**AP Studio Art 2D Design: Rationale and Explanation of Course and Portfolio**

Congratulations on deciding to pursue AP Studio Art! This course is both challenging and rewarding. It will require much work both in and out of the class. This syllabus will outline your responsibilities as a student in this course.

The AP Studio Art program is meant to give students a studio experience commensurate with that of a first-year college art class. This means that you will have the freedom to choose your path of work and study in many cases; it also means that you will be responsible for meeting deadlines and learning techniques and information that might be presented in a college level art course.

The Studio Art 2D Design course is designed to lead towards the completion of a portfolio that showcases your mastery of the principles and elements of design. The principles (unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) are explored and revealed through the elements (line, shape, color, value, texture, and space). Additionally, the course will cover three main strands of skills of artistic creation and investigation, as articulated by the College Board AP Course Description Book:

* Inquiry and Investigation: Investigate materials, processes, and ideas.
* Make art through practice, experimentation, and revision
* Communicate and reflect on ideas about art and design

These goals will be met through class assignments and critiques, and students will demonstrate their mastery of technique and design concepts through the creation of an AP portfolio, which consists of two sections:

**Selected Works (Section I)**

This section of the portfolio consists of five (5) works that best exhibit student strengths and mastery of concepts. These works show how students synthesize ideas, media, and process to produce strong works of art. While they will be selected at the end of year, close to the submission date, we will work through several projects and processes throughout the year to facilitate works for this section.

**Sustained Investigation (Section II)**

This section of the portfolio will consist of fifteen (15) works that show the exploration of big questions and essential questions through art. These works show how the student plans an exploration and the interaction with the topic that takes place. It should show growth in understanding of the concept or topic as well as being technically masterful work that exhibits understanding of the principles of design. Some of the works included in this section should be “process” works that demonstrate how the artist interacts with the exploration of the topic and progresses through understanding and growth.

Because this course is being taught with a focus on photography as the students’ medium of choice, students will have the option to complete the entire portfolio using this medium; however, we may also explore other media that are related to or work well with photography and can provide other options for the portfolio. These include, but are not limited to, printmaking, collage, and digital manipulation of artwork. Students may choose to work with other media as well, should they choose. All work submitted for the portfolio should show evidence of exceptional quality, thoughtfulness and decision-making, a sense of confidence and verve. They should address complex visual ideas and/or conceptual ideas, show an imaginative, inventive, and confident use of the elements and principles of design, successful engagement with experimentation and/or risk-taking, be notable for sensitivity and/or subtlety, and show purposeful composition.

**Student responsibilities**

Students have the following responsibilities:

* Adhere to the course schedule and syllabus as closely as possible. Art is an on-going process, and work may not always be complete on schedule; however, evidence of progress and effort should be clear in all critiques. Students must have something to show at the critique in order to receive a grade of A or B at the critique.
* Homework: There will not be many specific homework assignments, but students should work at home as needed. Class time will frequently be devoted to artwork, but some days are set aside for critiques or for specific skill-building tasks. Projects are assigned on a cycle-basis, meaning that due dates may not be until the end of the cycle, **but there should be continuous progress and work should be turned in as it is completed**. This will be monitored through critiques, with at least two critiques per project.
* Process: Students will be expected to turn in evidence of process to demonstrate progress. These items may be used for the Sustained Investigation portion of the portfolio, if appropriate.
* Outside readings and critiques: Students are expected to read one outside critical or technical article per week and respond to it using the provided response page. Students may choose to substitute an approved book on photography for several of these articles. Articles should be copied and attached in notebooks and will be graded at the time of notebook checks.
* Museum visits: It is important to view art in real and professional settings. In addition, more can be gained from seeing an artwork in person instead of on a computer screen. Because of the small size of our class, fieldtrips are not feasible this year. Students are expected to complete museum visits on their own, preferably one per cycle. Students will complete the Museum Log sheet and place it in their notebook after each visit.
* Supplies: Students should be shooting at least once a week. A shoot should consist of at least 10-30 images, which might include multiple perspectives or brackets of a specific topic, per week.

**Grading**

Grades will be skill- and concept-based. Weekly, small assignments will be given a .5 multiplier; major assignments will be given a multiplier of 2. Critiques will occur weekly, with the requirement to participate in at least one per project.

Process 30%

Logs, project planning, process documentation, critiques

Product 50%

Completed projects, final product photos, portfolio content

Reflection 20%

Use of critique commentary, self-critique

**Specific assignments and schedule**

NOTICE that projects are intertwining—you may be working on multiple explorations at once, or you may complete one and then begin another. With this in mind, some due dates overlap, but you MAY want to finish and turn in EP1 earlier, including all steps.

