



SAMPLE SYLLABUS #2

AP[®] Art & Design Drawing

Curricular Requirements

CR1	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See pages:</i> 3, 4, 8
CR2	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 pages:</i> 3, 7
CR3	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See pages:</i> 2, 3, 5, 6
CR4	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 pages:</i> 5, 6
CR5	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See pages:</i> 2, 3
CR6	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> 2

Advanced Placement Art & Design Drawing Sample Syllabus #2

“It is not your paintings I like, it is your painting.” — Albert Camus

“Drawing is a verb” — Richard Serra

The AP® Art and Design Drawing course supports student preparation for the AP Portfolio Drawing Exam, corresponding to a college and university foundations course. Using drawing skills such as mark making, line, surface, space, light and shade, and composition, students can work within a single medium or any combination of media including but not exclusive to painting, drawing, animation, printmaking, installation art, graphic design, fashion design, collage, and a variety of digital art and design programs.

Over the course of one or two years, students create a portfolio of work to demonstrate inquiry through art and design and development of materials, processes, and ideas. Students will develop a body of work investigating a strong underlying visual idea that grows out of a coherent plan of action or investigation (i.e., a sustained investigation). Portfolios include works of art and design, process documentation, and written information about the work presented. During the fall semester, the class will visit a local museum, and the Metropolitan Museum of Art in New York City. In April, students present works from their Sustained Investigations in the annual AP Art & Design Exhibition in the school gallery. In May, students submit portfolios for evaluation based on specific criteria, which include skillful synthesis of materials, processes, and ideas and sustained investigation through practice, experimentation, and revision, guided by questions.

The course emphasizes artmaking as an ongoing process that involves the student in informed, imaginative, and critical decision-making and risk-taking. Through drawing exercises, regular teacher digital slide presentations, and group and individual student critiques, students will learn to analyze and discuss well-known works of Art. Artworks selected for critique may include images from current media and student artworks within a contemporary and historical art context. Short written assignments throughout the year help students articulate and examine the synthesis of materials, processes, and ideas, as well as the questions that will guide their sustained investigation. **CR3 CR5**

As in introductory college courses, students work on research inside and outside the classroom and beyond scheduled periods. Homework, such as maintaining a Research Workbook for all students, visiting exhibitions at galleries and museums, and collecting or purchasing materials not available in class supports the depth of learning expected of AP students.

Through a series of presentations and discussions on topics such as appropriation, found images, referencing, and copyrights, students will learn to understand artistic integrity as well as what constitutes plagiarism. Students will use their Research Workbook to document sources of inspiration and identify work made by others that has informed their own thinking and making.

- Statement from the College Board that is read multiple times to students:

“If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you must identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any preexisting work(s).” **CR6**

CR3

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.

CR6

The syllabus must include the Ethics, Artistic Integrity, and Plagiarism statement from the AP Art and Design Course and Exam Description verbatim and in full.

Subscriptions in print of art magazines such as *Art in America*, *Art News*, and *Artforum*, available in the classroom or school library, allow a constant flow of new information resources, both historical and contemporary. Likewise, regular screenings in class of short videos on contemporary artists from the Art 21 website offer students a wide variety of potential artistic influences. **CR1**

Ultimately, the goal of this course is to prepare each student with the excellence of skill and conceptual fluency necessary to serve as “visual scholars, and artistic citizens: active cultural workers who participate in global society” (Ernesto Pujol, *On the Ground: Practical Observations for Regenerating Art Education*).

Research Workbook

How are we supposed to make visual works that express our own ideas if we don't know what our own ideas are? A Research Workbook can provide a place to collect and organize thoughts and to determine what is important to us by eliminating what is not. Each person organizes their thoughts differently—the important thing is that there is a place designated for that purpose. Use it to develop ideas for future works; to experiment with techniques (and catalog your results); and to collect quotes, names of artists, images from magazines or newspapers or printed off the internet, photocopies, sketches, notes or doodles, a leaf—anything that corresponds to something you are interested in—stick it in there. Digital folders on your laptop can also help to facilitate the process of collecting images from the internet and then be printed out and glued into Research Workbook. Each student will be provided a Research Workbook on the first day of class, and if the student fills it, we are happy to provide another one! **CR3**

Behance.net

All students in this class are required to maintain a page on Behance as they develop their digital portfolio. These Behance pages are the digital extension of our classroom, where most work is turned in, critiqued, and discussed on a regular basis, **CR5** and projected in the classroom on a digital display. **CR2** At the beginning of the year, students are instructed in how to photograph their works of art, and how to use image editing software such as Photoshop to correct and enhance their reproductions without overediting or altering their original image as they begin to build their digital portfolio. Scanners and digital cameras for photographing work are available to students in the classroom, as well as iMacs with Photoshop for editing images. **CR2** In addition to project folders for each assignment, students are expected to maintain the following folders:

1. Homework (research and work created outside of school on a weekly basis)
2. Sustained Investigation (finished and process works for their developing portfolio)
3. Selections (regularly updated with what students consider to be their strongest works to date)

Assessment

Students are evaluated on their overall engagement and risk-taking, their use of class time, the work created in and out of class, regular work done in their Research Workbook, participation in class critiques, and overall exploration and growth in their portfolio as a whole.

