Hello AP Studio Drawing students and families,

Please carefully review the attached document regarding expectations and deadlines for the course. It is imperative this document is reviewed and understood before we proceed so everyone understands the high stakes and high expectations involved in this critical semester. This will be your only grade this week and will determine whether you are passing or failing for next week's grade posting. Late work will not be scored this year.

Course fees:

$40.00 materials fee for the year

$92.00 Test fee (due in the spring)

\* Please note there is opportunity to find scholarship money for ANY student who demonstrates a need for both materials fee and test fee. Please discuss with Mrs. Sawyer, Mrs. Hanson (East AP Coordinator) or the Angel Foundation. Don’t miss deadlines for scholarship applications! I will provide all information I receive to the students during class time.

Students, please share and discuss the link to the AP College Board drawing portfolios and score rationales so your families have an understanding of what the national expectations are for this rigorous portfolio submission. This link is very informative and has terrific visual examples to clearly illustrate the AP College Board expectations and scoring criteria.

To all parents and guardians, please note your child will need to devote a significant amount of time this year to this course and to adhere strictly to deadlines to ensure successful portfolio creation.

This is a very individualized and challenging journey for each child and your support, involvement, and encouragement will be a critical piece to student success. Please do not hesitate to contact me with questions you may have or if you would like to discuss your child's portfolio development more in depth. Also, please assist your child with the creation of their artist statement by reviewing the samples online and assisting with revisions later this spring. Statements should be very straightforward and specific and describe the body of work in the concentration. Detailed information will be sent later in the year regarding artist statements and how families can be of assistance. Particular care to avoiding cliche and broad statements should be taken as the readers (title given to the jurors of the work) at the AP level see literally thousands of statements and "fluff" in the statement is not appreciated nor scored well. Given the limited amount of class time and a focus for me to ensure image selection and preparation in the spring, I will only have time to review their statements once (see calendar) so your assistance will be critical.

Please add January 26 (East Visual Art Show in conjunction with East choir department), and May 19 (East Arts Walk) to your long-range calendars. I am working to establish an evening in the spring to introduce an AP Art Showcase evening and I will inform you when that date is set.

I look forward to a productive and creative year with all of you.

Sincerely,

Justine Sawyer

justine\_sawyer@dpsk12.org

**East High School 2015-16**

**AP Studio Drawing/Portfolio Development**

Class goal: Everyone Passes! “You got this”!!!

**Instructor/Facilitator for your learning:** Mrs. Justine Sawyer

**Email:** justine\_sawyer@dpsk12.org Email me anytime—ask early, ask often

**Classroom:** 125

**Course Website:** [www.justinesawyerartteacher.weebly.com](http://www.justinesawyerartteacher.weebly.com)

**Link to AP College Board Portfolio Information:** http://apcentral.collegeboard.com/

*Please contact me anytime to schedule an appointment with inquiries, concerns or compliments!* ***☺***

**Materials Fee and Sketchbook:**

\*Students are expected to **pay $40.00 for the year** for this course. This fee helps provide students with many diverse marking materials needed for success in this course. Please see the treasurer outside the main office to pay your fee. If the fee is a financial hardship, students may apply for financial aid from the East High School Angel Foundation in Room 130. Students must demonstrate the financial burden in order to receive financial assistance.

**\*Sketchbook – *If you lose yours, you can buy one from me for $8.00*** or you can get one from Michael’s, Hobby Lobby, Target, Meininger’s, Guiry’s, etc. for a variety of styles and prices

**Upon completion of the course, the student should be able to: (Essential Learning Goals)**

* Explore design elements, technical quality, and conceptual concerns at a more advanced level.
* Develop students into critical thinkers that can analyze and interpret their artwork and the artwork of others.
* Investigate works of art by artists and the visual problems they address.
* Create artwork that shows evolving thought and growth towards mastery of the medium.
* Use decision-making skills to plan artwork, choose appropriate media, and apply the correct techniques to create the work.
* Deepen development of a style or voice that is unique to the individual student.
* Express ideas about art using visual, verbal, and written forms of communication.
* Demonstrate behaviors that reflect the habits of professional artists.

