



## AP Studio Arts Course Outline

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### Welcome

Dear AP Students, Parent, and Guardians;

Thank you for taking on this substantial artistic endeavor, and welcome to the LWSH Art elite. I'm pleased to have such a wonderful group of students to work with this year. Having seen the exceptional quality and creativity these students are capable of my expectations for this year are quite high. Making art is part pleasure, part work, and the remainder is inspiration. We will all be substantially influenced by the work of those we surround ourselves with.

*"I don't like to say I have given my life to art. I prefer to say art has given me my life."*

**Frank Stella**

All the best,  
**Dawn Wyatt**

### Lab and supply fees – due by Friday, September 12

**\$60.00 semester total**

**(we may get 2<sup>nd</sup> semester funding from the district AP Budget)**

The following supplies will be provided

- Art portfolio (for the safe transportation and storage of student art)
- Water color paints
- Acrylic Paint
- Drawing, watercolor and pastel paper
- Conte crayons
- Charcoal
- Gesso and gel mediums
- Drawing Pencils and erasers
- Caran D'arche oil Neopastels

*Portfolio imagery will be submitted electronically.*

*Students may be required to purchase additional supplies if excessive amounts are needed.*

#### **Financial Assistance:**

Funding for students in need of financial assistance for lab and supply fees is available through the Saul Haus Scholarship fund. Students wishing to apply for the scholarship should make an appointment with their counselor ASAP as scholarship funding is quite limited.

## Course Content

### Essential Questions:

- Is development of artistic technique important?
- How and why do artist problem solve and develop their concepts?
- What is involved in making informed and critical aesthetic decisions?
- What makes an artist's work visually and/or emotionally powerful?
- Why is it important to solicit and accept feedback from others?

### Course Structure: What will we do?

- Students will employ a variety of styles and techniques in the creation of 24+ works of art.
- Students will edit, manipulate and explore a variety of compositional strategies in the creation of a 24+ piece portfolio.
- Students will photograph, edit and organize digital files of their work.
- Students will keep current of the local art scene by visiting a gallery or museum show and completing a short gallery report each month.
- Students will share their work with each other in critiques and informal exhibitions.
- Students will keep an organized binder containing all relevant AP Studio Arts information
- Students will arrive at their portfolio review prepared and ready to talk about their work.
- Students will submit their work to a minimum of two group exhibitions.

## AP Studio Arts Due Dates

Week 1	<b>Introduction to AP Studio Arts</b>
Monday, Sept 8th	<b>Binder with Contact sheet 1 (7 images)</b> Labeled, ½ inch 3 ring binder
Saturday, January 10 Cornish College of Art <b>National Portfolio Day</b>	Organize your portfolio for National Portfolio Day – see the official website for details and sign up. <a href="http://www.npda.org/">http://www.npda.org/</a>
March 16-19 <b>Portfolio Critique</b>	This portfolio meeting time will help you to determine any areas that remain unresolved in your portfolio; we will look at both concentration and breadth. Meetings will be scheduled during AP prep the week of the reading and writing WASL. Come prepared with an updated binder and a well organized and digitally edited portfolio. We will use this time to critique  <i><b>Note:</b> Those who arrive on time and prepared will have the option of earning full credit.</i>
April 13, 14, 20 and 21 <b>Final Portfolio Critique</b>	This portfolio meeting time will help you to determine which of your works will be the strongest choices for the Quality (section I) portion of your portfolio. Meetings will be scheduled during AP prep the weeks of the math and science WASL. Come prepared with an updated binder and a well organized and digitally edited portfolio. We will use this time to critique  <i><b>Note:</b> Those who arrive on time and prepared will have the option of earning full credit.</i>
Friday, May 9 <sup>th</sup> at 12:00 <b>AP Portfolio exam</b>	Take your portfolio submissions to the Lake Washington Technical college for submission to the AP Board: <ul style="list-style-type: none"> <li>• 5 works of art for Section I: Quality</li> <li>• 12 slides for Section II: Concentration (2 slides may be close-ups)</li> <li>• 12 slides for Section III: Breadth</li> </ul>

## AP Studio Art Course Content

AP Art is a rigorous federal program that requires a great deal of talent, motivation, and dedication. Students choose from one of three portfolio subjects: Drawing, 2D Design, or 3D Design. The school year is spent creating 24+ pieces of quality portfolio material that is submitted to the AP judges on Friday afternoon, May 8<sup>th</sup>. All artwork must be photographed and submitted digitally. A digital camera and Adobe Photoshop CS3 software will be available for use.

