



AP Art & Design

2D, 3D, Drawing
Course Syllabus¹ 2024-2025

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[Ms. Berger's Website](#)

Google Classroom Code

Period 3: [zqb665m](#)



Scan to access a digital version of the syllabus.

NOTE: The bulk of this syllabus was adopted directly from College Board (with adjustments made for our specific studio space and school policies) to meet their requirements. As a result, it is lengthy, thorough, exhaustive, excessive... pick an adjective! I encourage you to read all of the sections eventually, but I've highlighted the headers of "must-reads" before the course gets into full swing. Thank you for your patience with this behemoth of a syllabus.

Course Information

Description + Essential Questions

Welcome to AP Art and Design! This year-long course will not only expand your skills as an artist, but also help you hone your artistic process through practice, experimentation, and revision related to a thoughtful, sustained line of inquiry. This advanced course is a chance for you to excel and receive recognition for visual art on a national scale. This course requires a more significant commitment of time and effort than others, and you are expected to compile a portfolio of work to submit to the College Board for evaluation in May.

Art, at a fundamental level, allows us to explore and express ideas about our experiences and the world around us, and I can't wait to see the work you produce as we explore the following questions together throughout the year:

- How do artists create?
- Why do artists create?
- What inspires an artist?
- How does selected media affect artistic outcomes?
- Why am I making these artistic choices?
- What value is there in artistic experimentation?
- Is revision of one's artwork necessary? Why?
- How does an artist synthesize their ideas, media, processes, and experimentation into a work of art?
- What is the value of risk taking when creating a work of art?

****Advanced Placement Course Fee:** There is a fee for the AP exam, determined by College Board each year. BHS has scholarship funds available to students to cover this fee as needed. Students enrolled in an AP class will be required to take the Advanced Placement examination in May. College credits may be granted based upon individual performance on this test and the policy of the college attended.

Prerequisite: Successful completion of two semesters of high school fine arts (ie. Ceramics, Drawing & Design, Printmaking, Painting, Photography, etc.) coursework.

Supplies

Required supplies for AP Art + Design: a working BISD chromebook or similar device, a folder (or something similar) to hold handouts, and a pen/pencil.

The remaining supplies for this course will be provided in class, including a personal mixed-media sketchbook. Many other supplies will be available for whole-class use or individual check out.

A \$25 fee is required to cover the cost of consumable supplies used during the course. Scholarships are

¹ ChatGPT-3.5 was used in developing this syllabus to produce question prompts.

available for those who need financial assistance to ensure that everyone can participate. Information about [paying fees](#) and [financial assistance](#) can be found on the “Financial Services” section of the BHS website.

Supplies are limited, and replacements are not available for students who lose their individual supplies (i.e. sketchbook). **Students who lose items they've checked out (paint sets, colored pencils, etc.) may be required to pay a replacement fee.** If you're prone to losing things, I recommend keeping all supplies in your in-class locker.

Sensitive Materials

Due to the diverse, and often personal, nature of artistic expression, it is possible students may encounter professional or student-created artworks in this course that address themes/subject matter they are sensitive to. These artworks may include depictions of nudity, controversial ideas, profanity, or emotionally challenging subjects (e.g. mental illness, poverty, domestic violence, etc.). I will do my best to notify students ahead of time about artworks containing potentially sensitive material, but please feel free to let me know in advance if you have specific concerns or needs I should be aware of.

Course Site

Assignments will be posted on Google Classroom and submitted both digitally and/or physically (depending on the assignment). Submission instructions are included on all direction handouts.

Students, you must enroll in our Google Classroom; parents/guardians can receive weekly Guardian Summaries upon request.

