

AP Studio Art 2-D Syllabus

Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development— quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	2-3
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 2-D design.	2-3, 8-10
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	2-3, 5, 7-10
SC4 The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	3-7
SC5 The course teaches students a variety of concepts and approaches in 2-D design so that the student is able to demonstrate a range of abilities and versatility with problem solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	3-11
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2-3, 7-8, 10
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	3-11
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	3-10
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	3-5, 7-11
SC10 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.	5-6

AP Studio Art 2-D is designed for students who are seriously interested in the practical experience of art. The AP program is based on the premise that college-level material can be taught successfully to secondary school students. This is a chance for the visually gifted to excel and receive recognition on a national scale. It allows students to compare their work with that of other high school students throughout the nation and helps them prepare an excellent portfolio for study at the college level.

All students enrolling in this course are expected to submit a drawing portfolio, which consists of three sections: Quality, Concentration, and Breadth. Developing a strong portfolio is an ongoing process that engages students to use informed and critical decision making to develop their work as well as time management and perseverance. Potential AP Breadth assignments are collected in Intermediate and Advanced classes, this allows more time for students to fully develop their concentrations.

Quality (Original Works)

Five matted works

These should be the student's most successful work with respect to the Quality scoring guidelines and cannot be larger than 18" x 24".

Concentration

This should include 12 images of works exploring a single visual concern in depth.

It is something like a visual term paper and is an important part of the class. Students reference the compelling ideas they've been recording in their sketchbooks since the beginning of the course and formulate general plans for how to explore them. When a Concentration subject is settled on by students identifying the idea that is most closely matched with their personal artistic goals, the student should spend considerable time describing how they plan to develop it. Their plans should include details of how they can investigate the idea from many visual and conceptual perspectives to demonstrate growth and discovery as they explore the theme they have chosen. Students can do research by making art; they can also incorporate research into their art. The Concentration is usually completed in the second term. (Students may use close-up images to show details.)

Breadth

This is a set of works showing mastery of varied media, techniques, and subject matter. This should include 12 images of 12 different works. Students are asked to respond to a visual problem in several different ways by incorporating different media and techniques to demonstrate a diversity of solutions to the problem. Likewise, students are required to hone their skills with a medium and technique of their choice, and to show how the media and technique can be applied effectively to depict a variety of subjects or content. For example, students may be asked to represent different aspects of a specific mechanical object like a can opener using digital photography, collage, charcoal drawing, typography, and watercolor (they may choose to combine multiple media in one composition). If a student wishes to become an expert with markers, he or she will be expected to create works of art that demonstrate different marker techniques to create evocative figure studies, dramatic landscapes, and nonobjective compositions. Because a portfolio submission of 24 images is needed, each student will need to complete 12 works each term, or roughly one to two works per week. Students should work steadily and have the sufficient number of images by the end of their two terms, because their grade in the course will be based on that work. They can then continue to improve their portfolios until the May submission date. Students who finish early will have an individual project and a school service project. Submission of a portfolio in May is mandatory to receive AP credit.

This is a fast paced class emphasizing higher-level thinking and skills, outside projects, gallery visitations, and research. The nature of the course requires the teacher, student, and parents to commit the time and energy needed to successfully complete the required work. This course includes group and individual student critiques and instructional dialogue with the teacher to help students learn to analyze and discuss their own artworks and the works of others in a professional manner.

<p><u>Week 1</u> Specific Breakdown of preparing students for commitment of AP class</p>	<p>Focus: Day 1- Distribute AP Studio Art posters and go over with all students. Discuss portfolio requirements and time commitments. Review syllabus and agreements. Begin showing examples of past AP work. Begin discussion about the reality of time management. Discuss grading for class.</p> <p>Day 2- Introduction to the importance of sketchbooks: discuss summer reading, planning, note taking, idea conservation. Look at websites of sketchbooks. Look at sketchbooks from masters. Together create an action plan calendar for the first marking period including benchmarks, due dates, deadlines.</p> <p>Day 3: Review scoring guidelines and include student contribution to defining the scoring guidelines to focus on Quality, Concentration and Breadth (give handouts). View concentration and breadth example portfolios on AP College Board disc. Discuss successful model for in class critique (with handout). Discuss what makes a good artwork and how to select for breadth, concentration, and quality. – AP craftsmanship, content and process. Collect previous works. Have students look through their summer sketchbook assignments to find 3 works they like in review...explain why.</p> <p>Day 4: Hand out (or create) personal or collaborative poster (maybe put on wall or in sketchbook) of goals with check boxes. They should check things off as they complete them. Review individually with each student their art and homework and begin establishing goals for the weeks to come. Establish individual calculations of time management. Look at student work together. Discuss possibilities for breadth.</p> <p>Exercises:</p> <ul style="list-style-type: none"> - Distribute blank piece of watercolor paper, paint something – 10 minutes - Finger-paint what you see (inside/outside) - Expressive mark making in black and white - Paint (latex house paint on railroad board) making marks (look at Franz Kline) <p>Project(s): Begin altered book project. This will be an ongoing project that students can build on and experiment in throughout the year. Students can use an old discarded book (textbook, encyclopedia, etc.) brought in from home or donated.</p> <p>Materials: AP Studio Art poster, Class syllabus, AP Studio Art 2-D Portfolio Guidelines packet, old/recycled/donated books, variety of mediums and surfaces</p> <p>Critique: Share summer sketchbook assignments ... find 3 works they like in review...explain why.</p>	<p><u>Concerns</u> Understand the difference between Breadth, Concentration , and Quality</p> <p>Voice honest concerns about time, quality, enjoyment, learning</p> <p>Students must understand the value of sketchbooks and USE them</p>
--	---	---