This course teaches students a variety of concepts and approaches in drawing and 2-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or several media. Making art is an ongoing process that involves making informed and critical decisions. Expect to do several hours of painting and drawing on your own each week in addition to your classroom assignments. Take a careful look at your schedule and make a plan for routine studio time outside of school.

We will hold regularly scheduled group and class critiques. During these activities, you owe your full attention to your classmates work. Active participation helps everyone. Students often get the best advice from each other. Everyone is expected to contribute. The best way to get valuable feedback is to offer comments to your peers. Come to critiques with an open mind. Others may not approach things in the same way you would, but outside comments are usually very helpful and can be insightful.

Artistic integrity is a requirement, you may make use of photographs, published images and other artists work as visual references, inspiration, or resource, but copying another artist’s work is considered plagiarism. Plagiarized work will not receive credit. As an artist your goal is to develop original work, moving well beyond mere duplication. Always consider your intention and what you are communicating to your audience. Drawing from observation requires a visual translation from three dimensions to two.

It is likely that you will be influenced by much of what you see through your exploration of various media, styles and study of contemporary artists, yet all works produced for this body of work (portfolio) must be original. The overall expectation is that you work beyond mere duplication to generate creative and unique imagery. Our daily art history sessions at the beginning of each period (except Wednesday) will give you a solid footing in art historical references, exposing you to the content, style and mediums of prehistoric to postmodern and 21<sup>st</sup> century art.

You will photograph, edit and organize your work into your specific folder on the APDP2 server. Each student has their own folder and will store and manipulate only their own images.

*(Note: The body of work submitted for the portfolio may include art created prior to and outside of the AP Studio Art course, but not work which was included as part of a prior portfolio.)*

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**You will be required to visit one gallery or museum exhibit each month. A gallery report is required for each visit.** The Frye Art Museum in Seattle is free to the public and has wonderful exhibitions of contemporary art. The UW Henry Gallery is also an excellent option and is free to the public every Thursday.

## The Portfolio – Quality, Breadth and Concentration

For more detailed information on the AP Studio Arts Drawing and 2D Design Portfolio visit [http://apcentral.collegeboard.com/apc/public/exam/exam\\_questions/index.html](http://apcentral.collegeboard.com/apc/public/exam/exam_questions/index.html)

- Select your exam from the table at the bottom of the page
- Choose **Concentration, Breadth or Quality**
- Click on **sample portfolios for the current year**

**The course enables students to develop a body of work investigating a strong underlying visual idea in drawing or 2-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).**

The AP Art portfolio consists of three sections:

- **Quality** (5 pieces) Excellence demonstrated in original artwork  
"Quality is evident in the concept, composition and technical skills of your work. You are asked to demonstrate quality through carefully selected examples of your work: work that succeeds in developing your intention, in terms of both concept and execution.... Flat paper, cardboard, canvas board or unstretched canvas are acceptable." Maximum size: 18x24"
- **Concentration** (12 pieces) An in-depth, personal commitment to a particular artistic concern.  
"In this section, you are asked to demonstrate your personal commitment to a specific visual idea or mode of working. To do this, you should present an aspect of your work or a specific project in which you have invested considerable time, effort and thought. It is important to define your concentration early in the year so that the work you submit will have the focus and direction required for a concentration. A concentration is a body of related works that:  
Are based on your individual interest in a particular idea expressed visually;  
Are focused on a process of investigation, growth and discovery;  
Show the development of a visual language appropriate for your subject;  
Are unified by an underlying idea that has visual and/or conceptual coherence; AND  
Grow out of a coherent plan of action or investigation."
- **Breadth** (12 pieces) A variety of experiences in using the formal, technical and expressive means available to an artist.  
"Breadth in this portfolio refers to your experiences and accomplishments in a variety of two-dimensional art forms, concepts and techniques. Successful works of art require the integration of elements and principles of design; you are asked to demonstrate that you are actively working with these concepts while thoughtfully composing your art ... They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art." See specific scoring criteria to differentiate between the Drawing and 2D design portfolios.

