Course Syllabus -

Instructor: Judy Chambers
Room: S142
Telephone: 281-920-8000 ext. 6175
Email: jchamber@houstonisd.org
Conference Period – 7th

Supply Fee $50.00 As stated in the Westside High School Course Catalog, students are required to pay an art fee. If you have a financial hardship and cannot pay your fee, please provide the teacher with a written note stating hardship and signed by a parent or guardian and your teacher will make arrangements for your fee. Fees are collected in class, student's name signed on a list, and the list and money turned in to the school financial clerk. Special in class materials are purchased from this fund.

Portfolio Preparation Fee. $35.00 This covers the slide film and processing for the Section II Concentration and Section III Breadth portions of the portfolio and the matting of the 5 works of art that are required for Section I Quality part or the portfolio.

Advanced Placement Examination Fee. TBA (Due in February)

COURSE DESCRIPTION/INSTRUCTIONAL GOALS

This course follows the guidelines provided by the AP College Board for submitting the Studio Art Portfolio at the end of the school year. The Studio Art Portfolio has three sections: Breadth (Section III) requires students to submit 12 slides of works of art that demonstrate a variety of concepts, media, and approaches to art; Concentration (Section II) requires students to submit 12 slides that demonstrate a series of works organized around a compelling visual concept that grows out of a coherent plan of action or investigation. These 12 cannot be the same as those submitted in Section III; Quality (Section I) requires the students to submit 5 actual works of art that best exhibit their strengths in synthesizing form, technique, and content. The work should show evidence of exceptional quality, obvious evidence of thinking, a sense of confidence and verve. The works should also address complex visual and/or conceptual ideas, show an imaginative, inventive and confident use of the elements and principles of design, show successful engagement with experimentation and/or risk-taking, be notable for sensitivity and/or subtlety, show purposeful composition, and demonstrate informed decision-making. Materials should be used effectively with excellent technique. These five works can come from breadth and/or concentration. The work from this class must meet the standards of an
introducy college course and qualify for the AP Portfolio Evaluation when submitted for the AP exam.  The instructional goals below are straight out of the College Board AP Course Description Acorn Book:

- Encourage creative as well as systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision-making.
- Develop technical skills and familiarize students 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.
- Course includes group and individual student critiques and instructional conversations with teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.
- Course teaches students to understand artistic integrity as well as what constitutes plagiarism by helping students develop a personal “voice” through understanding and analysis of outside work with historical context.

COURSE OVERVIEW

Summer Assignments - Summer assignments are an absolute requirement of the course. These assignments are due by the second week of school. They will constitute 50% of your first six week grade. A critique of these assignments will be held in class so that the students have the opportunity to rework them. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these. Failure to produce high-quality works can and does result in a student being removed from the class. Students enrolling at the fall must do these assignments to ensure their enrollment.

Fall Semester - The students are introduced to the three components of the Portfolio through discussions, handouts, and slides of past students' works. The AP Scoring Guidelines help to establish the standards for critiques and the grading rubrics used in the course. The Breadth section is the focus for the first 9 weeks and student work on drawings that show a variety of concepts and approaches, demonstrating abilities and versatility with techniques, problem solving, and ideation. The assignments focus on drawing issues that include light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth, through a wide range of subject matter, media, and concepts. I begin looking at the works of art they have done previously and the students and I talk about their strengths and the areas in which they need to grow. We go over which missing assignments would help demonstrate a stronger Breadth section. Homework assignments are more teacher-directed at this time.
At mid-point in the fall semester, the Concentration section is discussed in greater depth. We start to discuss possible topics that they might want to explore and ways of brainstorming to come up with their choice for their Concentration. Their concentration concept must be an idea that they really like, and one that they want to investigate because they must produce over 12 pieces of art on their subject. If at some point they want to change their concentration subject, they must make up the assignments that have been previously submitted for this section. The homework is self-directed and focused around their concentration at this point.

At the end of the fall semester, all of the Breadth section is completed, the students have chosen their Concentration, and they have produced three or four works for their Concentration. If at this point the student is behind, he/she can have the Winter Holiday to catch up to remain in the class the Spring Semester.

