



Course Name	Instructor	Instructor E-mail & Availability
Jewelry 1 and 2	Victoria Schleyer	vaschleyer@aps.k12.co.us anytime
Course Website	Class Meeting Times & Location:	Prerequisites
Facebook: Aurora Central Art page	3rd, 5th, 6th periods	N/A

Course Description

Students in Jewelry will be introduced to the fundamentals of metalsmithing as a tool and an art form. Students will utilize the Elements of Art and Principles of Design in their study of jewelry while employing a variety of skills and media in a creative problem solving capacity.

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 - Students will learn to fabricate jewelry; piercing, cutting metal, filing, sanding, buffing and polishing. Students will use the Elements of Art and the principals of Design to create a pendant that showcases the above skills.

Quarter 2 - Students will continue to build upon their skills from 1st QTR and will learn to use a variety of cold contacts (rivets) to attach pieces of metal together. They will also learn to use patinas to create a chemical reaction to add a variety of color to their work. Students will create a key ring with two layers of metal, piercing, rivets, patina, and the finishing process.

Quarter 3 - Students will continue to build upon their skills from first semester. They will learn how to sweat solder pieces of metal together, use the rolling mill to create texture, how to bezel set a stone and how to form bend metal. Students will create two rings using two different methods to show mastery of the above skills. Students will learn the critique process so that they can critique their own work as well as others'.

Quarter 4 - Students will utilize all skills learned in the previous quarter and they will learn to use the ancient art of lost wax casting. They will learn to carve wax, burr wax, create texture, how to invest there pieces in a mold, how to vacuum the mold and burn out the wax. They will learn about centrifugal force, melting silver and how to finish the piece. They will do a final critique of their work for the year. If time permits, they will do a choice piece of whatever they choose.

Required Supplies

There is a \$50 fee that will cover all supplies, tools, stones and metal.

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, truancies, 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, with their supplies and 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.
7. Students will observe all safety precautions and will conduct themselves in a manner that is not hazardous to themselves or other students. **We will be using torches and power tools so this is critical and a student that does not follow safety protocol will be removed from class.**
8. No electronic devices in classroom. **Cell Phones will be confiscated if used in class.**
9. No food or drink in class.
10. Never be afraid to fail!

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 133 Jewelry and Metal Work

SECTION I: COURSE IDENTIFICATION

COURSE TITLE: JEWELRY AND METAL WORK

COURSE NUMBER: ART 133

COURSE DESCRIPTION: Introduces the construction of jewelry designs in metals and small casting techniques.

CREDITS/CONTACT HRS: 3 / 90 Contact Hours

TIME/DAY(S): Monday – Friday 57minutes Wednesday 44 minutes August -May

LOCATION: Aurora Central High School

INSTRUCTORS: Victoria Schleyer

TELEPHONE: 303-340-1600

EMAIL: vaschleyer@aps.k12.co.us

ADVISING HOURS: by appointment

COURSE MATERIALS:

REQUIRED TEXTBOOK: none

OPTIONAL TEXT: You are encouraged to checkout jewelry (instructional/technique) books from your local library, school library and classroom library. You can also search on the internet for any instructional information and tutorial videos that you can find on painting.

Course Fee: 50.00 full year

Provided Materials:

- Sketchbook
- Tool box
- Files
- Metal
- C clamp
- Bench pin
- Saw frame
- Saw blades
- Wax

- Drill bits
- Metal sheer
- Flex shafts
- Sand paper
- Buffer
- Buffing compound
- Acetylene tanks
- Pickle pots
- Flux
- Centrifugal caster
- Rolling Mill
- Stamps
- Texture sheets

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. Recognize and use visual arts as a form of communication.
- B. Use a variety of media and techniques to create a skillful piece of jewelry
- C. Identify and apply the formal elements of art and the principles of design in their own

work.

