

# AP® Studio Art: Drawing

## Syllabus 3

### Course Sequence and Purposes

At our high school, the AP® Studio Art 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 Portfolio: Quality, Concentration, and Breadth. [C1]

Portfolio development is an ongoing process in which students are expected to use informed and critical decision making to develop their work. [C5] The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.

Concentrations are developed in the media-specific studio sections. These include ceramics, drawing, graphic design, painting, photography, jewelry design, and sculpture. In the Concentration section, students develop a body of work which has a strong underlying visual idea in drawing and grows from a coherent plan of investigation. Each student will provide and present an outline of their plan to the teacher and class. [C3]

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 as they compile their portfolios. [C2]

Breadth is developed in an after-school seminar section. The seminar course is an extended studio time that follows the college format. It meets 3:30 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. [C4]

**C1**—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or AP 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**—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

**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”).

**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 students are 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.

## Artistic Integrity

Students are not allowed to copy published photographs. 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. [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. analyze and discuss their own artworks and those of their peers.

## AP Studio 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 are embedded into daily course activities. Summative assessments occur at the end of units and at prescribed times during each course. Formative assessments include self-evaluations, teacher reviews, and peer reviews. [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.

## Student Readings and Visual Research

AP Studio Art Poster

AP Scoring Guidelines

### Selections from texts

Mittler, G. *Art in Focus*. Mission Hills, Calif.: Glencoe/McGraw-Hill, 1994.

Mittler & Howze. *Creating and Understanding Drawing*. Mission Hills, Calif.: Glencoe/McGraw-Hill, 1995.

*Discovering Drawing*. Worcester, Mass.: Davis Publications, Inc., 2000.

Nicolaides, Kimon. *The Natural Way to Draw*. Boston, Mass.: Houghton Mifflin Company, 1975.

## 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. [C4]

**C4**—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are 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.

## Required Skills

Students will develop a portfolio of college-level drawings that show evidence of mastery in concept, composition, and execution. [C2] They will:

- Explore ideas using an ongoing process of experiments, practice, and planning.
- Select methods of development for major artworks (e.g., mark making, compositional elements, patterns, color harmony, balance, and media, etc.) that are suitable to the purpose of the artwork. [C5]
- Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideation, media, and techniques. [C4]
- Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems. [C5]
- Build and improve their work through self-reflection, individual student critiques with the teacher, and group 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. [C6]
- 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.

**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 art making as an ongoing process that involves the student in informed and critical decision making.

**C4**—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are 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**—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.

## 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.

## 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. [C5]

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 & Analysis

- Develop advanced considerations of media, composition, themes, ideas, and concepts through the advanced uses of compositional elements. [C4]
- Identify specific visual issue (conceptual thesis) that can be pursued as a Concentration by using a coherent plan of investigation to develop a body of work. [C3]
- 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. [C6]

**C4**—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are 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.

### 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.

**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.

### Vocabulary:

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

Demonstrate understanding of vocabulary in classroom discussions and critiques with teacher and with their peers. [C6]

# AP Studio Art: Drawing Unit Outline

## 2 Semesters (AP 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 Drawing Concentration Reflection and Rubric Form.**

Students will develop a thesis or Concentration idea by the identification of personal interests 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 plan of investigation and reflection. [C3] Students will develop mastery in concept, composition, and execution 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. [C2] Students will document and reflect on their Concentration process in their journals. They will chart their personal progress through the use of written reflections. [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”).





**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.

**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.

# AP Drawing Concentration Reflection & Rubric

Name \_\_\_\_\_ Term \_\_\_\_\_ Period \_\_\_\_\_

Concentration Drawing # \_\_\_\_\_ Size \_\_\_\_\_ Title \_\_\_\_\_

<b>Concentration: Conceptual Thesis Development:</b>	
Existing or Emergent Idea	1. 
Planning/Experimentation What will you do in preparation?	2. 
List & discuss your references (Artists, Reading, VC, Historical or other)	3. 
List your Focus Element(s)	4. How do they work together? 
List your Focus Principle(s)	
<b>Integration of idea in the artwork</b>	
<b>Pursuit of idea</b>	
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.	
<b>Transformation and Progression of idea</b>	
The work shows little transformation and progression from the previous artwork.	
The work shows a clear relationship transformation & progression from the previous artwork.	
The work shows a strong transformation and progression from the previous artwork.	
The work shows and excellent transformation and progression from the previous artwork.	

<b>Artist's Personal Voice</b>
The work shows little personal voice.
The work shows a clear personal voice.
The work shows the strong personal voice.
The work shows and excellent personal voice.
<b>Composition</b>
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 a excellent and evocative relationship to the idea.
<b>Structures:</b>
<ul style="list-style-type: none"> <li>• <b>Formal (elements and principles) or</b></li> <li>• <b>Alternative</b></li> </ul>
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.
<b>Light (value)</b>
The value has a moderate relationship to the idea.
The value has a clear & 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.
<b>Color Plan</b>
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.

<b>Media and Mark Making</b>
The media and mark making show a moderate relationship to the idea.
The media and mark making show a clear & 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.
<b>Subject Matter</b>
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.
<b>Tell about how the plan and idea progressed and the overall effectiveness of the drawing. (Unity)</b>

## AP Seminar Unit Outline One Semester (AP 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 Drawing Breadth Scoring Guidelines.**

In the Breadth section students will experience a variety of concepts and approaches to media, problem solving, and ideation. Students will explore mark making, and the use of color and value to develop their ideas and compositions. [C4] Students will also study Western and non-Western approaches to making art. They will experiment with traditional and non-traditional techniques and media. The Breadth process will be documented in journals through reflections and self-evaluations.

**C4**—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are 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.

# Example of a Seminar Rubric

## Self-Portrait AP Seminar

Name \_\_\_\_\_ Term \_\_\_\_\_ Period \_\_\_\_\_

Continuous Contour line	Foreshortening	Monochromatic color
Broken Contour line	Batik	Analogous color
Line weight	Pattern	Complementary color
Line direction	Sequence	Split complements
Proportion	Rhythm	

1. Thoughts			➔
2. How			➔
3. Critique			➔
E&P	Medium	Concept, Culture, or Artist	➔
	Size		

<b>Quality of contour drawing</b>	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
<b>Quality of wax applications</b>	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
<b>Clarity of color</b>	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
<b>Holistic quality of practices</b>	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
<b>Artist voice/ Inventiveness</b>	POOR TO MODERATE	COMPETENT	STRONG	EXCELLENT
Documentation	Digital _____ Slide _____			

## 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 drawing rubrics for scoring.

## Teacher References/Resources

AP Central®  
apcentral.collegeboard.com

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

*AP Studio Art Teachers 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., & McTighe, J. *Understanding by Design*. Alexandria, VA: Association for Supervision and Curriculum Development, 1996.