
Syllabus Development Guide: AP[®] Studio Art: Drawing

The guide contains the following sections and information:

Curricular Requirements	The curricular requirements are the core elements of the course. Your syllabus must provide clear evidence that each requirement is fully addressed in your course.
Scoring Components	Some curricular requirements consist of complex, multi-part statements. These particular requirements are broken down into their component parts and restated as “scoring components.” Reviewers will look for evidence that each scoring component is included in your course.
Evaluation Guideline(s)	These are the guidelines used by reviewers to evaluate the evidence in your syllabus. Use these guidelines to determine the level of detail reviewers require to demonstrate how the curricular requirements are met in your course.
Key Term(s)	To ensure the clarity of certain terms or expressions that may have multiple meanings, each of these terms is clearly defined.
Samples of Evidence	For each scoring component, three separate samples of evidence are provided. These statements provide clear descriptions of what acceptable evidence should look like.

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Curricular Requirement	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.)
Scoring Component 1	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.
Evaluation Guideline(s)	The syllabus must state that the course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—in Drawing and throughout the duration of the course.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The syllabus is organized into three main sections – quality, concentration, and breadth — and it includes a course schedule in each section detailing instructional activities, assignments, and assessments. 2. In the Introduction, the syllabus states, “This course encourages and expects creative and systematic investigation of formal and conceptual issues in drawing. All students will develop a portfolio that contains three sections: quality, concentration, and breadth.” 3. The syllabus states, “Students will be expected to solve creative problems using their knowledge of elements and principles of design in the drawing course. Students will use a range of conceptual approaches as well as show technical skill in a variety of mediums and familiarity of traditional and contemporary approaches to art. Class assignments will challenge students to set and achieve creative goals. The expectation is that the student will be involved in a sustained investigation of all three aspects of portfolio development: quality, concentration, and breadth.” 	

Curricular Requirement	The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.
Scoring Component 2	The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing.
Evaluation Guideline(s)	<p>The syllabus must make specific references to “high quality,” “mastery,” “excellence” and/or “college-level” to describe the level of instruction and student work.</p> <p>The syllabus must include evidence of instruction in concept, composition, and execution of drawing or terms that are synonymous with these, such as:</p> <ul style="list-style-type: none"> • Concept: image, theme, or idea • Composition: elements of art and principles of design associated with the arrangement of artistic parts in order to achieve an effect • Execution: technical skills to develop the Drawing portfolio. <p>Drawing course language copied from the AP Course Description or the AP Studio Art poster is sufficient evidence. Reference to or the inclusion of the “Quality” section of the AP Studio Art portfolio alone is not sufficient evidence. Reference to students selecting their “best work” alone is not sufficient evidence.</p>
Key Term(s)	<p>Mastery: the ability to express concept, composition, and execution of drawing at a level of quality consistent with advanced art production.</p> <p>Quality: works that are carefully selected to demonstrate the student’s highest level of accomplishment.</p>
Samples of Evidence	<ol style="list-style-type: none"> 1. The syllabus states, “Throughout this course, students will work toward developing mastery in concept, composition, and execution of drawing.” 2. The syllabus lists course expectations in the introduction, including, “This course is equivalent to a first-year college art class and all students are expected to challenge themselves to develop mastery in their ideas, skills, and abilities in drawing.” 3. The syllabus states, “The student’s best work will be included in the Quality section of the portfolio, which will be selected for excellence in concepts, composition and execution of drawing. Each work will show mastery of varied media, techniques, approaches, concepts, and subject matter.”

Curricular Requirement	The course enables students to develop a 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”).
Scoring Component 3	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”).
Evaluation Guideline(s)	<p>The syllabus must include evidence of the process students follow to develop a cohesive underlying original visual idea through a specific plan of action or investigation in drawing.</p> <p>Reference to or the inclusion of the word “Concentration” alone, i.e., without additional evidence of how students develop their concentrations, is not sufficient evidence.</p> <p>The inclusion of a list of suggested concentrations alone is not sufficient evidence (such lists can be included in addition to evidence of a specific plan of action surrounding an underlying visual idea).</p> <p>Evidence that students choose a theme alone is not sufficient evidence (this is not the same as conveying an original visual idea through visual form in drawing).</p>
Key Term(s)	<p>Underlying visual idea: development of an underlying visual idea or evolution of an idea through thematic concepts, goals, explorations, or growth that is visually compelling and technically strong.</p> <p>Coherent plan of action or investigation: a specific description of how students develop their ideas over time.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The syllabus states that students will produce several sample works, which are then critiqued by the whole class for the cohesiveness as a body of work as part of their development of a concentration. 2. In the Course Overview section, the syllabus describes how students conduct an in-depth exploration of a specific visual idea or artistic concern through a series of initial sketches and annotations. 3. The syllabus states, “Students will create and develop a cohesive concentration, exploring a single visual concern in depth. Each student will also provide and present an outline of their specific coherent plan of action or investigation, growth, and discovery involved with their compelling visual concept to the class.” 	

