

AP Studio Art: Drawing Syllabus

Overview

During the first week of school, this course is outlined to the students. Students will investigate all three aspects of the portfolio development – Quality, Concentration, and Breadth. Students will be expected to develop mastery in concept, composition, and execution of ideas. A selection of slides from the College Board and past student work will be used that correspond to these sections. Samples from the Drawing Portfolio will be used to distinguish the difference from the 2-D Design Portfolio using actual artwork and digital portfolios of previous students' work for Breadth and Concentration examples. An actual student portfolio is used to show completed components of each section and is compared with the AP Studio Art Poster, which will later be given out for student use. Current student portfolios are reviewed for content, quality, and originality with a classroom critique to aid in their development. Artworks created prior to and outside of the AP course will be identified and may be considered for inclusion in the AP art portfolio.

Students will work toward the development of a comprehensive portfolio that may meet the requirements for entry into college-level classes. Students learn 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. Students are responsible for demonstrating mastery at using the elements of art to organize the principles of design in their work. A minimum of 24 works will be completed for the College Board's exam.

The first semester will focus on the creation of twelve works related to Breadth with teacher guided lessons. 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. Completed examples are shown in actual and digital form and critiqued before students begin each lesson. A major emphasis in this course will focus on developing mastery of traditional skills in accurate observational drawing. Although we will consider a broad range of artistic styles, the representation of the natural world will be our central goal. In addition, the work of artists from various historical periods will serve as models for study. Issues of style, aesthetics, and expression will be discussed with articles assigned for reading. The second quarter sketchbook assignment will require students to develop ideas in the form of a proposal for their Concentration section by the end of the first semester.

The second semester will focus on the creation of twelve works related to each student's selected Concentration and will require the student to work independently on a proposed area of study. This course enables the 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 sustained investigation. Student proposals will be reviewed prior to the end of the first semester and once approved and revised, students may begin their Concentration. Works may be done in any format and sizes ranging from 8 ½ x 11" to 18 x 24" and any medium, which is appropriate for the portfolio.

From these total works, five actual works are selected for the Quality section of their portfolio. This course enables students to develop mastery in concept, composition, and execution of

drawings. These works will represent the best examples in the use of dynamic composition, excellence in execution, development of conceptual ideas, technique, and variety in approaches to drawing. Students understand that making art is an ongoing process that uses informed and critical decision making as these selections are made for their portfolio submission. Small works will be mounted or matted using off-white mats. Artworks completed in charcoal, graphite, or pastel will be fixed and protected by a cover sheet using newsprint over the entire work.

The AP Studio Art rubric will be used to identify specific drawing issues, engagement of various topics, and aid in grading completed works. Portfolio reviews and classroom critiques will initiate students to examine their works and those of others, using the standards from the rubric for works completed or in progress, to move beyond a low or middle scoring level.

Field trips to museums, guest speakers, and special guest artists will be included in the curriculum. Sketchbooks should be carried and used on a regular basis. A working studio will be the primary method for teaching and learning. All studio class periods will be devoted to active drawing. The course will end with a presentation of the completed portfolio in digital format using PowerPoint.

First Semester Contents of Class:

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.
- Be presented with historical, contemporary, and contextual drawing references.
- Achieve quality 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/white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques;
 - 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.
- Develop a working definition of what constitutes an acceptable and successful Concentration.
- 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 development.

Second Semester Contents of Class:

Students will

- 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 section II 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.
- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course.
- Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III.
- Implement strategies for identifying and presenting five best-quality pieces.
- Complete final editing and printing of the written statement for Section II.
- Complete registration and ordering work within the portfolio based on the completion of the entire portfolio.

Evaluation

Class work: projects, sketchbook, etc. 40%
Formal Assessment: essays, portfolio reviews, critiques, etc. 60%

Works in progress will be evaluated informally on a daily basis through conversation and critique format. Finished work will be graded individually with comments. Quarterly portfolio reviews will provide formal assessment in grading current work with the AP Studio Art rubric and analysis in improving work with individual and group critiques, enabling students to learn to analyze their own artworks and those of their peers. Work in progress or unfinished at the close of each grading period will not be graded.

Reassessment

Assignments may be reassessed after critique and grading to all students when determined by the teacher for improving quality in the art portfolio, regardless of the grade on the original

assignment provided they have met the requirements. Students must 1) complete the original task and any required assignments; 2) complete a tutoring session with the teacher at a mutually agreed time; and 3) submitted the original work, along with teacher comments.

Tutorial

Tutorial is available on Wednesdays from 2:30-3:30 p.m. Additional days or conflicting scheduled appointments may occur. Sign up is required for tutorial to make up a zero or complete work. Please inquire in advance to make an appointment. Class begins promptly and students are expected to work on art the entire class period

Attendance

Attendance will be taken daily. It is the student's responsibility to make arrangements for missed work. Five days will be granted for make-up work with an excused absence or the student will receive a zero for the assignment.

Late Work Policy

All work turned in late after deadline will receive 20% less of grade earned. A zero will be given after 5 days.

