

## SYLLABUS DEVELOPMENT GUIDE

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# AP<sup>®</sup> 2-D Art and Design, AP 3-D Art and Design, and AP Drawing

The guide contains the following sections and information:

### Curricular Requirements

The curricular requirements are the core elements of the courses. A syllabus must provide explicit evidence of each requirement based on the required evidence statement(s).

### Required Evidence

These statements describe the type of evidence and level of detail required in the syllabus to demonstrate how the curricular requirement is met in the course.

Note: Curricular requirements may have more than one required evidence statement. Each statement must be addressed to fulfill the requirement.

### Clarifying Terms

These statements define terms in the Syllabus Development Guide that may have multiple meanings.

### Samples of Evidence

For each curricular requirement, three separate samples of evidence are provided. These samples provide either verbatim evidence or descriptions of what acceptable evidence could look like in a syllabus.

# Curricular Requirements

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<b>CR1</b>	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See page:</i> 3
<b>CR2</b>	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	<i>See page:</i> 4
<b>CR3</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See page:</i> 5
<b>CR4</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	<i>See page:</i> 6
<b>CR5</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See page:</i> 7
<b>CR6</b>	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	<i>See page:</i> 8

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## Curricular Requirement 1

The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.

### Required Evidence

- The syllabus must include at least two examples (titles, URLs, etc.) of art and design resources (e.g., books, periodicals, reproductions, and online media) that are used to support specific learning goals.

### Samples of Evidence

1. Students are encouraged to investigate a variety of creative art and design resources to enhance their aesthetic understanding and generate possibilities for investigation. For example, Colossal and DesignBoom® offer daily visual inspiration online.

Visiting the websites of particular artists and designers can provide an in-depth understanding of process. For example, see Maya Lin's exhibition page on the Hudson River Museum website.

2. Students will engage with a wide variety of potential sources of inspiration for portfolio development, including print and digital art and design magazines such as:

- Art in America
- ARTnews
- Works That Work
- Disegno
- Eye Magazine
- Artforum

Likewise, the course will present regular in-class screenings of short videos on contemporary artists and designers from the Art21 and TED Talks websites.

3. Throughout the year, students will build digital AP® portfolios using a free online platform such as Instagram, Behance, or Dribbble. This will facilitate ongoing class discussions and enable each student to see their growing portfolio in digital form through the development process. These digital portfolios include both finished and process works, such as pages scanned or photographed from research workbooks, sketchbooks, journals, and other resources, as well as writing about their work.

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## Curricular Requirement 2

**The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection, as well as a digital projector and screen for viewing and discussing works of art and design.**

### Required Evidence

- The syllabus must explicitly state that students and teachers have access to:
  - digital cameras (these can include cell phones)
  - computers or other devices with image editing software
  - a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students

### Samples of Evidence

1. Students have scheduled access to a digital camera and editing software so they can learn how to effectively photograph their works of art and design. They use software (e.g., Adobe® Photoshop) to enhance images so they may clearly show their materials, processes, and ideas. During group critiques, students project images of their work and discuss how the images relate to specific AP portfolio requirements.
2. Throughout the course, students are assigned short, open-ended digital art and design challenges. These assignments begin with teacher presentations of “tech tips” that show students how to use digital resources to support their portfolio development. Students work in a tech room equipped with digital cameras, desktop computers with editing software, a digital projector, and a large digital display.
3. Each week, class time is dedicated to collaborative demonstrations via digital displays or students’ own digital devices. Students share best practices for using cell phone cameras and free editing apps to make quality images of works and document their process. Students participating remotely join in discussions through video-communication tools such as Skype while collectively viewing the works of students or other artists on Instagram, Behance, or AP Digital Submission.

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## Curricular Requirement 3

The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development, as outlined in the AP Course and Exam Description (CED).

### Required Evidence

- The syllabus must describe two or more activities throughout the duration of the course in which students:
  - generate possibilities for investigation in their work
  - describe, interpret, and investigate materials, processes, and ideas

Single activities can synthesize more than one of the above components.

### Samples of Evidence

1. Once a week, students gather as a group for dialog about work in progress. They discuss materials, processes, and ideas they're using to make work and receive constructive feedback from peers and their teacher. This feedback will be aligned with the AP portfolio requirements document. Feedback is provided through discussion and gallery walk notations, using sticky notes to write brief comments relating to specific portfolio requirements (i.e., evidence of skillful synthesis of materials, processes, and ideas; practice, experimentation, and revision; inquiry). Each student writes, types, or audio records and digitally transcribes a summary of feedback about their work to inform ongoing thinking and making.
2. Students create a one-page "loose list" of anything that interests them in order to generate possibilities for their sustained investigation. These lists are shared and discussed in class to help students identify why they may be drawn to work with a particular idea, material, or process based on their personal experiences and context. (1.C) Students research how the materials, processes, and ideas they're interested in have been used by other artists, designers, and makers. (1.D, 1.E)  
In class discussions at the start of the year, students begin brainstorming possible topics for their own sustained investigations. Each student presents and discusses their current work to date with the entire class. The teacher and classmates help each presenter identify a common thread of an idea running through two or more works shown. Each student considers how that idea has been explored in different works. They envision development of the idea in future work, leading to questions that can guide a sustained investigation. (1.A—Generate possibilities for investigation) (1.B—Describe how inquiry guides investigation through art and design)
3. Students working in small groups choose to investigate a material not traditionally used in art and design. They develop and document several different processes for using the material to make visual forms.

