

## **AP STUDIO ART: DRAWING**

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### **COURSE DESCRIPTION:**

Advance Placement Studio Art is an upper level course part of the Design & Architecture Senior High School curriculum. It is designed for upper level students who are currently working at the highest level, both technically and conceptually, and seeks to provide them with an experience equivalent to that of an introductory level college course in studio art. After having fulfilled all of the prerequisites during their Freshmen and Sophomore year, students are (typically 11<sup>th</sup> and/or 12<sup>th</sup>) enrolled in a yearlong intensive program centered around the portfolio requirements detailed in by the College Board, Advanced Placement Program. Throughout the year students are expected to complete a TWO part portfolio divided into, Selected Works and Sustained Investigation. The Selected Works section is composed of 5 physical works that demonstrate synthesis of materials, processes and ideas using drawing skills. In addition, the Sustained Investigation focused on 15 digital images of works of art and process documentation that demonstrate sustained investigation through practice experimentation and revision.

### **PREREQUISITES:**

Students must successfully complete all beginning and intermediate courses required by our curriculum during their 9<sup>th</sup> and 10<sup>th</sup> grade years before being registered in this course.

### **OBJECTIVES:**

- By the end of the course the students should be able to critically analyze the formal, technical and aesthetic qualities of art design. They should be able to relate this material to its cultural, historical and social context.
- The students will prepare a portfolio of artwork which meets the requirements of the course as outlined by the College Board.
- The students should be able to demonstrate the interrelationship between personal research and studio work, in both oral and written form.
- Students will create a personalized portfolio consisting of the student's best work throughout the year. The portfolio will be divided into two sections---Selected Works and Sustained Investigation.
- Students will be introduced to new technical applications using a variety of drawing media.
- Students should be able to research historical contexts, both, past and present, as influences on individual concepts, content, and expression.
- Students will be involved in thematic approaches to art making using personal interpretations of subject matter form and content.

## **DRAWING PORTFOLIO:**

This portfolio is designated for work that focuses on the use of mark-making, line, surface, space, light and shade, and composition. Students should consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and relationships of marks and ideas. Students can work with any materials, processes, and ideas. Drawing (analog and digital), painting, printmaking, and mixed media work are among the possibilities for submission. Still images from videos are accepted. Composite images may be submitted.

### **Section I**

**Selected Works:** For this section of the AP Drawing Portfolio Exam, students must submit five works that demonstrate:

- Drawing skills
- Synthesis of materials, processes, and ideas

For each work, students must state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)

### **Section II**

**Sustained Investigation:** For this section of the AP Drawing Portfolio Exam, students must submit 15 digital images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- Drawing skills

## **INSTRUCTIONAL METHODS:**

Class sessions involve a variety of practices; although most of your time will be spent working on either assigned work or personal projects. Throughout the year students will participate in a variety of exploratory ventures with the intent to explore a variety of techniques (Breath), coupled with studio time, dedicated to the development of individual portfolios (Concentration).

In addition to studio work, lectures and PowerPoint presentations will also occur to initiate and/or reinforce the various elements and ideas being addressed. During the semester there will be a variety of group+ individual critiques designed to evaluate each student's progress in the course. Other requirements such as gallery visits, assigned readings and sketchbooks assignments will also be given.

**CALENDAR OUTLINE:** the outline below is NOT meant to be followed in a linear fashion. It's meant solely to give you a general idea of the topics we will be addressed in class. It will "certainly change" as the year progresses.

### **1<sup>st</sup> Nine Weeks:**

The first nine weeks are used to evaluate the class as a whole so to design projects which will enable the student to arrive at a competent technical level.

Such Assignments may involve:

- Introduction to content: exploring how ideas influence how we use the Elements and Principles.
- Evaluating your drawing skills: space/place; shape/form; description/expression.
- Understanding Intent: Inspired by an idea/materials/process.
- Anatomical figure paintings
- Mind mapping: the process of filtering through possibilities.
- Sketchbook assignments with emphasis on research and experimentation with materials.

## **2<sup>nd</sup> Nine Weeks:**

During the second nine weeks, students are introduced to a variety of conceptual models and exploratory technical applications. This involves learning to write about one's work, discussing various artistic movements throughout history, and the beginning of a personified artistic vision used throughout the year to develop their Inquiry for their SI. On the technical side, students will be given drawing/painting assignments which focus on experimentation w/ a variety of media, and subject matter.

