

AP[®] Studio Art: Drawing

Syllabus 2

Overview

Studio 1, Studio 2, and AP[®] Studio Art students meet within the same class period this academic year. All levels work toward the development of a comprehensive portfolio that may meet requirements for entry into college-level classes. Students will investigate all three portfolio components—Quality, Concentration, and Breadth. [C1] Students will be expected to develop mastery in concept, composition and execution of ideas. [C2]

In constructing the portfolio, students will explore critical characteristics of creative thinking. Students learn how to seek out creative problems that are interesting and challenging and use goal setting, informed decision making and problem solving skills to pursue their own artistic interest in an informed way. [C5] Students are responsible for demonstrating mastery at using the elements of art to organize the principles of design in their work. [C2]

Students enrolled in all levels of this course must research their ideas for their independent projects and document this in the sketchbook journal. Through goal setting, students are guided in setting challenging but attainable creative goals for projects. Students utilize a set of standards set for the class which they use to gauge their progress and work toward their goals. [C5] These standards are based on the state course expectations and are indicators and the standards for the Advanced Placement Portfolio Exam.

Students must demonstrate the ability to come in on a daily basis and immediately engage in teacher directed class activity and also independently work toward creatively solving problems they have developed. All levels of studio art require that due dates be met. When questions arise, it is the responsibility of the student to meet with the instructor.

Students in all levels of this studio must complete all in class assignments which include the artistic ideation process, in- and out-of-class projects, reading, and research. All students are expected to have sketch books at all times and to develop these sketchbooks as ongoing journals. Both directed and nondirected work should become a part of the contents of the sketchbook journal. Sketchbook journals will be used to document the mandatory ideation process for in class and out of class projects.

Students are responsible for the upkeep and management of the collected body of formal drawings. A drawer within the teacher office is assigned so that all projects can be secured.

All studio levels will be asked to write a paper on a specific art historical period and/or a specific area of interest. Critique guidelines will be provided for writing a paper that includes the cultural, social, political, and contemporaneous art movements.

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.)

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.

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

Critiques are a required component of the course. Each student will participate in individual student critiques with the teacher, which will provide one-on-one dialogue and help the student learn to analyze and discuss his or her individual artwork. Students are also expected to engage in verbal and written critiques of their own work as well as the work of their peers and other artists. During critiques, the vocabulary of art will be used to discuss the work on display or exhibition. [C6]

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.

Students will have instructional conversations with their teacher, while the students are actively engaged in the creation their drawings, to assess the strengths and weaknesses in their work and provide positive encouragement. [C6]

Students enrolled in AP must complete all in class and out of class assignments. Students enrolled in AP studio work toward the completion of one of three portfolios. This section will focus this year on the drawing portfolio, but the other two exams, 2-D and 3-D, may be considered upon request. In-class assignments in the first semester assist the student in meeting the Breadth requirements for Section 3 of the AP exam requirements. In the Breadth section, the student will explore a variety of concepts and demonstrate versatility with respect to the use of media, techniques, problem solving, and ideation. [C4]

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.

In addition, the student has to research and prepare a Concentration proposal by the conclusion of first semester. The Concentration must contain a body of work that is developed from a sustained plan of action or investigation of a visual idea in drawing. [C3] Second-year Advanced Placement students should arrange to meet with the instructor the first week of school. These students may opt to begin their Concentrations outside of class earlier in the year in place of certain assignments. Permission to do this is given to students who can show substantial development of all three sections of the exam, particularly the Breadth section at the beginning of fall semester. Once approval for this is granted, a proposal and journal research must be completed.

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).

Units of Study

The units of study for Advanced Placement Studio Art Semester One include:

Semester One	
Unit	Summary Statement
Launching the Imagination: Application of Creative Problem-Solving Process	Goal setting, applying creative problem solving [C4] Sketchbook cover design [C4] Altered book, journal [C4] Expressive line drawing [C4] Exploration of conceptual drawing concerns [C4] Inquiry into college programs *minimum of four at home projects to be given

Semester One	
Unit	Summary Statement
The View From Here: Observational Drawing	Brookside Gardens Nature Botanical Study Still life, wrapped objects [C4] Car drawing, charcoal, conte', and pen-and-ink drawing [C4] Critique guidelines to gauge growth, discovery, and investigation
The Power of Color: The Transformative Effects of Value	Expansion of portfolio to nine drawings that demonstrate versatility in handling of color media, technique, and conceptual invention [C4]
Constructing Meaning: Conceptual Invention and Compositional Strength	Review of drawing concepts, PowerPoint of Advanced Placement Proposal Development of self-assignment Sample work for Concentration

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Grading Procedures

Grades will reflect individual achievement of the state standards for a specific marking period. They will be reported and calculated using percentages within weighted categories.

Along with the statement that grades are based on individual achievement, also include:

- Information regarding categories and their corresponding weights
- Information about how completion homework (no more than 10% of the grade) and homework evaluated for learning will be included

Types of Weights of Assignments

Class critique—40% [C6]

Studio class assignments—40%

Class studio problems assigned for outside of class—10%

Homework completion—10%

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.

Copyright Issues

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are not allowed to work from published photographs or other copyrighted work except as a reference. When doing this, students must move beyond mere duplication in their work. The work must be significantly altered in the service of the individual student's own voice and expression. Misuse of copyrighted materials is plagiarism and a legal issue and can be pursued as such. [C7]

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.

Reteaching

We are committed to students and their learning. Reteaching occurs when teachers or students determine that students are not meeting learning goals. Teachers will determine the method and schedule to provide extra help.

Reassessment

Assessed tasks may be revised to receive a higher grade until the end of a lesson unit. [C5]

- If an assignment is determined to be reassessable, all students will be eligible for reassessment regardless of the grade on the original assignment provided they have met these requirements: 1) completed the original task and any required assignments; 2) completed a tutoring session with the teacher during step or a mutually agreed upon time; and 3) submitted the original student work, along with the original teacher comments.
- The reassessment may differ from the original to ensure that student learning has taken place.
- Scores earned on the reassessment will replace the original score.
- Assessments that indicate a final measure of learning may not be reassessed. (i.e., end-of-unit assessments, final papers, final projects, culminating performances, final exams).

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

Studio Maintenance

All students will be responsible for maintaining personal workspaces as well as actively participating in specific classroom maintenance tasks for the good of the studio environment.

Bibliography

Drawing Space, Form and Expression, Wayne Enstice, Melody Peters, Pearson Prentice Hall.

Experimental Drawing, Robert Kaupelis, 1980, Watson Guptill.

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