**Kevin Ellis – kellis5@houstonisd.org**

**AP Studio Art Drawing Syllabus**

**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; [c4] [c1]

**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.[c3] [c1] 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. [c2] [c1] 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.* [c2]**

***The instructional goals below are straight from 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.

[c5]

· 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. [c5]

· 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. [c6]

· 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. [c7]

**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 [c6]. 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. [c1] 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 a variety of concepts and approaches in two-dimensional design that demonstrate abilities and versatility with techniques, problem solving, and ideation. The assignments focus on design problems that demonstrate an understanding of design principles as applied to a two-dimensional surface. The principles of design (unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) are articulated through the visual elements (line, shape, color, value, texture, and space). [c4] [c1] 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. [c6] 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. [c3] [c1] 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. [c1] 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.[c6]

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. [c7]

**Summer Assignment for the AP Studio Art – Drawing Portfolio**

***Summer assignment rational:*** You will need these summer design problems 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. [c6] 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. **Self-Portrait:** Create 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. Think about your composition and strive for a unique arrangement of your self-portrait to the page. You might want to do several studies, reflecting different moods and different compositions before you start on you final drawing.
2. **Still Life:** Create 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 an interesting composition. To add a focal point to the composition, render yourself reflected in one of the objects.
3. **Building(s) in a Landscape:** Create 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 represent space through correct perspective, proportion, and scale.

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

**If you have any questions or concerns, please email the art department:**

kellis5@houstonisd.org

**RUBRIC FOR AP SUMMER HOMEWORK ASSIGNMENTS**

SELF-PORTRAIT EXPRESSING A SPECIFRIC MOOD

\_\_\_\_\_\_ Compositional arrangement of your self-portrait to the page

\_\_\_\_\_\_ Proportions (realistic or exaggerated) work with the mood expressed

\_\_\_\_\_\_ Color choice matches mood/expression

\_\_\_\_\_\_ Details/textures/shading

\_\_\_\_\_\_ Materials used effectively with excellent technique

STILL LIFE

\_\_\_\_\_\_ Arrangement of objects to the picture plane

\_\_\_\_\_\_ Reflective surfaces

\_\_\_\_\_\_ Realistic representation

\_\_\_\_\_\_ Full value range

\_\_\_\_\_\_ Reflected self-portrait in one of the objects as a focal point

\_\_\_\_\_\_ 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**

· Work that employs line, shape, or color to create unity or variety in a composition

· Work that demonstrates symmetry/asymmetry, balance, or anomaly.

· Work that explores figure/ground relationships

· Work that uses modular or repeated patterns to create rhythm.

· Work that uses color schemes such as primary, secondary, tertiary, analogous, or other color relationships for

emphasis or contrast in a composition

· Work that investigates or exaggerates proportion or scale.

· Work that uses positive/negative space studies emphasizing rhythm.

· Compositions that rely on dividing of the picture plane into multiple parts.

· Compositions that are developed on a shaped surface.

· Compositions that have inserts added and developed within the design

· Compositions that rely on a grid as an organizing principle

· The arrangement of forms in a complex visual space

· Compositions that combine illusionary space with flat surface

· Trace monotype diptych of both the negative and positive print

· A series of generation monotypes

· Using linoleum, print several multi-image works, varying treatment of your unit.

· A single representational image in three separate series of at least five steps each, creating sequences leading to

biomorphic, geometric, and expressionist final works.

· Draw a still life arrangement; then split the picture plane at least once. Add varying surface treatments on either

side of the axis (or axes). Complete the work by introducing at least one slipped plane.

· Compose a rhythmic design using several letters of the alphabet as visual not literal elements.

· Design a nine-square composition using a specific theme, palette, or geometric shape. Then rearrange the nine

units.

· Metaphorical or symbolic self-portraits using mixed media and layering

· Social or political commentary using mixed media exploration

· Personal narrative in diptych or triptych form

· Sequential magnification of a subject in triptych form

· Rendering of a textural relief composition that illustrates unity with variety

· Layer an object in blind contour, controlled contour, and realistic rendering with graphite, gesso, and color wash.