Curricular Requirement	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, 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.
Scoring Component 4	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.
Evaluation Guideline(s)	The syllabus must include the variety of concepts and approaches used in the course to teach students how to demonstrate a range of abilities and versatility with specific techniques.
Key Term(s)	None at this time.
Samples of Evidence	
<ol style="list-style-type: none"> 1. The syllabus lists class assignments with references to concepts and approaches, abilities and versatility with technique. 2. The syllabus describes the elements of art and principles of design used in each unit of the drawing course. 3. The syllabus demonstrates exploration, inventiveness, and expressive manipulation of compositional organization in drawing through a series of narrative statements included in the course schedule. 	

Curricular Requirement	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, 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.
Scoring Component 5	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.
Evaluation Guideline(s)	The syllabus must include the variety of concepts and approaches used in the course to teach students how to demonstrate a range of abilities and versatility with problem solving in drawing.
Key Term(s)	None at this time.
<p>Samples of Evidence</p> <ol style="list-style-type: none"> The syllabus states that, “Homework, maintaining a sketchbook or journal, and work outside the classroom and beyond scheduled periods is used throughout the course.” While the syllabus does not include the word “problem solving,” it includes the following assignments: <ul style="list-style-type: none"> The student is to create a self-portrait in a medium (charcoal) expressing a certain feeling or emotion that tells something about the artist. How can the eyes and position of the eyebrows express a feeling? What kind of expressions can be portrayed in the mouth? How can the lighting affect the expression the artist is creating? They will then create an outside drawing of an interesting portrait view using pastels. The student will compose a series of life drawings using a variety of media and drawing techniques. They will then select several to complete as finished drawings. Is the figure in correct proportion? How is the background incorporated? Can linear perspective be included? They will then create a small watercolor of an enlarged flower concentrating on composition and detail. The syllabus includes the following statement under a section titled “Breadth:” <ul style="list-style-type: none"> The course will provide experiences in a variety of media and approaches to problem solving to express concepts and ideas. Problem solving is an important component of this course. Students will learn to use of previously learned information in new and concrete situations to solve problems that do not have a single answer. They will break down observations and works into their component parts, examining and trying to understand the organizational structure and develop divergent conclusions. They will creatively or divergently apply prior knowledge and skills to produce new and original wholes. These discoveries and syntheses will be communicated and expressed through the use of a variety of concepts and approaches in drawing, art mediums and techniques, as explored in their art works, structures, models and designs. 	

Curricular Requirement	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, 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.
Scoring Component 6	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.
Evaluation Guideline(s)	The syllabus must include the variety of concepts and approaches used in the course to teach students how to demonstrate a range of abilities and versatility with ideation in drawing.
Key Term(s)	Ideation: the process of forming and relating ideas, imagining, and conceiving mental images.
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The syllabus states that students use sketchbooks for planning works of art, particularly brainstorming exercises. 2. The syllabus includes a narrative statement under the “course overview” section that describes the way in which the course teaches students to formulate and relate ideas to their works of art. 3. The syllabus states, “Students will use “idea-generation” and focused attention as they consciously form and relate ideas. They will capture, develop and record ideas from their “mind’s eye” and construct and graphically translate these into graphic forms of communication. Forming and relating these ideas students will personally develop creative, innovative works. Students will use a variety of concepts and approaches with techniques and mediums as they demonstrate work with an idea, concept or abstraction formed and existing in their mind.” 	

Curricular Requirement	The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.
Scoring Component 7	The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.
Evaluation Guideline(s)	The syllabus must include assignments, activities, or narrative descriptions that demonstrate how the course emphasizes making art as an ongoing process that involves the students in informed and critical decision making.
Key Term(s)	<p>Ongoing process: art making in and beyond the regular class period.</p> <p>Informed critical decision making: understanding sense of self as an artist through reflective and creative thinking about art making and design.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The syllabus describes a multi-level evaluation process used by both the instructor and the students. It states that grades are based on the range of accomplishments and the evidence of thought, care and effort demonstrated in their work over time. 2. The drawing syllabus includes the following statement, “Vocabulary of art, elements of art and principles of design are discussed by the instructor and used by the students on a regular basis to practice verbal communication about the students’ own artworks as well as artworks of their peers.” 3. The syllabus states that students will thoughtfully and consistently use a sketchbook to journal, plan, reflect and document their artistic growth and the direction of their studio art experiences. The sketchbook will include visual ideas, notes, photos, doodles, plans, short assignments, quick sketches and various techniques. Doing out-of class and at-home work reinforces skills, vocabulary and higher level thinking modes, including sketchbook/visual journal and summer assignments. 	

