

AP[®] Studio Art: Drawing: Syllabus 3

Syllabus 1058830v1



Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	2
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.	2, 4, 7
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in drawing that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	2
SC4 The course teaches students a variety of concepts and approaches in drawing so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	3, 5, 10
SC5 The course teaches students a variety of concepts and approaches in drawing so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	3, 5, 10
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	3, 5, 10
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	2
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	4, 6
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	4, 6
SC10 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.	3

Course Sequence and Purposes

At our high school, the AP Studio Art: Drawing course consists of three semester sections: two media-specific studio sections and one seminar section. In these sections students investigate all three sections of the AP Studio Art: Drawing Portfolio: quality, concentration, and breadth. **[SC1]**

Portfolio development is an ongoing process in which students are expected to use informed and critical decision making to develop their work in drawing, painting, printmaking, and mixed media. Homework, sketchbook assignments, and other work completed outside the school day are ongoing. **[SC7]** The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art: Drawing course.

In the concentration section of the portfolio, students are required to choose an idea or concept to explore in depth. The concentration may be medium specific, but a variety of mediums could be used to explore the idea of the concentration. These include drawing with pen and ink, graphite pencils, Prismacolor pencils, charcoal, Conté crayon or pencils, painting with transparent watercolor, opaque watercolor, acrylic, oil, and, printmaking, using linoleum or wood block prints, lithography, etching, engraving, silk-screen. Various types of papers and canvas may be used.

In the concentration section, the student develops a body of work that has a strong underlying visual idea in drawing. Students will review previous works, brainstorm, and try to discover an idea that is important to them. In ongoing individual conferences with the teacher, each student will choose his or her theme and develop and present to the teacher, for approval, a specific plan of action for his or her planned investigation of a specific, focused idea. This can include an outline, thumbnail sketches, and photographs they have taken. The plan can be modified throughout the course. **[SC3]**

AP Studio Art students register for a minimum of two sections of AP Studio Art in their selected studio area. These sections occur during the normal school day. In these classes, students pursue the AP Studio Art portfolio of their choice. In studio classes, students explore and develop their personal interests and ideas, and develop an individual artistic voice. Students develop mastery in concept, composition, and execution of drawing as they create works for their drawing portfolios. **[SC2]**

Breadth is also developed in the after-school seminar section. The seminar course is an extended studio time that follows the college format. It meets from 3:30 p.m. to 5:15 p.m. two days a week. In the seminar section, all AP Studio Art students from all studio areas meet together to share their individual strengths and to explore ideas, media, and techniques outside of their own personal focus. Students explore a variety of concepts and approaches to demonstrate their abilities and to develop versatility with techniques, problem solving, and ideation. Ideas, content, and subject matter will be varied but need to be original work from students' life experiences; photographs taken of their life events, objects, and environment; and their fantasies and dreams. Each work should explore a specific thing. Portfolios should demonstrate evidence of formal and informal balance as well as technical and expressive means that artists use; these elements should be evident in student compositions. Works will demonstrate a variety of concepts, mediums, and approaches in content and subject matter.

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SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

SC3—The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in drawing that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.

Each visual idea will be explored through gestures and/or modeling of forms on a two-dimensional surface, where focal point, rule of thirds, directional lighting, and the like are considered. The elements of art and principles of design are used to aid professional artists as well as student artists. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which can include painting, drawing, printmaking, mixed media, etc. Abstract, observational, and inventive 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. Mediums can include combined media, soft pastels, transparent and/or opaque watercolor, oil, acrylic, Prismacolor sticks, Conté crayon, vine and pressed charcoal, and/or varied printmaking techniques, including such things as wood block or linoleum block, etching, engraving, drypoint, lithograph, and other combined print techniques. Individual works may be no larger than 18" x 24" including matting or mounting. Works smaller than 8" x 10" must be mounted or matted on sheets 8" x 10" or larger. **[SC4, SC5 & SC6]**

Artistic Integrity

Students are not allowed to copy published photographs. All work must be original. Ongoing activities and individual and group discussions with the teacher will take place throughout the course, and these will help students understand they are not to use someone else's work, including images from the Internet, books, or other published or unpublished places, as the basis for any work. They are to work from direct observation, photographs they have taken of their real world, dreams, and/or fantasies. Do not work from the Internet. If a student uses someone else's work as the basis for a piece, there must be significant alteration to the piece, so that it is not recognized, for it to be considered original. Artistic integrity is essential and of primary importance. Work based on photographs or the work of other artists must move beyond mere duplication and provide the basis for a personal approach to an idea. Students review both the AP Studio Art Poster and Course Description during a class discussion on artistic integrity, plagiarism, original work, and moving beyond duplication. **[SC10]**