Spring Semester – The students continue working on their Concentration. At the beginning of the spring semester, the student and I look at all their work produced to date and reevaluate their portfolio. We identify pieces of art that could be used for the Quality section. If they need stronger works to submit for the Quality section, they can produce these when completing the rest of their Concentration. One of their quality pieces is chosen to compete in the Visual Scholastic Art Event (VASE) during the month of February. This gives them a chance for a critique by another Art Professional.

At the beginning of April, documentation of the artwork on the slides begins. The slides are to be ready to be assembled into the portfolios when they arrive at school the end of April. Both the student and I sign a form that states that the student has produced original works and that the student has not copied works in any medium unless there has been significant and substantial manipulation.

Summer Assignment for the AP Studio Art – Drawing Portfolio

Summer assignment rational: You will need these summer drawings to help with the Breadth part of the portfolio. You will need 12 works of art for the Breadth and the more you have to start out the year, the more time you will have to devote to the Concentration part.

Summer Assignment:
“The following assignments are to be completed over the summer as a prerequisite for the AP class. These assignments are due by the second week of school. They will constitute 50% of your first six week grade.” A critique of these assignments will be held in class so that the students have the opportunity to rework them. For new students coming in to the school, you will have until the end of the first 6 weeks to complete these.
“These assignments are an absolute requirement of the course. Failure to produce high-quality works can and does result in a student being removed from the class. Students enrolling at the fall must do these assignments to ensure their enrollment.”

1. Do a self-portrait that expresses a specific mood using one of the following – prismacolors (colored pencils), watercolors, pastels, oil pastels, or mixed media. Think about the effects of color and how its use can help to convey the individual mood. You might want to do several studies, reflecting different moods.

2. Still Life: Do a graphite or charcoal drawing of a still-life arrangement that consists of reflective objects – your goal is to convey a convincing representation with a full range of values in an interesting composition. To add interest to the composition you are to render yourself reflected in the objects.

3. Building(s) in a Landscape: Do a drawing on location – Look for a building or spot in your neighborhood that is part of your neighborhood’s identity. It could be a fire house, the neighborhood restaurant, the park, a church, or any other building or place that you frequent or pass by often and would miss seeing if it were torn down. The medium is up to you. The readers of the portfolio will be looking to see if you can draw in perspective and use correct proportion and scale.

USE THE ENTIRE PAGE: Paper size should be 12" x 15" or larger. If you don’t have a large drawing paper or sketchbook/pad, you may take home paper from my classroom. You may also take home a few art supplies if you don’t have them. See me for these before the summer vacation.

NOTE - These assignments can be adjusted to fit the individual student’s portfolio. For example, if a student already has produced some great self portraits in the previous year(s), I can replace one or more of these assignments with an assignment that would better complete the Breadth part of the portfolio, like figure drawing if they didn’t have any good figure drawings produced so far.

Have a great summer and DRAW! DRAW! DRAW! I look forward to working with you next year. If you or your parents have any questions, please contact me at 713-666-0827.

RUBRIC FOR AP SUMMER HOMEWORK ASSIGNMENTS

SELF-PORTRAIT EXPRESSING A SPECIFIC MOOD
_____ Realistic/recognizable self portrait (does it look like you)
_____ Correct proportions
_____ Color choice matches mood/expression
____ Details/textures/shading
____ Materials used effectively with excellent technique

STILL LIFE
____ Arrangement of objects
____ Reflective surfaces
____ Realistic representation
____ Full value range
____ Reflected self-portrait in one of the objects
____ Materials used effectively with excellent technique

LANDSCAPE
____ Drawing on location
____ Building that reflects neighborhood’s identity
____ Architectural Details
____ Correct Perspective, Proportion, and Scale
____ Materials used effectively with excellent technique

