

Long Branch High School
Foundational Art | Studio #339
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SAP: time/virtual link provided in Google Classroom

High Focus: Drawing and Painting **Syllabus | Pacing Guide 2021 - 22**

Summary

High Focus Drawing and Painting further involves enthusiastic art students in more advanced coursework, while providing a studio environment that nurtures concentration. Expanding on both the media and principles learned in Foundational Art, all students will develop portfolio ready fine art and illustration. Course work will hone accuracy in both figurative and anatomical drawing, strengthen proportional understanding, introduce sight size methodology, surface preparation, increased palette and brush control, and advanced painting techniques from reference material. Further attention is placed on the study of strong composition and perspective, with the continued emphasis of preliminary sketching. Additionally, students will begin working with numerous lighting scenarios and develop proficiency in life drawing. Media use includes a range of drawing pencils, charcoal/pastel, ink, mixed-media application and oil paint.

Key Concepts

Work Ethic - Self Accountability - Confidence - Enjoyment - Following Instruction/Suggestion

Focus

- Attention, Focus and Concentration
- Sight / size methodology and the fundamentals of life drawing
- Reinforce the key elements of art and design principals
- Anatomical proportions
- Strengthened use of composition
- Development of concepts / preliminary sketching
- Advanced media application / technique
- Personal ideation and aesthetic
- Artistic expression / student voice
- Portfolio quality presentation
- Relevant art history / exemplar works
- Familiarization with emerging / contemporary masters

Key Objectives

- Informed decision making and utilization of materials appropriate for particular tasks
- Understand / Utilize proven approaches and techniques to drawing and painting
- Refine ideas using the ongoing process of sketching, preliminary planning and/or experimentation
- Visual problem solving and pursuing personal ideas
- Incorporate art history and culturally relevant concepts as further inspiration for personally driven artworks
- Continual improvement through self reflection, peer discussion, instructor critique and insight found through personal investigation
- Independent artist research with focus on subject matter and compositional scenarios as further inspiration for personal approach

Overview

Throughout the course, students will better develop the task of picture making while honing their understanding of composition and picture making. Conceptual sketch drafts, thumbnails and/or color study exercises will segue into final works. Students will also be taught to utilize self-gathered reference materials that incorporate both lesson requirements and individual interest within their assignment.

High Focus Drawing and Painting further teaches the importance of proper art preservation and presentation as an essential component. Students are required to properly store all works in progress and remain accountable for distributed supplies. Additionally, students will be responsible for properly sizing, cutting, and mounting all major works for display purposes, competition entry, and portfolio.

The exposure to numerous artists will accompany historically relevant content within major units of study. Student will also be exposed to industry insight relating to the art world, including additional artist speakers and guest lectures. Aside from major assignment based grades, students are regularly evaluated on timely attendance, daily participation/effort, sketch journals, studio conduct, weekly homework, written reflections/readings, critique sessions, and major Unit assessments.

Technology

- Students will utilize departmental lab equipment for digital research and print purposes
- Additional lab access will also be available during SAP periods
- Students will be encouraged and taught the necessary techniques for gathering source materials from public image collections/databases, as purposed to further support developing ideas

Process and Documentation

Throughout the duration of this course, students are responsible for rough drafts and sketch studies to become better familiarized with subject matter and explore preliminary concepts in the developmental stages of major works. Media practice and composition solutions will serve as extended practice within personal sketch journals. This process emphasizes the ongoing artistic process and further supports personal ideation with intent on refining rough concepts to finished art.

Students will also be required to maintain an organized three ring binder for instructional handouts, diagrams, terminology sheets, self gathered source material, photo references, notating and written critique summaries.

Material Requirement

- **Organized: 3 Ring Binder** / Lined Paper - (*Single Subject*)
- 2 pocket folders - (*3 Ring*)
- **Hard Cover Sketchbook / Journal** (*Acid free paper, preferable*)
- **Pencil / Pen Pouch**
- Personal supplies as desired (*All major materials will be provided / distributed in studio*)

Grading Policy

- **Students can earn up to 80% for assignments turned in after the due date > up to the set cutoff dates.**
- **Student can earn up to 65% for assignments beyond the cutoff date > up to end of marking period**
- **Assignment credit is not given beyond final marking period cutoff date**

NOTE

Students will earn the minimum failing grade of 55% if their marking period grade drops below 55%

Cutoff Dates

MP1	MP2	MP3	MP4
<ul style="list-style-type: none">• September 22, 2021• October 7, 2021• October 25, 2021• November 12, 2021	<ul style="list-style-type: none">• November 30, 2021• December 16, 2021• January 12, 2022• January 28, 2022	<ul style="list-style-type: none">• February 15, 2022• March 3, 2022• March 18, 2022• April 5, 2022	<ul style="list-style-type: none">• April 28, 2022• May 13, 2022• May 31, 2022• June 16, 2022