AP Studio Art: Drawing

Students pursuing an AP Studio Art: Drawing Portfolio must enroll in:

- Two AP Studio Art: Drawing sections (focusing on drawing or painting) (½ credit each = 1 credit)
- One after-school seminar section (½ credit)

Course Approach

Course readings, key concepts, and required skills are fully integrated and directly influenced by the students' learning needs. Formative assessments are based on course-assessment forms and the College Board's AP Studio Art: Drawing Scoring Guidelines, and they are embedded into daily course activities. Summative assessments occur at the end of units and at prescribed times during each course. Formative

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assessments include self-evaluations, teacher reviews, and peer reviews. Throughout the course, group critiques with peers and teacher, as well as one-on-one individual conferences and discussions between the teacher and each student, will take place.

[SC8 & SC9]**Student Readings and Visual Research**

AP Studio Art Poster

AP Studio Art: Drawing Scoring Guidelines

Selections from Texts

Edwards, Betty. *Color: A Course in Mastering the Art of Mixing Colors*. Jeremy P. New York: Tarcher/Penguin, 2004.

Edwards, Betty. *Drawing on the Right Side of the Brain*, 4th ed. New York: Penguin, 2012.

Entice, Wayne, and Melody Peters. *Drawing: Space, Form, and Expression*, 4th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2011.

Mittler, Gene. *Art in Focus*, student ed. Mission Hills, Calif.: Glencoe/McGraw-Hill, 2005.

Mittler, Gene, and James Howze. *Creating and Understanding Drawings*. Mission Hills, Calif.: Glencoe/McGraw-Hill, 2005.

Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Boston, Mass.: Houghton Mifflin Company, 2011.

Rose, Ted, and Sallye Mahan-Cox. *Discovering Drawing*. Worcester, Mass.: Davis Publications, Inc., 2006.

Key Concepts

Conceptual thesis, artistic voice, existing ideas, emergent ideas, elements and principles, artist's focus, composition, media use, art critique, aesthetics, artist's oeuvre, portfolio, art history, visual culture, and visual communication are the key concepts explored in this AP portfolio course. Students are expected to use a variety of media, concepts, and approaches to investigate these key concepts and develop their personal ideation.

Required Skills

- Students will develop a portfolio of excellent drawings that show evidence of mastery in concept, composition, and execution of drawing. **[SC2]** They will:
- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for artworks (for example, mark making, compositional elements of art and principles of design, patterns, color harmony, balance, media, etc.) that are suitable to the purpose of the artwork.
- Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideation, media, and techniques. Painting using oil paints, transparent watercolor, tempera, oil sticks and oil

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SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.

pastels, charcoal, powdered graphite, Conté crayon, Conté sticks, pastel on textured papers, graphite pencils of varying degrees or hardness, erasers, paint brushes, sticks, lithography, silkscreen, etching, engraving, monoprint, and varied combined mediums may be used to create images. Students strive for experimentation as well as mastery of technical skills. As with all ideas and compositions students develop, they use the elements of art and principles of design to aid in solving problems and developing creative solutions as they solve problems. They will use the rule of thirds as they compose two-dimensional structures and the illusion of space on a two-dimensional surface. Content might include but is not limited to the following: student as a survivor; at work; at play; inside the dog house; student's medicine cabinet; human figures in repose; student's immediate environment, a section; dinner; in the tool box; in the science lab; inside the barn; down the alley; exercise on the line; wash day; parallel lines and a wish; at the city dump; reflected images in the storefront window; in the boxing ring; friends wrestling; etc.

[SC4, SC5 & SC6]

- Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems.
- Build and improve their work through self-reflection, individual one-on-one student conversations, discussions and critiques with the teacher, and

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understandings and insights found during group peer critiques with the teacher. In addition, individual instructional conversations with the teacher will assist students in discovering strengths and weaknesses as well as ongoing ways to improve the creation of their drawings and other artwork. **[SC8 & SC9]**

- Incorporate the elements of art and the principles of design into each work.
- Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.

SC8—The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

Technology

Students will develop and present a digital portfolio:

- Using a computer graphic editing program.
- Using PowerPoint to create a portfolio of digitally documented artwork, including written reflections and a critique that can be used for a college application.

SC9—The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

Artistic Process

During the course, students will support their own creative development as well as that of others. Students will display sensitivity to the emotive qualities of artworks and also display respect for others, for the materials, and for the classroom environment.