EXAMPLES OF BREADTH ASSIGNMENTS

• The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space.
• Contemporary approaches to the picture plane such as shaped surfaces, inserts into the composition, dividing the picture plane, etc.
• The use of various subjects, such as the human figure, landscape, inanimate objects, still life, etc.
• The use 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 use of different approaches to represent form and space, such as rendering or gestural, painterly, expressionist, stylized, or abstract form.
• The use of a variety of drawing processes and mark making like stippling, hatching, crosshatching, scribbling, contour, cross contour, gestural, etc.
• The use of a variety of media such as pencil, brush, crayon, pastel, charcoal, pen and ink, ink wash, aqua pencils, watercolor, paint, markers, etc. and unusual media like coffee wash, etc.
• The use of a variety of drawing surfaces such as toned papers, cardboard, clay board, shaped surfaces, etc.
• The use of printmaking processes like intaglio and monotype
• The arrangement of forms in a complex visual space
• Structural drawing of an interior space
• Drawing that alternates from a single contour drawing into a fully rendered tonal drawing at student-designated focal points
• Compositions that combine illusionary space with flat surface
• Layered self-portrait in mixed media
• Self-portraits used as the basis of investigation of historical styles such as Cubism, Pointillism, Expressionism, Surrealism, Abstraction, Pop, etc.
• Metaphorical or symbolic self-portraits
• Social or political commentary using mixed media exploration
• Personal narrative in diptych or triptych form
• Sequential magnification of a subject in triptych form
• Textural rendering of a textural relief composition.
• Water in a glass showing distortion/refraction and its cast shadow
• Layered object in blind contour, controlled contour, and realistic rendering with graphite, gesso, and color wash.
• Inanimate object drawn realistically, magnified, fractured, animated, camouflaged, and melted or twisted
• Figure drawings in a variety of poses processes, media and surfaces.
• Drawing that includes objects & or figures with narrative text
• Paper relief drawing
• Surreal drawing
• Value reversal drawing in multiple techniques

CONCENTRATION TIMELINE – 07-08
#1 Due Oct. 26 [Oct. 15-19]
[Oct. 22-26]

#2 Due Nov. 9 [Oct. 29-Nov.2]
[Nov. 5-9]

#3 Due Nov. 30 [Nov. 12-16]
[Nov. 19-23 Thanksgiving Break - finish any breadth & work on #4]
[Nov. 26-30]

#4 Due Dec. 14 [Dec. 3-7]
[Dec. 10-14]

Final Week Dec. 17-20
#5 Due Jan. 11 [2 Weeks Winter Holiday – finish any breadth work & work on #5]
[Jan 7-11]

#6 Due Jan. 25 [Jan. 14-18]
[Jan. 22-25]

#7 Due Feb. 8 [Jan. 28-Feb. 1]
[Feb. 4-8]
EXAMPLES OF CONCENTRATION

- Depict people action out characteristics of the Greek Zodiac sigh that they were born under.
- Show, interpret, and describe Hip-Hop and its 4 elements (B-boy, DJ, Emcee, and Graffiti writing).
- Narrative about a girl that became caught up in a gang battle, her struggle to leave it behind, and ultimately her death.
- Narrative depiction of a student’s journey through the concentration process.
- The visual representation of the sky while focusing on how one could evoke feelings through that representation.
- Follow the life of one person in a Noir slide show as his life spirals downward until the finale of his saga.
- Various aspects of crime and punishment, such as criminals, victims, crimes being committed, imprisonment, and executions.
- Show the progressive mechanization of human beings.
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.
- Self-portraits and figures from realism to abstraction.
- A Series of self-portraits with a specific theme like what teenagers do to their faces (pluck eyebrows, floss, apply make up, piercing, etc.).
- Ritual and the self-portrait - exploring personal rituals.
• A personal or family history communicated through the content of still-life images.
• A figurative project combining animal and human subjects.
• The use of multiple images to create compositions that reflect psychological or narrative events.
• Environmentalism – politics and resources.
• Figures – in environments, interiors, exteriors, etc.
• Still life objects as allegory. 
• Objects that have a particular meaning to the student or reminds them of something that has happened in their life
• Morphing functional objects into non-functional objects
• Abnormal textures to objects
• Political satire
• Word play/word pun.
• Fantasy landscape evolving over a millennium
• A series of expressive landscapes based upon personal experience of a particular place.
• Emphasizing principles of perspective and structure through the ambiance of light.
• A project that explores interior or exterior architectural space.
• Elevations/ perspectives views form building tops, stairways, etc.
• Views through a door/window/gate
• “The wedding” from engagement ring to the sealing kiss.
• “The attic” seen through childhood experiences
• Things that come in pairs.
• The movie experience
• Women in feminine roles
• “Seven Deadly Sins”
• Reflections of images wherein the reflections are an emotional exploration
• Family relationships
• Divorce and how it effects the family unit
• Fears
• Toys and the idea of what a toy is to different people and age groups.