Curricular Requirement	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.
Scoring Component 8	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.
Evaluation Guideline(s)	The syllabus must contain specific evidence of group critiques with the teacher or other teachers, guest artists, etc.
Key Term(s)	Group critiques: two or more students gathered to analyze and discuss each other’s work.
Samples of Evidence	
<ol style="list-style-type: none"> Group critiques are listed as a bullet point item under “Class Activities” in the syllabus’ course schedule. The syllabus states, “The course includes group critiques with the teacher. Each student is expected to participate in weekly (sometimes daily) group critiques of their artwork. Students will demonstrate understanding of vocabulary in classroom discussions and critiques and are reminded to analyze the following during a critique: composition, execution (technique), and concept. Successes and areas of improvement will be discussed with teacher and with their peers.” The following statement appears in the syllabus under a section titled “Group Critique:” Students interact through critiques of their work as well as the work of other students. It is important to establish and maintain a positive atmosphere that provides constructive criticism as a strong motivator. Group critiques are conducted throughout the art making process and provide feedback soon enough to make changes or modifications, as needed. The teacher critiques various aspects of the works. Analysis includes composition, execution (technique), and concept. The student whose work is being critiqued takes notes and offers explanations as appropriate. 	

Curricular Requirement	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.
Scoring Component 9	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.
Evaluation Guideline(s)	The syllabus must contain evidence of individual critiques with the teacher or instructional conversations with the teacher.
Key Term(s)	<p>Individual student critiques: one-on-one discussion and feedback about their work with their teacher, visiting artists, or other teachers.</p> <p>Instructional conversations: a conversation occurring between the student and teacher while the student is actively engaged in his or her work.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The syllabus includes the following statement in the Introduction, “I engage in ongoing dialogue or instructional conversations with each of my students in order to assess the strengths and weaknesses in their works and to provide feedback on how they can develop their works further. This occurs through scheduled meetings but also as the students are in the studio producing their own artworks.” 2. The syllabus states that the instructor provides immediate feedback to students during the process of art making, written feedback through an evaluation form on all students’ artwork completed, and an opportunity for students to discuss feedback with the instructor during class and weekly office hours. 3. The syllabus states that students will discuss with their teacher and examine, analyze and integrate the elements of art: line, shape, color, texture, value, space and form through the principles of design: rhythm, balance, dominance, variety, unity, contrast, in each of their art works. It goes on to say that emphasis will be placed on discovering strengths and works needing additional work as well as compositions or works that are formally strong. 	

Curricular Requirement	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.
Scoring Component 10	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.
Evaluation Guideline(s)	<p>The syllabus must include explicit evidence of how artistic integrity, plagiarism and moving beyond duplication are taught in the course. "Ethics" can replace "artistic integrity" or "plagiarism" as key words in syllabus, but just the presence of a key word(s) alone is not sufficient evidence.</p> <p>Reference to a class/school honor code or policy alone is not sufficient evidence; the syllabus must include enough detail from the honor code (e.g., "Plagiarism will not be tolerated . . .") to demonstrate that all requisite elements are included in the course.</p>
Key Term(s)	<p>Artistic integrity: the overarching ethical compass in regard to the making of art that empowers students to create, develop and communicate their own personal ideas and emotions through their designs, compositions and expressive works without infringing on another's rights or copying another's work.</p> <p>Plagiarism: creating work in any medium derived from non-original images, including images found on the Internet. Referencing images for inspiration does not constitute plagiarism as long as students move beyond the duplication of such images and create works that demonstrate their own, unique personal imagery and point of view.</p> <p>Beyond duplication: demonstrating creativity and sophistication of approach that transcends mere copying.</p>
<p>Samples of Evidence</p> <ol style="list-style-type: none"> 1. The syllabus states that students review both the AP poster and the Course Description during a class discussion on artistic integrity, plagiarism, original work, and moving beyond duplication. 2. In the introduction, the syllabus includes a paragraph describing how the instructor weaves the issues of artistic integrity, plagiarism, original work, and moving beyond duplication into the course on a day-to-day basis. 3. The syllabus states, "If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication to ensure personal artistic ownership in the work. Plagiarism, using an image (even in another medium) that was made by someone else, is unethical and it will not be allowed in this course." 	