

Anderson County High School
AP Drawing 2020-2021
Champion/Wilder

Curricular Requirements

- CR1** The teacher and students use a variety of art and design resources which can
- CR2** include books, periodicals, reproductions, and online media.
The teacher and students have access to a digital camera and a computer
- CR3** equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.
The course provides opportunities for students to practice and develop
- CR4** the skills in Skill Category 1: Inquiry and Investigation through portfolio development.
The course provides opportunities for students to practice and develop the
- CR5** skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.
The course provides opportunities for students to practice and develop
- CR6** the skills in Skill Category 3: Communication and Reflection through portfolio development.
The course teaches students to understand integrity in art and design as well
- as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).
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Course Description

Congratulations! If you are in this class, you are a dedicated artist with at least two years of art or a strong body of past work, and you want to take your work to the next level. You are awesome for taking on the challenge! AP (Advanced Placement) Drawing is a program administered by the College Board to provide highly motivated high school students with an opportunity to earn college credit in art with a drawing focus. Students will submit a drawing portfolio to the College Board with work that focuses on the use of **mark-making, line, surface, space, light and shade, and composition**. AP Drawing is not based on a written exam; instead, students submit a portfolio in May to include five selected works (demonstrating drawing skills and synthesis of materials, processes, and ideas) and 15 sustained investigation images (demonstrating drawing skills,

practice, experimentation, and revision, as well as synthesis of materials, processes, and ideas) based on an investigation of the student's choosing. Students should consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and relationships of marks and ideas. Students can work with any materials, processes, and ideas. Drawing (analog and digital), painting, printmaking, and mixed media work are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted. Students will be encouraged to develop a strong personal artistic voice. The year will culminate with a gallery show. Throughout the year, students will document/photograph and write about their processes and finished work. This year will be about truly becoming an artist in terms of inquiry, the content and quality of your work, your work ethic/practice, and the opportunity to share and sell your work to the public. Let's make some art!

Final Portfolio Requirements When Submitting

The Drawing portfolio consists of the following two sections:

1. Sustained Investigation (60% of

portfolio score): Images:

Fifteen digital images of works of art and process documentation that demonstrate **sustained investigation** of an idea through **practice, experimentation, and revision**. This section will be uploaded to the College Board website.

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).
- For each image:
- **Materials** (100 characters maximum, including spaces) **Processes** (100 characters maximum, including spaces)
- **Size** (height x width x depth, in inches, or "NA" for size if documenting process/detail)

2. Selected Works (40% of portfolio score):

- **Five physical works** or high-quality printed reproductions of physical works that each demonstrate **synthesis of materials, processes, and ideas** using **drawing skills**. Works will be shipped to the College Board and will be returned in June.

Writing:

- For each image:
- **Idea(s)** visually evident (100 characters maximum, including spaces)
- **Materials** used (100 characters maximum, including spaces)
- **Processes** used (100 characters maximum, including spaces)

May 8, 2020: Final portfolios due. Digital submission uploaded to College Board and five selected works boxed and shipped.

Materials and Resources You Have Access to:

- Computers or Chromebooks
- Camera on devices with ability to shoot high in resolution
- Apps with photo editing ability
- Wifi connection
- Access to Art Library including techniques, art history, and visual resources (print and non print sources)
- Art supplies:
 - Mixed Media Sketchbook 9 x12 or larger (you must purchase)
 - Drawing Pencils
 - Erasers
 - Ruler
 - Any drawing media of choice (Materials will be provided however you are encouraged to purchase sets for yourself in order to keep them.) not limited to graphite, charcoal, oil and soft pastels, ink, natural pigment, colored pencils, etc.
 - Invented Drawing tools (will discuss later)
 - Drawing Boards (Provided but may be self purchased to keep)
 - Large projector for critiques
 - Art project mounting supplies

Artistic Integrity **CR6**

Throughout the year, artistic integrity will be stressed. Students will be encouraged to develop a personal artistic voice while researching and exploring the art of others. While not all drawings will require visual sources, when reference material is needed, students are encouraged to use primary sources whenever possible. For example, students can take their own reference photographs or stage/choose scenes to draw from observation. Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student's individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else's work or imagery (even in another medium) and represent it as one's own.

Expectations of Students Taking AP Drawing

Work independently.