CONCENTRATION RUBRIC - for individual concentration pieces

Quality of the concept/idea represented – There is evidence of thinking and of focus.

_____ 100 The concept engages the viewer with the work and the idea The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.
The idea is good to strong, there is evidence of thought in the work. An evocative theme is investigated.

Manipulation of ideas is evident. Some growth and discovery are evident.

Insufficient sense of investigation. Problems are not successfully resolved.

Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernable.

Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions. Shows that work is obviously copied from photographic sources or from the work of others.

Drawing Quality –

Excellent mastery of drawing techniques. The work shows effective integration of concept and technique.

Strong evidence of drawing competence. Skill is evident.

The drawing quality is generally good.

Moderate drawing skills are demonstrated.

Week, awkward drawing skills are evident.

Poor quality of drawing skills (Continued on next page)

Value/Color Quality

Composition & Visual Complexity – Use of Design Principles (Balance, Unity, Emphasis/Focal Point, Contrast, Variety, Movement.

Excellent

Strong

Good

Moderate

Week

Poor

ON Time

100 = 100% Finished by due date

75 = 75 ¾% Finished by due date

50 = 50 % Finished by due date

25 = 25% finished by due date

0 = Not turned in or put up for critique on the due date

Fall Final - AP Drawing Breadth
Part I. 60 Points Possible. For this section you are required to submit 12 slides of 12 different works that demonstrate your understanding of fundamental drawing concerns, including drawing from observation, work with invented or non objective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making.

Complete the form below for your 12 works.

<table>
<thead>
<tr>
<th>Title/or Description (Not put on slide)</th>
<th>Medium (put on slide)</th>
<th>Dimensions H+W (put on slide)</th>
<th>Slide Taken (mark w/ “X”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Continued on next page)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
11. ____________  ____________  ___________________

12. ____________  ____________  ___________________

Each of these are worth 5 points (60 points total). For each art work not done, write what you will do over the holidays to complete your Breadth on the back of this form. Grade Change will be done if they are turned in completed the first day of the Second Semester.

Part II. 40 points Attached is the AP Studio Scoring Guidelines. Look over the criteria for the 1-6 scoring rubric and score your Breadth from your 12 slides. Circle the rubric statements that you think fit your 12 works of art. They may fall into different scoring ranges. Average the circled scores and estimate your Breadth score as you think fair and reasonable. I will re score it but I want you to see how close you come to my score.

Write your score here. ________________

A score of 6 = 40 points Excellent Breadth (100 total points if all 12 of Part I are finished)
A score of 5 = 30 points Strong Breadth (90 total points if all 12 of Part I are finished)
A score of 4 = 20 points Good Breadth (80 total points if all 12 of Part I are finished)
A score of 3 = 15 points Moderate Breadth (75 total points if all 12 of Part I are finished)
A score of 2 = 10 points Weak Breadth (70 total points if all 12 of Part I are finished)
A score of 1 = 5 points (65 total points if all 12 of Part I are finished)

AP Studio Art Spring Final

For your final exam, you are to make a final concentration piece. This artwork must be related to the other pieces that you did for the concentration part of your AP portfolio. Think about a work that should have been better and do it again (not re-do it), or think about the whole concentration body of work and fill in a missing piece that might have made it better, or think about the idea that you never had time to try. This new piece will be graded on the concentration rubric that was used for your other pieces but all the components will be averaged for one final grade. See below.

(Continued on next page)
Quality of the concept/idea represented – There is evidence of thinking and of focus.

_____ 100 The concept engages the viewer with the work and the idea. The work demonstrates an original vision (Innovative visual solutions – working toward an individual voice). The work shows informed risk-taking and development beyond technical concerns.

_____ 90 The idea is good to strong, there is evidence of thought in the work. An evocative theme is investigated.

_____ 80 Manipulation of ideas is evident. Some growth and discovery are evident.

_____ 75 Insufficient sense of investigation. Problems are not successfully resolved.

_____ 70 Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernable.

_____ 60 Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions. Shows that work is obviously copied from photographic sources or from the work of others.

