

# ADVANCED PLACEMENT STUDIO ART: DRAWING SYLLABUS

## Course Description:

**ADVANCED PLACEMENT  
STUDIO ART: DRAWING  
GRADE 12**

**612**

**AP  
5 CREDITS**

AP Studio Art is intended for students who wish to pursue serious study in visual art, and requires a more significant commitment of time and effort than other art courses. Students will be challenged to create work that demonstrates mastery of concept, composition and execution while developing personal ideas. This course enables highly motivated students to perform at the college level while still in high school. Students enrolled in this course work toward a performance-based portfolio exam, which includes three sections assessing quality, concentration and breadth. Emphasis is placed on developing sensitive observational skills, creative and critical thinking capabilities, personal idea, theme development, and knowledge of the compositional elements and principles of drawing. Quality artwork of past and present artists will be studied for appreciation and reference. Students who do not complete the AP assessment will receive level 1 credit. *Prerequisite: Successful completion of Drawing and Painting Portfolio Development the previous year and a recommendation by the high school art teacher.*

## General Course Outcomes:

The students will:

Enhance and sensitize their observational, practical, perceptual abilities and awareness, using a variety of references from the real world and the imagined as they create a body of work that display evidence of mastery in concept, composition and execution.

Utilize a variety of media, concepts, approaches, technical skills, pedagogy, adjustment to practice and approaches to art making to demonstrate a range of abilities and versatility with techniques, problem solving and idea creation.

Explore the visual art language, the elements of art and principles of design through personal observation and idea/theme development with the expectation of reaching a first year college level of accomplishment.

Develop an open-minded questioning attitude, promoting creative analysis, self-reflection, critical decision-making and thoughtful evaluation and interpretation techniques. Self-reflection will include consultations with the teacher, in addition to individual and group critiques as a means to reflect, analyze, and make adjustments to practice.

Experience a sustained investigation of art portfolio development including breadth, concentration and mastery with a strong underlying visual idea born from a coherent plan of action.

Study artwork and artists of the past and present as well as the social, cultural and historic influences to their approaches to art, while learning about the importance of maintaining artistic integrity and copyright infringement.

Students will create a series of works demonstrating mastery of drawing concepts utilizing a variety of media, approaches and techniques and assemble twelve pieces that demonstrate Breadth.

Students will create twelve works that explore a single, personal visual thesis to satisfy the requirements of the Quality and Concentration sections of the AP Studio Art: Drawing Portfolio.

Five high Quality works are chosen for presentation and submission to the College Board evaluation site. The maximum size for the drawings will be 18" X 24"

Select artwork will also be exhibited at the high school and the public library gallery.

### **Course Content and Overview:**

Students enrolled in AP Studio Art Drawing are combined with Drawing and Painting students to form a fully enrolled class section and will meet for 50 minutes five times a week for an entire school year. The integration of the two classes will also allow for more diverse group critiques and greater opportunity for peer reviews. Many of the projects may be the same for both courses, with a higher expectation for artwork quality and content placed upon AP Students as they relate to their portfolios. This enables students enrolled in AP Studio to experience a broad range of visual techniques and approaches, using many kinds of art materials, ensuring the variety needed to complete the Breadth section of the AP Course requirement. This course utilizes dry and wet media (including but not limited to; drawing with pen and ink, graphite, charcoal, Conte crayon, transparent and opaque watercolor, acrylic on paper, canvas and other surfaces) imaging technologies and mixed media as they relate to drawing as a means to creatively explore visual subject matter, themes and ideas. Over 80% of the time is spent allowing students the opportunity to discover the creative process by making and evaluating art in a studio environment. The remaining time is spent studying art from the past and present and investigating art content as it connects to all aspects of life.

As part of the introduction to this course, the AP Studio Art Drawing publications made available on the AP College Board website are reviewed for understanding by students. Students are also asked to complete artwork during the summer, prior to first day of class. The learning standards set forth in the Massachusetts Arts Curriculum Frameworks are implemented in this course as well as many of the school's academic expectations.

Students are issued sketchbooks before the first week of class. At this time, artist's sketchbooks of the past and present are examined to serve as examples of creative investigation, visual thinking and idea development. As with any first year art college student it is expected that the students will spend a considerable amount of time outside of class working on their sketchbooks and assignments. Through these sketches student will develop ideas to be used for their thesis or concentrated plan of action. Students' sketchbooks are submitted for review each Friday where the recent work/ideas are discussed. Each student sketchbook is unique and group assignments are not given. The personal sketchbook work of each student becomes a means to promote ideas,

artist references, concepts, approaches and creative problem solving. The ideas first discovered in the sketchbook are often further developed in the assigned artwork series or personal concentration.

