

**AP Drawing Syllabus 2020 2021**  
**Brandywine Heights High School**

Instructor: Miss Miller

Room: 140

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for this course you must have a sketchbook: 8 ½ x 11” spiral with at least 50 free pages

**Suggested Supply list:**

set of artist’s drawing pencils: 2H, HB, 2B, 4B, 6B, “Black Layout” or “Ebony”

pencil sharpener (hand-held)

white eraser, kneaded eraser

black sharpie marker – fine point (original)

black sharpie marker – extra fine point

Painting materials or individual materials will be assigned at the beginning of the course. These will be your supplies for the year. Please refer to the materials handout for guidelines.

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**AP (Advanced Placement) Drawing** is designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The portfolios will now have two sections instead of three: Sustained Investigation and Selected Works. This gives them more time to focus on in-depth, inquiry-based art and design making; on skillful synthesis of materials, processes, and ideas; and on articulating information about their work. For more information, visit AP Central ([apcentral.collegeboard.org](http://apcentral.collegeboard.org)).

AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role that the arts play in academic environments. Each year the tens of thousands of portfolios submitted in AP Studio Art are reviewed by college, university, and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. Students will develop their own personal style. Students will develop and demonstrate mastery of concept, composition, and execution of their personal ideas in drawings. Students will understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will demonstrate their ability and versatility working with techniques, problem-solving, and ideas.

Portfolios should demonstrate evidence of formal and informal balance as well as technical and expressive means that artists use: these elements should be evident in student

compositions. 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 mediums. The range of marks used to make drawings, the arrangements of those marks, and the materials used to make the marks are endless. Students will use observational drawing, self-generated photos, approved reference materials, and ideas generated within their minds. They will use the rules of thirds as they compose two-dimensional structures and the illusions of space on a two-dimensional surface. Content might include but is not limited to the following: a view inside the closet, in my bag, a view from above still life, positive and negative space, a landscape, illustrate a childhood saying, abstract a common object, an environmental drawing, portrait of a friend, through a glass, something old, etc. Mediums may include pastels, watercolor, acrylic, oil, charcoal, conte sticks, printmaking, and mixed media.

#### Instructional Goals:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements of art and the principles of design.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through art making.

AP courses should address three major concerns that are constants in the teaching of art: (1) the student's range of approaches to the formal, technical, and expressive means of the artist. (2) the student's concentration on a sustained investigation of a particular visual interest or problem; and (3) the student's ability to recognize quality in his or her work.

#### **Commitment from students, teachers, and schools**

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. AP Studio Art is for highly motivated students who are seriously interested in the study of art; the program demands serious commitment.

Because AP Studio Art is designed as an intensive course and requires more time than traditional offerings, students need to work outside the classroom, as well as in it, and beyond scheduled periods. Students should be considered responsible enough to leave the art room or school if an assignment requires them to do so, and homework, such as maintaining a sketchbook or a journal, is a necessary component of instruction. The sketchbook will include visual ideas, notes, photos, doodles, plans, short assignments, quick sketches and various techniques. Group and individual critiques enable students to learn to analyze their own work and their peers' work. 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. Ongoing critical analysis

enables both the students and the teacher to assess the strengths and weaknesses of the artworks.

Students are strongly encouraged to use museums and galleries, actual and virtual, as extensions of classroom studio time and to allot class time accordingly. In addition, art books, internet resources, and various forms of investigation, interaction, and critique provide important examples for the serious study of art. Such references are invaluable in expanding students' awareness of visual traditions – cultural, historical, and stylistic.

### Structure of the Portfolios

#### 1. **Sustained Investigation** (60% of exam score)

For the portfolio, students will submit images and writing to document their inquiry-guided investigation through practice, experimentation, and revision.

- 15 digital images that include works of art
- Typed responses to prompts, providing information about the questions that guided their investigation and how they practiced, experimented, and revised, guided by their questions.

#### 1. **Selected Works** (40% of exam score)

Students will submit works of art and design and writing to demonstrate skillful synthesis of materials, processes, and ideas:

For AP Drawing: 5 physical works or high-quality reproductions of physical works with written responses on paper describing:

- \* the materials used to create the art
- \* processes used to make the art ideas visually evident in the art.

