



Course Name	Instructor	Instructor E-mail & Availability
Painting 1,2	Deborah Abbott	daabbott@aps.k12.co.us
Course Website	Class Meeting Times & Location:	Prerequisites
NA	Period 2 – Room 405	Drawing 1, 2

Course Description

COURSE DESCRIPTION:

Students will use the *Elements of Art* and the *Principles of Design* while exploring painting as an art form. They will explore art history, creative technique, self-expression, and the value of the Arts in our culture. This course will utilize a variety of techniques and materials to give students an opportunity to use and build upon their skills and conceptual knowledge in a problem solving capacity. In this course, students study color theory, mix paints, and experiment with various brush and palette knife techniques. Students are encouraged to work with their own artistic ideas and to study techniques used by artists from other times and places. A fee will be required for supplies.

Standards

Colorado State Standards for the Visual Arts:

- Standard 1: Observe and Learn to Comprehend**
Standard 2: Envision and Critique to Reflect
Standard 3: Invent and Discover to Create
Standard 4: Relate and Connect to Transfer

Learning Outcomes by Quarter

Quarter 1

- I. Create paintings using a variety of painting processes and techniques. – Acrylic Painting
- II. Identify and apply the visual elements.
- III. Identify and apply the principles of composition.
- IV. Explore a variety of painting genres. Traditional Historic Methods - Portraits
- V. Research and apply major historical and contemporary concepts in painting.
- VI. Analyze and critically evaluate paintings.
- VII. Assemble and assess a presentation of your work that demonstrates basic professionalism.

Quarter 2

- Create paintings using a variety of painting processes and techniques. -Water Color
- II. Identify and apply the visual elements.
 - III. Identify and apply the principles of composition.
 - IV. Explore a variety of painting genres. - Landscapes
 - V. Research and apply major historical and contemporary concepts in painting.
 - VI. Analyze and critically evaluate paintings.
 - VII. Assemble and assess a presentation of your work that demonstrates basic professionalism.

Quarter 3

- I. Create paintings using a variety of painting processes and techniques. – Oil Painting
- II. Identify and apply the visual elements.
- III. Identify and apply the principles of composition.
- IV. Explore a variety of painting genres. Still-Life
- V. Research and apply major historical and contemporary concepts in painting.
- VI. Analyze and critically evaluate paintings.
- VII. Assemble and assess a presentation of your work that demonstrates basic professionalism.

Quarter 4

- Create paintings using a variety of painting processes and techniques.- Mixed Media
- II. Identify and apply the visual elements.
 - III. Identify and apply the principles of composition.
 - IV. Explore a variety of painting genres.- Abstract
 - V. Research and apply major historical and contemporary concepts in painting.
 - VI. Analyze and critically evaluate paintings.
 - VII. Assemble and assess a presentation of your work that demonstrates basic professionalism.

Required Supplies

Each student is required to pay a \$50 materials fee for Painting I and 2. This fee will cover the materials they use in the classroom as well as a packet of supplies which will be given to them upon receipt of their fees.

Grading

Students will be graded on a 4 point scale for all assignments

Point	Letter Grade	Explanation
3.0-4.0	A	In addition to the performance score of 3.0, the student demonstrates in depth inferences and applications that extend beyond what was taught.
2.5-2.99	B	There are no major errors or omissions regarding any of the information and/or processes (simple or complex) that were explicitly taught. This level is mastery
2.0-2.49	C	There are no major errors or omissions regarding the simpler details and processes, but there are major errors or omissions regarding the more complex ideas and processes.
1.0-1.99	D	With help, the student demonstrates a partial understanding of some of the simpler details and processes and some of the more complex ideas and processes.
Below 1.0 or No Evidence	F	Even with help, the student cannot demonstrate understanding of the simple details.

School Policies**REQUESTS FOR HOMEWORK**

Students requiring homework assignments due to extended excused absences (three days or more) should initially contact the attendance office. The attendance office will notify teachers and collect assignments from individual teachers. Assignments should be ready for pick up 24 hours after a request has been made. Please call the attendance office to check homework status.