Show respect for each other, the instructor, the equipment, and the learning environment of the classroom.

Show up on time ready to work.

Attend class regularly.

Bring the following to class every day:

- **Sketchbook**
- **Current project and materials**
- **Your curiosity and awesome creative self ☺**

Grading

Grading is based on total points earned using scoring guides for Participation (40%) , Projects(40%) , and Final Exam (20%) and are awarded points:

Skill Builder/Mini Investigation Projects (Participation)

These are short projects that will include multiple works investigating a single idea to build drawing skill and the process of investigation in preparation for your chosen sustained investigation.

Sustained Investigation Process (Participation)

Once you have begun your chosen sustained investigation, you will document your process weekly via an artist Instagram account. Students are encouraged to follow each other's accounts and share feedback online. Every grade-check (half-quarter, quarter, and semester), the depth of your investigation will be evaluated via Instagram based on the guidelines of the College Board and the investigation process.

Finished Works (Projects)

At each grade-check, finished work will be curated and displayed by students along with a typed artist statement. Students will participate in an all class critiques. Works of art and writing will be evaluated based on synthesis of materials, processes, and ideas and drawing skill.

Completed AP Portfolio (Final Exam)

Gallery Exhibit (Final Exam)

Enrichment Activities (Participation)

- " Museum/gallery visits
- " Scholastic art awards competition and or other art competitions (required)
- " YoungArts
- " Artist research
- " Portfolio day
- " Adobe Youth Voices competition
- " Other art competitions/service art

Year Schedule

Introduction to the AP Portfolio (Week 1)

- Explanation of each section of the AP portfolio: Sustained Investigation and Selected Works.
- Registration on AP website.
- View sample AP Drawing portfolios at AP Central: <http://apcentral.collegeboard.org/course/ap-drawing>.

Evaluation of Past Work (Week 1)

- Bring in all past work.
- Evaluate past work in terms of drawing skill, materials, processes, and ideas.
- What are your strengths? How could you grow as an artist? What materials, processes, and/or ideas are you interested in? What past work could lead to a sustained investigation?
- Class brainstorm of skill builder/investigation ideas needed as a class before moving on to personal sustained investigation. **CR3**

Skill Builder/Mini Investigation Projects (September–October)

These are short projects that will include multiple works or iterations investigating a single idea to build drawing skill and model the process of investigation in preparation for your chosen sustained investigation. Each investigation will include all steps on the **investigation process** handout and will be graded using the sustained investigation grade sheets for finished works. Possible investigations will be designed based on the needs of the current class and may include but are not limited to the following ideas:

- **Color:** How can 90 colors be created from seven colors through primary, secondary, and complement mixes/tints/shades? How do color choices affect the mood or perception of a drawn subject? How does colored light affect perception? How does light affect local color?
- **Experimental Line/Mark-Making:** How can line be created in three-dimensional space? How can marks be created with unconventional materials beyond store-bought art supplies? Can mark-making alone be subject matter? How can emotion be communicated through the quality of marks?
- **Composition:** How do layers of space, placement on the page, or eye levels affect perception of a subject? What happens to form when part of a subject is cropped out of an image? How can composition communicate ideas?
- **Altered Images:** How can altering images change the story or affect perception of subject matter? What are ways images can be altered digitally, in physical space, and or both?
- **Image Experimentation:** How can images collected from magazines or other analogue sources be recombined into a new unified image? What images emerge when open to discovery and working without a plan? How can drawing be created from or on the newly created work? How do hand-drawn marks interact with collaged imagery? How can one combine imagined and observational drawing?
- **Installation:** How can drawing interact with three-dimensional space? How can drawing impact the viewer within that space? How can drawing be used in three-dimensional space to tell a story or deliver a message?
- **Identity:** How can materials choice, composition, eye level, mark-making, pose, and/or symbolic objects illustrate personal history, identity, and aspects of the self?
- **Process Painting:** What emerges when there is no plan but only pure experimentation with paint? Does the image remain pure in form? Do recognizable images emerge? How can paint be marked, etched, layered, applied beyond a traditional paint brush? How are decisions made when relying purely on intuition?
- **Materials as Meaning:** How can materials act as symbols? What is the effect of using multiples of a chosen object? How can meaning be embedded in the materials?
- **Microcosm/Macrocosm:** How can parts and the whole be explored through close-up and overall drawings of visually intriguing or personally relevant objects? How can ordinary objects become abstractions of form through dynamic compositions? How can lighting change perception of objects and affect the mood of a still-life drawing? **CR3**

Sustained Investigation (November–April)

This section of the AP Drawing portfolio offers students the opportunity to make and present works of art based on an in-depth investigation of materials, processes, and ideas of their choosing done over time. Sustained investigation is guided by QUESTIONS. It involves practice, experimentation, and revision using materials, processes, and ideas. This section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Visual and written evidence of inquiry are required.