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## Curricular Requirement 4

The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development, as outlined in the AP Course and Exam Description (CED).

### Required Evidence

- The syllabus must describe two or more activities in which students make works of art and design demonstrating the synthesis of materials, processes, and ideas by practicing, experimenting, and revising. A portion of those works must be related through a sustained investigation.

### Samples of Evidence

1. Through teacher-student discussions, a cohesive plan of action is generated for students to formulate questions that guide their sustained investigation through art and design. (2.A) After the initial ideation process, students begin work on a sustained investigation with preliminary sketches, maquettes, and/or written notes to inform ongoing practice and experimentation. (2.B) Students develop and revise their work, strengthening relationships of ideas, materials, and processes with the goal of demonstrating synthesis. (2.C)
2. In the making of a work of art or design, students repeatedly test a specific material, process, or idea to explore and discover possibilities, noting changes to and within their techniques and outcomes. Students then document in their research workbooks how they apply their learning from this practice, experimentation, and revision to develop specific 2-D, 3-D, or drawing skills in support of portfolio development.  
Students exchange workbooks with a partner and write a short statement about one of their partner's works. The statement notes specific elements and principles of art and design used in the work, and how the work embodies the questions and inquiry of the creator's sustained investigation based on what the creator documented in terms of their practice, experimentation, and revision. Partners then share statements, discussing and learning about each other's interpretations.
3. Students select a work they've completed for their sustained investigation and make at least three additional iterations. They document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, or idea. (Skill Category 2)

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## Curricular Requirement 5

The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development, as outlined in the AP Course and Exam Description (CED).

### Required Evidence

- The syllabus must describe **two or more** activities in which students communicate ideas about art and design through writing which address:
  - Skill 3.A (“Identify, in writing, questions that guided a sustained investigation through art and design”) or 3.B (“Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions”)
  - Skill 3.C (“Identify, in writing, materials, processes, and ideas used to make works of art and design”)

AND

- The syllabus must describe **one or more** activities involving group discussion of how works of art and design demonstrate **either** of the following:
  - Skill 3.D—Synthesis of materials, process, and ideas
  - Skill 3.E—2-D, 3-D, or drawing skills

### Samples of Evidence

1. As they develop their inquiry-based sustained investigation throughout the year, students regularly present work in teacher-led class discussions and critiques. Presentations include displaying short written descriptions of how works demonstrate synthesis of materials, processes, and ideas, supported by visual evidence from the work. (Skills 3.A, 3.C, 3.D, 3.F)
2. Drawing on the inspiration of past and contemporary artists through websites such as Art21 and designers’ sketchbooks, students choose work of focus by a historical or contemporary artist or designer and write a summary of the materials, processes, and ideas used by the artist/designer to make the work (Skill 3.C), based on their research. Students share their research with a partner by showing the work of focus and their written summary. Partners discuss how the summary helped them better understand the work and analyze the elements of practice, experimentation, and revision. Together they brainstorm how this applies to their own inquiry, writing, and revision of their sustained investigation. (Skill 3.D) These observations are captured in their inquiry workbook. (Skill 3.A, 3.B)  
Students can choose to submit images of pages from their inquiry workbooks as part of their sustained investigation section.
3. (Skills 3.A, 3.B) Students will maintain an inquiry sketchbook to document questions that guided their sustained investigations, notes, experiments, data, and other significant information. (Skill 3.E) They will record and share the results of their questions, processes, and results with others, (Skill 3.C) describing the skills needed in various media and techniques. This notebook may be digital. Students may choose to submit images of pages from their inquiry notebooks as part of their sustained investigation section. Examples may be found on sites such as Student Art Guide or James Jean.

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## Curricular Requirement 6

The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).

### Required Evidence

- The syllabus must include teacher-guided critiques throughout the course where students explain how their work shows their individual vision.  
AND
- The syllabus must describe **how** students document sources of inspiration, or identify work made by others that informed their own thinking and making.  
AND
- The syllabus must include the Ethics, Artistic Integrity, and Plagiarism statement from the AP Course and Exam Description (CED) verbatim and in full.

### Samples of Evidence

1. When students work within the same context or assignment, such as drawing the same still life in class or photographing the same model in the studio, ongoing critiques facilitate discussion about artistic integrity and how each student's work reflects their own thinking and making.  

The syllabus states, "Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student's individual vision should be clearly evident. 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."
2. The syllabus includes the Ethics, Artistic Integrity, and Plagiarism statement from the AP Course and Exam Description verbatim and in full.  

The instructor weaves concepts of integrity about art/design into daily class activities. Students are given frequent opportunities to work from life and self-produced imagery (i.e., photographs). We discuss benefits of making work based on direct observation and experience. If students reference images or work created by others, they use sketchbooks to create a visual bibliography of sources they reference. When students turn in work for teacher evaluation, it is accompanied by sources from their visual bibliography and a written statement of how the work shows the students' ideas.  
As a visual research assignment, students find a work of art or design, investigate the maker's influences, and present their findings for class discussion about creative integrity.
3. The syllabus includes the Ethics, Artistic Integrity, and Plagiarism statement from the AP Course and Exam Description verbatim and in full.  

The teacher periodically presents works by various artists who appropriate other images (e.g., Andy Warhol). The class discusses how appropriated images become transformed in the service of the artists' personal visions. Students then identify instances of their own use of appropriation, if any, and how it was informed by their thinking and making.