

# AP Studio Art Drawing

## 1. Course Description:

The AP Studio Art Drawing course is intended for highly motivated students who are seriously interested in the study of art. The AP program allows colleges to evaluate and/or grant high school student work college-level credit or placement. AP Studio Art students do not take a written AP exam, but will be responsible for submitting a portfolio of their work for evaluation in May. The AP Portfolio requires the student to produce art at the mastery level of a first-year college art class in three main concept areas: Quality, Concentration and Breadth. A successful completion and submission of a portfolio is expected, which, if scored a three or higher, may earn college credit at participating universities.

By definition any art that involves directly making marks on a surface can fit into this portfolio. This includes not only work in traditional drawing media such as pencils, ink and pastels, but also many kinds of painting, printmaking and other forms of expression.

The AP Studio Drawing portfolio consists of three sections allowing students to demonstrate competence and understanding of a range of broad visual issues and media:

- **Quality** demonstrates mastery in technical skills, concepts and composition. You will submit five (5) actual pieces of your best work. None may be larger than 18" x 24" (46 x 61 cm). In quality, you do not need to show a variety of techniques or approaches, just your best work. It may include images from concentration and breadth sections.
- **Concentration** is sequential work investigating a strong visual idea or personal interest. The work demonstrates growth and provides visual evidence of student thinking, methods of working and development over time. You will submit twelve (12) digital images (separate from Breadth and may include detail photos) and a written description of the work.
- **Breadth** shows your experience with a variety of concepts and approaches that demonstrate your abilities, range and versatility with different techniques, media, problem solving and imagery. You will submit twelve (12) images of twelve (12) different artworks (separate from Concentration and no detail photos).

More specific information can be found at [www.apcentral.com](http://www.apcentral.com). Navigate to the AP Studio Art section and you will find examples of portfolios with scores given, Concentration samples with the written commentary included, and much more helpful information. Many outstanding examples can be seen; don't be discouraged by what you see, but be inspired to be creative and to strive for excellence.

## 2. Originality and Plagiarism:

Students may not make direct use of another artist's work and call it their own. It is important that you maintain creativity and originality in your work and that you understand the difference between being inspired by other artists versus taking or copying their ideas. Plagiarism is the outright copying of another person's ideas and artwork and violates the right of the artist who created the work to have creative control over his or her own art. For example, using a cartoon or Anime character with little change is plagiarism; so is downloading an image from the Internet and using it as the basic design for your artwork. Using a collection of various images as inspiration, working from your own reference photos, or significantly altering the original so it becomes uniquely the student's work are not copying/plagiarism.

## 3. Student Expectations:

The following expectations are to help guide you throughout this course. Since you will be spending much time working independently, following these guidelines will keep you on track for completing the portfolio correctly and on time.

- Work daily on projects during and outside of class time to complete artwork for the Breadth and Concentration sections of the portfolio. AP courses involve college level work for students attending high school, so the curriculum is demanding and requires substantial time in and out of class.

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- In-class projects designed for the Breadth section of the portfolio will focus a variety of concepts and on versatility in the use of media, techniques, problem solving and ideation, developing proficiency in observational drawing skills and using the elements and principles of design in composition. Each work will be approached as a potential Quality piece in terms of size, materials and focus on quality and craftsmanship. You will be expected to challenge yourself to develop mastery in concept, composition and execution in your drawings. You will complete specific assignments designed to develop design, concept and technical skills in a variety of black and white, color, wet and dry materials, demonstrating:
  - confident use of art elements and principles
  - visual problem-solving skills and successful image development based on observation, interpretation, memory and invention
  - mastery of a selection of drawing methods, including contour, gesture, hatching/cross-hatching, wash, layering, blending
  - skill in mark-making in a variety of media, including graphite, colored pencil, charcoal, chalk and oil pastels, ink, watercolor and acrylic
  - transfer of previously learned knowledge of media, techniques and composition to new and original solutions to new artistic problems
- You will need to create and develop a Concentration, a cohesive body of work that investigates a strong underlying visual idea that grows out of a coherent plan of action. We will discuss and look at many examples of what this means early in the course, and by the end of first semester, you will need to explain your idea and describe with words and sketches how you plan to develop that idea over time. You will then develop a body of work that grows from this visual idea and plan of action, developing mastery in concept, composition and execution in this group of related artworks. You will maintain a clear visual focus in these works, documented by written reflections and communication with your teacher and peers.
- Regardless of your Concentration area of focus, the AP portfolio should show a variety of art skills. Drawing, painting, printmaking, mixed media and sketches should be explored in your sketchbook and your independent projects.
- In addition to work completed in class, much artwork will have to be done outside of class. Your sketchbook (20 pages) must be filled completely by the portfolio deadline. An additional sketchbook journal will be used for generating ideas for formal in-class or independent projects, for additional practice and skill-building in media, concepts and techniques and for developing your own personal interests, ideas and artistic voice. Well-developed and executed sketchbook drawings may be considered for inclusion in the AP portfolio.
- Critiques are an important component of this course. Students will learn or review art vocabulary that they will use throughout the course as they use oral and written critiques to discuss their own work and the work of their peers. Students will participate in individual critiques with the teacher to discuss and analyze their own artwork. They will also engage in formal and informal peer critiques as well as ongoing conversations with the teacher and one another to assess strengths and weaknesses in their work and to promote mutual growth and improvement. Feedback from critiques can help direct students with artistic decisions. Creating art is an ongoing process that involves constant self-reflection and revision; honest, thoughtful and observant participation in critiques can play a vital role in this process.
- Students will also study classic and contemporary artists and trends during the duration of the course. You will do a sustained study and reflection on one artist whose work influences and informs your own, as well as looking at style, aesthetics and expression in the work of artists from various historical periods.
- All artwork must be original! No published work can be used as a basis for personal artwork unless significant alteration to the image is completed. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea.