Visual Documentation of Skill Building

Quality documentation of finished work and the process of art making will support the final portfolios. Students will learn and demonstrate the ability to do each of the following before moving on to art making in class:

- Taking quality photos of finished work, works in progress, sketchbook pages, and the art-making process using cell phone cameras and smartphone digital editing software.
- Editing images for clarity and accuracy on cell phones.
- Selecting the highest quality images and deleting those that aren't needed.
- Creating a Google Drive folder for this class.
- Sharing folder with instructor.
- Uploading images to Google folder.
- Renaming images.
- Sorting images into folders online.
- Creating an artist Instagram.
- Posting to and hashtagging/tagging within a post on Instagram.

Brainstorm

Once students have completed the skill-building mini investigation projects, they are ready to investigate an idea of their choosing. Students will be guided through a brainstorm process to generate questions/ideas for an investigation that is compelling to the student. Brainstorm will include reviewing past work, reflecting on personal history, and considering materials, process, and ideas that are of interest. Students will research an artist with a similar focus using the artist/art history research handout at the end of this syllabus. **CR3**

Independent Work Time (Participation)

Once an investigation is chosen, students will work independently, with the understanding that the investigation can shift and change as part of the process. Progress will be checked weekly and process and finished works will be graded each grade check (half-quarter, quarter, and semester) based on the investigation process. The classroom will be open after school for students to be able to work on projects. **See sustained investigation handouts at the end of syllabus for requirements and grading.**

Final Portfolio (Last two weeks in April–early May) This counts as part of your Final Exam Grade

Selected Works Section of Portfolio

- Selection of works: Select the five works that best demonstrate advanced **drawing skill** and skillful **synthesis of materials, processes, and ideas**. The five pieces chosen can come from the sustained investigation, but they don't have to.
- Writing: ideas, materials, processes for each piece.
- Mounting/matting of each piece
- Meet for final assembly of portfolio where we label and pack your five selected works for shipping.

Digital Submission of Sustained Investigation

- Selection of photos of process and finished work that best show the investigation process.
- Final writing to include investigation question, practice, experimentation, revision, materials, process, and ideas
- Dimensions of work

Grading

Evaluation of final portfolio based on College Board scoring guide.

Gallery Exhibit (May–June) This counts as part of your Final Exam Grade

After portfolios are submitted, you will be working on a group gallery exhibit of your work and the work of your fellow AP Art and Design classmates. This will give you an authentic professional artist experience. Work can be for sale. The following will be included:

- Typed artist labels and artist statement
- Professional mounting or preparation of work for display as is appropriate for your work
- Inventory list
- Gallery contract
- Field trip permission slip
- Attend field trip to set up group exhibit
- Attend artist reception
- Written reflection/Instagram post

Investigation Process (Participation)

This cycle serves as a guide for sustained investigation. You may expand beyond this guide, but it offers a way of thinking about investigation. Because every artist

investigates in their own way and at their own pace, an investigation may start and move in different stages and directions in the cycle. All stages present opportunities for practice, experimentation, and revision (making changes). For an **in-depth** investigation, explore each stage of the cycle as is appropriate for your investigation while **practicing, experimenting, and revising**. All stages below are considered part of your PROCESS of investigation, so document each stage with photos and writing for possible inclusion in your final portfolio. **CR4**



Sustained Investigation Guidelines

Work through the investigation process as is appropriate for your idea(s). Every artist works in their own way and at their own pace.

experimentation. With that in mind, you do not need to explore every stage every week, but you need to explore every stage by the end of the of your investigation. You will score yourself for both **process** and **finished** works every half-quarter. You will have your high quality sketchbook to use to document process, included but not limited to artist/art history research, materials/to document skill/process/experimentation, experimentation to composition, designing of projects, thumbnail sketches, visual references, inspirations, and drawing practice/experimentation. This sketchbook is a dynamic tool. **Images from your sketchbook that document process, practice, experimentation, and revision can be used in your final portfolio.**