**The first semester** will focus on the development of our breadth portfolio (section III). Specific assignments may be made when gaps or weaknesses in the portfolio become evident.

**The second semester** will be dedicated to independent concentration work (section II), group and instructor critiques. Work must be photographed and digitally edited prior to your weekly AP meeting.

## What can you do to ensure a strong score?

The AP judges want to see you draw from observation, making the translation from three dimensions to two dimensions yourself. If you use photographs in the development of your concept and composition be sure to use it as a reference for an expanded idea, change it using color, abstraction or other interpretative techniques.

Work from photographs tends to look "flat" since the camera sees with one eye, and we see with two.

Avoid cliché images: mushrooms, fairies, sunsets, rainbows, dragons, cartoons, and "m" birds just to name a few. I'm sorry to say that Anime still suffers from discrimination in the art world.

## AP Studio Arts Scoring Guidelines – 6 excellence

The descriptors intentionally discuss general aspects of artwork, it is not expected that all descriptors for a scale point will apply to any one particular portfolio. Full scoring guidelines are available on line at <http://apcentral.collegeboard.com>

2D Design Quality		Drawing Quality																			
<p>Five works that demonstrate mastery of design – apparent in the <b>composition, concept, and execution</b> of the works.</p> <p><b>Excellent Quality.</b> Work at this level:</p> <ul style="list-style-type: none"> <li>Is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise;</li> <li>Shows an imaginative, inventive, and confident articulation of the principles of design;</li> <li>Shows accomplished use of the elements of design guided by the principles;</li> <li>Shows a well informed sense of composition;</li> <li>Shows obvious evidence of thinking;</li> <li>Demonstrates evidence of confidence and of verve (energy);</li> <li>Addresses fairly complex visual and /or conceptual ideas;</li> <li>Uses materials effectively; technique is generally excellent</li> <li>May show successful engagement with experimentation and/or risk-taking; may be notable for sensitivity and/or subtlety;</li> <li>Demonstrate informed decision-making</li> </ul> <p>Any apparent use of published or photographic sources of the work of other artist seems merely to have provided a visual reference in the service of a larger, personal vision.</p>		<p><b>Five works that demonstrate mastery of drawing</b> – apparent in the composition, concept, and execution of the works.</p> <p><b>EXCELLENT QUALITY.</b> Work at this level:</p> <ul style="list-style-type: none"> <li>Is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise;</li> <li>Shows obvious evidence of thinking;</li> <li>Demonstrates a sense of confidence, and of verve;</li> <li>Addresses fairly complex visual and/or conceptual ideas;</li> <li>Shows an imaginative, inventive, and confident use of the elements and principles of design;</li> <li>Uses materials effectively; technique is generally excellent;</li> <li>May show successful engagement with experimentation and/or risk-taking;</li> <li>May be notable for sensitivity and/or subtlety;</li> <li>Shows purposeful composition;</li> <li>Demonstrates informed decision-making.</li> </ul> <p>Any apparent use of published or photographic sources of the work of other artist seems merely to have provided a visual reference in the service of a larger, personal vision.</p>																			
2D Design Concentration		Drawing Concentration																			