· From a single spot, make separate photographs to cover your entire field of vision. Restructure the space in a

personal way by arranging these prints with paper collage and other techniques. This collage can be the final work

or redraw this in graphite to further develop and edit the space.

· Inanimate object drawn realistically, magnified, fractured, animated, camouflaged, and melted or twisted

· Drawing that includes objects & or figures with narrative text

· Compose a paper relief using crushed, folded, etc. papers, cardboard, string, push pins, etc. Recreate this work

using a toned ground and white and black charcoal.

· Space isolation drawing

· Shape fragmentation and counterchange collage

· Value reversal drawing in multiple techniques

**CONCENTRATION TIMELINE – 2014-2015**

On the due date, your concentration piece is to be placed on the board at the beginning of class and ready for a class critique. [c6]

#1 Due Oct. 27 [Oct. 16-20

Oct. 23-27]

#2 Due Nov. 10 [Oct. 30-Nov 4

Nov. 6 -10]

#3 Due Dec. 1 [Nov. 13-17

Nov. 20-24 (Thanksgiving holiday week – finish any breadth work)

Nov. 27 – Dec 1]

#4 Due Jan. 3 [Dec. 4-8

Dec 11-15 Final Week 2 Weeks Winter Holiday Break]

#5 Due Jan. 12 [Jan. 1-5

Jan 8-12]

#6 Due Jan. 26 [Jan. 15-19 (Monday MLK Holiday)

Jan. 22-26]

#7 Due Feb. 8 [Jan. 29-Feb. 2

Feb. 5-9]

# 8 Due Feb. 23 [Feb. 12-16

Feb. 19-23]

#9 Due March 9 [Feb.26-March 2

March 5-9]

Spring Break [March 12-16] USE THIS TIME TO DO ANY MAKE UP WORK

#10 Due March 30 [March 19-23

March 26-30]

#11 Due April 13 [April 2-6

April 9-13]

#12 Due April 27 [April 16-20

April 23-27]

**April 30 –May 4:** Catch up, Touch up, Matte

**May 7-10:** Prepare Slides, Write Concentration Statements, Get forms signed, Fill out Portfolio, etc.

**May 11:** AP Test Date-Noon testing. Turn in Portfolios for mailing

**EXAMPLES OF CONCENTRATION**

· Depict people acting 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 depiction of a student’s journey through the concentration process.

· 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 final saga.

· Various aspects of crime and punishment, such as criminals, victims, crimes being committed, and executions.

· Show the progressive mechanization of human beings.

· Emulate light’s luminous and symbolic qualities.

· Abstraction developed from cells and other microscopic images.

· Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.

· 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 self –Portraiture – explore personal rituals.

· Self-Portraits and figures from realism to abstraction

· A personal or family history communicated through the content of still-life

· A figurative project combining animal and human subjects

· The use of multiple images to create compositions that reflect psychological or narrative events.

· Figure and landscape metamorphosis – merging, changing from one to the other.

· A series of works that begins with representational interpretations and evolves into abstraction.

· A series of political cartoons using current events and images.

· Environmentalism-Politics and resources.

· Still life objects as allegory.

· Changing the function of an object

· Objects that have a particular meaning to the student or reminds them of something that has happened in their life

· Morphing functional objects into nonfunctional objects.

· Abnormal textures added to objects

· Word play/word pun.

· A series of expressive landscapes based upon personal experience of a particular place.

· Emphasizing perspective and architectural structure through the ambiance of light.

· A project that explores interior or exterior architectural space.

· Architectural viewpoints that are unusual.

· Architectural forms that are unusual.