**Colorado Standards for Visual Art**

|  |  |  |
| --- | --- | --- |
| **1. Observe and Learn to Comprehend** | 1. | Visual art has inherent characteristics and expressive features |
| 2. | Historical and cultural context are found in visual art |
| 3. | Art and design have purpose and function |
| **2. Envision and Critique to Reflect** | 1. | Reflective strategies are used to understand the creative process |
| 2. | A personal philosophy of art is accomplished through use of sophisticated language and studio art processes |
| 3. | Interpretation is a means for understanding and evaluating works of art |
| **3. Invent and Discover to Create** | 1. | Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas |
| 2. | Assess and produce art with various materials and methods |
| 3. | Make judgments from visual messages |
| **4. Relate and Connect to Transfer** | 1. | The work of art scholars impacts how art is viewed today |
| 2. | Communication through advanced visual methods is a necessary skill in everyday life |
| 3. | Art is a lifelong endeavor |

**Studio Habits of the Mind**

|  |  |
| --- | --- |
| **Develop Craft** | Learning to use and care for tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint). Learning artistic conventions (e.g., perspective, color mixing). |
| **Engage & Persist** | Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks. |
| **Envision** | Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece. |
| **Express** | Learning to create works that convey an idea, a feeling, or a personal meaning. |
| **Observe** | Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen. |
| **Reflect** | Question & Explain: Learning to think and talk with others about an aspect of one’s work or working process.Evaluate: Learning to judge one’s own work and working process and the work of others in relation to standards of the field. |
| **Stretch & Explore** | Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents. |
| **Understand Art World** | Domain: Learning about art history and current practice.Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. |

**Assessment:**

**You will be assessed on the following:**

 Demonstrating artistic practice and maturity in work habits

**Grading Scale:**

•100-­90%  =  A

•89-80%    =  B

•79-70%    =  C

•69-60%    =  D

•59-0%      = F

Creation of studio artworks

 Critique and reflection about artworks

Creation of a portfolio of your work

**Meeting Deadlines:**

•I will not pursue you for late or missing work. If you miss class check with a classmate and the course website to ­find out what you missed.

•Turn in work ON TIME because the opportunity is always open for improving and re-submitting major projects at a later date (within 2 weeks) to raise your grade. You will initially receive a 60% for incomplete work (assuming it is at least 60% completed at that time). PAY CAREFUL ATTENTION TO DEADLINES.

•If you turn the project in LATE... your grade will automatically be dropped to 60% and you may not re-submit the project raise it.

\*You may not work on a project during class time after the due date has passed.

**MORAL OF THE STORY:** Don’t turn work in late...always turn work in on time for partial credit (even if it is not completely finished at the time)... then resubmit to raise the grade if you so choose within 2 weeks.

**Attendance and Tardies:** Due to the hands-on nature of this course, it is crucial you attend all classes. Being late causes disruptions to the working environment of the class for the whole class, so it is important you are on time. There will be some homework involved in this course. Students are welcome to pre-arrange time to come and work in the studio to catch up on missing work or extend their learning. **In order to be successful in this class you will be required to have outstanding attendance. BE HERE. BE ON TIME.**

**Cell Phones and Food:** Cell phones are only to be used during approved times. Ask permission to use your phone for reference images. Sorry, no food in the studio—we have mice plus food and chemicals do not mix. You may leave unfinished food or drinks other than water on the table outside the door. Water bottles that can seal are allowed.

**Studio, Artwork, and Material Care:**

Take pride in your art studio by cleaning the space each time you use it. Carefully put away artwork in your portfolio or where teacher designates at the end of each class. Everyone is responsible to clean up after themselves and to maintain his or her supplies. Students are encouraged to take their work home to show family or to continue to work on it, but all work must be documented for the website component of the class.

