

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

## Syllabus for AP Studio Art: Drawing

### Goals and Methodology

AP Studio Art: Drawing is a challenging, college-level course that requires development and application of drawing skills. The goal of the course is to deepen understanding of drawing as meaningful art-making. In particular, the course focuses on **integrating ideas, materials, drawing processes, form, and meaning** to produce a high quality body of art work worthy of college credit. **[SC2]** In this course, students create work that demonstrates a range of approaches, sustained investigation, and quality of concept and execution. **[SC1]**

### Range of Approaches (Breadth)

These teacher-led assignments are designed to build students’ skills while gradually and methodically giving students increasing amounts of choice and freedom. Students learn a variety of drawing concepts and approaches so they can demonstrate a range of ability and versatility with techniques in one or more medium, including traditional options of charcoal, conte crayon, and ink as well as a variety of contemporary uses of media. **[SC4]** Through guided experimentation, research, and practice, students develop problem-solving skills. **[SC5]**

### Springboard Experiments: Early Fall

- Present experimental drawing prompts designed around each Drawing skill and concept of the Scoring Guidelines (e.g., line quality, light and shadow; **processes, form**).
- Model experimental and contemporary uses of media (e.g., drawing with two pencils taped together, using ballpoint pen on tracing paper; **materials, processes, form**).
- Assign conceptual experiments focused on ideation (e.g., creating personal symbols; **ideas, meaning**). **[SC6]**
- Provide explicit vocabulary instruction culminating in vocabulary quiz (**materials, processes, form**).

### Concept-Driven Self-Portrait Painting: Early Fall

- Provide a broad prompt/concept category (e.g., identity; **ideas, meaning**) requiring students to make informed and critical decisions about what they create. **[SC7]**
- Demonstrate concept generation, ideation, concept development, and many modes of research as a model for future self-directed art making (**ideas, processes, meaning**). **[SC6]**

### Periodic Skill Building: Spring

- Present new **ideas, materials, processes, form, and meaning**.
- Encourage risk-taking and exploration of new **processes** as practices to inform Sustained Investigation.
- Assign quick, small pieces to energize thinking, ideation, and creating. **[SC6]**

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

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.

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.

**Sustained Investigation (Concentration) [SC3]**

Students develop an investigative body of work pursuing an **idea** or line of inquiry. They experience art making as an ongoing process of informed and critical decision making. **[SC7]**

## The Process: First Piece

1. Read portfolio requirements brochure. Describe and discuss examples and non-examples of investigation in art making.
2. Use idea generation strategies (**ideas, meaning**).
3. Plan ideas for subject, concept, and form of artwork (**ideas, meaning, form, processes**).
4. Pitch idea to small group of peers. Record feedback.
5. Document research of idea with images, annotations, and brief reflections:
  - Inter-disciplinary research to inform concept development (**ideas, meaning**).
  - Mentor artist research including contemporary artists (**ideas, materials, processes, form, meaning**).
  - Media investigation via instructional books or videos (**materials, processes, form**).
  - Set up small experiments to explore processes and media (**materials, processes, form**).
  - Skill building via instructional books or videos (**materials, processes, form**).
6. Develop a specific, detailed proposal with planning images (e.g., thumbnail sketches) based on steps 1-5 above.
7. Pitch proposal to small groups or whole class and teacher. Record feedback.
8. Develop and record criteria for first piece.
9. Create first piece according to criteria.
10. Peer critique and written personal reflection considering strengths, weaknesses, and future evolution of the investigation.

## Second piece and thereafter:

1. Based on reflection and feedback, develop plans for the next work of art. Make connections with previous works to continue investigating the line of inquiry or idea (**ideas, materials, processes, form, and meaning**).
2. Return to research processes to strengthen skills, deepen inquiry, and evolve ideas (**ideas, materials, processes, form, and meaning**).
3. Develop and describe criteria for each piece.
4. Create each piece according to criteria.
5. Seek feedback from peers and teacher through the process of creating each work.

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

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”).

### Selected Work (Quality)

Students evaluate their work using Selected Work Scoring Guidelines. They choose their five most successful pieces to present in this part of the portfolio.

### Assessment

Projects culminate in weekly formal class critiques with teacher and peers giving students feedback about their work. **[SC8]** Student work is assessed in light of stated criteria for each project. Nothing is assessed that is not explicitly taught. Throughout the year, each student meets with the teacher to analyze and discuss their artwork, learning critique skills they apply to their own work and others'. **[SC9]**

Students learn to self-assess using rubrics (grading scales) before receiving a final, summative grade. Written reflections help students articulate and process their successes and opportunities for improvement.

### Artistic Integrity

Students are expected to develop all artwork from their personal vision. Students may only use photographs, other artists' work, and published images as a reference in creating their own imagery. When using others' images and resources, students must show and explain how their own idea is central to the piece.

- Class discussion explores the role of visual derivation, influence, and references during creative processes.
- Academic honesty and ethical considerations are discussed in the context of contemporary art practices and the age of internet re-appropriation.
- When learning from art history, we discuss the difference between paying homage and ripping off or disrespecting artistic/cultural traditions.
- When students choose to draw from photographs, they must take the photographs themselves and set up the lighting, point of view, etc. **[SC10]**

### Student Resources

Kaupelis, Robert. *Experimental Drawing*. 30th Anniversary Edition. New York: Watson-Guption Publications, 1992.

Lauer, David. *Design Basics*. Ninth Edition. Belmont, CA: Wadsworth Publishing, 2015.

Maslan, Mick and Southern, Jack. *Drawing Projects: An Exploration of the Language of Drawing*. London: Black Dog Publishing, 2011.

Ocvirk, Otto. *Art Fundamentals*. Twelfth Edition. New York: McGraw-Hill Publishing, 2012.

Stewart, Mary. *Launching the Imagination: A Comprehensive Guide to Basic Design*, Fifth Edition. New York: McGraw-Hill Higher Education, 2014.

YouTube Channel. "The Art Assignment." Accessed February 1, 2017. <https://www.youtube.com/user/theartassignment>.

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.

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