· Skylines – elevations, perspective views from building tops, cityscape

· 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

· Clothing/Fashion

· Mechanical illustration

**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.

**Composition & Visual Complexity –** Use of Design Principles (Unity, Variety,

Balance, Emphasis/Focal Point, Contrast, Rhythm, Repetition, Proportion/Scale, and

Figure/Ground Relationship) articulated through the visual elements (line, shape, color, value, texture, and space

\_\_\_\_\_ 100 Excellent/Unique design concept effectively integrated into the concentration

\_\_\_\_\_ 90 Strong/Some originality in the design concept integrated into the concentration

\_\_\_\_\_ 80 Good/good grasp of design principles

\_\_\_\_\_ 75 Moderate/Basic but not inventive design concept, moderate in demonstrating understanding of

design principles

\_\_\_\_\_ 70 Weak/Insufficient design

\_\_\_\_\_ 60 Poor/Little or no evidence of understanding design principles.

**Media/Technique**

\_\_\_\_\_ 100 Excellent

\_\_\_\_\_ 90 Strong

\_\_\_\_\_ 80 Good

\_\_\_\_\_ 75 Moderate

\_\_\_\_\_ 70 Week

\_\_\_\_\_ 60 Poor

**ON Time**

\_\_\_\_\_ 100 = 100% Finished by due date

\_\_\_\_\_ 75 = 75 3/4% 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

**Fall Final - AP Design Breadth**

**Part I.** **60 Points Possible.** For this section you are required to submit 12 slides of 12 different works that demonstrate a variety of concepts and approaches in two-dimensional design. These works should focus on the principles of design (unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) articulated through the visual elements (line, shape, color, value, texture, and space). fundamental design concerns, including

Complete the form below for your 12 works.

|  |  |  |  |
| --- | --- | --- | --- |
| Title/or Description (Not put on slide) | Medium  (put on slide) | Dimensions H x W  (put on slide) | Slide Taken  (mark w/ “X”) |
| 1. |  |  |  |
| 2. |  |  |  |
| 3. |  |  |  |
| 4. |  |  |  |
| 5. |  |  |  |
| 6. |  |  |  |
| 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 redo 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.

**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.

**Composition & Visual Complexity –** Use of Design Principles (Unity, Variety,

Balance, Emphasis/Focal Point, Contrast, Rhythm, Repetition, Proportion/Scale, and

Figure/Ground Relationship) articulated through the visual elements (line, shape, color, value, texture, and space

\_\_\_\_\_ 100 Excellent/Unique design concept effectively integrated into the concentration

\_\_\_\_\_ 90 Strong/Some originality in the design concept integrated into the concentration

\_\_\_\_\_ 80 Good/good grasp of design principles

\_\_\_\_\_ 75 Moderate/Basic but not inventive design concept, moderate in demonstrating understanding of

design principles

\_\_\_\_\_ 70 Weak/Insufficient design

\_\_\_\_\_ 60 Poor/Little or no evidence of understanding design principles.

**Media/Technique**

\_\_\_\_\_ 100 Excellent

\_\_\_\_\_ 90 Strong

\_\_\_\_\_ 80 Good

\_\_\_\_\_ 75 Moderate

\_\_\_\_\_ 70 Week

\_\_\_\_\_ 60 Poor

**Section Totals**

\_\_\_\_\_ Quality of Concept

\_\_\_\_\_ Composition & Visual Complexity

\_\_\_\_\_ Media/Technique

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_ TOTAL

**\_\_\_\_\_ FINAL GRADE (Total divided by 3)**

**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.

**Design**

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

Dantzic, Cynthia Maris**. Design Dimensions: An Introduction to the Visual Surface.** Englewood cliffs, NJ: PrenticeHall,1990.

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

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

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

Ocvirk, Otto et all. **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.

Stweart, Mary. **Launching the Imagination: Two Dimensional Design**. 1st ed. New York: McGrawHill, 2002

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

**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: WatsonGuptill, 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, PrenticeHall, 1983.

**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 all. **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 PrePop to Postmodern**. NewYork, NY: Thames and Hudson, 1996.

Walker, Barry. **Singular Multiples: The Perer Blum Edition Archive, 1980-1994.** Houston, 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 Solar-plate 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: Muesum 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 colaboration 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 Sculpters.** 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: McGrawHill, 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.

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WEB SITES 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 SITES 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 SITES for ART RESOURCES

www.artcyclopedia.com

www.artlex.com

www.artnet.com

http://witcombe.sbc.edu/ARTHLinks.html

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