- D. Create jewelry using a variety of jewelry processes and techniques.
- E. Explore a variety of jewelry genres to demonstrate an enhanced perception
- F. Demonstrate the ability to plan, organize, manage and successfully complete a variety of projects within a defined time line.
- G. Analyze and evaluate their artwork, and the art work of others, in a critical format.
- H. Identify major historical and contemporary concepts in fine art as they pertain to jewelry.
- I. Assemble and assess a presentation of your work that demonstrates basic professionalism.

COURSE OUTLINE:

1. How to translate ideas into finished work
2. Introduce and apply vocabulary for evaluation
3. Demonstrates safe shop techniques
4. Jewelry making techniques
 - Piercing
 - Sawing
 - Soldering
 - Surface Texture
 - Polishing
 - Stone setting
 - Forming
 - Casting

SECTION III: EVALUATION PROCEDURES

Timely completion of jewelry assignments and exercises, prompt attendance, participation in class activities, discussions, and class critiques in which the student demonstrates their ability to apply learned knowledge, along with a developed precision in the manipulation of your choice of jewelry project to finished assignments will weigh toward the final 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.

Due to the general nature of this studio course, we will be openly discussing your own artwork and the work of others in a critique format. You will be expected to:

1. Be respectful of others
2. Offer criticism in a constructive way
3. Be supportive and offer alternatives with a positive frame of mind

Class critiques are vital to your grade and your growth as an artist. Missed critiques without a legitimate reason will result in a drop of 10 points (one letter grade) for the assignment. Class critiques are meant to be a learning experience—therefore any class assignment can be submitted for re-evaluation after taking into account the various criticisms and suggestions of the instructor and classmates, and improving upon the original submission.

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 on their projects. Some written grades/feedback will be provided when assignments are returned.

Attendance: This is a studio class and your presence and participation will be vital to your grade. Attendance will be taken every day. If an absence is unavoidable it is your responsibility to notify the instructor. Your attendance, commitment and class participation will factor into your final grade.

Arriving late or leaving early from class will also affect your grade. Tardies going past the first 10 minutes of class will result in a 5 point reduction in your overall semester grade. Unexcused early exits from class time will also result in a 5 point reduction in your grade.

In the beginning few days, and periodically throughout the semester, you will be working on fundamental metal work exercises (see In-Studio exercises), which will help to improve your jewelry. It will be absolutely necessary for you to attend these class times because of the descriptive information and demonstrations that go along with each of these painting fundamentals. Your attendance during these Fundamental Lecture & Demonstration days will factor into your overall semester grade, therefore your attendance on these days will be mandatory. An absence in attendance on one of these days will result in a 10-point loss from your overall semester grade (the equivalent of one letter grade for a 100 point assignment). If you fail to attend any of these fundamental class days, it will be up to you to arrange to get the missed information.

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 jewelry piece to the Student Art Show.

IN-STUDIO ASSIGNMENTS:

Stone set pendant

Textured Cuff

Cast ring

Raised cold connection piece

Choice piece

SECTION IV: TENTATIVE COURSE SCHEDULE

Lesson One: Introduction to metal working

1. Learning Outcomes: Upon successful completion of this lesson, the student will be able to Saw, pierce, file, sand/polish, bend, and patina non-ferrous metal. A finished art work will be produced.
2. Learning Activities:
 - a. Instructor lecture and demonstration
- b. Studio practice - production of 1 project
 - See supplies and equipment list page 2
 4. Audio Visual Aids: Slides and videos as appropriate
 5. Lesson Outline:
 - a. Design project
 - b. Anneal metal
 - c. Cut metal
 - d. Anneal metal
 - e. Bend and hammer and stamp metal

- f. Fuse and soldering metal
- g. Finish metal
- h. Color treat metal

B. Lesson Two: Line and Mass,

1. Learning Outcomes: Upon successful completion of this lesson, the student will be able to design and execute one aesthetically pleasing piece of jewelry based on Line and Mass. Techniques include forging and bezel-setting a stone. This work will be executed in sterling silver
2. Learning Activities:
 - a. Instructor lecture and demonstration
 - b. Class discussion
 - c. Reading assignment:
 - d. Studio practice of designing and making jewelry
3. Equipment and Materials:

See supplies and equipment list page 2
4. Audio Visual Aids:

Slides and videos as appropriate
5. Lesson Outline:
 - a. Design
 - b. Positive/negative forms
 - c. Techniques
 - (1) sawing
 - (2) piercing
 - (3) filing
 - (4) sanding
 - (5) polishing
 - (6) soldering
 - (7) bezel setting a stone

C. Lesson Three: Textural Treatments and Bezel Settings

1. Learning Outcomes: Upon successful completion of this lesson, the student will be able to design and execute jewelry utilizing at least two of the surface embellishment techniques presented. Most of this project should be executed in sterling silver

2. Learning Activities:

- a. Instructor lecture and demonstration
- b. Class discussion

3. Equipment and Materials:

See supplies and equipment list page 2

4. Audio Visual Aids:

Slides and videos as appropriate

5. Lesson Outline:

- a. Embellishment techniques - selected from the following
 - (1) Hammering
 - (2) Stamping
 - (3) Roller Printing
 - (4) Reticulation
 - (5) Fusing
 - (6) Enameling
 - (7) Inlay - married metals, applique
 - (8) Weaving metals

D. Lesson Four: Lost Wax Casting

1. Lesson Outcomes: Upon successful completion of this lesson, the student will be able to use basic techniques of preparing and casting by the lost-wax method. Or will choose to utilize techniques learned to make a found object construction. A finished work will be presented.

2. Learning Activities:

- a. Instructor lecture and demonstration
- b. Class discussion

c. Studio practice

3. Equipment and Materials:

See supplies and equipment list page 2

4. Audio Visual Aids:

Slides and videos as appropriate

5. Lesson Outline:

- a. Techniques
- b. Carving
- c. Finishing

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).

SECTION V: Miscellaneous Information

Art Supply Stores:

Community College of Aurora Bookstore – Centre Tech Campus (Student Centre)

Guiry's – 2468 S. Colorado Blvd., Denver (west side of Colo. Blvd., just south of Evans)

Hobby Lobby – 441 Sable Blvd., Aurora (6th & Sable)— <http://www.hobbylobby.com/>

Meininger's – 499 Broadway, Denver--<http://www.meininger.com/>

Michaels Arts & Crafts – 15151 E. Mississippi, Aurora (Chambers & Miss.)—
<http://www.michaels.com/>

The Art Shoppe– 13686 E Alameda Ave., Aurora, CO 80012 (southwest corner of Alameda and Potomac, just west of I-225)

Various online supply sources can be utilized (Dick Blinks, Cheap Joes, etc...)

AP Studio Art 3D

Jewelry

Instructor: Victoria Schleyer

Honors Program Mission Statement

The mission of the Honors Program at 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 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 believe that students succeed when they are in an environment long enough to develop mutual respect between student and teacher. We are committed to improving language art skills, specifically through 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.

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 sculptural issues in depth and space. These may include mass, volume, form, plane, light and texture. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication processes.

A variety of approaches such as representation, abstraction, and expression may be a part of the student's portfolio. These might include traditional sculpture, architectural models, apparel, ceramics, threedimensional fiber arts, or metal work, among others.

Objectives

Encourage creative as well as systematic investigation of formal and conceptual issues.

Emphasize making art as an on going 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.

Summer Assignment

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

Attend Galleries AND
Museum of Contemporary Art

Please prove that you were there with
brochures etc. Write a twoparagraph summary
of your experience.

Search the Internet and find three sculptors that appeals to you in each of the
following areas:

Media used

Message of the work

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

Sample: Sheet Metal Metamorphosis include 3 sketches

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

Briefly define the nature of your concentration project.

Make a sketch of a work of art for each of the following art principles: Repetition,
Figureground, Unity, Variety, Balance, Emphasis, Contrast, Rhythm, Proportion,
and Scale. Definitions and example can be found in the text *Launching the
Imagination 3D* on page 221238. Please review the elements of design on page
180215 as a memory jogger.