<ul style="list-style-type: none"> <li>There is an unmistakable connection between the idea of the concentration and the work presented.</li> <li>The concentration engages the viewer with the work and the idea.</li> <li>The work shows effective integration of concept and design skills.</li> <li>Technical aspects are strong to excellent.</li> <li>The work shows informed risk-taking and development beyond technical concerns.</li> <li>An evocative theme is carried out.</li> <li>The work demonstrates an original vision.</li> <li>Overall, the work is of excellent quality.</li> </ul>		<ul style="list-style-type: none"> <li>There is an unmistakable connection between the idea of the concentration and the work presented.</li> <li>The concentration engages the viewer with the work and the idea.</li> <li>The work shows effective integration of concept and technique.</li> <li>Mastery of drawing techniques is strong to excellent</li> <li>The work shows informed risk-taking and development beyond technical concerns</li> <li>An evocative theme is carried out.</li> <li>The work demonstrates and original vision.</li> <li>Overall the work is of excellent quality</li> </ul>																			
<p>A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.</p> <p><b>Coherence and/or development</b> – is the work presented actually a concentration?</p> <p><b>Quality of the concept/idea represented</b> – is there evidence of thinking and of focus?</p> <p><b>Degree of development and investigation that is evident in the work</b> – including the amount of work or number of pieces represented.</p> <p>Quality of the work in both concept and technique.</p> <p>Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. The scoring guidelines provide examples of overall characteristics of concentrations that would merit each of the six scores. <b>Note:</b> These four areas will necessarily appear in shifting relationships of relative strength and weakness. Where the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.</p>																					
2D Design Breadth		Drawing Breadth																			
<p>A variety of works demonstrating understanding of the principles of design. Look for engagement with a range of design principles:</p> <table border="0"> <tr> <td><b>Unity/Variety</b></td> <td><b>Repetition</b></td> </tr> <tr> <td><b>Balance/Emphasis/Contrast</b></td> <td><b>Proportion/Scale</b></td> </tr> <tr> <td><b>Rhythm</b></td> <td><b>Figure/Ground Relationship</b></td> </tr> </table> <ul style="list-style-type: none"> <li>The work demonstrates serious, successful engagement with a broad range of design problems.</li> <li>Work demonstrates confident articulation of the design principles.</li> <li>The work uses the elements and principles of design in inventive or evocative ways.</li> <li>Most work demonstrates successful experimentation, risk-taking, and/or ambition.</li> <li>The work is technically accomplished.</li> <li>Work addresses sophisticated/complex ideas with confidence and verve.</li> <li>Form and content are synthesized to communicate visual ideas.</li> <li>Overall, the work is of excellent quality.</li> </ul>		<b>Unity/Variety</b>	<b>Repetition</b>	<b>Balance/Emphasis/Contrast</b>	<b>Proportion/Scale</b>	<b>Rhythm</b>	<b>Figure/Ground Relationship</b>	<p>Works demonstrating understanding of a variety of drawing issues. Look for engagement with a range of:</p> <table border="0"> <tr> <td><b>Form</b></td> <td><b>Content</b></td> </tr> <tr> <td><b>Tonal Values</b></td> <td><b>Line Quality</b></td> </tr> <tr> <td><b>Drawing Surface</b></td> <td><b>Materials</b></td> </tr> <tr> <td><b>Techniques</b></td> <td><b>Styles</b></td> </tr> <tr> <td><b>Perspective and Other Spatial Systems</b></td> <td><b>Depth and Pattern</b></td> </tr> <tr> <td><b>Means of Representation and Abstraction</b></td> <td><b>Composition</b></td> </tr> </table> <ul style="list-style-type: none"> <li>Work demonstrates serious, successful engagement with a broad range of drawing issues and/or techniques.</li> <li>The work successfully demonstrated command of stylistic as well as technical concerns.</li> <li>Work is executed with confidence.</li> <li>Work shows flexibility of thinking, as evidenced in the variety of works presented.</li> <li>Form and content are effectively synthesized to communicate visual ideas.</li> <li>A variety of materials are used effectively.</li> <li>Most work demonstrates successful experimentation, risk-taking, and/or ambition.</li> </ul>		<b>Form</b>	<b>Content</b>	<b>Tonal Values</b>	<b>Line Quality</b>	<b>Drawing Surface</b>	<b>Materials</b>	<b>Techniques</b>	<b>Styles</b>	<b>Perspective and Other Spatial Systems</b>	<b>Depth and Pattern</b>	<b>Means of Representation and Abstraction</b>	<b>Composition</b>
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## Cumulative Grading

