

AP[®] Studio Art: Drawing Syllabus 1

General Learning Outcomes

The student will

- Choose which exam portfolio program is appropriate.
- Show an understanding of the focus of the portfolio selected.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration of 12 pieces.
- Select five top-quality pieces for presentation. [C2]
- Discuss and record the development of the Concentration.
- Explore postsecondary options.

Course Content:

This course has been developed to accommodate students who have expressed an interest in completing either the AP[®] Drawing Portfolio Exam or the AP 2-D Design Portfolio. Therefore all content meets the requirements as stated in the student exam poster. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of art work. [C2] Students will address all three sections of the portfolio: Breadth, Concentration and Quality. [C1]

Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. [C2] Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged. [C5]

Student Learning: Activities and Strategies

- Units of study are presented to satisfy the Breadth requirement of each portfolio. Students will use a variety of mediums, techniques, and approaches in drawing to develop concepts and ideation. [C4] Units of study are presented to satisfy the Breadth requirement for the Drawing portfolio.
- Critiques and displays of work are ongoing. Students are expected to participate in class critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art will be used to engage in written and verbal critiques of these works. [C6]

C2—The course enables students to develop mastery (i.e., quality) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C1—The course promotes a sustained investigation of all three aspects of portfolio development—Quality, Concentration, and Breadth—as outlined in the Course Description or Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

C5—Evidence of Curricular Requirement: The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

C4—Evidence of Curricular Requirement: The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C6—Evidence of Curricular Requirement: The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

- Individual student critiques with the teacher will help students learn to analyze and discuss their own artworks and artworks of their peers. [C6]
- Individual conferencing will assist students in the development of their Concentration work. [C6] Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them. [C3]
- Ongoing instructional conversations with the teacher will help students develop their work, assessing the strengths and weaknesses in their images, and will provide feedback on how they can further develop their drawings. This will also help students learn to analyze and discuss their own artworks and the works of their peers. [C6]
- Recruitment officers from a variety of postsecondary institutions are invited to present candidate information and to evaluate portfolios on a regular basis

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

Assessment and Evaluation

Portfolio Development (75%)

- Based on finished work as per term quota.
- Graded using the evaluation rubrics as established by the College Board
- Both volume and quality will be taken into consideration for final grades

Lab Conduct (25%)

- Regular attendance is mandatory.
- Use of in-class time and extra classes.
- Attention to lectures, directions, and demonstrations.
- Participation in critical discussion. [C6]
- Proper safe use of materials and equipment.
- Cleanup duties and storage of work.

Term 1—September, October, November

Overview

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing together with high-level problem-solving skills. By term end, students will create and complete a body of work suitable for the Breadth (Section III) of the Drawing Portfolio. As well, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in four sustained in-class assignments and at

least eight short-duration assignments. Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

Students will

- Develop a definition of drawing as mark making
- Be introduced to a range of drawing issues.
- Understand artistic integrity as it applies to their work in drawing. [C7]
- Be presented with historical, contemporary, and contextual drawing references.
- Achieve quality in the completion of assignments that demonstrate [C2, C4]
 - confident use of design considerations such as composition, focal point, and use of space;
 - meaningful and personal responses to stated assignment criteria;
 - mastery of a variety of materials that are black/white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques;
 - a range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources; and
 - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value.

C7—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.

C2—The course enables students to develop mastery (i.e., quality) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., breadth). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

Percent scores will be based on rubrics for individual assignments.

Midterm: five slides total, term end: 10 slides total

Term 2—December, January, February

Overview

While some Breadth work will continue to be required, the main focus of this term will be the development of specific personal imagery suitable for a Concentration Study (Section II) of the Drawing Portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of Concentration work through individual and whole-class assignments. Early in the term students must attend a mentoring appointment at which time they are individually counseled about their choices of plan for a Concentration study. By term end, students will not only have completed a significant portion of the Concentration pieces but will also have initiated a written statement to describe the intent and development of the project using accurate artistic language. [C3]

Students will

- Develop a working definition of what constitutes an acceptable and successful Concentration. Early in the term students must attend a mentoring appointment at which time they are individually counseled

about the “visual idea” for their Concentration study as well as the development of a “plan of action” leading to its completion. [C3, C6]

- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate: [C2]
 - a sense of pursuit in visual problem solving; [C4, C5]
 - the creation of a related body of work with an underlying theme; [C3]
 - that all pieces have relevance to the study;
 - progression through discovery, active problem solving, and invention; and [C4, C5]
 - choices of materials and techniques successfully linked with ideation development, [C4, C5]
- Begin the first part of the written statement forming an individual plan of action and writing it down as succinctly as possible.
- Reference at least one artist whose work has some relationship to section II work.
- Sequence work to best advantage in demonstrating the development of the body of work.
- Identify the opening piece in the presentation sequence.
- Plan best strategies for continuation while reviewing the plan for study.
- Understand that writing informs the work and work informs the written statement.

Percent scores will be based on rubrics for individual assignments Mid-term: 15 slides total, term end: 20 slides total

Term 3—March, April, first week of May

Overview

This short term will be devoted to the final preparation for the AP Drawing Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth Section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision-making for the Concentration Section. [C5] Four process-based assignments in the form of challenges will be presented. These are intended to encourage risk-taking in the production of the final pieces for the Concentration. An individual mentoring appointment will be scheduled at which time the Breadth Section and the Concentration Section will be thoroughly reviewed in order to identify and remedy weak pieces. [C5, C6]

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a concentration).

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

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C5—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

Students will

- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course.
- Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III.
- Implement strategies for identifying and presenting five best-quality pieces
- Complete final editing and printing of the written statement for Section II.
- Complete registration and ordering work within the portfolio based on the completion of the entire portfolio.

Originality and Copyright Issues

Students are expected to develop their personal imagery. When published photographs or the works of other artists are used they should be in the service of a personal vision. Any published image should be altered in such a substantial way that it moves beyond duplication. This is a matter of artistic integrity. [C7]

Bibliography

Drawing Basics, Jacklym St. Aubyn, Wadsworth Thomson Learning, 1998.

The Art of Drawing, Bernard Chaet, 3rd ed., 1983, Wadsworth Thomson Learning.

Drawing Space, Form and Expression, Wayne Enstice, Melody Peters, 3rd ed., 2003, Pearson Prentice Hall.

C7—Evidence of Curricular Requirement: 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.