Materials

Required Text:

Stewart, Mary, *Launching the Imagination, A Guide to ThreeDimensional Design*, McGraw Hill, 2006

Resources provided by the school

Books:

Zelanki, Paul; Fisher, Mary Pat, *Shaping Space*, Thomson, 1995

Williams, Arthur, *Beginning Sculpture*, Davis, 2005

Triplett, Kathy, *Hanbuilt Ceramics*, Lark, 1997

Connell, Jo, *The Potter's Guide to Ceramic Surfaces*, Krause, 2002

Plowman, John, *The Encyclopeda of Sculpting Techniques, a comprehensive visual guide to traditional and contemporary techniques*, Sterling, 1995

Bevlin, Marjorie Elliot, *Design Through Discovery*, Thomson, 1991

, *The AP Vertical Teams Guide of Studio Art*, College Board, 2002

Davis, Dan, *WheelThrown Ceramics*, Lark, 1998

Magazines:

Sculpture

Magazine

American Craft

Ceramics Monthly

(11X 14) or bigger Sketch pads and/or very thick 3 ring binder with lots of blank paper.

Expectations

Quality Section

Rationale:

Quality refers to the total work of art. Mastery of threedimensional design should be apparent in the composition, concept and execution of the works, whether

they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements:

For this section, you are asked to submit slides of their best five works, with two views of each work for a total of 10 slides. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. The second view of each work should be taken from a different vantage point. All slides should be labeled with dimensions (height x width x depth) and material. 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 threedimensional design 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, some of which may be details or second views. 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, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion /scale, and figure /ground relationship. The work should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to sculpture and three dimensional design.

Requirements:

For this section, you are asked to submit slides of eight threedimensional works, with two views of each work for a total of 16 slides. Work submitted in the breadth category may be additive, subtractive, and/or fabricated; may include study of relationships among threedimensional forms; and may include figurative, nonfigurative, or expressive objects. The work should generally represent experiences in a range of media, which

could include ceramics, metalsmithing, furniture, threedimensional fiber, apparel and/or architectural and industrial design models, among others. The best

demonstrations of breadth clearly show experimentation in approach to the work and a range of approaches to the work. They do not simply use a variety of media, but combine a range of conceptual approaches, and physical means of creating art. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium for example, if a portfolio consists of entirely of ceramics the work must show a variety of applications of design principles. In this category, relief sculptures or very small works, such as jewelry, should be fully visible and should clearly address three dimensional issues.

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:

All homework and idea sketches will be placed in this book. It must include but is not limited to:

- Technical
- Research
- Historical
- Research Idea
- Sketches
- Image Searches
- Notes from readings, text or otherwise
- Working essay on Concentration Section

Critiques:

Successful work combines strong formal elements and design sense with an idea. Both formal elements and the idea should be evidence enough to communicate content

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

Attendance:

All students will attend of the following:

Art Festival (Fall)
Museum of Art (Spring)
Arts Festival (Fall)
Art Space (Spring –May)
Avenue Galleries (summer)
Museum of Contemporary Art (summer)

Assessment

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.) Open Art lab is available to students from 2:30pm – 6:00pm on Wednesdays.

2. Compositional Design – Prerequisite in Ceramics or Sculpture assumes that you have all the art elements as a part of normal functioning as an artist. Additionally, art principles must be present in your breath work and evolution of concept must be present in your concentration work. See current *AP Studio Art Scoring Guidelines*.

3. Craftsmanship (Professional quality is essential!)

4. 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.**

5. Demonstration of competency in required skills and following safety procedures.

6. Thoroughness of your personal sketchbook and development of ideas, including concentration essay.

7. 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.

Course Outline

Fall Cycles

Introduction:

Course content

Syllabus.

Sample works from previously view portfolios reviewed.

Samples of teacher's portfolios are viewed as they related to
Threedimensional design.

Homework:

Read pages 615 Text and the section of the text that relates to your chosen
concentration media.