The AP Portfolio

The AP Drawing Portfolio is comprised of two sections: Sustained Investigation and Selected Works.

Sustained Investigation (60% of total score): 15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision.

CR5

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

Selected Works (40%): Five digital images of five works, each demonstrating synthesis of materials, processes, and ideas using drawing skills.

Assignments

In year one, students work on a variety of class assignments and exercises through the year. In year two, students participate in some class exercises, while spending the majority of the time focused on completing their Sustained Investigation. Year two assignments and exercises are important (even if they don't directly relate to a student's topic for their Sustained Investigation) because they are designed for skill-building, and may also generate works used in the Selected Works section of the AP Portfolio. Some of the class assignments, exercises, and presentations include (but aren't limited to):

Course introduction: Overview of the AP Portfolio, elements and principles of art and design, demonstration of various drawing and painting materials, safety issues.

Discussion: What is drawing? What is drawing as evidence? What is painting?

Focus artists: Cai Guo-Qiang, Nancy Spero, Cy Twombly, Bahadır Baruter, Pablo Picasso, Kiki Smith, Rashid Johnson, Gerhard Richter, Mark Bradford, Jackson Pollock, James Nares, and featured AP Drawing students in the [2020 AP Art and Design Digital Exhibit](#) and the [2021 AP Art and Design Digital Exhibit](#).

Quality of Line and Mark Making

Focus Artists: Egon Schiele, Mu Qi, Agnes Martin, Richard Serra, Claude Lorrain, Gemma Anderson

Project: A series of exercises exploring varieties of line, including contour, cross contour, blind contour, variation of line weight, hatching, cross hatching, scribble, dots, drips, smudges, swipes, and texture.

Demonstration of watercolor pencils and drawing inks.

Tone/value—the uses of light and dark: exercises in contrast and chiaroscuro.

Focus artists: Vija Celmins, Francisco de Zurbarán, Rembrandt van Rijn, Kate Atkin

Project: Render your organic object several times on the same page according to the following list of contour drawing in charcoal or graphite.

1. cross contour drawing in charcoal or graphite
2. value drawing in charcoal or graphite
3. warm-cool colors in watercolor, drawing ink, pastel, or colored pencil
4. complementary colors in watercolor, drawing ink, pastel, or colored pencil
5. a combination of #1 through #5

Erasure/subtractive/removal: erasing the evidence/leaving tracks

Focus artists: William Kentridge, Robert Rauschenberg, Kara Walker

Project: a series of exercises in subtractive approaches

Painting from the ground up: building a solid foundation, acrylic painting supports, layering, coloring, sanding, gesso on canvas, wooden panels, and paper.

Focus Artists: Shahzia Sikander, Francis Alys, El Greco, Banksy, Leonardo da Vinci

CR1

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.

Project: Gesso a total of 16 pieces each 8½ x 11 in. (a size that will fit in the scanner) to be used in subsequent assignments, according to the following:

- **Four** stretched canvases (gesso the sides as well): one white, one black, one warm-colored, one cool-colored
- **Four** wooden panels: one white, one black, one layered with two complementary colors, one layered with two analogous colors
- **Four** loose sheets of paper: two white, one warm, one cool
- **Four** pages in your sketchbook (wait for each to dry before going on to the next): one white, one burnt sienna, and two any of the choices above.

Layers: glazes, stains, washes and scumbles, atmospheric perspective

Focus artists: Helen Frankenthaler, Leonardo da Vinci, Antonio Lopez Garcia

Projects:

- Scan the two drawings you made on gessoed paper.
- Glaze over the contour drawing using a mixture of titanium white and either phthalo green or phthalo blue.
- Glaze lightly over the cross contour drawing with any color of your choice.
- Using your warm-gessoed canvas, render your object in black acrylic using only chiaroscuro.

Excavation: sanding, stripping, scraping through the strata of layers. Figure/ground relationships. Symmetry and asymmetry in composition.

Focus artists: Nicola Samori, Angel Otero, Enrique Martinez Celaya

Projects:

- Scan any new layers you have created.
- Sand down through the layers of two of the wooden panels with analogous and complementary layers, exposing the two different colors on each panel.
- Using isopropyl alcohol, strip down through one of your glazes being careful not to completely erase the drawing underneath.
- Using your researched images as references, paint or draw an image onto the three altered surfaces above, using asymmetrical and symmetrical compositions. Be conscious of creating contrasts and/or relationships visually through your combinations of layers. **CR4**

Rebuilding: brushwork, impasto, mark making, gesture, texture

Focus artists: Lucien Freud, Sarah Rapson, Anselm Kiefer, Jenny Saville, Pablo Picasso

Projects:

- Scan any new layers you have created.
- Using either a gessoed canvas or panel, build up layers of impasto while scratching or scraping back down to reveal layers beneath.
- Using your researched images and object as reference, continue layering over any unfinished pieces, consciously creating layers of meaning and history through visual and physical layers. **CR3**