Process: Instagram Posts Due Every Friday (Participation)

By the last day of every week, post your investigation process to Instagram. All stages are considered part of your process of investigation, so documenting each stage in your sketchbook and with photos and writing will help you compile your final portfolio in May. Include photos, writing, hashtags, and tags as outlined below:

Photos/Video

- Photos documenting each stage of your investigation process. Try to avoid cast shadows or unclear photos. Try a variety of types of photos. Look at your entire feed as a gallery wall to curate.
- Take at least one photo every class period to document your progress/process.
- Record time-lapse and regular video if you feel this would document your process well. Video can be posted to your stories or as a regular post.
- Weekly posts can include a stack of multiple photos. Please make sure the top photo is the most engaging.
- If posting to your story, tag `achs_visual_arts` and save the story to your highlights or it will disappear in 24 hours and you will not get credit.

Written Reflection **CR5 a**

Answer each question below in each weekly Instagram post.

1. **What questions** are guiding your sustained investigation? What, if any, **new questions** have emerged?
2. List **materials** and **drawing skills** (mark-making, line, surface, space, light and shade, and/or composition) you are exploring.
3. Describe what you did this week during your investigation process (research, materials/drawing practice, design process, making, and/or curating/display).
4. How have you **practiced** and/or **experimented** this week?
5. What have you **revised** or **changed** as you have been working?

6. What is **working well** so far?
7. What could you **improve**?
8. What **insights, discoveries, or inspiration** have you gained?
9. What will you do **next** to further your investigation?

Hashtags And Tags

- Use hashtag to link to classwork.
- Tag photo and stories to link to classwork.
- Search the class hashtag and comment on each other's work.
- Add hashtags to build your audience. Consider using medium, concept, WIP (work in progress), etc. Suggestions: #drawing #art #painting #mixedmedia #portraits #animalart #natureart #politicalart #installation #color #recycledart #conceptualart #performanceart #fashion #markmaking

Critique of Finished Works And/Or Works In Progress **CR5**

Small-group critiques in class. If you are absent for a critique, comment on each class member's Instagram post for finished works:

- Share your investigation question.
- Share your materials, process, and ideas.
- Share your practice, experimentation, and revision.
- Respond to fellow artists' work.
- Participate actively and respectfully.
- Give constructive criticism and positive feedback.
- Use art vocabulary.
- Ask questions.
- Write critique feedback in sketchbook.

Sustained Investigation Process Gradesheet:

CR5

First and Last Name _____ Period _____

- Review your Instagram posts documenting your investigation process for this grade-check and fill in the chart below:

Date of post	Stage of Investigation
_____	_____
_____	_____
_____	_____
_____	_____

- Review your **Instagram feed** and **sketchbook** and check off criteria met in the rubric below.
- Write the score you believe you earned this grading cycle. (You may use a decimal). _____
- Describe why you believe you earned that score: _____

1	2	3	4	5
<input type="checkbox"/> No progress made. <input type="checkbox"/> Written question is absent or not related to visual evidence of the sustained investigation. <input type="checkbox"/> Written or visual evidence of practice and/or revision exists, but only one (written or visual) is related to the sustained investigation. <input type="checkbox"/> Visual evidence of rudimentary drawing skills . <input type="checkbox"/> Few or no Instagram posts . <input type="checkbox"/> No critique criteria met.	<input type="checkbox"/> Minimal investigation as appropriate for your idea(s). <input type="checkbox"/> Written question is absent or not related to visual evidence of the sustained investigation. <input type="checkbox"/> Written or visual evidence of practice and/or revision exists, but only one (written or visual) is related to the sustained investigation. <input type="checkbox"/> Visual evidence of rudimentary to moderate drawing skills . <input type="checkbox"/> Incomplete Instagram posts . <input type="checkbox"/> A few critique criteria met.	<input type="checkbox"/> Beginning investigation as appropriate for your idea(s). <input type="checkbox"/> Written question is related to visual evidence of the sustained investigation. <input type="checkbox"/> Written and visual evidence of practice and/or experimentation are related to the sustained investigation <input type="checkbox"/> Visual evidence of moderate to good drawing skills . <input type="checkbox"/> Instagram posts meet some requirements and/or are not posted weekly. <input type="checkbox"/> Some critique criteria met.	<input type="checkbox"/> Some investigation as appropriate for your idea(s). <input type="checkbox"/> Written and visual evidence of question furthers the sustained investigation. <input type="checkbox"/> Written and visual evidence of practice, experimentation, and/or revision furthers the sustained investigation. <input type="checkbox"/> Visual evidence of good to advanced drawing skills . <input type="checkbox"/> Instagram posts meet most requirements. <input type="checkbox"/> Most critique criteria met.	<input type="checkbox"/> In-depth investigation as appropriate for your idea(s). <input type="checkbox"/> Written and visual evidence of question furthers the sustained investigation. <input type="checkbox"/> Written and visual evidence of practice, experimentation, and revision furthers the sustained investigation. <input type="checkbox"/> Visual evidence of advanced drawing skills . <input type="checkbox"/> Instagram posts completed on time and include high-quality photos, in-depth written reflection, respectful comments on others' work, and tags/hashtags. <input type="checkbox"/> Active, thoughtful, and respectful participation in critique . Feedback in sketchbook.