MAKE-UP WORK DURING ABSENCES

Any time a student misses a class for any reason whatsoever, that student will be expected to contact each teacher and complete the make-up work in order to achieve the learning objective. This includes field trips, school activities, suspensions, group sessions, trancies, and the like. Make-up work is required and students who have been absent from class must request make-up work from the teacher no later than the next class meeting. Teachers will determine a reasonable amount of time for make-up work when students are absent, using a two days for every one day absent guideline.

Teachers may provide an "alternative" learning experience for make-up work to any student who requests it upon returning to class. For example, a student may have been absent from a class at which the daily learning objective was achieved by means of a class discussion. At the teacher's sole discretion, students who were absent during that discussion might be assigned a two or three-page written essay due three or four days after the student's return to class as an 'alternative' learning experience for that objective.

Teachers will give academic credit to all make-up work that complies with the above guidelines. The only exception is that teachers have the choice whether or not to give academic credit to the make-up work from an unexcused absence. If the absence was unexcused, the teacher should provide feedback but is not required to give credit for the work.

TARDY POLICY

After three tardies teachers will conference with the student and contact home. After 5 tardies students can be referred to the Learning Center and additional consequences may be assigned.

PASSES

Students who leave the classroom or are excused from class must have a pass with correct validation by the teacher. School officials may send for a student using an authorized Administrative Pass. Students who are without official passes will be subject to disciplinary action. Passes will not be given in the first 10 minutes or last 10 minutes of class.

NON-ACADEMIC TECHNOLOGICAL DEVICES

Aurora Public Schools believes in providing environments that optimize learning and teaching and are safe, secure, and well maintained. As such, all personal electronic devices* shall not be seen nor heard during the school day in academic areas of the building from 7:30 A.M. to 3:45 P.M. *Cell phones, iPods, headphones, portable speakers, MP3s, tablets, cameras, etc. **Aurora Central High School is not responsible for lost, stolen or damaged electronic devices.** This includes electronic devices that are confiscated by staff. Aurora Central High School reserves the right to not investigate lost, stolen or damaged electronic devices.

Classroom Policies

1. Students are to be in the classroom, ready to work, when the bell rings.
2. Students will sit in assigned seats.
3. Students are to treat fellow students, teachers, environment, and materials in a respectful manner.
4. Students are to bring necessary materials to class and are to work only on projects for this class.
5. Students are responsible for their own clean-up and the clean-up of the classroom as a whole, as well as the maintenance and return of all materials. No one leaves the classroom until room is clean and materials or tools are accounted for.
6. Students will participate in a weekly rotation of supervision of clean-up of a specific area.
8. Students will observe all safety precautions and will conduct themselves in a manner that is not hazardous to themselves or other students.
9. THERE WILL BE NO FOOD OR DRINK IN THE CLASSROOM except bottled water with a cap.

Tear off and return THIS PAGE only and return to _____(teacher).

I have carefully read the expectations of this course and agree to support the goals and initiatives of the course. I will show up, speak up, stand up and go further than I ever thought possible.

Student name: _____(print)

Grade _____ Period _____

Student Signature: _____

Parent/Guardian Name: _____

Parent/Guardian Signature: _____

Parent/Guardian Phone Number: _____

Parent/Guardian Email: _____

COURSE SYLLABUS
COMMUNITY COLLEGE OF AURORA
AURORA CENTRAL
Art 121 Drawing 1

SECTION I: COURSE IDENTIFICATION

COURSE TITLE: DRAWING 1

COURSE NUMBER: ART 121-111

COURSE DESCRIPTION: Investigates the various approaches and media that students need to develop drawing skills and visual perception.