Drawing Quality –

_____ 100 Excellent mastery of drawing techniques. The work shows effective integration of concept and technique.

_____ 90 Strong evidence of drawing competence. Skill is evident.

_____ 80 The drawing quality is generally good.

_____ 75 Moderate drawing skills are demonstrated.

_____ 70 Week, awkward drawing skills are evident.

_____ 60 Poor quality of drawing skills.

Value/Color Quality

Composition & Visual Complexity – Use of Media/Technique Design Principles (Balance, Unity, Emphasis/Focal Point, Contrast, Variety, Movement.

_____ 100 Excellent

_____ 90 Strong

_____ 80 Good

_____ 75 Moderate

_____ 70 Weak

_____ 60 Poor

Continued on next page

Section Totals –

_____ Quality of Concept

_____ Drawing

_____ Value/Color

_____ Composition & Visual Complexity
The following list includes some of the books from my personal library that have provided ideas for teaching the AP Studio Drawing and Design Portfolios. Books on individual artists and Museum exhibits are also used in my teaching.

**Drawing**


**Design**


Printmaking


Welden, Dan and Muir, Pauline. Printmaking in the Sun: An Artist's Guide to


Painting


Art History, Art Theory, and Related Topics


Hutt, Julia. Understanding Far Eastern Art: A complete Guide to the Arts of China, Japan and Korea-ceramics, Sculpture, Painting, Prints, Lacquer, Textiles and
Kleiner, Fred et. all. Gardner’s Art Through the Ages. 11th ed. Belmont, CA:
Lippard, Lucy. Mixed Blessings: New Art in Multicultural America. New York:
Paz, Octavio. Introduction to Mexico: Splendors of Thirty Centuries. New York:
Metropolitan Museu of Art, 1990.
2000.
Varnedoe, Kirk and Gopnik, Adam. High & Low: Modern Art and Popular
Culture.
Wilkins, David et. all. Art Past/Art Present. 3rd ed. New York: Harry N. Abrams,
Inc.
1997.

Altered Books, Journals, Handmade Books, etc.
Diehn, Gwen. The Decorated Page: Journals, Scrapbooks, and Albums Made
2001
Harrison, Holly. Altered Books, Collaborative Journals, and other Adventures in
Thompson, Jason. Making Journals By Hand: 20 Creative Projects for Keeping
Wasserman, Krystyna. Book As Art XIV: Temptations. Washington, DC:
National
Museum of Women in the Arts Library & Research Center, 2002.

WEB PAGES for LOCAL MUSEUMS & ALTERNATIVE EXHIBITION SPACES
Blaffer Gallery – The Art Museum of the University of Houston
www.hfac.uh.edu/blaffer
Contemporary Arts Museum, Houston
www.camh.org
Diverse Works Art Space
www.diverseworks.org
Lawndale Art Center
www.landaleartcenter.org
The Menil Collection
www.menil.org
Museum of Fine Arts, Houston
www.mfah.org

WEB PAGES for NEW YORK MUSEUMS

Guggenheim Museum
www.guggenheim.org
The Metropolitan Museum of Art
www.metmuseum.org
Moma – The Museum of Modern Art, NY
www.moma.org
The Morgan Library Museum & Research Library
www.themorgan.org
Whitney Museum of American Art
www.whitney.org

WEB PAGES for ART RESOURCES

www.artcyclopedia.com
www.artlex.com
www.artnet.com
http://witcombe.sbc.edu/ARTHLinks.html

SUGGESTED ARTISTS LIST

TRADITIONAL
Sandro Botticelli
Caravaggio
Paul Cezanne
JL David
William de Kooning

CONTEMPORARY
Ida Applebroog
Jennifer Bartlett
Jose Bedi
John Biggers
Vija Celmins
ART MATERIALS AND RESOURCES

There is a supply fee of $85.00 that is collected the first week of class. The student’s name is signed on a list and the list and money are turned in to the school financial clerk. This covers the slide film and slide processing for Sections II and III and the matting for Section I. The fee also provides special materials for projects as opposed to having to purchase individual supplies. If you have a financial hardship and cannot pay your fee, please provide the teacher with a written note stating hardship and signed by a parent or guardian and your teacher will make arrangements for your fee.