

# AP Studio Art Drawing Syllabus

## Course Description

“This portfolio is intended to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.”- from the *AP Studio Art Course Description*, available on AP Central

These issues can be explored through any drawing (mark making medium) or process, which could include the use of pencils, ink, and pastels, different types of painting, printmaking, and other forms of expression. According to the AP Studio Course description the only media that are not allowed in this portfolio are photography and digital art.

This course teaches students to understand artistic integrity as well as stressing visual thinking, creativity, skill development and critical analysis. [C5] This course teaches students how to develop their own work so that it moves beyond duplication. Students learn the difference between being inspired by other artists and merely copying. Within this course, students develop personal styles through inspiration not duplication. [C7] Individual and group critiques are conducted regularly where students learn to analyze and discuss their own artworks and those of their peers. These critiques help in the clarification of technical and conceptual issues. [C6]

In the process of developing personal and artistic goals, students enrolled in Drawing AP class will investigate the three aspects of portfolio development which include Quality, Concentration and Breadth. [C1]

Students will be encouraged to develop quality of excellence through the:

- Creative and systematic investigation of formal and conceptual issues in Drawing to demonstrate abilities and versatility with techniques, problem solving and ideation. [C4]
- Development of mastery in concept, composition, and execution [C2]
- Emphasis that art making is an ongoing process that involves the student informed and critical decision making. [C5]
- To develop a body of work investigating a strong underlying visual idea [C3] by research, investigating and the collection of information to clarify their work for the Concentration section of their portfolio.

## Expectations:

This is a college level course. Students **will be expected** to spend time outside of class working on the assignments, such as the summer assignments and the concentration pieces. Students will also be expected to participate in several art shows and contests in the upcoming year such as the Neptune Festival, Student Gallery and the annual citywide Student

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

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.

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.)

C4- The course teaches students a variety of concepts and approaches in drawing, Drawing 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.

C2- The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of drawing, Drawing 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.

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

Art Shows.

**Students will be required to submit in May, a portfolio of 24 slides and 5 original works.** Twelve slides are in the Breadth category, showing mastery of diverse media, techniques, and subject matter and 12 slides are an exploration of a concentration area. Obviously, this is a large portfolio, and students must be willing to create approximately one work per week. To help alleviate the pressure during the school year, there will be summer assignments for the class that all students are **required** to complete.

## Supplies and Financial Commitments:

Supplies:

1. Good quality, spiral bound sketchbook, at least 9"x12" ( we will be working in this throughout the year)
2. Drawing pencils-2H, 2B, 4B, 6B
3. At least 2 rolls of slide film-the film should be 200 speed Elite Chrome, 24 slide count
4. Highly recommended, Prismacolor color pencils (24 set-watch the Sunday paper for Michael ads or AC Moore ads)

Financial commitment:

Exam Fee will be collected in March 2007. The fee is \$83.00 and a need-based discount is available.

## Grades

During the school year students will receive regular progress reports and report cards grades for this course. During the first semester while working in the Breadth sections, student work is graded according to the AP Studio Rubric which assesses thinking and problem solving, technique, formal qualities and composition, and evidence of student voice. Students must stay on task and meet all deadlines or grades will be impacted. Students also receive individual, one to one critiques of their works during the grading periods to help them prepare for their final portfolio presentations. Participation in group critiques and extra credit activities for the class are also figured in to the report card grades. A mid-term exam is given in January according to policy.

During the second semester where the work becomes more individual and experimental, a grading criteria is established in which the students will produce works of art that are of portfolio quality on a determined schedule to meet the systems progress report timeline. The term "portfolio-quality" is based on standards that have been previously established for AP Studio Art. Students are expected to demonstrate strong usage of design elements and principles (reminder of using marks on paper), technical skill, creativity, and craftsmanship. During the second semester, the school system also holds a system wide portfolio review and students have the opportunity to have their works critiqued by their peers from other schools and professional artists.

[C2, C6]

C2- The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of drawing, Drawing 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.

## Summer Assignments:

Please keep in mind that this is drawing course, focusing on the elements and principles of design as well as realism, variety and quality.