CREDITS/CONTACT HRS: 3 / 90 Contact Hours

TIME/DAY(S): Monday – Friday 55 minutes August -May

LOCATION: Aurora Central High School

INSTRUCTORS:Victoria Schleyer, Amy Beth Woodruff, Deborah Abbott

TELEPHONE: 303-340-1600

EMAIL: acwoodruff@aps.k12.co.us , daabbott@aps.k12.co.us, vaschleyer@aps.k12.co.us

ADVISING HOURS: by appointment

COURSE MATERIALS:

REQUIRED TEXTBOOK: Drawing Essentials, Deborah Rockman, Second Edition,
ISBN:978-0-19-975894-4

Course Fee: \$30.00 full year

Provided Materials:

6x9 drawing or sketch pad (25 sheets or more, white or cream paper, spiral bound preferred, 60 lb. or heavier)

14x17 Bristol Pad (vellum surface, 15+ sheets, 2 ply)

Graphite Pencils: 2H, H, HB, B, 2B, 3B, 4B, 6B

Large Kneaded Eraser

Arches “Rives” paper (heavy paper for rendering)

1-2 Pieces, Strathmore 400 Series Paper Steel Gray, or Canson Steel Gray #431, 18x24

1-2 Pieces, Strathmore 400 Series Paper Cream, or Canson Cream, 18x24

Generals Compressed Charcoal, (assorted, medium or soft, 2B-4B)

Charcoal Pencils Black (3B or 4B, soft) quantity: 3
White Charcoal pencil or stick
Sanguine Conte Crayon (reddish brown)
1-2 Pieces, 20x30 Black Matte board
Black Marker
24" metal ruler
Measuring or Sighting Stick (old metal coat hanger or vegetable skewer)

Suggested materials:

Bag or box to put charcoals in
Chamois or Cotton Balls
Drawing Board
Bull-Dog Clips or Large Binder clips

SECTION II: COURSE OUTLINE AND STUDENT OUTCOMES

INSTRUCTIONAL GOALS:

The Instructional Unit has identified the following lifelong/workplace skills that are the foundation for your course of study at CCA: Communication, Critical Inquiry, Intra/Interpersonal Responsibility, Quantitative Reasoning, Technology, and Aesthetic Perception. Of these skills, this course will focus on: *Aesthetic Perception, Critical Inquiry, and Personal Responsibility.*

GENERAL LEARNING OUTCOMES OF THE COMMUNITY COLLEGE OF AURORA:

Successful students will have shown through in-class exercises and specific course assignments the ability to pursue and retain knowledge, comprehend the various significant levels of acquired knowledge (analyzing and identifying their various components), evaluate the significance of the knowledge, synthesize ideas from multiple sources, and apply what is learned to work and life situations.

GENERAL OUTCOMES:

Successful occupational and technical students will be able to:

1. Perform tasks related to specific jobs or cluster of jobs.
2. Understand the conceptual framework underlying the acquired technical skills.
3. Demonstrate an understanding of personal and work characteristics that contribute to effective job performance.

SPECIFIC COURSE OUTCOMES:

- A. Use a variety of black and white media and processes to create drawings. (I)
- B. Identify and apply the basic elements of drawing. (II)
- C. Identify and apply the principles of composition. (III)
- D. Select, analyze and compose subject matter that communicates ideas and sensibilities. (IV)
- E. Utilize the fundamentals of drawing to demonstrate enhanced perception. (IV)
- F. Analyze and evaluate drawing. (V)
- G. Assemble and assess a presentation of your work that demonstrates basic competence. (V)
- H. Identify major historical and contemporary concepts in the drawing as a fine art.

COURSE OUTLINE:

Learning to draw will be accomplished through a series of drawings; each designed to help you learn and apply specific drawing skills. You will be expected to complete drawings in class as well as out of class. During the course of the year you will create about 30 graded drawings. .

In-Class Assignments: Abstract Enlargements, Shoe Construction, Box Drawings, Bottles & Cans, Basic Shapes with Conte, Thematic Still Life, Charcoal Lift-out Bust Studies.

Each student will also complete projects designed to incorporate the elements of drawing, the principles of composition, and the ability to communicate visually. These will be primarily completed out of class. Each assignment will be critiqued at the beginning of class on the day it is due. If your work is not turned in or available for critique at that time, (and you have not contacted me about it) it will be considered late.