### Assignments will emphasize:

- Artist research w/ emphasis on historically significant artists.
- Gallery visits w/ emphasis on contemporary artists.
- Writing a proposal for their concentration.
- Art Criticism: Description, Analysis, Interpretation and Judgment on both a personal level as well as a holistic level.
- Mix Media Drawing (oil painting, charcoal, collage, pencil...etc...)
- Photoshop as a tool and media for making art.
- Sketchbook assignments w/ emphasis on exploration and personal technical applications.

\*\*\*\*\*NOTE: College presentation from a variety of Universities and Art Schools will be scheduled throughout the first two nine weeks.

## **3<sup>rd</sup> & 4<sup>th</sup> Nine Weeks:**

By the 3<sup>rd</sup> nine weeks, students will be heavily focused on their Sustained Investigation; with emphasis on experimentation and revision. Time in class will be dedicated to refining the student's artistic vision supported by a written proposal and a thumbnail graph of their entire portfolio (Sustained Investigation and Selected works). Towards the beginning of their 4<sup>th</sup> nine weeks students will be guided through the digital documentation phase of the portfolio including cropping, editing, file formatting etc...

### Time will be spent:

- Students are given overlapping assignments done both at home and during school ours. These are separated into Major Pieces, Home Pieces and Sketchbook Pieces.
- Gallery visits w/ emphasis on analysis and contemporary art.
- Personalized projects w/ emphasis on technical and conceptual growth.
- Digital photographing including process documentation, lighting and image editing.
- Writing an artist statement—both a short concise statement in addition to a thorough essay detailing their history and development.
- Group and Individual critiques
- Generating a digital portfolio for professional practices.

## CLASS POLICIES:

Class sessions involve a variety of practices; although most of your time will be spent working on either assigned work or personal projects.

In addition to studio work, lectures and PowerPoint presentations will also occur to initiate and/or reinforce the various elements and ideas being addressed. During the semester there will be a variety of group+ individual critiques. Critiques will be announced a week in advance. Participation in group and individual critiques is a crucial component of the class and lack of participation will count against your grade. Attendance to critiques is MADATORY. Any unexcused absence during group or individual critiques will result in an “F” for that week’s Performance Grade.

**NOTE:** *Outside Class Assignments will be a major component of this class.* This may include sketchbook assignments, thematic projects, research assignments, and/or completing work begun in class.

### Sketchbook:

Your sketchbook will be collected periodically throughout the year!!!!!!

### Grading:

You will receive a letter grade for each assignment—whether in-class, research projects, tests, or sketchbook assignments. Assignments will be weighed accordingly. See below for details.

- Letter grades will either be an: **A**= Excellent, **B**=Good, **C**=Average, **D**=Below Average, **F**=Failing.
- Any assignment not turned in will count as a “Z” =0. Grades of “Z” will earn you 0 points and will be averaged into your final grade. **YOU MAY NOT REDO AN ASSIGNMENT WHERE YOU’VE RECEIVED A “Z”.**

### Grade Description and Criteria

Your “Final Grade” will be determined by averaging all the grades you’ve received throughout each quarter. Because all of the assignments will not have the same degree of complexity, grades will differ in the “weight” they are given. The weight of a grade can be as low as 1 or as high as 7.

### Performance: You will receive 1 letter grade per week, weighted at 1.

This grade will focus on various aspects pertaining to your performance in class. Factors may include: working consistently and efficiently on your projects---taking notes when being lectured---avoiding being distracted by your classmates—not disrupting the class---listening and asking questions---coming prepared to class---picking up after yourself---and most importantly, staying motivated, focus and ambitious about your portfolio.

**Sketchbook: Your sketchbook will be picked up periodically throughout the year. Each time it is picked up your grade will be weighted at 3.**

You are required to maintain an active journal/sketchbook used specifically for this course. Although most entries will often accompany the work currently being done in the class, it should not be limited to sketches and handouts. Instead, you should consider your sketchbook as open receptacle of ideas and experiences; revealing themselves in the form of words, cut outs, sketches, pictures, poems etc...

**Short Assignments: You will receive a variety of short assignments throughout the year. Each will be weighed between 2-4.**

These will usually consist of 1-2 day projects done in class as well as Homework assignments. These may include sketches for a major assignment, short exploratory projects done in class as well as short research projects.

**Portfolio Work: All portfolio related artwork will be weighted between 5-7.**

This will usually include major assignments—teacher or student directed—that will be considered part of the final AP Portfolio.