Students are introduced to the idea of an artwork series or concentration during term one and will move into an open ended and exploratory work for the second term. For this concentrated section, students will develop a cohesive body of work. This concentrated period of work will include; studio practice completed at home and school, as well as ongoing, individual conferences with the teacher to develop a plan of action. Independent work on their concentration proceeds from lists of ideas, sketches, experiments, discussions, research, writing, collecting resources, planning, drawing, revising, more drawing, and further evaluation, in a continuum, until a body of work that demonstrates a high level of quality, growth in content, technique and process is completed. Students are encouraged to explore different media and approaches to drawing that contribute to the content of their concentration. A thorough understanding and application of the elements of art and principles of design is evident throughout the process. The discovery of a deeper metaphoric and conceptual level of communication and meaning is an expectation in the artwork series. The art concentration grows from an ongoing investigation and development of personal ideas and artistic voice. Ultimately all three aspects of portfolio development; Quality, Concentration and Breath, as outlined in the Studio Art Poster will be completed in the course.

### **Assessment and Evaluation**

Student artwork evaluation is an ongoing process dependent upon the needs of the individual and the class as a whole and includes self-evaluation, peer reviews and teacher reviews. Students enrolled in AP Studio Art Drawing also have critiques that examine a body of completed work at prescribed times each term. Individual and group discussions focus upon the nature and purpose of art, aesthetic awareness and the creative process. There is also discussion about productive work habits of artists to help sustain a commitment to creative work. Issues such as time management, goal setting, artistic risk-taking, creative anxiety, procrastination and self-doubt are examined in an attempt to strengthen each student. Critical assessment of art is taught with the understanding that it is a complex and evolving process, qualified by the history of art, culture and the philosophy of aesthetics, where the quality of art work can be perceived, experienced and discussed. Students develop the capacity to make visual aesthetic judgments and the understanding to question their assumptions. Written assignments include art criticism, art history and reflective interpretations of artwork. The art assessment rubric published by the College Board for the scoring of AP Studio Art portfolios is reviewed.

### **Grading policy**

The teacher evaluates student progress based on visual art portfolio assessment methods. The three factors that determine a term grade are:

#### **1. QUALITY OF THE ART WORK CREATED ( 60% )**

- Student art work is judged based on how successfully each student meets the stated objectives and intentions of the project.

- Each piece of art work is judged individually and graded using the evaluation rubrics established by the college board.
- Incomplete art work is graded lower.
- Missing art work is graded as a zero.
- The complexity and time it takes to complete a project determines the weight of the project grade.
- Projects also can include a writing, presentation, performance or exhibition components. Writing is explored through critical analysis of art work, connections between words and images, artist statements and journal/sketchbook statements.

## **2. OVERALL EFFORT, PARTICIPATION, PERFORMANCE, SERIOUSNESS OF PURPOSE AND ENTHUSIASM IN CLASS ( 40 % )**

- Comes to class on time and ready to work
- Maintains a strong work ethic.
- Complete setup of art materials and work space in a timely manner
- Listens attentively, without interruption, to the teacher and follows instructions
- Works on making art, not overly socializing
- Volunteer regularly to class discussions and group critiques
- Behave responsibly and cooperatively
- Is a willing participant in group portfolios and takes criticism constructively
- Work to the best of their ability, revising and improving their work, takes risks and experiments in art making
- Completes cleanup of work space, cleans and returns art materials and puts away art work in an efficient manner

## **3. CLASS ATTENDANCE ( 0-100% )**

- Excellent class attendance is expected.
- Make-up can be arranged with the teacher at various times. Arrangements must be made within two days of your absence.
- Each class period missed should be made up. Each class period not made up will lower the term grade average by one point.

Mid Term and Final Evaluations are given in all art courses. These evaluations are project-based and usually involve many weeks of work. The evaluations can include writing components, presentations, group work, exhibitions and performances. The Final Evaluations is worth one-fifth of the final grade for semester courses. Year long courses have a Mid Term and Final Exam worth one-tenth each in calculating the final grade.

### **Originality and Artistic Integrity**

Visual references for this course come from the real world and the imagined. The art department has a large collection of objects that serve as points of departure for many assignments. Students are not permitted to use photographic references that they did not create. Work using photographs must go beyond simple duplication. The concept of originality is taught as well as the topic of plagiarism and copyright law as it pertains to the images and artwork of others.

During individual conferences with the teacher and class discussions the importance of artistic integrity, what constitutes plagiarism and moving beyond duplication will be addressed. Comprehensive understanding of these concepts will be achieved with the help of the AP Studio Art Poster and Course Description

**Student Learning / Art Projects:**

The art curriculum structure for this course is represented by a selection of Theme/Topics. The themes are sequenced in response to student needs and not from a predetermined logical structure. There are more themes provided than are needed for the entire school year. This enables the teacher to be selective and choose themes and, consequently, projects and lessons responsive to individual students and overall class needs. The section of the curriculum structure which lists the artists, historic period and cultural references to be studied in a particular theme is not meant to be so restrictive that additional artists, historic periods and cultures can not be introduced. Themes have been created to target the exploration of both specific content and also more general themes where an opportunity for wider interpretation is provided.