Learning Goals/Outcomes

The learning goals and outcomes as listed below are the artist's work development cycle you will follow as you work through each project. Each project will lead to new considerations for your next work. You will write, draw/design, and respond in your sketchbook as your preliminary foundation for each work of art you create. Your personal inquiry will inform your artmaking and learning. Your portfolio will be designated for work that focuses on the use of 2-D, 3-D, **OR** drawing skills [Skill 2.C]:

- **2-D:** Works should show exemplary use of point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, and hierarchy. You may work with any materials, processes, and ideas. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.
- **3-D:** Works should show exemplary use of point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, and hierarchy. You should consider how materials, processes, and ideas can be used to make work that involves space and form. You can work with any materials, processes, and ideas. Figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glasswork, installation, performance, assemblage, and 3-D fabric/fiber arts are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.
- **Drawing:** Works should show exemplary use of mark-making, line, surface, space, light and shade, layering, composition. Any drawing work where you incorporate digital or photographic processes should address drawing skills. Digital drawing work is an acceptable format for this portfolio, as well as alternative and experimental drawing processes.

Students may choose to work in a portfolio type that is different from the section of the class they were initially enrolled in (2-D or Drawing); however, formally changing portfolio types cannot be initiated the student and must be discussed with and confirmed by the teacher and AP Coordinator (Ms. Wescott) before March 15th, 2025.

You may work with traditional and nontraditional art media to explore visual problems. Cultural and social perspectives may be incorporated into projects, as well as art historical references and symbolism. Creative

analog manipulation of traditional artwork may be explored with traditional media or through experimentation and/or using Adobe Photoshop/Gimp or digital techniques.

The work you create in AP Art and Design is a serious endeavor. Your work will be photographically documented throughout the year so it can be included in your AP Art and Design portfolio to be submitted to College Board. You are responsible for photographing and editing each process image, sketchbook work and commentary, experimentation, and revisions, as well as completed work.

Class bell ringers will include assigned short, open-ended challenges. You will be presented with “tech tips” that will show you how to use digital resources to support your portfolio development. You will be introduced to various online resources to support your investigation, process, art making, experimentation, and artist inspiration.

Each project cycle will include class time dedicated to collaborative demonstrations via the digital projector. We will share best practices for using alternative processes, cell phone cameras, cell phone recording, and free editing apps to make quality images of works and process documentation. Demos include instruction on creative uses of cameras, computers, scanners, and accompanying software available to students. All works in the student portfolio for the sustained investigation are submitted through a digital upload.

This is a very demanding and exciting course for the highly motivated art student.

Skills

Course Skill 1: Inquiry and Investigation

Students work in a primarily self-directed environment to develop a portfolio showing a body of their own work that visually explores a particular artistic concern, articulated, and supported by a written investigation fueled by a personally developed big idea/essential question.

In their investigation, students are self-directed and display readiness for high levels of critical thinking, research, conceptual thinking, and creative risk-taking.

Through the critique process, students will evaluate and respond to their own work and that of their peers.

In developing a higher-level question for your inquiry, consider:

Graesser and Person, professors of psychology, described high-level questions as those involving inferences, multistep reasoning, the application of an idea to a new domain of knowledge, the synthesis of a new idea from multiple information sources, or the evaluation of a new claim.

Pedrosa de Jesus et al. [defines] quality questions as that “combination of questions that most readily enable a learner to make meaning of the learning task.” ... For example, a student might ask “What?,” “How?,” “Why?,” and “What if?” questions respectively if he or she is seeking more factual information about a topic, figuring out a procedure or the mechanism underlying a certain process, trying to explain and understand a phenomenon, or predicting the possible outcomes of a hypothetical scenario.—*Chin and Osborne* (tandfonline.com/doi/full/10.1080/03057260701828101)

Related student activity: Think like an artist! (completed in class)

1. In your sketchbook, begin by identifying your big idea/question for your sustained investigation. Brainstorm using variations of your question using these prompts: Who? What? When? Where? Why? How? What if? And why not?
2. What or who is your inspiration to create your work?
3. How do your personal experiences integrate into and inform your investigation?
4. And go! Investigate answers to the questions you have posed in your sketchbook

Course Skill 2: Making Through Practice, Experimentation, and Revision

Student artists may work in, but are not limited to, content in drawing, painting, printmaking, mixed media, traditional photography, digital photography, and/or new media and emerging technologies that demonstrate understanding of design principles as applied to a 2-D surface, 3-D space engagement, or a drawing surface.