**Holistic Rubric: This grading rubric represents the basic criteria used to grade any artwork independent of its individual objective. In no particular order of importance.**

- **Promptness in submitting assigned work:** All work must be turned in the day it is due. Assignments will be deducted one letter grade for each class day it is late (students with accommodations get an extra class day). After the 3<sup>rd</sup> class day, late assignments will only earn a maximum of a “D” independent of its technical or conceptual merit. After the 5<sup>th</sup> class late, the assignment will no longer be graded, regardless of attendance or accommodations.
- **Formal Sophistication:** Level of formal sophistication applied to the work relevant to the criteria set forth by the assignment. This may include a student’s ability to successfully apply the **Elements** and **Principles** of art.
- **Completeness:** Is the assignment complete. Incomplete assignments will automatically receive a “D” or lower.
- **Creativity:** Ability to apply a creative point of view: How much thought have you given the work of art? How personal or profound it is? How original is it?
- **Craftsmanship and Preparation:** The general condition of the artwork when it is turned in. Bent or ripped edges, dirt marks, wrinkles, eraser marks, smudges..etc.. are not signs of good craftsmanship.

#### **Attendance and Tardies:**

We will strictly follow all attendance policies set forth by this school—no exceptions. Students are required to be inside the classroom when the bell rings. Any student not in the classroom will be marked late. Disciplinary action will be taken for students who have excessive tardies.

#### **Make-up work for Absences:**

Upon return to class, **all students are responsible for collecting their make-up work.** This involves making sure (asking, reminding) your teacher gives you the necessary information to make-up the work you’ve missed. Failure to do so may result in a “Z” for the assignment whether the absence is excused or not. Due dates for make-up work will be determined by the teacher and student.

**Redo Assignments:**

If at anytime you receive a grade lower than a “C” for any assignment, you will have the opportunity to redo the assignment. You may **not** redo an assignment that you never turned in. Redo assignments must be considerably better than then original in order to receive a better grade. *For fairness sake a redo, at best, will only earn you two letter grades higher than the original grade.*

**Extra Credit:**

Extra credit will be allowed in order to help students improve their grade. The nature and requirements for an extra credit must be first cleared with the instructor. Each student is only allowed 3 extra credits per quarter. Extra credits are only worth 1 extra “Ä” each.

**Conduct:**

Misconduct will not be tolerated in this classroom. **You will be penalized** if you are unable to comply with all appropriate rules of conduct set forth by the “Miami-Date County Public Schools, Code of Student Conduct.

**Materials:** (If you already have them great!; if not please purchase).

\*\*\*\*\*Make sure you bring your Portfolio, sketchbook and tool box on a daily basis.

1. Sketchbook
2. Portfolio (purchased or homemade; it may be cardboard at least 18x24 - fit in portfolio slot)
3. 2” brushes for gesso and larger painting
4. A palette and glass container with lid for solvents (if needed).
5. Workable spray fixative for home use.
6. Tool box or soft case; includes Xacto or box cutter type knife, assorted pens, pencils, small brushes, erasers, tape, glue stick; other materials you like to use. This can be simple and lightweight.

**NOTE: Material fee is \$50 for the year. Due paid by October 26. If you have questions and/or financial hardship please see me for assistance.**

**RECOMMENDED READINGS:**

- Ways of Seeing by John Berger
- Active Sights: Art as Social Interaction by Timothy Van Laar and Leonard Diepeveen
- Art & Discontent by Thomas MacEvilley.

**References:**

- Bettty Edwards, “Drawing on the Right Side of the Brain”, G.P. Putnam’s Sons, New York, 1989.
- Howard J. Smagula, “Creative Drawing 2<sup>nd</sup> Ed.”, McGraw Hill, New York, 2002.
- Rosalind Ragans, “Art Talk 3<sup>rd</sup> Ed.”, McGraw Hill, New York, 2000.
- Benjamin Martinez and Jacqueline Block, “Visual Forces 2<sup>nd</sup>. Ed.”, Prentice Hall, New Jersey, 1995.

- Wayne Enstic and Melody , “Drawing, Space, Form & Expression 2<sup>nd</sup> Ed.”, Prentice Hall, New Jersey, 1996.
- Kimon Nicolaides, “The Natural Way to Draw”, Houghton Mifflin Company Boston, Boston, 1969.

(PRINT, SIGN AND BRING BACK TO CLASS IMMEDIATELY)

## SYLLABUS COMPREHENSION AND CONFIRMATION

I \_\_\_\_\_ acknowledge that my teacher has explained, in detail, the syllabus for this class. I also understand the importance of the syllabus, for it details not only the objectives and goals for the class but also the rules and regulations that I must follow in order to successfully complete the course. I have been given an opportunity to ask questions and discuss any and all aspects of the syllabus that may seem confusing or unclear. As a result, I promise to comply with all the rules and procedures and accept all the responsibilities expected of me from my school, my teacher and my peers.

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

Date: \_\_\_\_\_