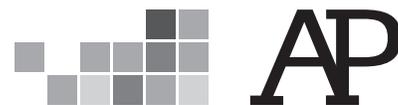


AP[®] Studio Art: Drawing: Syllabus 1

Syllabus 1058796v1



Scoring Components	Page(s)
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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.	4
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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.	6

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, excellent pieces for presentation.
- 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 Studio Art: Drawing Portfolio Exam or the AP Studio Art: 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 artwork. Students will address all three sections of the portfolio: Breadth, Concentration, and Quality. **[SC1]**

Students will be challenged to develop their own personal work. Students will develop and demonstrate mastery of concept, composition, and execution of their personal ideas and themes in drawing. **[SC2]** 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, journal, and ongoing sketchbook, and they will also be expected to complete homework and all other images worked on outside of school that address each of these issues in a personal way. Formulaic solutions to problems are discouraged. Preliminary sketches, stories, thoughts, color schemes, and weekly observational assignments and ideas should be kept. **[SC7]**

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.

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

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

Student Learning: Activities and Strategies

- Units of study are presented to satisfy the Breadth requirement of each portfolio. Students will use a specific variety of mediums, techniques, and approaches in drawing to develop concepts and ideation. Units of study are presented to satisfy the Breadth requirement for the drawing portfolio. Content, concept, subject matter, medium, and techniques will include the following:
 - Develop a landscape, interiors, exteriors, and/or cityscapes. Architectural perspective: take photographs of architectural structures in your town. These could be taken from the street side or the alley. Research, conceptualize, and compose a cropped architectural drawing based on your own photographs, using your choice of medium or mixed media. Format, size, and choice between color or black and white will reflect the student’s voice and ideation. Students are asked to experiment with techniques once a medium is chosen. Focus is on organizational skills, contrast, proportion, and scale.

- Still-life of things that are important to you, under your bed, inside your closet; self-portraits, including your image reflected in a mirror, distorted in flute keys, metal tree ornament, teapot, through a glass of water, and in a spoon. Reflective objects still-life with self-portrait component demonstrating strong range of abilities and variety in techniques and mediums, concepts, black-and-white mediums, color mediums, and a mixed variety. Focus on creating emphasis and contrast using directional lighting.
- Portraits of classmates, a special friend, your favorite pet in its dwelling or bed; a bicycle still-life (charcoal studies — eight views and methods that demonstrate the student's ability to think creatively, experiment with points of view and techniques, problem solve, and make critical decisions).
- Figure drawing from a live model on white paper using charcoal. Focus on figure/ground relationships, proportion (sighting lines), positive/negative space. Begin with 30-second figure drawings and advance to several 20-minute poses fully rendered within a setting, on 20" x 24" white BFK drawing and/or printmaking paper. A third figure-drawing study in black-and-white media that distorts the figure in some way will be developed. Using directional lighting, develop hand and foot studies using ebony pencil and white chalk, hatching/cross-hatching on gray paper. Focus on techniques, value, and contrast of value and visual texture for emphasis. As always, be sure to have a focal point for each composition that you develop.
- Visit an antique store and find an old typewriter, phone, lamp, saddle, worn boots, shoes and socks; use your favorite uniform (band, football, basketball, soccer, etc.); visit the science lab (bottles and experiments); observe figures dancing; draw figures in slow motion and stopped motion; use overlapping images, linear perspective; draw from the perspective of inside a transparent box, ant's-eye view, bird's-eye view, atop a ladder; draw images from your dreams and fantasies. Be innovative and experiment with a variety of singular media as well as mixed media and drawing, painting, and printmaking techniques. Mediums could include India ink, black marker pins on wet and dry paper, brushes, sticks, etc.
- Transparent watercolors on dry and wet papers using a variety of brushes and wet into wet- and dry-brush techniques, opaque watercolors, oil paint, layering (using old-master techniques); use brushes and painting knives to build and model images and forms, acrylic paint, and gesso.
- Create two unified color landscapes.
- Problem solve; take photographs of expressive compositions. Use color other than local color to render a finished product. Considerations include concept, technique, specific subject matter, medium, format, and size; piece should be no smaller than 8" x 8". Focus on individual choice and application of color harmonies as well as unity and variety.
- Build on previous exercise and student will work and make a nonrepresentational or abstract image with a focus on the quality, weight,

and types of lines. This project will help demonstrate conceptual variety through the use of a variety of media, as well as an exploration of media and techniques, including wood and linoleum-block printing, collagraph, monoprint, silk screen on fabric, papers, lithography, etching, and/or engraving.