	<p>Homework:</p> <ul style="list-style-type: none"> - Bring in all summer assignments (Works must be in by midweek) - Artists to look at: Alberto Giacometti, Leonardo DaVinci's horses, and Henry Moore (sketch from masters and make notes) - Define: Gesture Drawing (show examples in sketchbook) 	
<p><u>Week 2</u> Back to basics- perceiving/ drawing review</p> <p>Concentration proposal discussion</p>	<p>Focus: Begin generating new works of art through a review of form, and drawing basics</p> <p>Day 1: Distribute action plan calendar created as a group during week 1 to give sense of time. Discuss last week's homework and relate to in class assignments.</p> <p>Exercises:</p> <ul style="list-style-type: none"> - Gesture drawing- review of the human form. Look at model, discuss proportions /size relationships of human figure and joints. Poses: x3 - 3 minute poses, x2 - 5 minutes poses, x1 – 15 minute pose. Work in a large format- newsprint, brown craft paper, drawing paper, etc. - Figure studies- Create 3 close-up drawings (x2- 15minutes, x1- 20 minutes) capturing a section of a person, try to form the musculature and look for joints, proportion, and movement in space. Try focusing on hands, twisting torsos, a foot. Work in a large format on an altered ground – water colored paper/finger painting from previous exercise during the first week. - Continue drawing the human form: watch a physical education class, a hallway, or the lunch room to capture an action, a figure in motion. <p>Materials: Critique handout, action plan calendar, variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Select sketches from exercises for critique. Discuss the act of critiquing (Description, Analysis, Interpretation, and Judgment). Utilize critique handout. Peer critique and teacher feedback. - During critique in the beginning of the week, students will present their project proposal for concentration with supporting sketches, thumbnails, and/or drawings (part of summer assignment). - At the end of the week, present week 2 homework assignment (4 drawings of same object showing variety). - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Look at the following website http://www.vggallery.com/painting/p_0498_0499.htm, complete the reading on the page and comment on the elements of art in your sketchbook as you compare and contrast <i>Vincent's Chair with His</i> 	<p><u>Concerns</u> Observe student skill level and push towards mastery</p> <p>Overcoming critique shyness</p> <p>Discipline to do art homework</p> <p>Overcome fear of working from life</p>

	<p><i>Pipe and Gauguin's Armchair.</i></p> <ul style="list-style-type: none"> - Create: On 4 separate surfaces, draw the same subject/scene at home every night. You must vary it in some way from one to the next whether through material, vantage point, time of day, perspective, texture, etc...but there should be a shared connection of the subject. Bring in all 4 original works in for critique by day 5 of week 2. 	
<p><u>Week 3</u> Contours, forms in space, value</p>	<p>Focus: Recognizing varying contours of different forms in space</p> <p>Discussion: Continue to discuss concentration ideas. Teacher will provide a list of concentration idea examples.</p> <p>Exercises: Contours, blind contours, cross contours, finding basic shapes in more complex forms</p> <p>Project(s):</p> <ul style="list-style-type: none"> - Observational still-life, drape fabric over chair (or other structural object) and tie with rope. Students can choose drawing materials (charcoal, graphite, watercolor, pastels) and focus on creating form through value. Reminders on using elements of art and principles of design in composition. - Continue altered book project <p>Materials: A chair or other structural object, white sheet, rope, variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. - Group critique of wrapped in-class project and homework assignment <p>Portfolio: Take pictures of finished work; begin saving digital images to a computer folder.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Look at art from Christo, Ingres drawings, Baselitz paintings, Magritte's work of art The Listening Room, and Braque paintings (sketch from masters and make notes) - Create: interpret an in-class assignment in a new 2-D work of art using the "Artists to look at" for inspiration. Do not replicate the in class assignment, choose one element from it as a springboard for the homework assignment. 	<p><u>Concerns</u> Focus on really capturing form and drawing from life</p> <p>No floating objects</p> <p>Composition</p> <p>Seeing student artistry level</p> <p>Concentration ideas</p>