### Resources

- Computers/iPads with Adobe Photoshop digital software
- Digital projector and screen
- Standing lights

- School Wi-Fi connection
- In-class art library including techniques, art history, and visual references
- Art magazines in the school library including Art News, Art in America, and Juxtapoz
- Art supplies, drawing boards
- Classroom digital cameras for student use
- Mounting supplies and equipment

### **Drawing Portfolio**

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth, and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and invented 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. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address drawing issues such as those listed previously. There is no preferred (or unacceptable) style or content. Students will be expected to develop mastery in concept, composition, and execution of ideas as they use the elements and principles to organize their artworks. Links to student work in the Drawing portfolio can be found on AP Central at [apcentral.collegeboard.org/studiodrawing](http://apcentral.collegeboard.org/studiodrawing).

### **Ethics, Artistic Integrity and Plagiarism**

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are not allowed to work from published photographs or other copyrighted work except as a reference. Students will understand they should work from their own individual life events, activities, dreams, fantasies, and still-life compositions, and they can work from photographs they take of these events and activities. They are not to work from the Internet or works created by others, whether published or unpublished. 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. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else's work or imagery (even in another medium) and represent it as one's own.**

Digital images of student work that are submitted in the Drawing portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

## **Section I: Quality (Selected Works)**

### Rationale

Quality refers to the understanding of drawing issues that should be apparent in the concept, composition, and execution of the works, whether they are simple or complex.

### Requirements

For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their understanding of drawing issues. The works should be on flat surfaces, such as paper, cardboard, canvas board, or un-stretched canvas.

Students receive all the portfolio materials for submission of the Quality (Selected Works) section in May. Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" x 24". Works for Quality (Selected Works) that are smaller than 8" x 10" should be mounted on sheets that are "8 x 10" or larger. To protect the work, all work on paper should be backed or mounted. Mats are optimal. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged onto one edge of the backing so that it may be easily lifted provides excellent protection with fixative. If the work is matted, a neutral color for the mat is advisable. Works should not be rolled, framed, folded, or covered with glass or plexiglass.

The works submitted may come from the Concentration (Selected Works) but they do not have to.

## **Section II: Concentration (Sustained Investigation)**

### **Rationale**

A concentration is a body of related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students will review previous works, brainstorm, and try to discover an idea that is important to them. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through several conceptually related works. Each student will have ongoing conferences with the teacher, choose his or her theme to develop then present to the teacher and peers for review. The students will develop a specific plan of action for his or her planned investigation or focus idea. The student may modify throughout the course as needed. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working and development of the work overtime. Students are encouraged to include images that document their processes of thinking and creating.

### **Requirements**

For this section, 12 digital images must be submitted. They may include detail views, process documentation, sequential storyboards, or film stills. All images should be labeled with dimensions (height x width) and material. The Digital Submission Web application incorporates space to include this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the Concentration and Breadth sections is available in late January. The Concentration section includes spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students should document the materials, processes, and ideas for each of the concentration artworks. The updates will be posted later in May on the AP Website for the requirements, scoring rubrics, and curriculum framework to give more detailed information. Students will receive a printed copy of the updates. Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking or the process of developing the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

When preparing to upload Concentration (Sustained Investigation) images, the student should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration.

### **Tentative schedule:**

- Summer or leading up to this course - daily journal entries - drawing, clip newspaper or magazine articles/pictures that interest you, write about ideas that pop up in your mind, visit a gallery then write or sketch ideas that inspire you

-First month of school - Review Principles of Design - discuss composition, drawing from different viewpoints, practice with various media

-Mid-September - -Discuss concentration ideas, view samples, brainstorm ideas for your concentration, write a concentration statement, begin drawing - keep journal noting the materials used, your frame of mind while working on the artwork, ideas while creating, sizes of the artwork

-October - April - create artworks for your concentration; peer critiques monthly; 2 artworks due each month along with writing & taking your photos. 15 Concentration artworks due by the end of April

-May - Week1 - you will be submitting your Concentration digital images to the College Board through their website. You will need to resize the photos to the sizes specified by the AP guidelines. Week 2 - prepare 5 Quality Works to be submitted to the College Board in a special portfolio. All of your actual artwork will be mailed back to your home address over the summer. Week 3 - Create a Google Site for your final presentation ( exam) - criteria will be given.