### Coursework

- Daily art history
- In-class exercises and worksheets
- Quizzes
- Monthly gallery visits and reports
- Creative projects
- Final daily art history exam

### Participation

- Monthly Attendance (deductions for tardies and unexcused absences)
- Citizenship (active participation and contribution to the classroom community)
- Work Habits (using work time productively and maintaining a positive and collaborative attitude)

*The most important things you can do to succeed in this class are to come prepared to work every single day and commit to challenging yourself and giving your best effort.*

### GRADING SCALE

<b>A</b> (100-90%)	Accomplished, mastery, exceptional, outstanding, innovative
<b>B</b> (89-80%)	Great, competent, capable, valuable, skillful
<b>C</b> (79-70%)	Conventional work, room for improvement and problem solving
<b>D</b> (69-60%)	Incomplete, lack of follow through, inconsistent participation
<b>F</b> (below 59%)	No Effort, lack of motivation for learning, not using class time, nonparticipation

### Homework

You may expect to give yourself regular studio homework, 4-6 hours per week. As well as a monthly gallery/museum visit. You are welcome and encouraged to make use of the classroom for additional studio time before and after school everyday *except Monday and Wednesday*.

### On-line Progress Reports

**Keep track of student progress on-line through the district WebGrader program:**

<http://www.lwsd.org/Parents/Pages/Default.aspx>  
click on Parent Access to set up a New User account

## Policies and Expectations

### Classroom Rules

1. Treat me, as your teacher, with the same respect with which I treat you.
2. Your actions may not cause a problem for anyone else.
3. If you cause a problem, you will be asked to solve the problem.
4. If you cannot solve the problem or choose not to, I will do something about it. What I do will depend upon the situation and the person involved.
5. If I do something that appears to be unfair, you may talk to me about it outside of class time. This will be your opportunity to provide additional information that may make a difference in the consequences I have chosen.

### Studio Policies

- Class time will be devoted to individual work on current art assignments and projects only.
- Phones and other electronic devices (including iPods etc.) may not be used in the classroom.** If you choose to keep your devices turned off and out of site they will not be taken from you, nor will your parents be bothered.
- Food or drinks are not allowed in the classroom or computer lab with the exception of lidded water bottles.

### Materials and Equipment

- Students are expected to clean up after themselves on a daily basis and to take proper care of classroom materials and equipment.
- If there is a problem, be sure to let me know at the beginning of the period, you will be held responsible for damaged or missing materials.
- Keep backpacks and bags** closed, on the floor and out of the aisles.

### Restroom Policy

- You are allowed (2) 5 minute bathroom breaks per quarter, unused breaks may be transferred to the next quarter. Absences will be recorded for those who take alternate routes, find alternate destinations or exceed the time limit.

### Art Service Credit

- 30 minutes of Art Service Credit (ASC) are required as part of your overall participation grade each quarter. This work is to be completed outside of the regular class time after school on Tuesdays. Work may involve cleaning, sorting, organizing, display, photography, or web work.

### Late Work

- Work that is **up to four school-days late** may be turned in for up to **70% credit**. Work that is **five or more days overdue**, or the result of an unexcused absence, will not be accepted (**no credit**). You may not work on overdue assignments during class time.
- If you are absent from class it is your responsibility to find out what we worked on while you were absent—ask a classmate or stop by before or after school to talk to me. You have one additional day to make up and turn in work from each *excused* absence with no penalty.

## Resources

### Art Supplies Retail

In my opinion, the three best local resources for art supplies are The University Bookstore, Daniel Smith's and Dakota Art. All three are professional level stores with large selections and expert staff to help with all your questions.