- Demonstrate a possible theme, which you will make known through your use of color, line, space, pattern/rhythm, and/or etch, that will demonstrate a high level of problem solving and critical-decision making. Use oil pastels and oil sticks, pastels on a variety of surfaces, charcoal, vine charcoal with eraser and charcoal pencil build up, white Conté crayon additions for contrast, powder graphite lift out and drawn back into with layering, and graphite pencils of varying weights and hardness as you shade and model forms so they are lifelike and appear three-dimensional. The elements of art and the principles of design should always be considered as you discern, think through, and create each of your works. We will review these as you work and plan your works.

[SC4, SC5, SC6]

- Group critiques and displays of work are ongoing. Students are expected to participate in class group critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art, elements of art, and principles of design will be used to engage in written and verbal constructive critiques of these works. **[SC8]**

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.

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.

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.

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.

- Ongoing individual one-on-one conferences between the teacher and each student will assist students in analyzing and discussing their own artworks. **[SC9]**
- Ongoing individual conferencing with the teacher will assist students in the development of their concentration work. **[SC9]** Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- 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.
- Recruitment officers from a variety of postsecondary institutions are invited to present candidate information and to evaluate portfolios on a regular basis.

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.

Assessment and Evaluation

Portfolio Development (75 percent)

- 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 percent)

- Regular attendance is mandatory.
- Use of in-class time and extra classes
- Attention to lectures, directions, and demonstrations
- Participation in critical discussion
- 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's end, students will create and complete a body of work suitable for the Breadth section of the portfolio. Also, 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 because the instructor will discuss this on a day-to-day basis. All work must be original. Throughout the course, ongoing activities and discussions will take place that will help each student understand how artistic integrity, plagiarism, and moving beyond duplication are incorporated into every aspect of the course.
Students are not to use someone else’s work, images from the Internet or books, or any published or unpublished image as a basis for their own pieces. They are to work from direct observation, dreams, fantasies, and their own photographic compositions and designs. They are not to work from images created by another person. If a student uses someone else’s work or a published image as a basis for his or her own pieces, there must be significant alteration to the piece for it to be considered original. Artistic integrity is of primary importance. During ongoing individual conferences as well as group discussions and critiques, students will develop a comprehensive understanding of what constitutes plagiarism and how to maintain their own voice and artistic integrity. **[SC10]**
- Be presented with historical, contemporary, and contextual drawing references.
- Work to achieve work that demonstrates quality in concept, composition, and execution of drawing in the completion of assignments that demonstrate
 - 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 and white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques and mediums;
 - 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.

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.

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 the Concentration section 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 Con-

centration pieces but will also have initiated a written statement to describe the intent and development of the project using accurate artistic language.

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. Throughout the year, ongoing one-on-one conferences between teacher and student will take place to view, plan, and modify the specific theme, idea, or concept that the student decides on for his or her concentration. **[SC3]**
- 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
 - a sense of pursuit in visual problem solving;
 - the creation of a related body of work with an underlying theme;
 - that all pieces have relevance to the study;
 - progression through discovery, active problem solving, and invention; and
 - choices of materials and techniques successfully linked with ideation development.
- 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 Concentration section 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.

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”).

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 Studio Art: 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 through sketchbooks and homework. **[SC7]** Four process-based assignments in the form of challenges will be presented.

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

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. **[SC9]**

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 outside the instruction offered in this course.
- Follow instruction regarding best practices for sequencing and labeling slides for both the Breadth and Concentration sections.
- Implement strategies for identifying and presenting five best-quality pieces.
- Complete final editing and printing of the written statement for the Breadth section.
- Complete registration and the ordering of work within the portfolio based on the completion of the entire portfolio.

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.

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.

Bibliography

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

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

St. Aubyn, Jacklyn. *Drawing Basics*. Wadsworth Thomson Learning, 1998.