Grading Scale

Numeric Percent	Letter Grade
97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
65-66	D
55-64	F

Assignment Weight / Grading Levels

Level 1 - 20% of MP Grade

- Draw Now and warm up activities
- Weekly homework (sketchbook)
- Written responses / Critique exercises associated with study units

Level 2 - 30% of MP Grade

- Preliminary sketching, thumbnails, rough drafts and color studies (in studio)
- Picture reference gathering
- E.Q. worksheets
- Terminology worksheets
- Art technique quizzes

Level 3 - 50% of MP Grade

- Art Portfolio / Projects
 - Unit classwork / diagrams
 - Marking Period Critiques - Major Units
 - Marking Period Tests - Major Units
 - *MP2 Mid Term*
 - *MP4 Final*
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Homework - Sketching, short reading, critique and/or writing prompts

In addition to sketch based assignments, independent homework will also include brief critique and reflection tasks. Generally, the continued practice of art critique is integrated within all study Units. Relevant imagery from art history to contemporary styles will be explored.

Homework Policy

Independent homework is assigned weekly. Students can **earn up to “full credit”** when submitted by the due date.

√++	= (max grade - 100)	On Time
√+	= (max grade - 85)	One class day late
√	= (max grade - 78)	Two class days late
M	= (missing grade - 0)	Not accepted three class days late - Proceed to next HW

Terminology and Vocabulary

The proper use and understanding of studio terminology is essential. Artistic vocabulary learned in Foundational courses will progress into more advanced comprehension. Students are further provided with hard copy terminology sheets per unit. Guided studio exercises, presentations, and discussions will reinforce student vocabulary. Further synthesis of terminology is expected through written critiques, self reflection, group discussion, homework responses and unit assessments.

Critique and Analysis

Critiques are an essential practice in studio arts courses. Students will continue to participate in critiquing through individual reflection and group format that encourages meaningful dialogue between peers. Students will further develop written responses and evaluate historically relevant artworks from their personal standpoint. Instructional guidelines will assist learners become advanced art critics and proficient writers. Additional emphasis is also placed on viewing personal artwork more objectively, as to better identify areas of success and challenge.

Provided Critique Material

- Comparative studio critique guidelines / scoring rubric
- Facets Model / structure for visual and performing arts evaluation
- What constitutes plagiarism / supporting materials

Reference Material

Students will be taught advanced approaches to secure “high quality” source material/visual reference for advanced art making. Beyond research and image gathering, further emphasis is placed on the use of self directed photography and lighting techniques.

Copyright

Working directly from published photographs or copyrighted works of art is discouraged. Class discussion will educate students on copyright infringement and encourage personal art making. Direct reproduction from internet references, illustrated books, gallery art or any published means is discouraged. However, students may absolutely use existing works as a catalyst for composition ideas, personal reference photography, subject matter and inspirational concepts. If internet imagery is used directly, students must show individual development beyond mere duplication, and/or a combined use of imagery to ensure personal work. Direct plagiarism is highly discouraged.

Course Arrangement

U1: Advanced Sketching - Approaches, Mark Making, Life Observation and Composition

weeks 1 - 4

Media: *drawing ink, ballpoint pen, graphite*

Focus: *modes of work, utilizing thumbnails, viewfinders and developed observational drawing skills*

Rational: *elements of art*

Demo: *approaches to sketching*

Lesson 1 - Master Draftsmen 1 (Pres) *A historical look into master sketch art*

Studio: Mimic a master I sketching

Lesson 2 - Understanding the 5 R's (Pres)

Studio: Sketching utilizing reference materials

Lesson 3 - Gesture and Linear Weight (Pres)

Studio: Sketching utilizing reference materials I Life observation

Lesson 4 - Compositional Sketching (Pres)

Studio: Thumbnails essentials

Lesson 5 - Still Life Sketching (Pres)

Studio: Exploring Composition through sketching

U2: Rendering Form, Value and Lighting Scenarios

weeks 5 - 9

Media: *graphite, charcoal/chalk pastel, mixed drawing tools, toned surfaces*

Focus: *lighting emphasis, tonal range within a drawing, reference research and preparation, preliminary thumbnail studies, final execution*

Rational: *elements of art, develop life drawing skills, emphasized composition*

Demo: *lighting scenarios, controlling reflective light, cast shadows, rendering tools, surface preparation*

Lesson 6 - Master Draftsmen 2 (Pres) *Influential drawings from past to present*

Studio: Introduction to Formal Critique / Terminology

Lesson 7 - Understanding Lighting: In relation to value, form and directional planes (Pres)

