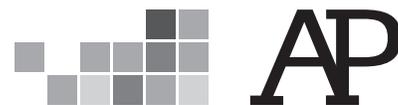


# AP<sup>®</sup> Studio Arts: Drawing: Syllabus 2

Syllabus 1058813v1



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
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”).	3
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.	4–5
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.	4–5
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.	4–5
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	2, 6
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.	3, 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.	3
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

## Overview

Studio 1, Studio 2, and AP Studio Art: Drawing 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.

**[SC1]** Students will be expected to develop mastery in concept, composition, and execution of ideas in drawing. **[SC2]**

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 with homework and journals.

**[SC7]** Students are responsible for demonstrating mastery in concept, composition, and execution as they use the elements of art and principles of design to organize their works. **[SC2]**

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 to gauge their progress and work toward their goals. These standards are based on the state course expectations and indicators and the standards for the AP Studio Art: Drawing 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-class and out-of-class projects, reading, and research. All students are expected to have sketchbooks at all times and to develop these sketchbooks as ongoing journals. Both directed and non-directed 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. **[SC7]**

Students are responsible for the upkeep and management of the collected body of formal drawings. A drawer in the teacher's 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.

Individual critiques, conferences, and discussions with the teacher, as well as group critiques with teacher and peers, will be ongoing and 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

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.

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. **[SC8 & SC9]**

Students will have ongoing individual instructional conversations with their teacher while actively engaged in the creation their drawings to assess the strengths and weaknesses in their work and provide positive encouragement. **[SC8]**

Students enrolled in AP Studio Art: Drawing must complete all in-class and out-of-class assignments. Students enrolled in AP Studio Art: Drawing work toward the completion of one of three portfolios. This section will focus this year on the drawing portfolio, but the other two exams, AP Studio Art: 2-D Design and AP Studio Art: 3-D Design, 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 Portfolio. 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.

In addition, the student has to research, plan, prepare, and present to the teacher his or her concentration proposal, which will include the concentration topic, idea, concept, theme, and/or focus as well as a specific, coherent plan of action for the development of the student’s focused investigation, including possible specific art mediums and specific techniques, 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. Students develop a thematic or stylistic body of work that is concentrated toward their “visual idea.” **[SC3]** Second-year AP 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 the fall semester. Once approval for this is granted, a proposal and journal research must be completed.

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.

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.

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”).

## Units of Study

The units of study for AP Studio Art: Drawing include:

Unit	Summary Statement
<p>Launching the Imagination: Application of Creative Problem-Solving Process</p>	<p>Goal setting, applying creative problem solving</p> <p>Sketchbook cover design</p> <p>Altered book, journal</p> <p>Expressive line drawing</p> <p>Wash drawing</p> <p>Prismacolor color-stick drawing</p> <p>Choose an enclosed space — a kitchen cabinet, a television, an oven, a refrigerator, inside a drawer or closet. What human qualities do the objects in the enclosed space assume when no one is watching? Do the mustard bottles dance? Do the socks play cards? Be sure and show the interior of the space as well as the objects.</p> <p>Choose one or more sounds and translate this auditory experience into visual terms; that is, portray the sounds pictorially. Your illustration can be abstract or representational. Let your brain expand on the idea and explore.</p> <p>Media for exploration of conceptual drawing concerns include pen and ink drawings and charcoal, Conté crayon and graphite pencils, Prismacolor color sticks. You will need to use specific elements of art and specific principles of design to assist with your explorations. <b>[SC4, SC5 &amp; SC6]</b></p> <p>Inquiry into college programs</p> <p>*Minimum of four at-home projects to be given</p>

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.

<p>The View from Here: Observational Drawing</p>	<p>Brookside Gardens nature botanical study</p> <p>Still-life, wrapped objects</p> <p>Choose an issue you care deeply about and would want to try to do something about. This issue should be something that is a general issue or concern in society. Some ideas you might be concerned with depicting might be pollution, environmental concerns, abortion rights, racism, homelessness, AIDS, religious war, religious discrimination, poverty, verbal abuse, bullying, depression, teenage suicide, and discrimination. What do you care about? Has anyone in your family been affected by any of these? How? Why? How did it affect them?</p> <p>Positive and negative space and the human figure in motion</p> <p>Your car, truck, tractor from inside, outside, the sky, underneath, unusual perspective</p> <p>Media open and can include charcoal, Conté, oil sticks/oil pastels, oil paint, pen and ink, complementary color scheme, analogous color scheme, perspective, contrast of value and emphasis, variety, balance, rhythm, repetition, proportion/scale, figure/ground relationships; can be articulated through the mass, volume, color/light, form, plane, line, texture. <b>[SC4, SC5 &amp; SC6]</b></p> <p>Group critique guidelines will be used to gauge growth, discovery, and Investigation.</p>	<p>SC4—The course 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.</p>
<p>The Power of Color: The Transformative Effects of Value</p>	<p>Develop nine drawings that demonstrate versatility in handling of color media, technique, and conceptual invention. Use the elements of art and principles of design to assist with your compositional considerations and decisions.</p> <p>Content: unusual landscape. From photographs you take of real landscapes, cityscapes, and/or your immediate environment, use color other than local color to render a finished product. Medium should be one of the following: oil painting, acrylic painting, watercolor painting, silkscreen multiple-layer print. No smaller than 9" x 9". Do not use local color but rather use color for expression. <b>[SC4, SC5 &amp; SC6]</b></p>	<p>SC5—The course 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.</p>
<p>Constructing Meaning: Conceptual Invention and Compositional Strength</p>	<p>Review of drawing concepts, PowerPoint of AP Studio Art: Drawing proposal</p> <p>Development of self-assignment</p> <p>Sample work for concentration</p>	<p>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.</p>

## 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, they also include:

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

### Types of Weights of Assignments

Class group critiques with peers and teacher — 40 percent **[SC8]**

Studio class assignments — 40 percent

Class studio problems assigned for outside of class — 10 percent

Homework completion — 10 percent

### 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. Students will understand they should work from their own individual life events, activities, dreams, fantasies, and still-life compositions, and they can work from photographs they take of these events and activities. They are not to work from the Internet or works created by others, whether published or unpublished. 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. **[SC10]**

### 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 (e.g., homework, sketchbook) may be revised to receive a higher grade until the end of a lesson unit. **[SC7]**

- 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.

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.

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.

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

- Scores earned on the reassessment will replace the original score.
- Assessments that indicate a final measure of learning may not be reassessed (e.g., end-of-unit assessments, final papers, final projects, culminating performances, final exams).

**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**

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

Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, and Expression*, 4th ed. Pearson Prentice Hall, 2011.

Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guptill, 1992.

Lauer, David A., and Stephen Pentak. *Design Basics*, 7th ed. Boston: Thomson Wadsworth, 2008.

Mittler, Gene A., and James Howze. *Creating and Understanding Drawings*, 4th ed. Glencoe/McGraw-Hill, 2005.

St. Aubyn, Jacklyn. *Drawing Basics*, 2nd ed. Belmont, Cal.: Thomson Wadsworth, 2007.

Periodicals: *Art in America*, *Art News*, *Lenswork*

References: Master Prints; Slide Collection; AP Studio Art: Drawing Poster; Art Cards; AP Scoring Guidelines; College and University Books