Students will practice, sketch, and manipulate the structural elements of art to revise their art making and/or the organizational principles of design in a work of art from observation, research, process, and/or

imagination. In keeping with the rigor expected in an accelerated setting, students' portfolios show personal vision and artistic growth over time, mastery of visual art skills and techniques, and evidence of sophisticated analytical and problem-solving skills based on their structural, historical, and cultural knowledge. Work is revised and synthesized over time.

Related student activity: Starting (and continuing!) the process of artmaking (to be completed in class)

Ideas are concepts used to make works of art.

1. Reflect on your responses and where your investigation has led you. Connect your words to your images as you create.
2. Begin your first work sketches—a minimum of three variations of your first set of ideas.
3. Consider technical aspects, media, practice.
4. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
5. Create your artwork.
6. Be mindful of your process and where your ideas lead you.
7. **Notate the above as you work.**
8. What new questions do you have?
9. How have your 2-D/3-D/drawing skills developed?
10. How have your technical skills developed?
11. In what direction does your investigation now go?
12. Learn from teacher-student dialogue, feedback, formative assessments, and teacher-guided critiques.

Course Skill 3: Communication and Reflection

Students regularly reflect on aesthetics and art issues individually and as a group, as well as manipulate the structural elements of art and organizational principles of design to create works of art that are progressively more innovative and representative of the student's artistic and cognitive growth.

Through the critique process, students will evaluate and respond to their own work and that of their peers.

Related student activity: Using your experiences to inform new works (to be completed in class)

1. Reflect, edit, revise, experiment, reconsider possibilities, synthesize.
2. What is working? What is not working? Notate the above as you work
3. How is your media working in the expression of your ideas?
4. Where is this leading your investigation?
5. What level are your technical skills? What needs improvement?
6. How would you rate the quality of thought with the quality of your work?
7. What did you discover? Where does this take you next?
8. Self-critique, peer critique, teacher-guided critiques:
9. What is the most successful part of your work?
10. What needs improvement?
11. Are your ideas visually evident?
12. Learn from teacher-student dialogue, feedback, and formative assessments.

AP Art and Design Portfolio Exam Structure

Unlike other AP courses, there is not a timed, in-person exam associated with AP Art and Design. Instead, you will submit a portfolio for **one** area of focus (2-D Art and Design, 3-D Art and Design, or Drawing) that contains 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 questions, through 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 section scores are combined to produce an overall portfolio score that may offer opportunities for college credit and/or advanced placement. The works presented for portfolio assessment may be produced in art classes or on the student's time and may span more than a single school year. The table that follows summarizes the section requirements for each of the three portfolio types.

Selected Works Section (40% of Total Score)

AP 2-D Art and Design Portfolio

Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills

AP 3-D Art and Design Portfolio

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

AP Drawing Portfolio

Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using drawing skills

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 this. 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, directly and completely address the prompts, and 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 the 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 Section (60% of Total Score)

AP 2-D Art and Design Portfolio

AP 3-D Art and Design Portfolio

AP Drawing Portfolio

15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision (all three portfolio types).

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 guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas.

The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. 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.

Students will develop an inquiry question during the first two weeks of school that will guide their work for the remainder of the year. **A thoughtful, sustained inquiry question (or questions) are imperative to your success with this section of your portfolio. This is a**

question you will explore for an entire year, so pick something you're passionate about! 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.