Studio: High key and low key drawing

Lesson 8 - Value Exercises / Diagrams

Studio: Establishing value hierarchy within still life objects I Emphasize life drawing and Composition

Lesson 9 - Graphite Rendering (Pres) *Exemplar works and contemporary approaches*

Studio: Thumbnails and Tonal Rendering from photographic reference

U3: Form Drawing for Accuracy

weeks 10 - 13

Media: *charcoal, white charcoal, graphite, colored chalk, toning inks*

Focus: *accurately reproducing anatomical form / figure proportions, introduction to sight-size techniques*

Rational: *classical methodology to representational drawing*

Demo: *approaches to sight drawing, sight measuring, surface treatment, sensitive media handling*

Lesson 10 - Master Draftsmen 3 (Pres) *Classical / Representational drawings from past to present*

Studio: Formal Critique / Terminology continued

Lesson 11 - Introduction to Anatomical Form Drawing (Pres) *Charles Bargue drawing course samples*

Studio: Reproduction - Bargue Instructional Reference I Templates

Lesson 12 - Contemporary Approach to Classical Drawing

Studio: Life Drawing

U4: Project Mounting, Presentation and Installation

weeks 14

Media: *matt and mounting boards, x-acto blades, drafting tools, tape and adhesives*

Focus: *precision cutting, mounting*

Rational: *understanding the importance of installation and presentation*

Demo: *safety procedures, quality control*

Lesson 13 - Understanding Presentation and Installation (Pres)

Studio: Exhibition Preparation

U5: Understanding Color - Essential Knowledge: Mixing Hues, Temperature and Chroma

weeks 15 - 20

Media: *acrylic ground, oil paint, oil medium, assorted brushes / tools*

Focus: *color mixing, palette control, color studies, painting approaches*

Rational: *elements of art, color theory, thinking on the palette, brush control, painting approaches / modes*

Demo: *palette set-up / mixing, brush control, alla prima / direct painting*

Lesson 14 - Analyzing Painting (Pres) *Stylistic approaches: past to present*

Direct versus indirect painting techniques

Studio: Formal Critique / Terminology continued

Lesson 15 - Color Mixing Scenarios (Pres)

Studio: Hue diagrams, palette set up, paint application and brush control

Lesson 16 - Essential Color Studies

Studio: Surface preparation, oil painting from image references versus life observation

Emphasis placed on understanding "Composition"

Lesson 17 - Alla Prima Painting I Direct Sketching and Paint Application

Studio: Surface preparation, oil painting from photographic reference versus life observation

U6: Underpainting - Canvas Stretching and Surface Preparation

weeks 22 - 23

Media: *acrylic ground, oil paint, oil medium, assorted hand tools and hardware*

Focus: *craftsmanship, preliminary drawing / transfer, indirect color layering, refinement*

Rational: *elements of art, logical painting approaches / modes*

Demo: *stretching, tools, underpainting*

Lesson 18 - Analyzing Painting (Pres) *Approaches to Underpainting Technique / Indirect Painting*

Studio: Formal Critique / Terminology continued

Lesson 19 - Canvas Stretching and Surface Preparation

Studio: Build and ground

U7: Oil Painting Technique: Controlled Palette

weeks 24 - 32

Media: *oil paint, oil medium, assorted brushes / tools*

Focus: *color mixing, palette control, systematic paint layering*

Rational: *elements of art, color theory, thinking on the palette, brush control, painting approaches / modes*

Demo: *palette set-up / mixing, brush control, underpainting, color lay-in, refinement layers*

Lesson 20 - Analyzing Painting (Pres) *Representational Painting / Indirect Approach, continued*

Studio: Formal Critique / Terminology continued

Lesson 21 - Painting in Oil (Pres) Understanding Trompe l'oeil

Studio: Trompe l'oeil arrangement | Lighting and Digital Photography | Emphasized Composition

Studio: Preliminary sketches, thumbnail color study

Studio: Execute painting from self directed still life / reference material

U8: Oil Painting Technique: Open Palette

weeks 35 - 41

Media: *acrylic ground, oil paint, oil medium, assorted brushes / tools*

Focus: *pictorial illustration, composition, personal ideation / aesthetic*

Rational: *elements of art, design principles, color theory, learned methodologies / modes*

Lesson 22 - Analyzing Painting (Pres) *Contemporary / Mixed Media Approaches*

Studio: Formal Critique / Terminology continued

Lesson 23 - Painting in Oil: Open Subject Matter

Studio: Preliminary sketches, thumbnail color study

Studio: Final Painting / utilizing preferred approach