Drawing Projects: Mechanical Construction Drawings, 1pt. and 2pt. Perspective Drawings, Photo-real Graphite Rendering, Final Project

In-Class Demonstrations: Fundamental drawing skills that are critical to the correct completion of drawing assignments are taught during class by way of demonstrations and lectures. It is critical that you attend class and take notes during demonstrations.

SECTION III: EVALUATION PROCEDURES

Timely completion of assignments, prompt attendance, technical ability, incorporation of design principles, presentation, participation in class activities and discussions will weigh toward the grade.

Conduct: Students are required to treat fellow students and faculty with respect and courtesy at all times. This is especially important in a busy and full studio course. Behaviors that disrupt the learning environment will not be tolerated. Poor student conduct may result in dismissal from class and/or the program.

Grading: Feedback on projects will be given in the form of verbal critiques and discussions during class. It is the responsibility of the student to record and incorporate feedback in their projects. Some written grades/feedback will be provided when assignments are returned.

Attendance: This is a studio class and your presence and participation are vital to your grade. Arrive early and get set up to paint. Attendance will be taken every day. Students are expected to attend and be prepared for all sessions. You will receive points for being present and being prepared to work during studio time.

It is your responsibility to catch up and discuss the expectations for making up missed coursework with me. This must be done either leading up to or immediately following the absence.

Participation: Grades are assessed each day for various things including working in class, progress critiques, completed homework, and turning in the final assignments. As a general rule, these points cannot be made up if you are not present. Exceptions must be specifically arranged with me prior to the absence.

Projects: Grades for each project will be earned from the following sources with specific criteria and expectations outlined at the beginning of each project. These include

- 1) Professionalism: attendance, preparation, deadlines, participation.
- 2) Process: sketching, writing, inquiry and research.
- 3) Realization: technical competence, design sensibility, and presentation of your work.

MAKE-UP WORK / LATE WORK:

- All work is due on the assigned due date at the beginning of class, unless otherwise specified.
- Exceptions must be specifically arranged with me prior to the assignment due date. Exceptions are made at my discretion and on a case-by-case basis. If I do allow late work, (because you and I have had a conversation
- All work that is turned in on time can be re-submitted for a better grade within one week of the project deadline.

A. Each student's grade will be determined from the following scale:

Percentage Points

Grade

90-100 = A (excellent work), 80-89 = B (good work), 70-79 = C (average work), 60-69 = D, 0-59 = F

Note:

Student Art Show: Each student will be expected to submit at least one drawing to the Student Art Show.

SECTION IV: TENTATIVE COURSE SCHEDULE

Dates	Homework Due	In Class
8/9/2016		Review Syllabus, Discuss Drawing Materials, Expectations, Work on Abstract #1
8/15-8/19	Sketchbook Assignments-Practice concepts from class. Reading #1	Drawing using a grid
8/22-8/26	Sketchbook Assignments-Practice concepts from class.	Abstract from Reality
8/29-9/2	Sketchbook Assignments-Practice concepts from class. Reading #2	Abstract from Reality
9/5-9/9	Sketchbook Assignments-Practice concepts from class.	Value Shapes
9/12-9/16	Sketchbook Assignments-Practice concepts from class.	Value Shapes
9/19-9/23	Sketchbook Assignments-Practice concepts from class.	Value Shapes
9/26-9/30	Sketchbook Assignments-Practice concepts from class. Reading #3	Domestic Rituals
10/3-10/7	Sketchbook Assignments-Practice concepts from class.	Domestic Rituals
10/17-10/21	Sketchbook Assignments-Practice concepts from class. Reading #4, 5, 6 & 7	Domestic Rituals
10/24-10/28	Sketchbook Assignments-Practice concepts from class.	Continuous Fields