You will be expected this year to use a variety of approaches to demonstrate your ideas and showcase your abilities. These assignments are meant to help prepare work for your portfolios and allow for investigation of different ideas and media. [C2]

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

Summer Assignments:

1. Museum/gallery/studio visit: Visit at least one place where art is being exhibited. Spend some time there and choose three artworks to write about. These should be three works that affect you personally. (i.e. like, dislike, intrigued, offensive, etc.) On the page with your writing, include a detailed drawing of the chosen artwork.
2. Use an ordinary brown paper lunch bag. Open the bag and either fold, roll, or crumple it to create a sculptural form with an interesting play of light and shadow. Do a realistic drawing of this bag in **graphite pencil**.
3. Choose four of the following projects and complete for critique during the first weeks of school:
  - Still life
  - Building façade rendered in pen and ink, using only hatching and cross-hatching
  - Figure study
  - An ant's eye view of a landscape
  - A futuristic cityscape
  - Two art journal pages
  - Invent a company, create a logo and letterhead for the company
  - Create a CD cover (inside and out-including song titles) for a fictitious band
  - Interior of your bedroom closet
  - Handmade paper journal
  - Personal statement made through altered art
  - Full size interpretations of the human figure.

Suggested Media: Do NOT do all the works in pencil; if you use pencil, it must be used darkly in order to make an effective slide. Try using black ballpoint pen, colored pencils, charcoal pencil, pastels, markers, or any assorted materials you may have at home. **FILL THE PICTURE PLANE!**

The first week of classes will begin with a critique of your summer assignments and will become your first grades of the semester. Each assignment is required and is to be completed prior to the first day of class.

**DO NOT leave your summer assignments until the last few days before school begins.**

An artist must practice his/her skills in order to create quality artworks.

Enjoy your summer, and be sure to make art an important part of your activities. Sketch, photograph, doodle-make marks on your paper, record your summer adventures and be ready to come back in the fall full of ideas and ready for a great year!

## Copyright Issues

As mentioned, this course teaches students how to develop their own work so that it moves

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.

beyond duplication. The issues of copying and appropriation are discussed periodically. Students are reminded the all work must be original and significantly changed or altered if appropriated from other sources. This is a very important issue as students incorporate computer imagery in their art works. [C7]

## Portfolio Development Overview

The AP Studio Drawing course follows the guidelines provided by the College Board for submitting the Studio Art Drawing portfolio at the end of the yearlong course. Stressing original thinking, students are encouraged to create artworks from their own knowledge, experiences, and interests.

The Drawing portfolio has three sections.

- The Quality Section (I) requires five actual works to be sent. These should demonstrate mastery of design in concept, composition and execution.
- The Concentration Section (II) requires **12 slides**, some of which may be details or second views. The high quality work in the Concentration section is unified by an obvious conceptual idea.
- The Breadth Section (III) requires students to submit **12 slides**. One slide each of twelve different works. These should show a variety of works that demonstrate understanding of the elements and principles of Drawing design as evidenced by a range of high quality conceptual, expressive and technical work. No detail slides are permitted.

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

## Quality

“Quality refers to the total work of art. Mastery of Drawing should be apparent in the composition, concept, and execution of the work whether they are simple or complex. There is no preferred (or unacceptable) style of content.” *AP Studio Art Course Description* [C2]

Students submit five of their best works (no larger than 18”x 24”), in one or more media, that clearly demonstrate mastery in application of drawing through composition, concept and execution.

These works may come from, but are not limited to, the Breadth and /or Concentration sections.

The works may be on flat surfaces, such as paper, cardboard, canvas board, or un-stretched canvas.

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

## Concentration

“A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student’s idea and demonstrate growth and discovery through a number of conceptually related works. The concentration should grow out of the student’s idea and demonstrate growth and discovery through a number of conceptually related works.” *AP Studio Art Course Description* [C3]

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

A Concentration is a body of related works that:

- Grows out of coherent plan of action or investigation
- Is unified by an underlying idea that has visual and/conceptual coherence
- Is based on individual interest in a particular visual idea

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.