Submission Requirements and Prompts

Submit 15 images that demonstrate:

Sustained investigation through practice, experimentation, and revision

- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2-D/3-D/drawing skills (depending on type of portfolio submitted)

State the following in writing:

- Identify the questions that guided your sustained investigation
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1,200 characters maximum, including spaces, for response to both prompts)

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation.

Identify the following for each image:

- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Size (height × width × depth, in inches)
- For images that document process or show detail, students should enter "N/A" for size.
- For digital and virtual work, students should enter the size of the intended visual display

Scoring Criteria

The five works in the **Selected Works portfolio** will be evaluated collectively and holistically based on the following three scoring criteria:

Scoring Criteria and Corresponding Skills

1. Make works of art and design that demonstrate 2-D, 3-D, or drawing skills. [Skill 2.D]
2. Make works of art and design that demonstrate synthesis of materials, processes, and ideas. [Skill 2.C]
3. Identify, in writing, materials, processes, and ideas used to make works of art and design.[Skill 3.C]

The most successful portfolio submissions will demonstrate:

- Visual evidence of advanced 2-D, 3-D, or drawing skills
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of the written idea in all five works of art

The 15 images in the **Sustained Investigation portfolio** are evaluated collectively based on four scoring criteria. Each of the four scoring criteria is evaluated separately and assigned an independent score. The final score for the Sustained Investigation section is calculated based on the relative weight of each of the four scoring criteria. The four scoring criteria along with their corresponding skills and section weighting are as follows:

Scoring Criteria, Corresponding Skills, and Section Weighting

1. Formulate and identify in writing questions that guide a sustained investigation.[Skills 2.A, 3.A] 20%
2. Demonstrate written and visual evidence of practice, experimentation, and revision guided by questions in a sustained investigation. [Skills 2.B and 3.B] 30%

3. Make works of art and design that demonstrate synthesis of materials, processes, and ideas.[Skill 2.C] 30%
4. Make works of art and design that demonstrate 2-D/3-D/drawing skills. [Skill 2.D] 20%

The most successful portfolio submissions will demonstrate:

- Written and visual evidence of questions/inquiry that furthers the sustained investigation
- Written and visual evidence of practice, experimentation, and/or revision that furthers the sustained investigation
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of advanced 2-D, 3-D, or drawing skills

Scoring criteria and rubrics for both portfolios can be found on [this document](#).

Provided Resources

AP Central Resources (*samples listed for 2-D Art and Design; parallel ones exist for 3-D Art and Design and Drawing*)

- [AP 2-D Art and Design—The Portfolio](#)
- [AP 2-D Art and Design Student Page](#)
- [AP Art and Design Course and Exam Description—Spring 2023](#). This is the core document for this course. It clearly lays out the course content and describes the portfolio and the AP Program in general.
- My AP Classroom

Other Resources (all portfolios):

- AP Classroom: AP Daily Videos
- [The 2021 AP Art and Design Digital Exhibit](#)
- [The 2022 AP Art and Design Digital Exhibit](#)
- [The 2023 AP Art and Design Digital Exhibit](#)
- A robust art book/magazine library
- *An Illustrated Field Guide to the Elements and Principles of Art and Design* by Joshua Field

Camera and Computer Access

All students have access to a class digital camera, which may be signed out during class, and each student will have access to computers with the Adobe Suite software (Photoshop, Illustrator, etc.) as well as an internet connection. Students also have access to class Wacom tablets. Our class also has a digital Newline computer projector panel which is used by both teacher and students for demonstrations, presentations, as well as for viewing and discussing works of art and design via slide shows, videos, websites, or other related media.

Programs

- In class: Adobe Suite—Photoshop, Illustrator, etc.
- PhotoPea: photopea.com/
- Gimp: gimp.org/downloads/
- Or other digital editing programs of your choosing on your personal computer

Policies & Procedures

Grading

Grades for this course will be calculated using total points and align with the standard BHS grading scale.