They will be expected to display sensitivity to their own creative process and learn to understand the causal factors or motives behind their artwork. Students will develop a portfolio of related communicative artworks through personal investigation of their ideas. This is an ongoing process that requires informed and critical decision making about the works produced.

As students analyze visual influences from contemporary culture, they will solve advanced visual problems. They will learn to establish and maintain a clear visual focus/purpose within an artwork and achieve purpose through the competent use of foundations, composition, approaches, and documentation/reflection.

Critique and Analysis

- Develop advanced considerations of media, composition, themes, ideas, and concepts through the advanced uses of the elements of art and principles of design compositional concerns.
- Identify a specific visual issue (conceptual thesis) that can be pursued as a concentration by using a specific and coherent plan of investigation to develop a body of work.
- Reflect on own work and the work of peers with informed and critical decision-making skills to make suggestions for improvement of personal work and the work of others.

Art History, Alternative Approaches, and Visual Culture

- Participate in class presentations and discussions of artists, art periods,

alternative approaches, past and contemporary cultures, and underlying visual issues.

- Relate their own artwork to the artworks of other artists, art periods, alternative approaches, past and contemporary cultures, and underlying visual issues.
- Research self-selected artists and visual issues.
- Develop a multi-artist synthesis or homage artwork.
- Incorporate the understanding of a selected artist/cultural issue into student's focus concept.
- Present the research and resulting art products to the class as a teach-back.

Vocabulary

Demonstrate understanding of vocabulary in written tests, critiques, and reflections.

Demonstrate understanding of vocabulary in classroom discussions and group critiques with teacher and with peers.

AP Studio Art: Drawing Unit Outline Two Semesters (AP Studio Art: Drawing Concentration)

The Overarching Question

What is my personal concentration interest and how can I effectively communicate this through a visual format?

***Criteria for Units I–IV are embedded throughout 16 assignments.**

Assignments are assessed using the AP Studio Art: Drawing Concentration Reflection and Rubric form.

Students will develop a thesis or concentration idea by the identification of a specific, personal interest and the investigation of visual resources. Students will document their ideas using thumbnail sketches and personal reflections. As the concentration section of the portfolio develops, this process will be used again and again to develop a body of work that grows from this consistent submitted and approved plan of action and plan of investigation and reflection. Students will develop mastery in concept, composition, and execution of drawing in a portfolio of related communicative artworks. Students will establish and maintain a clear visual focus/purpose within their artworks in pursuit of their personal voice. **[SC2]** Students will document and reflect on their concentration process in their journals. They will chart their personal progress through the use of written reflections.

SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.

AP Studio Art: Drawing Concentration Reflection and Rubric

Name _____ Term _____ Period _____

Concentration Drawing # _____ Size _____ Title _____

Concentration: Conceptual Thesis Development	
Existing or Emergent Idea, Concept	1.
Planning/Experimentation What will you do in preparation?	2.
List and discuss your references. (Artists, reading, VC, historical, or other)	3.
List your focus element(s) of art. How do they work together?	4.
List your focus principle(s) of design.	
Integration of Idea in the Artwork	
Pursuit of Idea	
The work shows little investigation of an idea.	
The work shows a clear relationship to the idea.	
The work shows the strong pursuit of the idea.	
The work shows an excellent and evocative pursuit of the idea.	
Transformation and Progression of Idea	
The work shows little transformation and progression from the previous artwork.	
The work shows a clear relationship transformation and progression from the previous artwork.	
The work shows a strong transformation and progression from the previous artwork.	
The work shows an excellent transformation and progression from the previous artwork.	
Artist's Personal Voice	
The work shows little personal voice.	
The work shows a clear personal voice.	
The work shows a strong personal voice.	
The work shows an excellent personal voice.	
Composition	
The composition has a moderate relationship to the idea.	
The composition has a clear and good relationship to the idea.	
The composition has a strong relationship to the idea.	
The composition has an excellent and evocative relationship to the idea.	
Structures	
• Formal (Elements of Art and Principles of Design) or Alternative	
The structures have a moderate relationship to the idea.	
The structures have a clear and good relationship to the idea.	
The structures have a strong relationship to the idea.	
The structures have an excellent and evocative relationship to the idea.	

