AP & Advanced Drawing

Fall 2018 – Spring 2019

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Room 227A

*Overview of the Instructional Goals:*

It is my goal to encourage creativity as well as focus student attention on the exploration of formal and conceptual issues. Creating art is an ongoing process that forces students to use higher level thinking skills that allow for critical decision making. Learning to take informed risks and being inventive in making images and objects are critical to the success in this class.

*AP Drawing:* This course will help one develop the skills necessary to fully utilize the elements and principles of drawing. This course encourages the student to become independent thinkers that will allow the student to creatively and consciously explore the diverse cultural concepts in the art world.

Though it is not required prior experience in either drawing, it is a great foundation for this class. One may include any 2­D work from prior classes in the portfolio.

The AP portfolio is intended to address a broad interpretation of illustration issues in depth and space. These may include technique, composition, texture, contrast, and space. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication processes

The vehicle in which one arrives at representation, abstraction and expression in the development of the portfolio is dependent upon the student. These might include charcoal, graphite, chalk, oil pastel, and pen and ink.

By enrolling in this AP course I assume that the student is declaring themselves as a serious and committed art student dedicated to their work. It is important that the student is aware that they will be asked to spend time outside of school developing all aspects of their portfolio (Quality, Concentration, and Breadth).

*Outside the classroom:*

AP drawing studio art will require a minimum of 2 hours of outside work for every hour of class time. To accommodate the needs of the students and the requirements of the class the studio will be open after school for a minimum of one hour each day. It is expected that each student will utilize a minimum of three hours of studio time after school each week.

Structure of the Portfolio

# Overview of each section of the portfolio

Concentration: Asks students to demonstrate a depth of investigation and process of discovery

Breadth: Asks students to demonstrate a serious grounding in visual principles and material techniques

Quality: Allows the student to select the works that best exhibit a synthesis of form, technique, and content

Section I – Quality:

5 actual works that demonstrate understanding in the design in composition.

Works that excel in concept, composition, and execution

Rationale: Quality refers to the total work of art­ the concept, the composition and the technical skills demonstrated

Students are asked to select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students; intentions, both in concept and execution

\*Works submitted in Section I may be submitted in slide form in either Section II, concentration, or section III, Breadth, but not both

# Section II – Concentration

12 digital images; some may be images of detail

A series of works organized around a compelling visual concept of a particular drawing concern.

A concentration is a body of related works based on an individual’s interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. Students should be encouraged to explore a personal, central interest as intensively as possible, and are free to work with any idea in any medium that addresses two-dimensional design issues. It is important to show visual evidence of the student’s thinking, methods of work and the developments over time.

Examples of concentrations:

* A series of works that begin with representational interpretations and evolve into abstraction
* A series of site­specific works that transform existing form or space
* Abstractions developed from natural or mechanical objects
* Interpretive portraiture or figure studies that emphasize expression and abstraction
* A series of architectural drawings for homes, public buildings, or monuments
* Assemblages that juxtapose the coarse and refined qualities of a material
* The use of multiples/modules to create compositions that reflect psychological or narrative events
* A series of pieces that explore the relationship between interior and exterior space

\*Section II, Concentration, and section III, Breadth, may not contain slides of the same work

# Section III – Breadth

12 digital images, 1 image of each 12 pieces

Works that demonstrate a variety of concepts and drawing issues

Breadth refers to a student’s experience and accomplishments in a variety of two-dimensional forms and techniques. The student’s work in this section 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 drawing.

Examples:

* Formal work that embodies line, plane, mass, or volume
* Work that demonstrates modular development
* Work that uses light or shadow to determine form, with particular attention to surface and interior space
* Work that demonstrates and understanding of symmetry, asymmetry balance, anomaly, and rhythm
* Work that focuses on transitions, such as organic or mechanical
* Assemblage or constructive work that demonstrates transformation of material or identity
* Work that demonstrates and integration of color, texture, and form

*Course Schedule*

The class will meet Monday thru Friday for 90 minutes every other day.

# First Semester

The first week of class students will be given a tracking sheet where they can keep documentation of the projects they are creating. Students will be responsible for tracking the progress of their portfolio.

Breadth is the first area of the portfolio that will be addressed. The projects created during the first semester are fast paced and allow students to explore many concepts, materials, and techniques. While students are completing Breadth assignments they should be developing a rationale for their Concentration.

Possible Breadth Assignments:

# Still life drawing

* Abstracting a portrait
* Drawing the details and folds in fabric with charcoal

# Second Semester

The second semester is devoted to developing Concentration in the portfolio. Students are to develop a body of work that is well planned and investigates a theme or an idea for a Concentration. Students are expected to have another piece of work finished. It is expected that many students will utilize the Christmas holiday to fully develop their Concentration. Students may need to revise and edit their ideas as the body of their work evolves. Students will be required to stay on schedule and meet the grading deadlines in order to prepare for the completion of their portfolio.

# The Homestretch

As the temperatures start to rise and the semester starts to wind down, the activity level in the art department picks up. By the end of March students should be completing their Concentration pieces. This will give students the necessary time to wrap up any remaining holes in their portfolio. This is also the time for students to display their artwork to the outside world. Students will be asked to exhibit a few selected pieces of their portfolio in the district­wide student art show. This gives students the well-deserved opportunity to stand and be proud of their accomplishments.

As the deadline for portfolio submission draws closer, each student will conference with the teacher to finalize the pieces for Quality. Students will be required to attend the portfolio assemblage and send­off.

Once the portfolios are sent off the remainder of the school year will be spent doing one final free choice project and then extensive studio maintenance.

Motivation:

Each assignment will be introduced with Power Point presentations historical and cultural context. Students will be exposed to professional and peer work that addresses or in some way relates to the assigned project. Students are made aware of the importance and value of creating original artwork.

Critiques

Critiques are an integral part of all classes. The critique process allows us to celebrate the uniqueness of the personal vision of all students. Critiques occur when major assignments are due as well as when students have reached a pivotal point in the creation of their project. The class is expected to provide positive feedback and offer suggestions for improvement. Students are encouraged to critically analyze their own work as well as the work of their peers. Students are asked to work in small groups or on a larger scale to encourage a strong sense of community within the classroom. The teacher will also provide individual and small group critiques to add a bit of clarity to the development of the student’s projects.

***TUTORIALS:***

Students must speak with the teacher to schedule a tutorial time. Before and after school tutorials are offered between 7:00–7:30 and 3:00-4:00. If you would like to use your study hall period for art tutorials, you must consult your instructor.

***GRADING:***

A 90-100

B 80-89

C 75-79

D 70-74

F Below 70

***LATE ASSIGNMENT POLICIES:***

Each project has a due date, the projects will not be graded until one week after due date. This allows students an extra week to work on projects outside of class. If this falls at the end of a grading cycle, the week extension is not applicable.

***STUDIO POLICIES:***

1. Students are to be seated and awaiting instruction when entering the studio. Backpacks will be put under seats.
2. Students will give 100% effort in this course
3. Students will be given the privilege of listening to music on their own device through their own headphones. If you are found to be using your device for something other than music, you will be asked to put your device away. During instruction, your device is to be turned off, headphones out of both ears, and eyes on the instructor. If this policy is not followed, your phone will be taken up.
4. Food is not permitted in the studio. Please bring water to class in a water bottle. No open lids.
5. Cleanup begins when announced by the instructor. Everyone must stop working when announced by the instructor.
6. Students are NOT excused until the room is clean.

***ACADEMEIC INTEGRITY:***

Academic dishonesty will not be tolerated. Do not copy or steal artwork from your peers or from online.