10/31-11/4	Sketchbook Assignments-Practice concepts from class.	Continuous Fields
11/7-11/11	Sketchbook Assignments-Practice concepts from class.	Continuous Fields
11/14-11/18	Sketchbook Assignments-Practice concepts from class.	Continuous Fields
11/21-11/22	Sketchbook Assignments-Practice concepts from class.	Continuous Fields
11/28-12/2	Sketchbook Assignments-Practice concepts from class.	Mouse Eye View
12/5-12/9	Sketchbook Assignments-Practice concepts from class.	Mouse Eye View
12/12-12/15	Sketchbook Assignments-Practice concepts from class. Reading #8, 9 & 10	Mouse Eye View
1/4-1/6	Sketchbook Assignments-Practice concepts from class.	Metamorphosis
1/9-1/13	Sketchbook Assignments-Practice concepts from class.	Metamorphosis
1/16-1/20	Sketchbook Assignments-Practice concepts from class.	Metamorphosis
1/23-1/27	Sketchbook Assignments-Practice concepts from class.	Metamorphosis
1/30-1/31	Sketchbook Assignments-Practice concepts from class.	Metamorphosis
2/6-2/10	Sketchbook Assignments-Practice concepts from class.	Three Medium's Three Papers
2/13-2/17	Sketchbook Assignments-Practice concepts from class.	Three Mediums Three Papers
2/20-2/24	Sketchbook Assignments-Practice concepts from class.	Three Mediums Three Papers
2/27-3/3	Sketchbook Assignments-Practice concepts from class.	Pen and Ink and Watercolor
3/6-3/10	Sketchbook Assignments-Practice concepts from class.	Pen and Ink and Watercolor
3/13-3/17	Sketchbook Assignments-Practice concepts from class.	Pen and Ink and Watercolor
3/20-3/24	Sketchbook Assignments-Practice concepts from class.	Pen and Ink and Watercolor

4/3-4/7	Sketchbook Assignments-Practice concepts from class.	Skateboard
4/10-4/14	Sketchbook Assignments-Practice concepts from class.	Skateboard
4/17-4/21	Sketchbook Assignments-Practice concepts from class.	Skateboard
4/24-4/28	Sketchbook Assignments-Practice concepts from class.	Skateboard
5/1-5/5	Sketchbook Assignments-Practice concepts from class.	Skateboard
5/8-5/12	Sketchbook Assignments-Practice concepts from class.	Fibonacci
5/15-5/19	Sketchbook Assignments-Practice concepts from class.	Fibonacci
5/22-5/25	Sketchbook Assignments-Practice concepts from class.	Fibonacci
5/4/0524	Sketchbook Assignments-Practice concepts from class.	Final Project ACHS TBD

SECTION V: OTHER

INSTRUCTIONAL POLICY ON ACADEMIC DISHONESTY:

Academic dishonesty includes cheating and plagiarism. Cheating is the unauthorized use of assistance with intent to deceive an instructor or any other individual responsible for evaluating a student's work. Note the following examples:

- Submission of any materials not prepared by students but presented as their own.
- The unauthorized possession and/or use of notes, books, or the soliciting of assistance from another student during an examination.
- Illegitimate possession or disposition of examination or test materials and/or answer keys to tests and examinations.

Plagiarism refers to the use of another person's work without giving proper credit to that person. A student must give proper credit through the use of appropriate citation format when (a) copying verbatim another person's work (i.e., words, phrases, sentences, or entire passages); (b) paraphrasing another person's work (i.e., borrowing but rewording that person's facts, opinions, or ideas); and (c) summarizing another's work (i.e., use of one's own words to condense longer passages into a sentence or two).

AP Studio Art: Drawing
Professor Amy Beth Woodruff – Instructor
Aurora Central High School
303-340 – 1600 ext 47099

Honors Program Mission Statement

The mission of the Honors Program at Aurora Central High School is to offer unique learning opportunities appropriate to intrinsically motivated students of outstanding academic ability. Honors classes provide collegiate academic experiences that challenge students to improve academic skills, expand and deepen content knowledge and understanding, and foster respect for and appreciation of being independent, lifelong learners.