Light (Value)
The value has a moderate relationship to the idea.
The value has a clear and good relationship to the idea.
The value has a strong relationship to the idea.
The value has an excellent and evocative relationship to the idea.
Color Plan
The color plan shows a moderate relationship to the idea.
The color plan shows a clear and good relationship to the idea.
The color plan shows a strong relationship to the idea.
The color plan shows an excellent and evocative relationship to the idea.
Media and Mark Making
The media and mark making show a moderate relationship to the idea.
The media and mark making show a clear and good relationship to the idea.
The media and mark making show a strong relationship to the idea.
The media and mark making show an excellent and evocative relationship to the idea.
Subject Matter
The subject matter has a moderate relationship to the idea.
The subject matter has a clear and good relationship to the idea.
The subject matter has a strong relationship to the idea.
The subject matter has an excellent and evocative relationship to the idea.
Tell about how the plan and idea progressed and the overall effectiveness of the drawing. (Unity)

AP Seminar Unit Outline

One Semester (AP Studio Art: Drawing Breadth)

The Overarching Question

What is the world of art outside of my personal concentration interest and how can I effectively demonstrate interpretive understanding through a visual format?

***Criteria for Units I–IV are mixed and matched throughout 16 assignments. Assignments are assessed using specific AP seminar rubrics and the College Board’s AP Studio Art: Drawing Breadth Scoring Guidelines.**

In the breadth section, students will experience a variety of specific concepts and specific approaches to specific mediums, mixed media, problem-solving explorations, ideation, concepts, and subject matter. Students will explore mark making and the use of color and value to develop their ideas and compositions.

Assignments from previous semesters include sketchbooks, out-of-class assignments, taking photographs of aspects of the environment, journal reflections, and works that are discovered, explored, and completed during class and the school day.

Ink-wash drawings of the human figure in action and motion, building up values and accenting with varied values of ink line with pen and sticks.

Prismacolor pencil and sticks drawings, building up values, shading, modeling of your reflected image and its surrounding environment, found in a reflective metal or glass object or series of objects, such as musical instruments, tea set, Christmas-tree balls, glass objects, and the like.

Analogous color-scheme painting with oil paints, brushes, and painting knives of the interior of a section of your personal space/environment/special place. Include directional lighting, contrast of value for emphasis and focal point. Consider the rule of thirds as you compose your page.

Using oil sticks and oil pastels and graphite pencils of varying hardness, develop a composition exploring proportion/scale, figure/ground relationships that are articulated through mass, volume, color/light, form, plane, line, and texture; interior and exteriors.

Using powdered graphite, white Conté crayon, or pencil, as well as directional lighting, solve your visual problems: a. still-life with directional lighting; b. portrait of a family member reflected in a mirror, including surroundings; c. self-portrait with surroundings.

Using a mixture of drawing, painting, and printmaking mediums, develop two compositions using a human figure in a reclining position. Include foreshortening and relationships of parts and the environment. You can take photographs of a friend or family member as he or she reclines or sleeps on a couch, inside the bed of a truck, etc., and work from these photographs as you develop your work.

Using your favorite art medium, develop a study exploring positive and negative space. Consider light source, focal point, and the rule of thirds, as well as the elements of art and principles of design, as you plan and develop your composition.

Using Reduction print, linoleum, or wood-block print, create an abstraction from nature.

[SC4, SC5 & SC6]

Students will also study Western and non-Western approaches to making art. They will experiment with traditional and nontraditional techniques and media. The breadth process will be documented in journals through reflections and self-evaluations.

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SC6—The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

Example of a Seminar Rubric

Self-Portrait AP Seminar

Name _____ Term _____ Period _____

Continuous contour line Broken contour line Line weight Line direction Proportion	Foreshortening Batik Pattern Sequence Rhythm	Monochromatic color Analogous color Complementary color Split complements
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1. Thoughts				
2. How				
3. Critique				
E and P	Medium	Concept, Culture, or Artist		
	Size			
Quality of contour drawing	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Quality of wax applications	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Clarity of color	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Holistic quality of practices	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Artist voice/ inventiveness	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Documentation	Digital _____ Slide _____			

AP Studio Art: Drawing Exam

AP Studio Art: Drawing Exam will consist of:

- Digital portfolio of all artworks and journaling
- Best works portfolio: slide portfolio for AP Studio Art: Drawing Portfolio Exam

The final exam portfolios are scored using the College Board’s AP Studio Art: Drawing rubrics for scoring.

Teacher References/Resources

AP Central. apcentral.collegeboard.com.

AP Studio Art Poster. New York: The College Board, 2006.

Davis, Maggie. *AP Studio Art Teacher’s Guide*. New York: The College Board, 2006.

Duncum, P. *Visual Culture in the Art Class: Case Studies*. Reston, Va.: National Art Education Association, 2006.

Wiggins, G., and J. McTighe. *Understanding by Design*. Alexandria, Va.: Association for Supervision and Curriculum Development, 1996.