**Semester 1: Exploration with Art**

Overview:

9/8- 9/11 Review Principles and Elements of Design/ New AP Rubrics

9/15-- 9/25 Background and Context Project 1 (BCP1)

9/21- 10/14 Exploration Project 1 (EP1)

9/30- 10/14 Exploration Project 2 (EP2)

Weekly/Specific Assignment Dates:

9/25 BCP1 Images Due

9/23 EP1 Proposal Due

9/30 BCP1 Reflection Due

10/6 EP1 Critique Participation Due

10/2 EP2 Proposal Due

10/12 EP1 Process Logs Due

10/8 EP2 Critique Participation Due

10/12 EP2 Process Logs Due

10/14 EP1 and 2 Product Due

10/16 EP 1 and 2 Reflections Due

**10/18 END CYCLE 1**

**Overview:**

10/14- 11/3 BCP2

11/3- 12/2 EP3

11/9- 12/4 EP4

**Specific Assignments and Due Dates:**

10/20 BCP2 Proposal Due

11/2 BCP2 Images Due

11/4 BCP2 Reflection Due

11/6 EP3 Proposal Due

11/12 EP4 Proposal Due

11/16 EP3 Critique Participation Due

11/20 EP4 Critique Participation Due

11/20 EP3 and 4 Process Logs Due

11/20 EP3 Product Due [FLEXIBLE DUE DATE]

12/2 EP3 Reflection

12/2 EP4 Product Due

12/14 EP4 Reflection Due

12/4 END CYCLE 2

**Overview:**

12/7-12/11 Review Sustained Investigation

12/14- 1/28 Processes, Revision, Inquiry for Sustained Investigation

12/11 SI Proposal Due

12/18 SI 1 + Reflection

12/21-1/1 Winter Break

1/8 S12 + Reflection

1/15 SI3 + Reflection

1/22 SI4 + Reflection

1/25-1/28 Exams

1/28 End Semester 1

Overview:

2/1- 3/12 Process, Revision, Inquiry

2/5 SI5 + Reflection

2/12 SI6 + Reflection

2/19 SI7 + Reflection

2/26 SI8 + Reflection

3/5 SI9 and 10 + Reflections

3/12 SI11 + Reflection

3/12 END CYCLE 4

Overview

3/22-4/9 Process, Revision, Inquiry

3/29-4/16 Selected Works

4/16- 5/7 Finalize Portfolio

3/26 SI12 AND 13 + Reflection

4/1 SI14 + Reflection

4/1 SW1

4/9 SI15 + Reflection

4/9 SW2-3

4/16 SW4-5

4/23 Portfolio Finalized and Uploaded

4/30 Written statements due

4/30 END CYCLE 5

5/7 AP Portfolio due to Collegeboard

Overview:

4/30- 5/7 AP Submission

5/7- 6/14 Passion Projects and Community ARTreach [FLEXIBLE UNIT]

Specific assignments TBD

**Exploration Project Suggestions:**

**Use these broad topics to develop Essential Questions to explore**

Portraits:

* Close - Close up, some showing the face, some not with indirect light
* Reflections of Me - Show you in reflective surfaces without showing the camera (come from an angle, use tripod with a timer or a buddy to help)
* Exaggeration - Exaggerated view or foreshortened view of subject
* Busy Hands - Hands in action doing an activity
* Interesting People and Places - Portraits of interesting people in interesting environments
* Standing Out in a Crowd - Take a picture of a person who stands out in a large crowd

Slow Shutter:

* Nighttime composition
* Moving water
* Writing with light
* People in motion at night
* Panning, motion blur, and zoom blur

Architecture:

* Anthropomorphic - Look for anthropomorphic (animal/human like) forms in architecture
* Rural - rural architecture
* Urban - show urban architecture during the day and night
* Organic - Organic form in architecture
* Reflection - Reflections of interesting architecture

Macro:

* Bugs – close up images of bugs
* Food – close up images of food
* Reflection – reflective glass and metallic surfaces
* Plants – close up images of grass, weeds, flowers, etc
* Contrast - Contrast of textures

Landscape:

* Sunrise/ Sunset
* Leading Lines
* Foreground, middle ground, and background relationship
* Cityscapes
* Surreal landscape – dreamlike fantasy world

Other:

