Video. Educators' Guide by

Toby Levine in collaboration with Art:21 Education Advisory Council.

Art: 21 – Art in the Twenty-First Century. Second Season Video. Educators' Guide

by Stephanie Diamond and Jessica Hamlin in collaboration with the Art:21 Education

Advisory Council.

Art: 21 – Art in the Twenty-First Century. Third Season Video. Educators' Guide by

Jessica Hamlin and members of the Art:21 Education Advisory Council.

Beckett, Sister Wendy. The Story of Painting: The Essential Guide to the History of

Western Art. London: Dorling Kindersley, 1994.

Beardsley, John. Hispanic Art in the United States: Thirty Contemporary Painters

and Sculptors. Abbeville Press, 1987.

Brauer, Davie et. all. Pop Art: U.S./U.K. Connections, 1956-1966. Houston, TX: The

Menil Collection, 2001.

Fichner-Rathus, Lois. Understanding Art. 5th ed. Upper Saddle River, NJ: Prentice

Hall, 1998.

Hutt, Julia. Understanding Far Eastern Art: A complete Guide to the Arts of China,

Japan and Korea-ceramics, Sculpture, Painting, Prints, Lacquer, Textiles and

Metalwork. New York: E.P.Dutton, 1987.
Gilbert, Rita. Living With Art. 4th ed. New York: McGraw-Hill, Inc. 1995.
Kleiner, Fred et. all. Gardner's Art Through the Ages. 11th ed. Belmont, CA:
Wadsworth/Thomson, 2001.
Lippard, Lucy. A Different War: Vietnam in Art. Seattle Washington: The Real
Comet Press, 1990.
Lippard, Lucy. Mixed Blessings: New Art in Multicultural America. New York:
Pantheon, 2000.
Paz, Octavio. Introduction to Mexico: Splendors of Thirty Centuries. New York:
Metropolitan Musseum of Art, 1990.
Sayre, Henry M. A World of Art. 3rd ed. Upper Saddle River, NJ: Prentice Hall,
2000.
Stokstad, Marilyn. Art History. Revised ed. New York: Harry N. Abrams, 1999.
Townsend, Richard ed. The Ancient Americas: Art From Sacred Landscapes.
Chicago, IL: The Art Institute of Chicago, 1992.
Varnedoe, Kirk and Gopnik, Adam. High & Low: Modern Art and Popular
Culture.
New York: Museum of Modern Art, 1990.
Wilkins, David et. all. Art Past/Art Present. 3rd ed. New York: Harry N. Abrams,
Inc.
1997.

Altered Books, Journals, Handmade Books, etc.
Diehn, Gwen. The Decorated Page: Journals, Scrapbooks, and Albums Made
Simply Beautiful. New York: Lark Books, 2002.
Golden, Alisa. Unique Handmade Books. New York: Sterling Publishing Co.,
2001
Harrison, Holly. Altered Books, Collaborative Journals, and other Adventures in
Bookmaking. Gloucester, MA.: Rockport Publishers, Inc. 2003.
Thompson, Jason. Making Journals By Hand: 20 Creative Projects for Keeping
Your Thoughts. Gloucester, MA.: Rockport Publishers, Inc. 2000.
Wasserman, Krystyna. Book As Art XIV: Temptations. Washington, DC:
National
Museum of Women in the Arts Library & Research Center, 2002.

WEB PAGES for LOCAL MUSEUMS & ALTERNATIVE EXHIBITION SPACES

Blaffer Gallery – The Art Museum of the University of Houston
www.hfac.uh.edu/blaffer
Contemporary Arts Museum, Houston

www.camh.org
Diverse Works Art Space
www.diverseworks.org
Lawndale Art Center
www.landaleartcenter.org
The Menil Collection
www.menil.org
Museum of Fine Arts, Houston
www.mfah.org

WEB PAGES for NEW YORK MUSUEMS

Guggenheim Museum
www.guggenheim.org
The Metropolitan Museum of Art
www.metmuseum.org
Moma – The Museum of Modern Art, NY
www.moma.org
The Morgan Library Museum & Research Library
www.themorgan.org
Whitney Museum of American Art
www.whitney.org

WEB PAGES for ART RESOURCES

www.artcyclopedia.com
www.artlex.com
www.artnet.com
<http://witcombe.sbc.edu/ARTHLinks.html>

SUGGESTED ARTISTS LIST

TRADITIONAL

Sandro Botticelli
Caravaggio
Paul Cezanne
JL David
William de Kooning

CONTEMPORARY

Ida Applebroog
Jennifer Bartlett
Jose Bedi
John Biggers
Vija Celmins

Edgar Degas
Albrecht Durer
MC EscherMC Escher
Alberto Giacometti
Edward Hopper
Jean Ingres
Paul Klee
Kathe Kollowitz
Leonardo
Henri Matisse
Michelangelo
Henry Moore
Pablo Picasso
Poussin
Rembrandt van Rijin
Diego Rivera
Georges Seurat
Vincent Van Gogh
Charles White

Jim Dine
Trenton Doyle Hancock
Mary Frank
Lucian Freud
Ellen Gallagher
Kojo Griffin
Jasper Johns
Luis Jimenez
William Kentridge
Cesar Martinez
Susan Roghenberg
Robert Rauschenberg
Shahzia Sikander
Kiki Smith
Pat Steir
James Surls
Wayne Thiebaud
Kara Walker
Terry Winters

ART MATERIALS AND RESOURCES

There is a supply fee of \$85.00 that is collected the first week of class. The student's name is signed on a list and the list and money are turned in to the school financial clerk. This covers the slide film and slide processing for Sections II and III and the matting for Section I. The fee also provides special materials for projects as opposed to having to purchase individual supplies. If you have a financial hardship and cannot pay your fee, please provide the teacher with a written note stating hardship and signed by a parent or guardian and your teacher will make arrangements for your fee.