**Artistic Integrity:**

Plagiarism (using someone else’s imagery) is unethical and will not be tolerated. Each student is required to uphold artistic integrity while creating artworks. Artworks are expected to be original, when published work i.e. photographs, drawings or designs are referenced it is expected that the student apply their own personal vision in such a substantial way that it moves beyond duplication. Plagiarism of any kind will result in a complete loss of credit for that assignment.

**Parent/Guardian Role:**

Please communicate as soon as possible to the teacher any concerns about the course or the student. With the encouragement and support of parents/guardians in conjunction with the teacher, students in this class can truly soar! Please ask to see your student’s artwork on a regular basis and have them discuss what they are learning. If you need to contact me, please email me.

**Things to Remember…**

* **You share the responsibility** for all supplies, tools, and surfaces you use in the art studio. Be respectful to all who use the studio or you may lose privileges to the space and supplies.
* Work assigned in class is just the start to becoming a stronger artist. Feel free to create more work or refine past assignments.
* **Be open** to visiting art events around the metro area. Looking and learning about art outside of class time will help you become a stronger artist.
* **Be receptive** to criticism of your work. Participating in critique and reflecting on feedback is the best tool for growing as an artist. You do not have to agree with every critique of your work, but be open to hearing how others see and understand your art.
* **Develop habits** of a lifelong learner. Continue to seek new knowledge and experiences. Remember that even experts do not have all the answers.
* **ALLERGIES** – Students need to monitor how they are feeling when working in the studio or using any materials. If you have asthma, take special precaution as the dust from some materials in the art studio can cause breathing difficulties. Should there be any allergic reaction causing discomfort such as teary eyes, wheezing, dizziness, headaches, stomach pain, swelling, breathing difficulties, etc. notify instructor immediately.
* **TOOLS** -If you misuse tools used in class such as exact-o knives, carving tools, or scissors, you could be in violation of DPS weapon’s policy and automatically be referred to the dean. Don’t be playful or pretend to use these tools in any manner than their intended purpose.
* **Backpacks** clearly under a table our classes are full and for safety reasons we need the space to move.
* **Lectures** when I teach please be respectful of peers and teacher, this is primarily a studio/ lab course so the time you need to listen is when you are learning what & how to do.
* **Folders** because of volume of class must be put away in the proper fashion & drawer to protect your work and the work of others.
* IF you are not sure of something **PLEASE ASK ME**- do not start something without clearly knowing you have the right materials, size etc.
* **EAR BUDS**- **one** in only **during work time** only (no one should be able to hear it but you)

**East Arts Walk:**

Please put May 19th on your long-range planning calendar. All East visual and performing arts students are involved in this collaborative celebration of the arts. Families and friends are encouraged to attend to view artwork and live performances throughout East High School and several businesses in the East community.

**National Art Honor Society and Design Studio:**

Consider joining the East High School chapter which meets in room 123 on Thursdays during tutorial.

**Important Dates:**

Tuesday, September 8 Back To School Night 6:00 pm

\*\*\*Saturday, September 26 RMCAD National Portfolio Day

Friday, October 2 End of 6-Week Block

October 6, 7 Parent/Teacher Conferences

Friday, November 14 End of 6-Week Block

December 14-16 Final Exams and End of 6-Week Block

Tuesday, January 26 Art Show in conjunction with music department 5:30-8:00, East Main Foyer

Friday, February 19 End of 6-Week Block

February 9, 10 Parent/Teacher Conferences

MARCH IS YOUTH ART MONTH

Friday, April 8 End of 6-Week Block

Thursday, April 14 Empty Bowls Fundraiser (Purchase student made bowls and silent auction items—all proceeds go to the Angel Fund and Food Bank of The Rockies) East Main Foyer