<p>Week 4 STYLE- Continue Drawing, discuss using photographs, ethics/plagiarism , stealing, creating a unique “personal voice”</p>	<p>Focus: Developing an individual /authentic artistic voice/style</p> <p>Fieldtrip: Go to local art museum (Everhart Museum, Allentown Museum of Art, etc.) bring sketchbooks to note techniques, sketch from master works, and to jot down notes and ideas.</p> <p>Discussion:</p> <ul style="list-style-type: none"> - The importance of learning from masters - Look at sketchbook entries from museum: what caught your attention? What inspired you? - Style/voice... what is it? How does it happen? Where does it come from? How does it relate to personal voice? - What kind of style do you think you have? - Use of photographs in work (College Board AP Studio Art Course Description packet Pg. 13) <div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p>Ethics, Artistic Integrity and Plagiarism</p> <p>Any work that makes use of (appropriates) photographs, published images and/or other artists' work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student's individual “voice” should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.</p> <p>Digital images of student work that are submitted for the Breadth and Concentration sections of the portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”</p> </div> <p>Project(s): Choose a picture from another person to make you own. Use the photograph as inspiration, explore abstraction and make an original work of art in your choice of 2D media. In sketchbook, draw 4-6 thumbnails (some in color) of possible choices before you go to good paper.</p> <p>Materials: Variety of mediums and surfaces</p> <p>Critique: Review sketches from museum trip. Discuss pictures from summer assignment (reserve one of the architectural pictures to use for a later assignment). Critique week 4 project.</p> <p>Portfolio:</p>	<p><u>Concerns</u> Students struggling with their own voice and always relying on others</p>
--	---	--

	<p>Take pictures of finished work, saving in computer folder.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Resources: Bring in the 10+ printouts of pictures taken over the summer by day 1 of week 4 - Define: Abstraction (show examples in sketchbook) 	
<p><u>Week 5</u> Perspective and Space</p>	<p>Focus: Capturing distance through perspective.</p> <p>Exercises:</p> <ul style="list-style-type: none"> - Review perspective – 1, 2, 3 point perspective. - Create 4 sketches of different areas of the building that lend themselves to understanding space- hallways, doorways, repeated patterns, linear qualities, staircases, corners, auditorium, natatorium, etc. <p>Discussion: Concentration ideas solidified – planning thumbnails and sketch ideas</p> <p>Project(s): Create one work of art from one of your own architectural photographs from the summer assignment– making it your own. Students will research, conceptualize, and compose a cropped architectural work of art, based on their own photographs using their choice of 2D media. The format, size, use of elements of art will reflect the student’s voice and style. Students will be asked to experiment with techniques once medium is chosen. Focus is on organizational skills, accuracy, contrast, proportion & scale.</p> <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Peer critique of completed and in progress work - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. <p>Portfolio: Continue taking pictures of finished work, saving in computer folder</p> <p>Homework:</p> <ul style="list-style-type: none"> - Define: Atmospheric perspective and Architectural perspective (show examples in sketchbook from home) - Artists to look at: Pompeian Wall Paintings (House of Publius Fannius Synistor Boscoreale) and Ghiberti’s Gates of Paradise (sketch from masters and make notes) 	<p><u>Concerns</u> Capturing the reality of distance</p> <p>Take notes on what students need help with to show progress</p>
<p><u>Weeks 6-8</u> Elements and Principles -</p>	<p>Focus: Big Push for rounding out breadth- drawing, painting, print making etc. Students will be mixing teacher guided projects with self-guided</p>	<p><u>Concerns</u> Materials management</p>