10 sample artist statements found in books or Internet searches that relate to the
concentration section of the course, printed out please.

20 works as a power point presentation – These works have the following
characteristic: your chosen media (5), chosen style (5), two possible concentration
topics (10). Print power point in black and white for your sketchbook.

4 – 6 You need ideas, at least 5 for concentration
Read pages 115127 Text

7 – 9

Historical search of works on content topic/problem: 7 works

Work #1 Breadth Section due beginning of cycle 9

Bring in any works from last year for this critique. First

Critique: be prepared!

Read pages 128145 Text

10 – 12

Roughdraft of Concentration Paper beginning of cycle 11

Work #1 Concentration Section due beginning of cycle

Critique: be prepared!

Read pages 146 163 Text

Gallery Visit: TBA

13 – 18

Work #2 Concentration Section due beginning of cycle 15

Critique: be prepared!

Read pages 164176 Text

19 – 21

Work #3 Concentration Section due beginning of cycle 21

Critique: be prepared!

Read pages 179219 Text

Museum Field Trip

22 24

Contact business for display space for your work in lobby area.
Semester 1 work display dates Month of March

25 – 27

Work #4 Concentration Section due beginning of cycle 25
Critique: be prepared!

28 – 30

Work #5 Concentration Section due beginning of cycle 21
Critique: be prepared!

31 – 36

Work #6 Concentration Section due beginning of cycle 31
Critique: be
prepared! Read
pages Text

37 – 39

Work #7 Concentration Section due beginning of cycle 37
Critique: be
prepared! Gallery
Visit: TBA

40 – 42

Time to shoot slides of completed work. Be on time and ready with ALL
your work art your allotted appointment time. Have enough film to shoot
3 copies of all work.

43 – 45

Work #8 Concentration Section due beginning of Final exam time
Critique: be prepared!

Spring Cycles:

1 – 3

4 - 6

7 - 9

Work #9 Concentration Section due beginning of cycle 2
Work #10 Concentration Section due beginning of cycle 3
Critique: be prepared!

Required reading based on new techniques in your media.
Work #11 Concentration Section due beginning of cycle 6
Critique: be prepared!
Text 220259

Required reading based on new techniques in your media.
Work #12 Concentration Section due beginning of cycle 9
Critique: be prepared!
Start lecture series on Breath

10 – 12

Additional Problems to solve for work that does not meet:
craftsmanship standard, design integrity or has lack of verve.
Gallery Visit: TBA

13 – 15

Required reading based on new techniques in your
media. Contact Business to confirm display space.
Work #2 Breath Section due beginning of cycle 15
Text pages 260288
Critique: be prepared!

16 18

Required reading based on new techniques in your media.

Work #3 Breadth Section due beginning of cycle 37

Critique: be prepared!

19 – 21

Required reading based on new techniques in your media. Display semester I artwork in Selected Business

Work #4 Breadth Section due beginning of cycle 21

Critique: be prepared!

22 – 24

Work # 5 Breadth Section due beginning of cycle 24

Critique: be

prepared! Gallery

visit: TBA

25 – 27

Complete all paperwork associated with portfolio including: Final draft of Concentration Paper Due on 26 read to class Work #6 Breath Section due beginning of cycle 27

Critique: be prepared!

28 – 30

Required reading based on new techniques in your media. Remove artwork from business

Work #7 Breath Section due beginning of cycle 30

Critique: be prepared!

31 – 33

Time to shoot slides of completed work. Be on time and ready with ALL your work art your allotted appointment time.

Work #8 Breath Section due beginning of cycle 33

Critique: be prepared!

34 – 36

Organize slides and work together as a class to pick the best work of each student. Finish edition your artist statement.

Label Slides: student number must be on all slides.

37 – 39

Mayfest preparation – you must display your work in a professional manner at the show. You must have at least 50% of your work present.

40 – 42

Display all work done by introductory students and label it professionally

43 – 45

Dismantle show.

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).