Thursday, May 19 East Arts Walk 5:30-8:00

May 31-June 2 Final Exams and End of 6-Week Block

**Major AP deadlines 2015-2016**

November 18, 2015 All 12 Breadth Works finalized

April 6, 2016 Concentration Statement Due

April 20, 2016 Final Quality works matted. 5 total—MUST BE 18” x 24” OR SMALLER in size

April 27, 2016 All works uploaded to AP site (this is your “test”)

**AP STUDIO ART: DRAWING Portfolio Requirements**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Portfolio Requirements at a GlanceThe portfolio for Studio Art: Drawing requires submissions in three distinct sections.

|  |  |
| --- | --- |
| **SECTION I:** Quality | Five actual drawings; maximum size is 18" x 24" |
| **SECTION II:** Concentration | 12 images; some may be details |
| **SECTION III:** Breadth | 12 images of 12 different works; one image of each is submitted |

There's nothing quite like looking at actual art work, so the first section of the portfolio consists of five works that are limited only by size -- they have to fit into the 18-by-24-inch portfolio envelope. On the other hand, there's a limit to how much actual work can be physically accommodated for scoring, so the other two sections of the portfolio are submitted as digital images. Although digital images provide a less direct view than looking at actual works, they also offer a tremendous advantage: documenting art work in this way means that students are free to work as large as they like for the rest of the portfolio.  |

**DRAWING PORTFOLIO**

-The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media

-Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc

-Abstract and observational works may demonstrate drawing competence

-The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless

-There is no preferred (or unacceptable) style or content .

-Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above

-Using computer programs merely to manipulate photographs through filters, adjustments or special effects is not appropriate for the Drawing Portfolio

-Links to student work in the Drawing portfolio can be found on AP Central at apcentral.collegeboard.com/studiodrawing

**ETHICS, ARTISTIC INTEGRITY, PLAGIARISM**

Any work that makes use of (appropriates) photographs, published images and/or the work of other artists must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student’s individual “voice” should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one’s own.

Digital images of student work that are submitted in the Drawing portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student’s artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work .”

**SECTION I: Quality Rationale**

Quality refers to the mastery of drawing issues that should be apparent in the concept, composition, and execution of the works, whether they are simple or complex.

REQUIREMENTS

-For this section, students are asked to submit five actual works in one or more media

-Students should carefully select the works that demonstrate their mastery of drawing

-The works should be on flat surfaces, such as paper, cardboard, canvas board or unstretched canvas

-Students receive all the portfolio materials for submission of the Quality section in May

-Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" x 24"

-Works for Quality that are smaller than 8" x 10" should be mounted on sheets that are 8" x 10" or larger

-To protect the work, all work on paper should be backed or mounted

-Mats are optional per AP, but I believe they are critical!!!

-Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see

-A sturdy, opaque overleaf that is hinged to one edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended

-Materials that may be smudged should be protected with fixative

-If the work is matted, a neutral color for the mat is advisable

-Works should not be rolled, framed, folded or covered with glass or Plexiglas

-The works submitted may come from the Concentration and/or Breadth section, but do not have to

-They may be a group of related works, unrelated works or a combination of related and unrelated works.

**SECTION II: Concentration rationale**

A concentration is a body of related works that demonstrate a student’s commitment to the thoughtful investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they 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/or discovery through a number of conceptually related works . In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student’s thinking, selected method of working and development of the work over time.

**REQUIREMENTS**

-For this section, 12 digital images must be submitted, some of which may be details.

-All images should be labeled with dimensions (height X width) and material

-The Digital Submission Web application incorporates space to include this information

-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 and content are made by the student, in consultation with the teacher

-The Web application for development and submission of the Concentration and Breadth sections is available in late January

-The Concentration section includes spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section

-Students are asked to respond to the following:

 1 . Clearly and simply state the central idea of your concentration

 2 . Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

 Although the responses themselves are not scored as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited . Responses should be focused on the information requested. Longer responses are not necessarily better than shorter ones.