Visual Arts Vision

Visual art education at Aurora Central High School fosters creative expression through a curriculum based on the history, criticism, aesthetics and the production of art.

We believe every person has artistic potential. We encourage creative problem solving and visual literacy, essential skills in our media driven culture. We are committed to improving language art skills, specifically though repeatedly asking students to write about art using descriptions, analysis, interpretation and judgment of a work of art. We are committed to improving math skills through our focus on the practical application to following concepts: proportions, measurement, ratios, basic equations, geometric shapes and solids, sequences, area of basic forms and geometric similarities. We believe that students succeed when they are in an environment long enough to develop mutual respect between student and teacher.

Course Description

This AP course will address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist.

This portfolio is intended to address a broad interpretation of drawing issues in depth and space.

These may include shape, volume, tone, value, intensity, contour, composition and texture. Such elements and concepts may be articulated through a variety of methods including, graphite, pastel, conte, charcoal, and pen and ink.

A variety of approaches such as representation, abstraction, and expression may be a part of the student's portfolio. These might include traditional still life drawings, assembled compositions, and drawings from life, whimsical ideas, and any of a number of alternative ways to express ones self two-dimensionally.

Objectives

- Encourage creative as well as systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.

- Help Students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Materials

- 4 (11 by 14) or bigger 50+ sheet bound sketchpads.
- Additional supplies will be here daily, but when students are motivated to work outside the school environment, anything that can be drawn on or can be used to make a drawing.
- Teel Sale, Claudia Betti *Drawing, A contemporary Approach* Thompson/ Wadsworth, 2004 Fifth Edition

Resources provided by the school

Bevlin, Marjorie Elliot, *Design Through Discovery*, Thomson, 1991,
The AP Vertical Teams Guide of Studio Art, College Board, 2002

Expectations

Summer work

All of this work must be drawn in you sketch book and handed in at the beginning of the semester.

1. Search the Internet and find three drawings that you find compelling.

Write a summary of the artworks that expresses your understanding of...

- The process used to create the work,
- Your understanding of the message of the artwork
- An explanation of what about this artwork inspires you, and the message you can convey into your artwork as a result.

2. Brainstorm a list of ten ideas for a concentration with three sketches of each

Sample: Figure drawing,

- Show movement in the figure
- Manipulate the surface with warm vs. cool colors
- Odd angles to draw the figure in

3. Write a preartist statement that addresses the following question with one of your concentration ideas:

Question: Briefly define the nature of your concentration project.

Make a sketch for each of the following art principles: Gesture, Line, Contour line, Spatial Response, Positive and Negative Space, Shape, Value, Expressiveness of line, Texture, Color, Perspective. Definitions and examples can be found on www.artlex.com

Choose 25 of the 100 ideas below and draw them in your sketchbook.

1. Zombies on parade

2. A Very Bad Fairy
3. Rejected Beanie Babies
4. Goldilocks and The Three Penguins
5. Thursday Addams
6. Vampires in a mall
7. Rapunzel's first hair cut
8. Spock in love
9. Pencils have feelings, too
10. Marie Antoinette drunk
11. When shoes attack
12. Goth prom
13. Ice Princess in the summer
14. Mr. Potato Arm
15. Snow White's new dwarves (Pushy? Hypochondriac? Brainless? Ruthless? Raggedy?)
16. William Shakespeare in the circus
17. Square Dance Cuties
18. Angry old man
19. Lumberjack in a leotard
20. Day of the Dead soap opera
21. Dancing banana
22. Soccer moms gone bad
23. Glamour Don't
24. Food with a face
25. Little girl with a pet monster
26. Kitten Conductors
27. Renaissance Faire rejects
28. Two-headed man
29. Fabulous mustache
30. Bad hair day
31. Cereal killer
32. Teeny little super hero
33. Smoking baby
34. Girl with antlers
35. Tiny Tiny head
36. Blind date disaster
37. Juggling something unexpected
38. Costume party
39. Organ grinder
40. Bigfoot loves prom
41. Sexy Halloween costume
42. Bad dancer
43. Elf vs Gnome
44. Sacred hearts