- Is focused on a process of investigation, growth and discovery
- Show the development of a visual language appropriate for the subject

As the students develop their Concentration artworks, they will:

- continually use the AP Studio Art poster to reinforce the understanding of a Concentration
- be monitored throughout the year through the use of reflective writings, group critiques which will help to articulate the central idea of their Concentration and how their Concentration has evolved throughout the course of study. [C3, C5, C6]
- use the second semester specifically for the completion of the Concentration section of their portfolio

Examples of Concentrations: [C3]

- A series of anatomical designs
- A series of anthropomorphic drawings (giving human qualities to common objects)
- A series of still lifes
- A series of figures exploring aspects of self
- Studies of fruits and vegetables
- A series of personal icons
- A series of unusual portraits
- A series of animal or plant inspired forms that evolve into formal objects
- A series exploring cultural intersections
- A progression (age, growth, development)
- Reflections in water
- Architectural explorations of exteriors and interiors
- A series of paintings exploring relationships of friends and family

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

**\*The key is a tight series that shows clear development and exploration**

C4- The course teaches students a variety of concepts and approaches in drawing, Drawing 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.

## Breadth

"The student's work in this section shows evidence of conceptual, perceptual, expressive and technical range, thus the student's work should demonstrate a variety of drawing skills and approaches. *"AP Studio Art Course Description*

Students are introduced to a broad variety of drawing media and techniques and encouraged to experimentally use a variety of media and techniques. Breadth exploration must include a wide range of thematic explorations, expressive marks on paper, exploration of composition, works using a variety of shading techniques and drawings from observational experiences. [C4]

Students will work to complete their Breadth pieces early in the fall semester. For the Breadth section, students may use work created in their basic foundation courses ( Drawing, Painting & Printmaking and pre-AP course).

Informal and formal critiques are held bi-weekly to maintain focus and assess progress. [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.

### Examples of Breadth:

- Stylized figure study
- Gesture drawings of natural objects
- Fauvistic landscapes
- Stylized still life
- Perspective study
- Value study
- Interpretation of emotion
- Expressive mark making based on Jim Dine's works
- Combined organic and geometric forms
- Surrealistic colored pencil drawing based on your dreams and fears
- Illustration of a children's poem
- An interpretation of a passageway. These could be physical or emotional, perceived or real.
- Interior observation
- Unusual self-portrait
- A work that investigates or exaggerates scale or proportion
- Studies of skeletons
- Genre scenes (people engaged in ordinary activities inside or out)

## Calendar

- **June-August**  
Summer Assignments as described above:
- **September:** Critique of summer assignments-At this time, students will choose which pieces could be included in their upcoming Breadth section.  
In addition, the first three Breadth pieces due
- **October:** Second three Breadth pieces due
- **November:** Third three Breadth pieces due. An outside assignment will be given to be completed upon returning from winter break.
- **December:** Final three Breadth pieces due
- **January:** Outside assignment due January 4. All breadth pieces need to be finalized, slide film needs to be purchased and individual review of breadth section will be scheduled with the teacher to determine concentration ideas and review of breadth.  
Begin work on Concentration pieces.  
First two Concentration pieces due at end of month  
Mid-term exam: The exam will cover written critiques of individual student art works, examination ,identification of other artist's styles and techniques, and a stylized still life drawing.
- **February:** Four Concentration pieces due. Slides taken of Breadth section

- **March:** Four Concentration pieces due
- **April:** Eleventh and Twelfth Concentration pieces due  
\*\*\*Slides of Concentration pieces will be taken and must be processed by May 4<sup>th</sup>
- **May:** Submission of Portfolio and continue with individual independent study
- **June:** continue with independent study

A final exam is given which includes a written reflection in the form of a self evaluation that addresses the following issues:

- How their artwork progressed from September until June
- Listing of strengths and weaknesses
- Plan of action for improvement of their weak areas
- Personal artist statement

## **Examples of Assessments**

Adapted from the AP Studio Holistic Scoring Rubric (this version is more consistent, easier to understand and follows norms for rubrics)