Finished Works Guidelines (Project Grade)

You must have finished work by the **end of your sustained investigation**. There is not a required number of pieces, but within your sustained investigation you are required to **eventually** have finished work that demonstrates **synthesis of materials, processes, and ideas** and **drawing skill**. You are not required to have finished work each half-quarter, but when you **DO** have finished works at grade-check, follow the steps below. Grading and in-class critiques will happen every half-quarter regardless of the number of finished pieces.

Written Commentary **CR5**

This commentary will serve to document your investigation in writing and will serve as an artist statement for the public as it will accompany your display of work outside the classroom.

Typed 12pt Times New Roman,

Create a heading: row 1—centered first and last name; row 2: centered title of your series in *italics*

Skip a line

Answer the following thoughtfully and accurately, using complete sentences in left-justified paragraphs:

1. **WHAT questions** are guiding your sustained investigation?
2. **WHY** are you interested in investigating this **idea**?
3. **WHAT materials, processes, and ideas** have you explored in **EACH** piece? **HOW** is each piece different from the next?
4. **WHAT drawing skills** are you exploring (e.g., mark-making, line, surface, space, light and shade, and/or composition)?
5. **HOW** have you **experimented** with materials, processes, or ideas?
6. **HOW** have you **practiced** with materials, processes, or ideas?
7. **WHAT revisions or changes** have you made as you have been working?
8. **WHAT visual sources** have you used in your work? If you've used the work of others, list their information here and describe how you have changed the image to show your individual vision.
9. **WHAT** insights, discoveries, or inspiration have you gained as you have been working?
10. **WHAT** materials, processes, or ideas will you explore next to further your sustained investigation?
11. **WHAT** do you hope the viewer will come away with after viewing this work?

Display/Curate Finished Works

Mount or prepare work for display as is appropriate for your work.

Attach an artist label to each work:

First Last Name
Title
Medium
Grade/Period

@Instagram handle

CURATE and arrange a display of your works including your typed commentary. Consider relationships of all works to each other, impact of arrangement on perception of your ideas, and relationship to the other artists' work in the hall.

Instagram Post Of Finished Works

Photograph each finished work using a smartphone. Use even light source (outside in shade or inside with angled lights and no cast shadows). Align edges with the frame when taking your pictures. Crop out the background. Familiarize yourself with the phone's editing features and adjust the image until color and light look accurate

Photo of curated display if more than one is complete.

Copy and paste written commentary you used in display into the post.

Tag and hashtag to link it to your classwork and build your audience.

Critique Of Finished Works And/Or Works In Progress **CR5**

All-class critique. If you are absent for a critique, comment on each class member's

Instagram post for finished works:

- Share your investigation question.
- Share your materials, process, and ideas.
- Share your practice, experimentation, and revision.
- Respond to fellow artists' work.
- Participate actively and respectfully.
- Give constructive criticism and positive feedback
- Use art vocabulary.
- Ask questions.
- Write critique feedback in sketchbook.