### **Investigation Process**

This cycle serves as a guide for sustained investigation. You may expand beyond this guide, but it offers a way of thinking about investigation. Because every artist investigates in their own way and at their own pace, an investigation may start and move in different stages and directions in the cycle. All stages present opportunities for practice, experimentation, and revision (making changes). For an in-depth investigation, explore each stage of the cycle as is appropriate for your investigation while practicing, experimenting, and revising. All stages below are considered part of your PROCESS of investigation, so document each stage with photos and writing for possible inclusion in your final portfolio.



### Written Reflection

Answer each question below in each weekly on google classroom in the journal section.

1. What questions are guiding your sustained investigation? What, if any, new questions have emerged?
2. List materials and drawing skills (mark-making, line, surface, space, light and shade, and/or composition) you are exploring.
3. Describe what you did this week during your investigation process (research, materials/drawing practice, design process, making, and/or curating/display).
4. How have you practiced and/or experimented this week?
5. What have you revised or changed as you have been working?
6. What is working well so far?
7. What could you improve?
8. What insights, discoveries, or inspiration have you gained?
9. What will you do next to further your investigation?

### Critique of Finished Works And/Or Works In Progress

Small-group critiques in class. If you are absent for a critique, comment on each class member's Instagram post for finished works:

- Share your investigation question.

- Share your materials, process, and ideas.
- Share your practice, experimentation, and revision.
- Respond to fellow artists' work.
- Participate actively and respectfully.
- Give constructive criticism and positive feedback.
- Use art vocabulary.
- Ask questions.
- Write critique feedback in sketchbook.

## **Grading**

Grading is based on total points earned using scoring guides that combine the state standards for the arts and the College Board scoring guidelines. Each of the following are awarded points:

### **Skill Builder/Mini Investigation Projects (5 points per investigation)**

These are short projects that will include multiple works investigating a single idea to build drawing skill and the process of investigation in preparation for your chosen sustained investigation.

### **Sustained Investigation Process (5 points per grade-check)**

Once you have begun your chosen sustained investigation, you will document your process weekly via an artist Instagram account. Students are encouraged to follow each other's accounts and share feedback online. Every grade-check (half-quarter, quarter, and semester), the depth of your investigation will be evaluated via Instagram based on the guidelines of the College Board and the investigation process.

### **Finished Works (5 points per grade-check)**

At each grade-check, finished work will be curated and displayed by students along with a typed artist statement. Students will participate in an all class critiques. Works of art and writing will be evaluated based on synthesis of materials, processes, and ideas and drawing skill.

### **Completed AP Portfolio (50 points)**

### **Gallery Exhibit (50 points)**

### **Enrichment Activities (5 points each)**

- Museum/gallery visits
- Scholastic art awards competition (required)
- YoungArts
- Artist research
- Portfolio day
- Adobe Youth Voices competition

” Other art competitions/service art

### **College Board Scoring**

It is with the greatest intention that classroom grades reflect the way that the College Board scores artwork. When judging artwork, the College Board looks at Execution, Composition, and Concept. Each portfolio will be given a score 1 – 6, with 6 being the highest. The final score will then be integrated within a partitioned range of five available scores 1 – 5, with five being the highest.

So, “5” is the highest final, overall score that a student can achieve, even if they received “6”s on all three sections.

6: excellent (A+) – excellent execution, composition, concept.

5: strong (A) – strong execution, composition, concept.

4: good (B+/B) – good execution, composition, concept.

3: moderate (B/B-) – moderate execution, composition, concept.

2: weak (C) – weak execution, composition, concept.

1: poor (D) – poor execution, composition, concept.

A “0” grade will be given for any assignment that is not turned in, or for an assignment that does not have the student’s name on it. As soon as the assignment is turned in, the “0” grade will be replaced with the new grade.