## 4. Calendar:

### September

In class:

- students meet with instructor to discuss AP portfolio requirements, action plan for completing portfolio and previous work that may be included

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- discussion of ideation and image development (research, thumbnails, sketchbook journaling, ethics/avoiding plagiarism)
- exploration of variety of mark-making tools and techniques (black/white and color)
- review of art elements/principles and composition
- practice creative problem-solving and concept development in several media
- work on teacher-directed and individually developed Breadth pieces

Outside work: sketchbook

## October

In class:

- image development based on observation in variety of media
- image development based on invention/fantasy
- selection of appropriate media for visual problem-solving
- ongoing critiques of students' personal works and those of their peers, followed by work on strengthening or re-doing weak areas in existing pieces
- continue work on teacher-directed and individually developed Breadth pieces
- begin creating digital portfolio of finished works

Outside work:

- sketchbook
- research and brainstorm Concentration ideas; identify areas of interest to possibly explore in-depth, make related sketches

## November

In class:

- Breadth work continues
- individual student critiques with teacher, peer critiques
- digital copies of works
- develop a working definition of what constitutes an acceptable and successful Concentration; look at and discuss examples from AP Central website and other student portfolios; discuss student areas of interest and Concentration ideas with a goal of establishing a concentration theme that will challenge and sustain the student through the Concentration component of the portfolio; document ideas using thumbnail sketches and written reflections

Outside work: sketchbook, continue to develop Concentration ideas

## December

In class: continue Breadth work, critiques, evaluate and finalize Concentration ideas

Outside work: sketchbook

## January

In class:

- complete Breadth projects, 12+ pieces completed and digitalized for portfolio
- pair sharing and collaborative critiques of each student's body of Breadth works using AP Studio Art: Drawing scoring guidelines
- begin transition to Concentration
- begin uploading photos of work to AP Studio Art Digital Submission Page

Outside work: sketchbook

## February

In class:

- rough draft of "Statement of Intent for Individual AP Concentration Exploration"
- work on individual Concentration projects
- group critique following completion of second Concentration piece, evaluating whether or not the concept is strong, inventive and holds potential for growth and development, and analyzing completed works regarding composition and execution, as well as their relevance to the underlying visual idea of the Concentration
- digital copies of works, continue uploading portfolio photos

Outside work: sketchbook, work on Concentration or Breadth as needed

## March

In class:

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- work on Concentration projects
- individual critiques with teacher, group critiques
- digital copies of works, with media, measurements and a written reflection prepared by student for each piece included in portfolio
- continue uploading portfolio photos

Outside work: sketchbook, work on Concentration or Breadth as needed

## April

In class:

- work on Concentration projects
- teacher and peer critiques
- digital copies of works
- list and describe completed Concentration works, with media, measurements and written reflection included for each work
- upload more portfolio photos
- begin selection of works for Quality section based on feedback from teacher and class critiques, rubrics and self-reflection

Outside work: sketchbook, artist's statement, work on Concentration or Breadth as needed

## May

All work (12 Breadth, 12 Concentration, 5 Quality) completed for portfolio, digital copies made, artist's statement completed, portfolios uploaded and submitted to AP Program.

- work in pairs to analyze works chosen for Quality section of portfolio using AP Studio Art Drawing scoring guidelines
- conference with teacher to make final selection of Quality pieces
- evaluate all work that is intended for the final portfolio and carefully consider the inclusion of pieces completed prior to or outside of the course
- complete final editing of written statement for Concentration section

**Submission of a portfolio in May is mandatory for receiving AP credit.**

## 5. Assessment and Grading

Throughout the course, student work will be evaluated using both summative and formative assessment. Students will regularly analyze their work using self-assessment, peer evaluation and group critiques as well as ongoing conversations with the teacher. Portfolio pieces will be evaluated using rubrics developed for Breadth and Concentration with the possibility of reworking and reassessing areas where they are lacking. Critiques and rubric results will also be used to inform students' choices of Quality pieces.

Grading will be based on studio work (80%) and participation in critiques, reading and research (20%).