A	93-100%	C+	78-79%
A-	90-92%	C	73-77%
B+	87-89%	C-	70-72%
B	83-86%	D+	68-69%

You'll see assignments entered into one of two categories on Skyward:

- Major Assignments: Long-term, portfolio-worthy projects presentations; etc.
- Classwork/Homework: Skill-building activities, sketchbook entries, etc.

B-	80-82%	D	60-67%	Missing assignments will be entered as a 40% and marked “missing” in Skyward. This practice is to prevent a disproportionate negative impact on a student’s grade.
		F	50-59%	

Late Work

In order to help students develop successful work habits and professional communication, students are expected to check Google Classroom for assignments and complete work by the assigned due date. **Do not wait until grades are updated in Skyward to begin or complete your work.**

- Extension requests should be submitted prior to the day an assignment is due.
- Late work will be accepted until one week before the end of the quarter it was assigned during; however, I may not provide feedback on those late assignments due to time constraints.
- Grades for late work will be updated in Skyward every 2-3 weeks, and I will not prioritize entering late grades over on-time submissions.

Cell Phones, Music, & Other Technology

Cell phones should be turned off and placed in the student’s assigned spot in the cell phone caddy when they enter class and remain there until the last 2 minutes of class unless otherwise permitted. Violations will result in the disciplinary steps outlined in the BHS Phone Policy.

If cell phones or laptops are used during class for a learning activity, you are expected to use the device ONLY for work related to that activity.

You may not listen to music on a personal device during work time in order to stay “unplugged” and engaged in our creative community. We’ll develop a class playlist together that you can add songs to!

Storage Drawers

All AP Art and Design students are assigned a storage drawer (or two, we’ll see!) in the art room. This drawer is intended to give you a spot to store your supplies and artwork. This drawer is *not* intended to store food, liquids, items not allowed on school property, or any materials that could pose a risk to you, other students, or their artworks.

Student storage drawers are the property of the school district, so the district has a reasonable and valid interest in ensuring that the drawers are maintained. For this reason, periodic general maintenance inspections may be conducted at any time without the student’s consent and without a search warrant. During the course of this inspection any illegal, unauthorized, or contraband items discovered shall be confiscated by the administration and appropriate disciplinary action will be taken.

Student Expectations

Attendance

Consistent and prompt attendance is crucial to a student’s growth as an artist and success with their portfolio. In the case of a pre-planned absence for personal or extracurricular reasons, you should contact Ms. Berger *prior* to your absence to establish a plan to complete your work.

Engagement

Making art gives us the opportunity to create and solve problems, which can be exciting, relaxing, nerve wracking, and/or frustrating on any given day. That’s normal! You are expected to try your best, embrace and productively work through mistakes, and stay optimistic to the best of your ability.

As an AP student, I also expect you to have a greater degree of autonomy and discipline than other art students. Stay on top of your project due dates, and please (please, please, please) reach out early if you need help with time management.

Safety

Safety is essential in the art room, and everyone must do their part to maintain a safe studio. Follow these key rules: handle materials properly (only how they are intended to be used), use and dispose of chemicals responsibly, be aware of fire and electrical safety, keep your work area/shared spaces clean, respect personal

boundaries, and heed the teacher's safety instructions. Our collective focus on safety ensures a safe and creative environment. Failure to comply may result in restricted material use or disciplinary action (for severe safety breaches).

Artistic Integrity Agreement: *Cite all sources!*

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

If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you must identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any preexisting work(s).

AP teachers and their students are strongly encouraged to become knowledgeable about copyright laws and to maintain reference citations for all resources used to develop student work. Teachers are expected to monitor students' use of resources and to ensure that students understand and demonstrate integrity in making art and design. Students are encouraged to create works based on their own experiences, knowledge, and interests. Universities, colleges, and art schools have rigorous policies regarding plagiarism.

Digital images of student work may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's work and to ensure that images meet the requirements of the digital submission application. When submitting their portfolios, students must attest: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”

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

Academic Honesty

This course adheres to the BHS academic honesty policy which can be read in the [BHS Student Handbook](#).