45. Why I'm afraid to go in the ocean (and other undersea creatures)
46. The thing under my bed
47. Birds in Hats
48. The kissing booth
49. Bigger isn't always better
50. 12 days of Christmas 'strange style
51. Those who love striped socks
52. Cavewomen
53. Sickeningly cute baby animal
54. Snowman Soccer
55. Rainbows revisited
56. Eyeball
57. A robot in love
58. Frankenstein and Bride of Frankenstein in couples counseling
59. Tattoo Art
60. Gnaked Gnomes
61. Venus Fly Traps
62. Demonic toddler
63. Creepy faces
64. Octopus with a cold
65. Two jellyfish fighting over a hotdog
66. Zombie in Love
67. Wanna Be Guitar Hero
68. Eyeball Flowers
69. Robot on the beach
70. Cute sushi
71. Mimes getting ready to rumble
72. Chicken wearing fishnets
73. One eyed girl
74. Zombie cupcakes
75. Big Man, Little Hat
76. Little Man, Big Hat
77. Dancing Fool
78. Sugar Skulls for any holiday
79. Asparagus conga line
80. Gothic Fairy Tale
81. Outdated robot
82. Aliens having coffee
83. Frankenstein reading a self help book
84. Girl with a pet fuzzleball
85. Monster grilled cheese
86. Eyeball tree
87. Irregular Arms
88. High Fashion Lunch Lady

89. Angry hula dancer
90. Dancing Queen
91. Jar full of...(anatomical hearts, ponies, naval lint, etc.)
92. Man Bites Dog
93. Bad puppet
94. Krampus pays a visit
95. Rowdy Royals
96. Babies in a cheerleading pyramid
97. A ballerina's lunch
98. Alice in Thunderdome
99. Mad scientist
100. Cheese snob

Quality Section

Rationale:

Quality refers to the total work of art. The concept of composition and technical skills demonstrated and the realization of the artist's intent are paramount. For this section of the portfolio, students are asked to select five examples of their best work in hopes that the evaluators will find the highest degree of quality. There is no preferred (or unacceptable) style or content in the quality section.

Requirements:

For this section, you are asked to submit their best five works. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. Works in this section may come from, but are not limited to the concentration and breadth sections.

Concentration Section

Rationale:

A concentration is a body of related works describing an in—depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects, or collaboration of works with differing intents. Students should be encouraged to explore a personal, central interest as intensive as possible, and are free to work with any idea in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in the visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements:

For this section, 12 slides must be submitted all from different artworks. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject matter and content are made by the student in consultation with the teacher.

In May students receive all the portfolio materials; these include the Section II, Concentration, envelope, with spaces for a written commentary describing what the concentration is how it evolved, which must accompany the work in this section. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea?

You may refer to specific slides as examples.

Samples of concentration ideas will be provided through faculty work, former student work, and professional artist work including but not limited to the artist on page 1819 in *The AP Vertical Teams Guide for Studio Art*.

Breadth Section

Rationale:

The student's work in this section should demonstrate understanding of the principles of design. In this area, I do not find it possible to have all students work on the same type assignments as the rest of the class. All students who draw have particular strong points and at this time I simply lead them in a direction that suits their strengths. Their work should show an evidence of conceptual, perceptual, expressive, and technical range of artistic skills. These skills should be varied in technique to emphasize their different strong suits. The student should be introduced to a variety of experiences with their drawing here to prove that they are competent in a variety of techniques and skills.

Requirements:

For this section, you are asked to submit slides of 12 slides of 12 different artworks. Detail slides may not be included in this section. In this section you are asked to present evidence of your ability to work on a wide variety of drawing problems. The solution to these problems should demonstrate that you are able to pursue advanced drawing concepts as a result of exposure to, and experience with a broad range of drawing alternatives. You should include drawings in which both line and tone are used. You should explore as many different categories and styles of drawing as possible. You are encouraged to observe three-dimensional subjects and work with invented or nonobjective subjects for the purpose of developing skill in translating perceptions to a two-dimensional surface. The best demonstrations of breadth clearly show experimentation in approach to artwork. Breadth content comes from ideas provide by the textbook and supplemental resources provided by the art department. Lecture series for this content starts second semester.