### Local Art Production and Exhibition Resources:

Pratt Fine Arts, Seattle [www.pratt.org](http://www.pratt.org)  
The Frye Art Gallery, Seattle [www.frye.org](http://www.frye.org)  
The Henry Art Gallery, UW Campus [www.henryart.org/](http://www.henryart.org/)  
The Kirkland Arts Center, Seattle [www.kirklandartscenter.org](http://www.kirklandartscenter.org)  
KTUB, Kirkland Teen Union Building <http://www.ktub.org/>  
The Seattle Art Museum <http://www.seattleartmuseum.org/>  
The Gage Academy, Seattle [www.gageacademy.org](http://www.gageacademy.org)  
The Vera Project, Seattle <http://www.theveraproject.org/>

### Classroom Text

Stokstad Marilyn. *Art History; Revised Second Edition*. Person, Prentice Hall. 2005  
Walker Sydney. *Teaching Meaning in Art making; Art Education in Practice Series*. Davis Publishing. 2001.  
Robertson Jean and McDaniel Craig. Wadsworth. *Painting as a Language: Material, Technique, Form, Content*. Thomson Learning. 2000.  
Mendelowitz, Daniel, Wakeham Duane and Faber David. *A Guide to Drawing: 6<sup>th</sup> Edition*. Thomson Wadsworth. 2003.  
Claudia, Betti, and Sale, Teel. *Drawing; a Contemporary Approach: 4<sup>th</sup> Edition*. Thomson Wadsworth. 1980.  
Lauer, David and Pentak, Stephen. *Design Basics: 4<sup>th</sup> Edition*. Harcourt College Publishers. 2000.

### Classroom Periodicals

**The Artists Magazine**. F + W Publications Incorporated.  
**ArtForum International**.  
**Communications Arts**. Coyle & Blanchard, Menlo Park, CA.  
**Photoshop Users**. The National Association of Photoshop Professionals.  
**Layers**. Kelbytraining.  
**JPG**. 8020 Publishing, San Francisco, CA

Detach and submit ONLY THIS PAGE to Ms. Wyatt by

**Friday, September 12**

Students will be awarded 10 points for returning this sheet by the assigned due date.  
Students are encouraged to keep the syllabus for future reference.

**Attach Art Fee  
and Materials  
Receipt HERE**

## Syllabus Acknowledgment + Art Fee

Please **sign below** to acknowledge that you have read and understand the contents of the course syllabus.

Student name: \_\_\_\_\_ Signature: \_\_\_\_\_

Parent/Guardian name: \_\_\_\_\_ Signature: \_\_\_\_\_

Parent/Guardian email: \_\_\_\_\_ Phone: \_\_\_\_\_

## Permission to Publish Student Artwork

In order for LWHS to publish your student's artwork on the school or department webpage we need your signed permission. Please check one of the following boxes to indicate your preference and sign below:

- I give permission for my student's artwork to be published on the school or department webpage with his/her name used to indicate authorship.
- I would prefer that my student's artwork not be published.

Parent/Guardian name: \_\_\_\_\_ Signature: \_\_\_\_\_

## Volunteer/Donation Form

### Would you be willing to donate your time or materials to the LW Art Department?

Family and community contributions help us defray costs and provide students with unique creative learning experiences. Let us know if you or someone you know would be interested in any of the following (check any that apply):

- Donating Time:
  - Volunteer to be a guest speaker or visiting artist to share your expertise in a relevant area
    - Describe: \_\_\_\_\_
  - Volunteer your time to help in the classroom by organizing materials, helping with displays, etc.
- Donating Materials:
  - Gently used digital cameras or other digital photography equipment
  - Art books, posters, unique papers, tissues, or bookmaking supplies
  - Unusual still-life objects (i.e. mannequins, musical instruments, or other odds and ends)
  - Picture frames
  - Other: \_\_\_\_\_

If something is not on this list but you think we might want it please do not hesitate to email me at [dwyatt@lwsd.org](mailto:dwyatt@lwsd.org). I will contact you if you express an interest in volunteering/donating.

Thank you in advance!

**Dawn Wyatt**