* Geometric form and shadows
* Animals personified
* Patterns in Nature & man-made patterns - vary depth of field
* Organic form VS man-made form
* Point of view - from below, from above
* Moment of Impact – fast shutter
* Abstraction

Social Statements:

* Collage - Social statement collage with newspaper (Robert Rauschenberg)
* Contrast in meaning

**Movements, Genres, and Techniques:**

**Use these suggestions to suggest BCP topics**

**Movements:**

Orientalism (1810)

The Barbizon School (1830)

The Pre-Raphaelites (1848)

Civil War Photographs (1861)

Pictorialism (1885)

Straight Photography

Vienna Secession (1897 and modern)

Abstract (1900s)

Dadaism (1916)

Surrealism (1919)

New Objectivity (1919)

Bauhaus (1919)

Social Realism (1929)

F.64 (1932)

Black Mountain College (1933)

The CoBrA Group (1948)

Pop Art (1950s)

Happenings (1958)

Fluxus (1959)

Nouveau Realisme (1960)

Body Art (1961)

Photorealism (1960s)

Feminist Art (1960s)

Earth Art (1960s)

Conceptual Art (1960s)

Performance Art (1960s)

Video Art (1965)

Viennese Actionism (1960s)

The Pictures Generation (1974)

Young British Artists (1980s)

Conceptual Photography (1980s)

Digital Age (present)

**Artists/Techniques:**

View this website and use the filters to find artists within each subcategory**:** <https://www.theartstory.org/artists/>

Or, investigate the method/genre/technique itself

Modern

Contemporary

Straight Photography

Photojournalists

Documentary

Street

The Snapshot Aesthetic

Fashion

Surrealist

Abstract

**AP Photo List of Regular/Recurring Tasks**

**Daily:**

* Fill out logs
* Choose an appropriate task

**Weekly**:

* Read an article and complete a log
* Participate in critique as needed
* Edit photographs or produce process pieces for EP and BCP Projects

**For Critique (at least twice quarterly):**

* Complete edits/ advice from previous critique
* Ensure you have the appropriate photos for the critique and load them to the website.
* Complete appropriate EP activities

**Once per Semester:**

* Outside museum visit

**Important handouts:**

* Syllabus with due dates
* Process log
* Criterion rubrics (Selected Works and Sustained Investigation)
* Reflection sheets
* Article log
* Museum log**Time Log**

Please log the time you spend working independently in class. Update continuously and submit by the appropriate date.

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| --- | --- | --- | --- |
| **Date** | **What I Did**  (activity or assignment) | **What I accomplished** (What did you finish? What evidence can you present?) | **For Tomorrow**  (What is the next step?) |
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**Project Reflection: Complete this section for each photo turned in for EP Projects.**

Composition: arrangement on the page. Define the foreground, middle ground, and background

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Define Principles of Design focused on. Include supporting Elements of Design

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Contrast: The effective use of ranging differences in the work. Ex: Light-dark, orange-blue (use of complements) ,solid-broken space, etc. Validate its use in this work.

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Estimate the tonal values by recording how many different distinct tonal differences you can find. Estimate % space of dark, mid, and light ranges.

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Center of Interest: to draw attention to a particular part of the work. What is most important and how was it achieved?

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Craftmanship: the way in which the work is constructed. For example, is the work clean neat and/or finished? Be specific about how you achieved this.

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Creativity with Task: to do something different or beyond the required task. How did you deviate from or expand on the desired technique or topic? How did you make it yours?

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Classroom Ethics: How effectively did you use your time to complete the task? Did you keep an organized file flow and deskspace? Were you open to instruction from a variety of resources beyond the teacher, including research and classmate critique?

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**Project Reflection PART TWO: Complete ONCE for each EP Project**

Write a thorough and descriptive reflection of your work that addresses the following concerns:

How well do you feel your finished product addresses your initial central question or idea?

How did your idea or perception of it change, if at all, through the process of creating?

How well were you able to integrate the topic into the chosen media and materials? Address any changes or problems you had.