Finished Works Gradesheet

First and Last Name _____ Period _____

1. View your finished works, written commentary, and display of finished works.
2. List the number of finished works you have completed: _____
3. Check off the criteria met in the rubric below.
4. Write the score you believe you earned for finished works this grading cycle. (You may use a decimal). _____
5. Describe why you believe you earned that score: _____

1	2	3	4	5
<ul style="list-style-type: none"> <input type="checkbox"/> Little or no evidence of drawing skills. <input type="checkbox"/> Materials, processes, and ideas are not visually related. <input type="checkbox"/> Writing is not related to work or no writing. <input type="checkbox"/> No writing criteria met. <input type="checkbox"/> No critique criteria met. <input type="checkbox"/> No display criteria met. 	<ul style="list-style-type: none"> <input type="checkbox"/> Visual evidence of rudimentary drawing skills. <input type="checkbox"/> Relationships among materials, processes, and ideas exist but visual evidence is unclear. <input type="checkbox"/> Writing is related to works but does not state ideas that are visually evident. <input type="checkbox"/> A few writing criteria met. <input type="checkbox"/> A few critique criteria met. <input type="checkbox"/> A few display criteria met. 	<ul style="list-style-type: none"> <input type="checkbox"/> Visual evidence of moderate drawing skills. <input type="checkbox"/> Relationships among materials, processes and ideas are visually evident in some works. <input type="checkbox"/> Written idea is visually evident in some works. <input type="checkbox"/> Some writing criteria met <input type="checkbox"/> Some critique criteria met. <input type="checkbox"/> Some display criteria met. 	<ul style="list-style-type: none"> <input type="checkbox"/> Visual evidence of good drawing skills. <input type="checkbox"/> Relationships among materials, processes and ideas are visually evident in most works. <input type="checkbox"/> Written idea is visually evident in most works. <input type="checkbox"/> Most writing criteria met. <input type="checkbox"/> Most critique criteria met. <input type="checkbox"/> Most display criteria met. 	<ul style="list-style-type: none"> <input type="checkbox"/> Visual evidence of advanced drawing skills. <input type="checkbox"/> Synthesis of materials, processes, and ideas is visually evident (all work together). <input type="checkbox"/> Written idea is visually evident in all works. <input type="checkbox"/> Writing is complete, thoughtful, and accurate. <input type="checkbox"/> Active, thoughtful, and respectful participation in critique. Feedback in sketchbook. <input type="checkbox"/> Thoughtful curating of display. Professional presentation of art, labels, and writing.

[Artist Research](#)

1. Research an artist related to the investigation you are starting in class. Search for an artist working with similar materials, processes, and/or ideas. Try searching key words, the materials you'll be using, your idea, etc. You may research an artist in a gallery or museum in person. You may use magazines from the library including *Art News*, *Art in America*, and *Juxtapoz*. Go beyond Instagram to find in-depth information on your artist. Here are a few online resources to get you started: **CR1**

Artsy.net

Metmuseum.org

Art21 Colossal

2. Record all research in your sketchbook. Use the questions below to guide your research of an artist or artist collective. Document research in your sketchbook to include the following:

- Printed and/or sketched images of the artist(s)' work
- Written answers to all questions listed below
- Sources: website address, name and author of book or magazine article **CR6**

3. Post research to your artist Instagram:

- Photograph your artist research pages in your sketchbook
- Brief description of the artist and what you researched; any insights you want to share with the viewer
- Hashtag and/or tag the artist
- Tag and hashtag to link to classwork

Research Questions

1. Who:
2. When:
3. Where is the artist from?
4. List aspects of the artist(s)' identity (race, gender, culture, other?).
5. What ideas does the artist investigate in their work?
6. What materials did the artist use?
7. What was the artist's process when creating the work? How did they make their work?
8. What drawing skills (mark-making, line, surface, space, light and shade, and composition) did the artist use?
9. How did the artist use those drawing skills?
10. What imagery did the artist use?
11. What did the artist use as sources for images?
12. How difficult do you think it was to create their work?
13. Do you think the artist worked with a plan, no plan as in open to the process, or both?
14. Did the artist work from imagination, observation, or both?
15. How does the artist(s)' personal experience, culture, or history inform or influence their work?
16. What is your opinion of the artist(s)' work and why?
17. What else do you think is important to note about this artist(s)' work?
18. What questions would you ask the artist(s) if you could talk to them in person?
19. How does this artist(s)' work relate to the project or investigation you are working on in class?