There is not a specific number of major art making assignments scheduled each term. Art projects can last minutes or weeks depending on what is involved. Projects often are linked together by theme and focus on specific visual issues culminating in a major project. The art teacher is required to teach themes from each of the six dominant aesthetic doctrines including:

- representationalism
- expressionism
- formalism
- form/function
- post-modernism
- cultural aesthetics

This requirement ensures that the content that is taught comes from diverse philosophical views and that student learning and experiences are varied. Each theme listed in the curriculum has been analyzed to determine which aesthetic doctrines best describe its philosophical view.

The following is a list of Theme/Topics that are the focus of this course. More detailed information about each Theme/Topic can be provided that address the specific components of the following table. Many projects or lessons have been and can continue to be created for each theme.

(Term and Theme Number)

Topic/Theme	Content: Art Form Media	Content: Aesthetic	Visual Art Learning Standard(s)
<b>References:</b> Artist(s) Historic Period Culture		<b>Cross-Disciplinary Connections</b>	
<b>Essential Question:</b> The essence of what students should examine in a content area. Essential questions spark a curiosity and a sense of wonder.			
<b>Benchmark:</b> Description of what a student should know and be able to do as a result of instruction.			

## Theme/Topic Overview

### Term I (9 weeks)

- I-1 Contour and Edges
- I-2 Expressive Quality of Line
- I-3 Positive and Negative Space
- I-4 Gesture and Deductive Drawing Approaches
- I-5 Perspective, Proportion and Sighting Techniques
- I-6 Light, Shade and Value
- I-7 The Artists Sketchbook
- I-8 Visual Language: Composition, Style and Subject Matter
- I-9 The Human Figure as Form
- I-10 Human Skeleton and Anatomical Studies
- I-11 Representational Still Life Drawing
- I-12 Studies of Structure
- I-13 Form Studies and Interpretations
- I-14 Critical Assessment
- I-15 Creative Thinking Approaches, Variation and Interpretation

### Term II (9 weeks)

- II-1 Chiaroscuro Light
- II-2 Atmospheric Perspective
- II-3 Color as Spots, Hawthorne's Approach to Painting
- II-4 Cezanne: The Transition to Modernism
- II-5 Watercolor in the Manner of Homer, Sargent and Wyeth
- II-6 Tromp l'oeil Still Life
- II-7 Studies of Human Head Structure and Proportion
- II-8 The Portrait
- II-9 The Family
- II-10 Psychologically Expressive Figure Study
- II-11 Glazing in the Manner of 15<sup>th</sup> century Flemish and Venetian Painters
- II-12 Symbols across cultures
- II-13 Symbols, Metaphor and Themes in Art
- II-14 Interpretations of Early Persian Painting
- III-15 Irregular Shaped Format

### Term III (9 weeks)

- III-1 Cubist Space
- III-2 Flat Color and Space
- III-3 Geometric Hard Edge Abstraction
- III-4 Interpretations of Early Japanese Prints and Space
- III-5 Architectural Interior

- III-6 Architectural Exterior
- III-7 The Artist as a Visionary
- III-8 Abstraction in the manner of Kandinsky, Gorky and Matta
- III-9 Metaphysical, Dream and Surreal Imagery in Art
- III-10 Mixed Media, Found Object and Collage of the 20<sup>th</sup> Century Artists
- III-11 Art Synectics, Word to Image Connection
- III-12 Artists' Books
- III-13 Literature, Poetry and Art
- III-14 Collage and Montage of the 20<sup>th</sup> Century
- III-15 Self-Directed, Famous Artist Study

#### **Term IV (9 weeks)**

- IV-1 Contemporary Art Forms and Issues
- IV-2 Expressionism and Color
- IV-3 Fauvism and Color
- IV-4 Impressionist Color
- IV-5 Existentialism and the Figure
- IV-6 The Artist as Social Critic and Social Realist
- IV-7 Nature and Form in the manner of Arthur Dove and Georgia O'Keefe
- IV-8 Landscape and Structure: The Sublime in Nature
- IV-9 Nature, Art and Ecology
- IV-10 Fantasy in Art
- IV-11 Allegory in Art
- IV-12 Career Research and Cultural Institutions
- IV-13 Self-Directed, Art Work Series
- IV-14 Self-Directed, Art Material Exploration
- IV-15 Urban Life and Environment

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