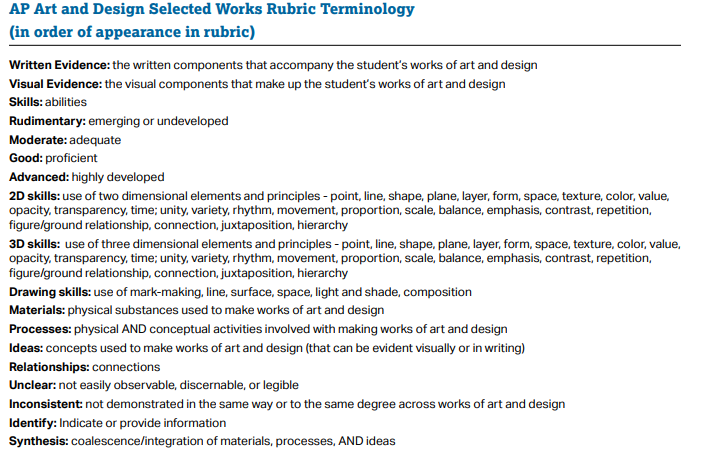
How did you successfully synthesize ideas, materials, and processes?

What lessons have you learned about art-making or the ideas you explored that can carry over to future works?

How/Will you pursue further exploration of this topic?

**Selected Works** Rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Scoring Descriptor | 5 Strong  95-100 | 4 Good  90-94 | 3 Moderate  80-89 | 2 Weak  75-79 | 1 Poor  70-74 |
| Application of 2D Design skills and techniques | Visual evidence of advanced 2D design skills | Visual evidence of good 2D design skills | Visual evidence of moderate 2D design skills | Visual evidence of rudimetary 2D design skills | Little or no visual evidence of 2D design skills |
| Visual Relationships and Synthesis | Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis | Visual relationships among materials, processes, and ideas are clearly evident | Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated | Little to no evidence of visual relationships among materials, processes, or ideas | Little or no evidence of visual relationships among materials, processes, or ideas. |
| Reflection and Expression of Ideas | Written evidence identifies materials, processes, and ideas | Written evidence identifies materials, processes, and ideas | Written evidence identifies materials, processes, and ideas | Written evidence may identify materials, processes, and ideas | Written evidence may identify materials, processes, and ideas |



**Sustained Investigation Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criterion** | **3 (Masters)**  **90-100** | **2**  **80-89** | **1**  **70-79** | **Total** |
| **Inquiry**  **20%** | Written evidence identifies an inquiry that guides the sustained investigation AND  Visual evidence demonstrates the sustained investigation. | Written evidence identifies an inquiry that relates to the sustained investigation AND  Visual evidence demonstrates the sustained investigation. | Written evidence identifies an inquiry but visual evidence does not relate to that inquiry OR  Written evidence does not identify an inquiry. |  |
| **Practice, Experimentation, and Revision**  **30%** | Visual evidence of practice, experimentation AND revision demonstrates development of the sustained investigation AND  Written evidence describes how the sustained investigation shows evidence of practice, experimentation OR revision. | Visual evidence of practice, experimentation OR revision relates to the sustained investigation AND  Written evidence relates to the visual evidence of practice, experimentation, OR revision. | Visual evidence of practice, experimentation, OR revision; however, visual evidence does not relate to a sustained investigation. |  |
| **Materials, Processes, and Ideas**  **30%** | Visual relationships among materials, processes AND ideas are clearly evident and demonstrate synthesis. | Visual relationships among materials, processes OR ideas are evident. | Little to no evidence of visual relationships among materials, processes, OR ideas. |  |
| **2D Art and Design**  **20%** | Visual evidence of good and advanced 2D skills. | Visual evidence of moderate and good 2D skills | Visual evidence of rudimentary and moderate 2D skills. |  |

**Grading Weights:**

**2.9- 3 = 100**

**2.7-2.8 = 9**

**2.5-2.6 = 90**

**2.3-2.4 = 88**

**2-2.2= 85**

**1.8-1.9 = 80**

**1.6-1.7 = 78**

**1.4-1.5 = 75**

**1.0- 1.3 = 70**

**AP Photography Article Response Log**

Use this article to record and respond to articles read outside of class. Attach the article to this sheet and place it in your notebook.

**Article/Book Title and source:**

**# of pages:**

**Date written:**

**Date read:**

**Summarize the main claim:**

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

**Give a general comment on the content of the article** (describe main points and important things to remember, agree or disagree with the main claim, comment on a specific aspect of the article, etc):

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**Describe how this applies to you** (describe something new that you learned, connect it to your own work in AP, explain how your work challenges the claim, etc):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**AP Photography Museum Visit Log**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date of visit: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Exhibit or Artist** (can include single works or works from the permanent collection):

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

**General Notes** (favorite works, comments on specific works, ideas to try, questions, etc):

**Choose at least one work and write a brief critique that includes:**

1. A description of the work
2. Analysis of the use of 2D design elements and/or the influence of time period or other context
3. Interpretation of the theme or message of the work
4. General comment on the work as a whole