**EXAMPLES of Concentrations:**

A concentration could consist of a group of works that share a single concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

 • A series of expressive landscapes based upon personal experience of a particular place

 • A personal or family history communicated through the content and style of still-life images

 • Abstractions from mechanical objects that explore mark-making

 • Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion

 • A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc .

 • A series of figurative works combining animal and human subjects — drawings, studies and completed works

 • An interpretive study of literary characters in which mixed media, color and form are explored

 • The use of multiple images to create works that reflect psychological or narrative events

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

-When preparing to upload Concentration (Section II) images, the student should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases, this would be chronological.

-Students may not submit images of the same work that they submit for Breadth. Submitting images of the same work for Concentration (Section II) and Breadth (Section III) may negatively affect a student’s score.

**SECTION III: Breadth rationale**

The student’s work in this section should demonstrate understanding of a wide range of drawing concerns, such as drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems and expressive mark-making. Students must therefore be actively engaged with these concerns while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual and expressive development, as well as technical skill; thus, the student’s work should demonstrate a variety of drawing skills and approaches.

**REQUIREMENTS**

-For this section, students must submit a total of 12 digital images of 12 different works

-Details may not be included

-All images should be labeled with dimensions (height x width) and material

-The Digital Submission Web application incorporates space to include this information

-As a whole, the student’s work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of their work, as well as knowledge of compositional organization

-The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work . It is possible to do this in a single medium or in a variety of media. When a student chooses a single medium — for example, if the portfolio consists entirely of charcoal drawings — the work must show a range of approaches, techniques, compositions and subjects.

An enormous range of possibilities exists for this section.

-Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

 • The exploration of various spatial systems, such as linear perspective, the illusion of three- dimensional forms, aerial views and other ways of creating and organizing space

 • The exploration of various subjects, such as the human figure, landscape and still-life objects

 • The exploration of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests

 • The exploration of the arrangements of forms in a complex visual space

 • The exploration of different tools, materials and processes to represent form and space, such as rendered, gestural, painterly, expressionist, stylized or abstract form

 • The exploration of expressive mark-making

-Students may not submit images of the same work that they are submitting for the Concentration section. Submitting images of the same work for Concentration (Section II) and Breadth (Section III) may negatively affect a student’s score.

***Please complete fully and return this page to Mrs. Sawyer by Sept. 1, 2015.***

***40 points***



**East High School – Visual Art Expectations**

**AP Studio Art**

*“By signing below, I acknowledge understanding of what will make this a successful experience and I agree to adhere to all rules and regulations imposed by the AP Studio Art class as well as those imposed by East High School and Denver Public Schools.”*

\_\_\_\_\_I agree to have my artwork considered for display in school displays and local or district exhibitions and online to promote the East art department.

\_\_\_\_\_I understand that I will be creating a personal portfolio to submit to the AP college board and it is an expectation of this course that I will do so. If you fail to do this, you will not receive honors credit and you will fail the final exam component for the course in the spring semester.

**Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period:\_\_\_\_\_\_\_\_**

**Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Parent/Guardian Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_­­­\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Materials Fee for this course is $40.00/year and is due on September 15.**

\*Students are expected to **pay $40.00 for the year** for this course. This fee helps provide students with many diverse marking materials needed for success in this course. Please see the treasurer outside the main office to pay your fee. If the fee is a financial hardship, students may apply for financial aid from the East High School Angel Foundation in Room 130. Students must demonstrate the financial burden in order to receive financial assistance. You will receive 40 participation points for taking care of this task by Sept. 15. Bring receipt from the treasurer or signed paperwork from the Angel Foundation to receive credit.

**Test fee for the course is $92.00 and will be due in the spring. Please look for information regarding scholarship money for the exam. NO ONE SHOULD SKIP THE “TEST” DUE TO FINANCIAL CONCERNS—we will find you a way to pay for it. Ask early!**

*Please contact Mrs. Sawyer at* *justine\_sawyer@dpsk12.org* *if you have any questions or concerns.*