	5 <b>EXCELLENT</b> Consistent High Quality Demonstrates "Verve"	5 <b>STRONG</b> Generally Strong; Some Inconsistencies	4 <b>GOOD</b> Some Degree of Success	3 <b>MODERATE</b> More Accomplished Technically than Conceptually	2 <b>WEAK</b>	1 <b>POOR</b>	Score
Thinking Problem-Solving	Obvious evidence of thinking; strong evidence of informed decision-making; addresses complex ideas	Strong evidence of thinking; the work is about something.	Manipulation of ideas is evident but may not be fully resolved.	Shows effort, but problems are not successfully resolved.	Limited evidence of decision-making; or is simplistic.	Little evidence of thinking, decision-making or problem solving; or is trite.	
Technique	Technique is excellent; materials are used well.	Technique is strong and matches the concept.	Technique is good, but does not match the concept.	Erratic technique.	Weak or awkward technique.	Poor technique.	
Formal Qualities Composition	Excellent grasp of the elements and principles of design	Strong grasp of the elements and principles of design.	Good understanding of elements and principles of design.	Awareness of elements and principles is emerging.	Weak or awkward composition.	Poor composition.	
Evidence of Student's Voice Transformation of Images (vs. copying)	Shows evidence of experimentation and risk-taking	Strong sense of transformation of images.	Even if other source materials are used, the student's voice can still be discerned.	Student's 'voice' is minimal.	Student's 'voice' is not discernible.	Obviously copied from photographic sources (that are not the student's) or from the work of others.	
Total							
Grade							

Above is a copy of the AP Holistic Scoring Rubric

If scores for each student's works are not consistently in the 4 or 5 range, students are asked to assess what the strengths and weaknesses are and how to rework the pieces and raise them to a 5. Students will explain their rationale in a paragraph similar to the following:

1. Have you done anything special with the use of the art elements?
2. What are some dominant and expressive forms and textures that carry significance in this artwork?
3. Is the work balanced? Chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, balance, movement and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about?  
Did you successfully get our message across?

Discuss if the work is a success, why or why not, and support your judgment with evidence.

## Resources

### Textbooks

Brommer & Kinne, Exploring Painting, Davis Publications, Worcester, Ma.

Bernard Toale Basic Printmaking Techniques, Davis Publications, Worcester, MA.  
 Gene & Howze, Creating and Understanding Drawing, Davis Publications  
 Hobbs, Salome, Vieth The Visual Experience 3<sup>rd</sup> ed. Davis Publications  
 Atkins Art Speak, Abbeville Press Publishers, New York  
Artist's Manual, Chronicle Books, San Francisco  
 Veith From Ordinary to Extraordinary, Davis Publishing  
 Hogarth Dynamic Anatomy, Watson-Guptill Publications, New York

### **Additional resources**

(e.g. Journal articles, books, reproductions-slides, transparencies, postcards, Internet resources and videos) are provided to students on an individual basis.

### **Local galleries and museums**

Chrysler Museum of Art	Norfolk, Va
Contemporary Art Center	Virginia Beach, Va
Hampton University Art Gallery	Hampton, Va
Artist Gallery	Virginia Beach, Va
D'Art Center	Norfolk, Va

### **Suggested artist list for AP Studio Art Drawing:**

Ansel Adams	Max Ernst
Bridget Riley	Chuck Close
Calude Monet	Paul Cezanne
Edgar Degas	Mary Cassatt
Edvard Munch	Gustave Klimt
Frank Stella	Barbara Kruger
Frida Kahlo	Rene Magritte
Georges Seurat	Aubrey Beardsley
Giorgio de Chirico	Pablo Picasso
Henri Matisse	Audrey Flack
Henri Rousseau	Georges Rouault
Jackson Pollock	Georges Mathieu
Jasper Johns	Marcel Duchamp
Jean Dubuffet	Richard Hamilton
Joan Miro	Paul Klee
Joel Shapiro	Dorothea Lang
Karl Benjamin	Susan Rothenberg
Keith Haring	Vincent Van Gogh
Malcolm Morley	David Hockney
Max Beckman	Georges Braque
Paul Gauguin	Georgia O' Keefe
Piet Mondrian	Andy Warhol
Robert Indiana	Roy Lichtenstein
Wassily Kandinsky	Paul Klee
Wayne Thiebaud	Frances Bacon

William DeKooning  
Elaine DeKooning

Mark Rothko  
Jim Dine

## Semester One-Breadth pieces

	Project Description	Media	Date Completed	Size	Photographed
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					
#9					
#10					
#11					
#12					

# Semester two-Concentrations

	Project Description	Media	Date Completed	Size	Photographed
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					
#9					
#10					
#11					
#12					