Artwork

Students are expected to submit artwork to be adjudicated in local, state, and national art competitions, including school sponsored exhibits that are adjudicated by the Savannah College of Art & Design. Students agree to allow the school to display and otherwise use their image and artwork for publication and promotion.

Copyright Issues

Students are not allowed to work from published materials, either from photographs or other artistic works in the form of drawings or paintings, except as a reference. 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.

Summer Assignments

Complete two works in Breadth of your choice, which may be done in graphite, charcoal, paint,

or pastel on 16 x 20" or 18 x 24" paper/board. Use a different medium for each work from the following topics:

- 1. Portrait:** Use a mirror to draw a self-portrait or a model to draw from life. Use a minimum of 7 different values, including black and white and a strong light source from the side to create a dynamic composition. Add a background that tells something about your subject.
- 2. Figure drawing:** Draw a clothed figure or bathing suit focusing on line, proportion, mass, and movement. Consider foreshortening, cropping off, overlapping, and other perspective devices to combine figure with background.
- 3. Still life:** Set up an arrange of still life objects that may include personal objects from your room and focus on light and shadow by placing them directly in sunlight or use a lamp at night for dramatic effect in composition. Use a minimum of 7 different values, including black, white, and values in between. Pay careful attention to detail, blur edges on soft surfaces, create hard edges for hard surfaces, vary the texture for each surface by the application of materials, and remember to leave marks to add interest.
- 4. Landscape:** Draw or paint your favorite place, this may be at the beach, the city, the country, or your backyard. Consider the placement of objects, eye level, different formats, and contrasting shapes and forms within your viewing area.

Complete a sketchbook of 12 drawings drawn from observation using the topics above for random works or as preparatory drawings for completed Breadth assignments. Sketchbooks should be 8 ½ x 11" and consideration to composition with the use of overlapping, cropping off, and use of proportion must be used. Works with white space around the subject with no apparent concern for composition will not be graded.

Instructional Materials/Text

Drawing Space, Form, and Expression, Wayne Enstice & Melody Peters, 1995, Pearson Prentice Hall.

Discovering Drawing, Ted Rose, 1995, Davis Publications, Inc.

Reading will be assigned over the course of the term that relates to works in progress, issues, historical information, and media. Books and magazines will be made available for review as well as for written commentary. Sources should also include use of the Internet and citing for research purposes.

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1st Quarter	Topic: Breadth
Week 1	Review syllabus, slide show of sample student work, and PowerPoints of completed digital portfolios. Current student portfolios will be reviewed mainly for quality, originality, and composition. Collect summer assignments (two works in breadth and 12 sketches for sketchbook assignment)
Week 2	White charcoal drawing on 18 x 24" colored paper (focus on value, contrast, and composition)
Week 3	Ink drawing of skeleton on 18 x 24" white paper (superimposed skeleton observation drawing over Non-objective background)
Week 4	Colored pencil drawing on 9 x 11" gray sandpaper (non-traditional surface focus on texture, ground, and contrast)
Week 5	Charcoal figure drawing on 18 x 24" gray paper (rendering with focus on value, form, contrast, and texture)
Week 6	Portfolio review/Sketchbook (minimum twelve 20 minute sketches using a variety of media)
Week 7-8	Still life using reflective objects on 18 x 24" paper (focus on light and shadow, line quality, transparency, opacity, translucency, reflection, and refraction)
Week 9	Compare/contrast essay with two artists who use the figure as a subject (minimum 1 ½ pages, single spaced)
2nd Quarter	Topic: Breadth
Week 1-2	Distortion or foreshortening in any medium on 16 x 20" or 18 x 24" paper (focus on composition, emphasis, form, and proportion)
Week 3	Collage or textured design on board 8 ½ x 11" or larger (focus on texture, building up of layers for perspective)
Week 4-5	Plexi-glass etching or linocut 8 x 10" (minimum edition of 5 prints, correctly signed and numbered) Portfolio Review
Week 6	Artist Study in any medium on 16 x 20" paper or appropriate format size (focus on style, technique, concept) Sketchbook (12 sketches and minimum of 4 journal pages on concentration proposal)
Week 7-8	Self-portrait on 16 x 20" or larger paper/canvas
Week 9	Research paper of a contemporary artist relating to your interests regarding your Concentration (minimum 1 ½ pages, typed, single-spaced)
3rd Quarter	Topic: Concentration
Week 1	Concentration #1
Week 2	Concentration #2
Week 3	Concentration #3

Week 4	Concentration #4
Week 5	Concentration #5
Week 6	Concentration #6 Portfolio Review/Sketchbook
Week 7	Concentration #7
Week 8	Concentration #8
Week 9	Research paper on a master artist relating to your interests regarding your Concentration (minimum, 1 ½ pages typed, single-spaced)
4th Quarter	Topic: Concentration
Week 1	Concentration #9
Week 2	Concentration #10
Week 3	Concentration #11
Week 4	Concentration #12 Portfolio Review
Week 5	Concentration #13
Week 6	Concentration #14 Concentration essay – commentary for exam
Week 7	Complete portfolio/AP Exam
Week 8	Complete Portfolio in PowerPoint
Week 9	Final Portfolio Review and Presentation