Sketchbook

Any ideas students would like to develop should be kept in a sketchbook. A variety of ideas that will make all three areas of the portfolio can be incorporated into the student sketchbook. The student sketchbook should include but not be limited to:

- Technical research
- Historical research

- Idea sketches
- Image searches
- Notes from readings, text or otherwise
- Working essay ideas for concentration section

Critiques

Group: All artworks will endure full class critiques where instructor and peer consultation can be utilized. Students learn about art by talking about art. Having the class involved in a critique of another students drawing will help the student understand how his/her work is perceived by others is a very helpful way to better oneself. Individual critiques: Monthly, the student will also place all work on a wall and critique it with the instructor. This dialogue is paramount to keep a strong focus on the direction each student will travel in his or her AP Drawing endeavor. These questions must be answered in written form before you show up for the critique.

Concentration

What is the Artist's Intent? Choose One

- What do you believe in terms of what you are saying?
- Is your position positive, negative, neutral?
- Is it political, social, linguistic, or historical?
- Is it specific or universal?

Is it a theme of personal expression or if "borrowed" how did you change it?

Breath

Three of the following areas will be addressed at each critique.

Which art principles are your main focus?

Which art elements are the strongest in your work?

Growth and progress –

How does the work compare to previous work?

Is there growth in thought?

Impact –

Is it daring?

Does it extend from past work?

The problem –

Is the student addressing the problem posed?

Are variations made for a reason?

Care/effort –

Is the work appropriate to the style?

Does the work have attention to details?

Work habits –

Do you use time efficiently and do you have tips for other students to help them work efficiently?

Do you ask questions, record thoughts, and experiment?

Composition and design –

Does it read well?

Individual meetings with the teacher will be scheduled monthly throughout the school year. Be prepared to address the following topics:

Evolution of concentration ideas
Where are you going?
Design strengths and weaknesses
Craftsmanship problems
Effective/efficient use of work time
Technical issues related to use of medium

Assessments

Development of student body of work for Portfolio: (75%)

- Students will be required monthly to participate in class critiques where a number of finished pieces will be graded. Students MUST have the appropriate number of pieces fully completed at each critique to receive full credit at the critique.
- A separate grade is given based on student participation in critiques of his/her artwork and other student artwork. We learn about art by talking constructively about art. Critical judgments can be made through the conversations that will help other students make better decisions in their production work.

Participation in the every day life of a drawing class: (25%)

- Students need to have their materials in hand to work constructively each day.
- Thought about what will be done in class each day should be done before class. This eliminates the student who shows up without an idea or direction for the production during a class period.
- Participation during critical classroom discussions is a must.

Students are expected to produce work that develops mastery in concept, composition, and execution of ideas.

1. Completion of the projects on time. (Students must spend extra time outside of class time.)
2. Craftsmanship (Professional quality is essential!)
3. Originality of the work.

Plagiarism Statement: Any work that makes the use of other artist's work (including photographs) and/or published images must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy and images even in another medium that was made by someone else.

4. Demonstration of competency in required skills and following safety procedures.
5. Thoroughness of your personal sketchbook and development of ideas, including concentration essay.
6. Participation in group critiques, using class time effectively, and gallery attendance.

You will automatically receive no credit for the critique if you show to the critique with no artwork. Assignments must be turned on the designated due date at the beginning of the class.

Dear Parent or Guardian:

As with any Advanced Placement Course the rigor is beyond a high school course offering. I would like to inform you that your son or daughter will be spending significant time outside of class working on drawings for the course requirements. Please do not hesitate to contact me at any time during the course. The fee for the course will be \$30.00 per school year.

Amy Beth Woodruff
Aurora Central High School
303-340- ext 47099

Parent/ Guardian Signature