<p>Breadth Focus</p>	<p>exploration. Review and reapply elements and principles.</p> <p>Project(s):</p> <ul style="list-style-type: none"> - Student directed choice in projects, examples: <ul style="list-style-type: none"> • Self-portrait with reflection • Micro and beyond – explore microscopic organisms • Engines, tools, machinery, how things work • Rework an idea from your summer sketches - Continue altered book project <p>Materials: Variety of mediums and surfaces</p> <p>Portfolio: Spend time taking photographs. Work with the Photo department to learn how to take the best pictures of artwork.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Select three new artists that inspire/influence your work or you identify with to introduce to the class, collect information and images for presentation. Student choice of delivery method: PowerPoint, video, etc. - Create: continue to work in sketchbook 	<p>Check-in /progress monitoring</p>
<p>Weeks 9-16 Elements and Principles- Concentration Focus</p>	<p>Focus: Big Push for beginning concentration</p> <p>Fieldtrip: Museum visit (MoMA, Whitney Museum of Art, Philadelphia Museum of Art, Metropolitan Museum of Art, etc.), bring sketchbooks and note techniques, sketch from master works, jot down notes and ideas.</p> <p>Discussion:</p> <ul style="list-style-type: none"> - The importance of learning from masters - Look at sketchbook entries from museum: what caught your attention? What inspired you? - Concentration criteria, viable ideas, individual concentration suggestions. Reflect in your sketchbook about your concentration ideas. - Revisit setting deadlines, limits, due dates, and pushing quality. <u>Refocus</u>, <u>Reassess</u>, and <u>Redefine</u>: goals, limitations, interests, direction. <p>Project(s):</p> <ul style="list-style-type: none"> - Students will continue to develop their body of work showing concentration, breadth, and quality - Continue altered book project <p>Materials: Variety of mediums and surfaces</p>	<p><u>Concerns</u> Not deciding on a concentration</p> <p>Not enough work for breadth</p> <p>Not enough TIME for quality concentration work</p>

	<p>Critique:</p> <ul style="list-style-type: none"> - Teacher will conduct a midpoint critique of artwork, looking for clear full understanding of direction - Peer review of written concentration idea <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: select one artist from the museum trip to research and introduce to the class, collect information and images for presentation. Student choice of delivery method: PowerPoint, video, etc. - Write: “Concentration Idea” explaining the focus of your work (ex. overview, subject matter, materials, meaning, timeframe, etc.). This may be modified in the future, but first draft is due by mid-December. 	
<p><u>Week 17</u> (Winter Break)</p>	<p>Homework:</p> <ul style="list-style-type: none"> - Write: reflective entry (which should be ongoing from this point) in your sketchbook about your concentration, works completed, where you are headed in your work, etc. 	<p><u>Concerns</u> How to maintain inspiration</p>
<p><u>Week 18</u> Develop concentration</p>	<p>Focus: Concentration</p> <p>Discussion:</p> <ul style="list-style-type: none"> - How to stay on task with concentration? - Where does one find inspiration? <p>Project(s):</p> <ul style="list-style-type: none"> - Continue with concentration - Continue altered book project <p>Materials: Variety of mediums and surfaces</p> <p>Critique: Group critique of all work. Show/discuss growth and progress</p> <p>Portfolio: Signup with College Board for uploading. Begin to upload pieces to your portfolio.</p> <p>Homework</p> <ul style="list-style-type: none"> - Artists to look at: Select three new artists that challenge, disturb, or bore you to introduce to the class, collect information and images for presentation. Student choice of delivery method: PowerPoint, video, etc. - Create: continue to work in sketchbook 	<p><u>Concerns</u> Keeping students motivated especially seniors</p>
<p><u>Weeks 19- 28</u></p>	<p>Focus: Meeting AP Studio Art 2D portfolio requirements</p>	<p><u>Concerns</u> Time management</p>

	<p>Exercises: Breakout exercises from beginning of the course and remind students to use these in their daily practice</p> <p>Discussion: Quality check and editing for portfolio submission</p> <p>Project(s):</p> <ul style="list-style-type: none"> - Continue with concentration - Continue altered book project <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Critique works in progress (formal and informal) - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work <p>Portfolio: Review the portfolio requirements/criteria. Continue to take photos of work.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Revise: “Concentration Idea” explaining the focus of your work (ex. overview, subject matter, materials, meaning, timeframe, etc.). 	
<p><u>Weeks 29 – 34</u> Address quality, concentration and breadth of portfolio</p>	<p>Focus: Final push to address AP Studio Art 2D portfolio: quality, concentration, and breadth</p> <p>Fieldtrip: Museum visit (MoMA, Whitney Museum of Art, Philadelphia Museum of Art, Metropolitan Museum of Art, etc.) or art studio tour in the community. Bring sketchbooks to sketch from master works and jot down notes/ideas.</p> <p>Discussion:</p> <ul style="list-style-type: none"> - Look at sketchbook entries from museum: What caught your attention? What inspired you? <p>Project(s): Work on finishing concentration</p> <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Critique works in progress (formal and informal) and identify quality pieces - Teacher will individually review with each student their homework 	<p><u>Concerns</u> Portfolio deadlines and compliance</p>

and continue to discuss goals in developing the quality, breadth and concentration in their body of work.