Artificial Intelligence

Writing Guidance:

Using a large language model generative AI tool (like Chat GPT) is permissible to support work such as researching artists, revising your own writing for clarity, learning the steps of an artmaking method, etc. However, you should:

- double check research conducted using AI; it isn't always accurate.
EX: I asked Chat-GPT to provide a list of 10 acclaimed female printmakers, and it gave me a list of real artists, but after looking at their portfolios on my own I found that only 3 of them regularly used printmaking processes.
- always be transparent about how AI was used to support your work. Passing off AI-generated content as your own is plagiarism.

Image Guidance:

You should never turn in AI-generated images (from sources like DALL-E 2, Midjourney, and Stable Diffusion) as your own work; this is considered plagiarism*. While AI image generators can be a convenient source for reference generation, **the current guidance from College Board is that AI tools are “categorically prohibited at any stage of the creative process” in AP Art and Design, which means works produced using AI, even for references, may not be submitted to AP portfolios.**

*The ethics of AI art is still hazy, and you can read more about a class action lawsuit filed by three artists [here](#).

**There are huge, century-long debates about [appropriation](#) and [derivative work](#). One of the most recent debates ended in the Supreme Court siding against the [Andy Warhol Foundation in a copyright case](#).

I can't wait to support you in taking on this rewarding challenge!

Parents/Guardians:

Please sign and return the next page of this syllabus by 9/9/24

Hello, Parents/Guardians of AP Art and Design (APAD) students!

I hope your family had a wonderful, restful summer. I'm thrilled to be back in the art department this year, and I'm even more excited that your student took the opportunity to challenge themselves in this college-level art class.

If this is your student's first APAD experience (they can take it multiple times as long as they submit a different portfolio type each year), please know that the pacing of this course is *fast*. They will produce a lot of art, get a lot of feedback during class critiques, and have a lot of freedom in their choice of medium and subject matter. APAD often feels like a new level of rigor for many students, which is typically exciting and a little intimidating at first. Please give them plenty of encouragement at home as they acclimate over the initial months of class; I'll be doing my best to hype them up and keep spirits high in the art studio!

This is a great opportunity for your student to practice time management and further develop their confidence, creativity, and discipline as an artist, and I'm so glad to be a part of their AP journey.

In addition to offering encouragement, talking to your student about what they're making in class is a great way to support their learning at home. Here are some question ideas that might help get them talking:

- Tell me about your artwork. How does it relate to your Sustained Investigation?
- What emotions or feelings were you trying to convey through your art? (If "none" - Which do you think it unintentionally conveys?)
- What elements of design (such as emphasis, balance, and contrast) did you focus on in this piece? (If a drawing portfolio) What was your approach to mark making for this piece?
- Did you experiment with any new techniques or styles while creating this art?
- Were there any specific challenges or breakthrough moments you experienced while creating this art?
- If you were to make this piece again, what would you do differently? How will that inform the next stage of your Sustained Investigation?

Please let me know if you have any questions or concerns regarding your student in this class. Email is the best way to contact me as I can respond to emails in the course of a school day.

I look forward to seeing some of you during the **BHS Open House on October 9th!**

Best,
Sara Berger

Please sign below to acknowledge that you have read and understood the course overview, policies, procedures, expectations, and guidelines in this syllabus. A student's signature indicates that they commit to abiding by these guidelines/requirements and understand the consequences that may follow if they are not met.

Student Name: _____
Print Name Signature Date

Guardian Name: _____
Print Name Signature Date

For situations when phone conversations are necessary, please check the best time frame(s) to contact you:

- Morning - 7:00 - 8:45 a.m.
- Afternoon - 3:15 - 4:15 p.m.
- Evening - 5:30 - 7:30 p.m.

(Optional) Is there anything else you would like me to know about your student?