## 6. Portfolio Evaluation

All of the AP Readers (the people who evaluate the portfolios) are either AP Studio Art teachers or teachers of first-year college studio art courses. Readers work independently and do not see the scores that anyone else has given to the same work. Quality is scored by three Readers; Concentration and Breadth are each scored by two Readers. If there is a large difference in scores assigned by two Readers to a portfolio section, the section is forwarded to two leaders for review and resolution. Once the Reading is completed, the scores assigned to the portfolio are converted to a composite raw score, which is reviewed by the Chief Reader in consultation with other Readers and College Board staff and converted to a final composite score.

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## 6. References

Selections from the following materials will be used as references:

Brooke, Sandy. *Drawing as Expression*. Pearson Education, Inc., New Jersey, 2007

Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Houghton-Mifflin, Boston, 1969

Edwards, Betty. *Drawing on the Right Side of the Brain*. Penguin Putnam Inc., New York, 1989

Drury, Fritz and Stryker, Joanne. *Drawing: Structure and Vision*. Pearson Education, Inc., New Jersey, 2009

De Reyna, Rudy. *How to Draw What You See*. Watson-Guptill, New York, 1972

Metzger, Phil. *The Art of Perspective*. North Light Books, Cincinnati, Ohio, 2007

*Art News* (current and archived issues)

*Scholastic Art*

*Art & Man*

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## 7. Sample Grading Rubrics

Department: Art

Class: AP Drawing

Assessment Type: Breadth project

Name:

Date:

Project:

Standard evidence	Criteria	5: Exemplary	4: Above standard	3: Meets standard	2: Approaches standard	1: Below standard
Art 7	Project criteria (following directions)	Follows or exceeds directions; extreme attention to detail	Follows all directions; good attention to detail	Follows directions; adequate attention to detail	Follows some directions; little attention to detail	Disregards directions; does not meet requirements
Art 1	Tools, materials	Tools and materials are used skillfully	Tools and materials are used effectively	Tools and materials are used appropriately	Tools and materials are used with limited success	Tools and materials are used inappropriately
Art 8	Purpose	Shows obvious evidence of thinking and/or informed decision making	Has a strong sense of purpose or direction	Has a sense of purpose or direction, not fully resolved	Shows effort, but does not demonstrate purpose or direction	Shows little sense of exploration or understanding
Art 2	Composition	Elements and principles of art applied with skill and confidence	Art elements and principles applied correctly and appropriately	Adequate application of art elements and principles	Inconsistent application of art elements and principles	Little evidence of understanding or application of art elements and principles
Art 3	Intention	Addresses fairly complex visual and/or conceptual ideas	Shows evidence of planning in concept and execution	Visual and conceptual ideas are addressed at a basic level	Weak in terms of visual and/or conceptual ideas	Lacks a clear sense of focus or intention
Art 3	Concept/Creativity (artist's voice)	Excellent and self-directed approach to original and unique ideas Strong evidence of student voice	Competent approach to original thinking and expression Clear evidence of student voice	Moderate development and expression of creative ideas Some evidence of student voice	Little development and expression of creative ideas Little evidence of student voice	Restricted approach to developing ideas, limited largely to imitation No apparent personal voice
Art 7	Craftsmanship	Excellent craftsmanship, very clean and finished	Very good craftsmanship, carefully completed	Sufficient craftsmanship, adequately completed	Mediocre craftsmanship, inconsistent or incomplete	Sloppy, careless or unfinished

# AP Studio Art Drawing

Department: Art  
Name:

Class: AP Studio Drawing

Assessment type: Concentration project

Concentration drawing #

Medium used:

Criteria	5 EXEMPLARY	4: Above standard	3: Meets standard	2: Approaches standard	1: Below standard
Concept	Original imagery, sophisticated, unique; Unmistakable connection between idea of concentration and work	Creative choice of imagery, competent, interesting; Clear connection between idea of concentration and work	Appropriate choice of imagery, somewhat inventive; Basic connection between idea of concentration and work	Images are basic, cliché, commonplace; Little connection between idea of concentration and work	Restricted choice of imagery, limited largely to imitation; No connection between idea of concentration and work
Composition	Refined and sophisticated application of elements and principles of art; Excellent and engaging composition	Effective application of art elements and principles; Strong and interesting composition	Adequate application of art elements and principles; Basic and organized composition	Inconsistent application of art elements and principles; Mediocre composition	Little evidence of understanding or application of art elements and principles; Weak composition
Progression of idea	Shows and excellent transformation and progression from the previous artwork	Shows a strong transformation and progression from the previous artwork	Shows an adequate transformation and progression from the previous artwork	Shows little transformation and progression from the previous artwork	No evident progression or transformation from the previous artwork
Technique	Technically excellent; tools and media are used skillfully	Technically strong; tools and materials are used competently	Technically adequate; tools and materials are used appropriately	Technically weak; limited or inconsistent use of tools and materials	Technically clumsy or inept; tools and materials are used poorly or inappropriately
Craftsmanship	Excellent development of idea; Neat, clean and complete	Strong development of idea; Carefully completed	Sufficient development of idea; Adequately completed	Limited development of idea; Inconsistent or incomplete	Poor development of idea; Sloppy, careless or unfinished

How has your plan and idea progressed with this piece?

Are you satisfied with the end result? If not, what do you think would make it better?

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Additional comments about this piece



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