Portfolio:

Continue mounting, photographing and uploading pieces to portfolio. Quality section MUST be addressed two weeks before due date – finishing touches made by due date.

Week 35
AP Studio Art
2D portfolio
submission

Focus:

Portfolio submission

Critique:

Final critique by students and teacher

Portfolio:

Final selections and tweaking of portfolio. Final touch ups of any photography. All projects mailed and/or uploaded.

Concerns

Meeting
portfolio
submission
deadline

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
Quality — Section I (one-third of total score)		
5 actual works that demonstrate mastery of design in concept, composition and execution	10 digital images , consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition and execution	5 actual works that demonstrate mastery of drawing in concept, composition and execution
Concentration — Section II (one-third of total score)		
12 digital images ; some may be details Works describing an in-depth exploration of a particular 2-D design concern	12 digital images ; some may be details or second views Works describing an in-depth exploration of a particular 3-D design concern	12 digital images ; some may be details Works describing an in-depth exploration of a particular drawing concern
Breadth — Section III (one-third of total score)		
12 digital images ; 1 image each of 12 different works A variety of works demonstrating understanding of the principles of 2-D design	16 digital images ; 2 images each of 8 different works A variety of works demonstrating understanding of the principles of 3-D design	12 digital images ; 1 image each of 12 different works A variety of works demonstrating understanding of the principles of drawing issues

Week 36	Project(s): <ul style="list-style-type: none"> - Continue working on projects that did not work for the portfolio- revise, rework, make new. - Explore other art methods- fiber art, mosaic tile sculpture, illustration, switching painting styles, etc. - Continue altered book project 	
----------------	---	--

Assessment & Evaluation
<ul style="list-style-type: none"> - Portfolio Development: Breadth, concentration, quality - In Class Assignments: Teacher assigned projects and altered book - Sketchbook/Homework: Journal entries/sketchbook assignments, homework - Participation/Effort: Work ethic, critiques, discussion, time spent, action plan calendar

Enrichment
<ul style="list-style-type: none"> - Time will be made to discuss college programs. Schools will visit the art department and information on additional programs will be available through the guidance office. - There will be two to four field trips scheduled throughout the school year, attendance is strongly recommended. - Students should seek exhibition opportunities at school and throughout community (Pocono Arts Council Annual Juried High School Art Show, Fine Arts Fiesta, Citizens Bank Art Show, etc.)

Bibliography

- Albers, Josef. *The Interaction of Color*. Rev. and expanded paperback ed. London: Yale University Press, 2006.
- Beam, Mary Todd. *Celebrate Your Creative Self: More than 25 Exercises to Unleash the Artist Within*. Cincinnati: North Light Books, 2001.
- Diehn, Gwen. *The Decorated Page*. New York: Lark Books, 2003.
- Edwards, Betty. *Drawing on the Artist Within: An Inspirational and Practical Guide to Increasing Your Creative Powers*. New York: Simon and Schuster, 1987.
- Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. Rev. ed. Los Angeles: Jeremy P. Tarcher, 1989.
- Fuentes, Carlos. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. New York: Abrams, 2005.
- Getlein, Mark. *Gilbert's Living With Art*. New York: McGraw-Hill, 1995.
- Hale, Nathan Cabot. *Abstraction in Art and Nature: A Program of Study for Artists, Teachers, and Students*. New York: Dover, 1993.
- Hart, Russell. *Photographing Your Artwork*. 2nd ed. Buffalo: Amherst Media, 2000.
- Hellmuth, Claudine. *Collage Discovery Workshop*. Cincinnati: North Light Books, 2003.
- Heyenga, Laura. *Art Made from Books: Altered, Sculpted, Carved, Transformed*. San Francisco: Chronicle Books, 2013.
- Landa, Robin. *Thinking Creatively: New Ways to Unlock Your Visual Imagination*. Cincinnati: North Light Books, 2002.
- Martinez, Benjamin, and Jacqueline Block. *Visual Forces: An Introduction to Design*. 2nd ed., Englewood Cliffs, N.J.: Prentice Hall, 1995.
- Nettles, Bea. *Breaking the Rules: A Photo Media Cookbook*. 3rd ed. Urbana, Ill.: Inky Press, 1992.
- Perrella, Lynne. *Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages*. Gloucester, Mass.: Quarry Books, 2004.
- Strickland, Carol. *The Annotated Mona Lisa, A Crash Course In Art History From Prehistoric to Post-Modern*. Kansas City: Andrews and McMeel, 1992.