The substance of color: light, pigment, and the psychology of color

Focus Artists: Yves Klein, Katharina Grosse, Claude Monet, Anish Kapoor, Mark Rothko, Callum Innes

Project:

- Scan any new layers you have created
- Make color the primary subject of one or more of your ongoing works.
- Suggested reading: *The Primary Colors* and *The Secondary Colors* by Alexander Theroux

Found surface/found materials: collage, assemblage, mixed media

Focus artists: Ghada Amer, Judy Pfaff, Mark Bradford, Joseph Beuys, Ergin Inan, Fred Tomaselli

Projects:

- Scan any new layers you have created.
- Continue previous projects.
- Collect a found surface (around 8½ x 11 in.) that you can use for layering any imagery you choose.
- Add a found material to the surface of at least one of your layered pieces.

Figure drawing from life: exploring figure-ground relationships

Focus artists: Chloe Piene, Alfred Leslie, Marlene McCarty, Jenny Saville, Kathe Kollwitz, Horst Janssen, Ivan Albright, Janine Antoni

Project: A series of drawing sessions from live model

Composition: figure-ground, scale/proportion, balance (symmetrical, asymmetrical), emphasis

Expression: using a series of gestural exercises, (alternatives) working by extension, multiple pencils, layering gestures

Interpretive space: psychological and imaginary space, orthodox/unorthodox: demonstration of historical and contemporary alternative drawing materials, including silverpoint, ash, bitumen, ballpoint and alcohol, photograms, and spirographs

Focus Artists: Paul Noble, Anselm Kiefer, Carol Prusa, Banksy, Glexis Novoa

Project: 360-degree panoramic view of an interior space. You may use multiple sheets or role paper.

Image/text: graffiti (templates, spray paint, and oil markers), calligraphy

Focus artists: Christopher Wool, Shirin Neshat, Simon Evans

Project: Create a work based on or incorporating text as a graphic element. This may be representational or nonobjective

Mapping surfaces: wall drawing, performative installation

Focus Artists: Julie Mehretu, Joseph Beuys, Jackson Pollock, Tibetan sand painting, Ernesto Pujol, Sol Lewitt, Cornelia Parker

Project: Create a work that maps a process, experience, space, or journey (real or fictional), or combination of any of these. **CR4**

Autobiography: self-portraits, automatic drawing, etc.

Focus Artists: Marc Quinn, Nancy Spero, Cy Twombly, Rembrandt, Antoni Tapies

Project: Create an autobiographical portrait—a record of a personal, performative process of which the painting becomes the document. This may be figurative or nonrepresentational. Careful consideration should be given to the choice of materials, particularly how they relate to autobiography. **CR3 CR4**

Materials & Supplies Available in the Classroom (not a complete list)

Graphite pencils: #4b, 2b, HB, 2h

Chunky graphite sticks

Ballpoint pens: (blue, black, red, green, brown)

Erasers: rubber and gum (kneaded)

Charcoal: compressed -medium and soft pencils, and hard, medium and soft vine charcoal

Conte crayons:

Ink: black India ink

white drawing ink

colored drawing inks

Sketchbook: 8.5 x 11" bound

Drawing Paper: pad of 18 x 24" multimedia white drawing paper

pad of 18 x 24" newsprint paper

Strathmore drawing paper roll 100 lb. 36 in. x 10 yd.

Spray fixative

Masking tape

Clips for paper

Glue stick

X-Acto knife

Pencil sharpener

Paper blending stumps

Cotton rag

Paper particulate mask

Gesso (white and black)

Acrylic: Hansa Yellow Light, Hansa Yellow Medium, Naphthol Red Light, Quinacridone Magenta, Anthraquinone Blue, Phthalo Blue, Phthalo Green, Titanium White, Carbon Black, Burnt Sienna, Yellow Ochre, Paynes Gray.

Acrylic Mediums: Golden 2 fl. oz. (60 ml) jars: Regular Gel (Semi-Gloss), Extra Heavy Gel (Matte), Light Molding Paste

Digital Mediums: Golden Digital Ground White (Matte), Digital Ground Clear (Gloss)

Brushes: sable and bristle Brushes: 4–5 of varying sizes such as #8, #12, #16, #24, #28—a mixture of round and flat.

Gesso brush: (3 or 4 inches wide)

Watercolor: (5 ml tubes) Hooker's Green, Cobalt Blue, Prussian Blue, Lemon Yellow, Yellow Ochre, Ultramarine, Payne's Gray, Crimson Lake, Cadmium Red Hue

Gouache (opaque watercolor)

Palette knife

Palette paper

PVA glue

Isopropyl alcohol

Sand paper

Paper particulate mask

Watercolor pads and blocks (18 x 24 in.)

Digital Equipment: Scanners, iMacs, digital projector, USB sticks for transferring scanned images, graphics tablets **CR2**

Optional Materials: The list is endless; however, you may want to consider any of the following organic materials such as pomegranate, saffron, olive oil, paprika, tea, instant coffee, ash, soil, and candle wax.

2020 AP Art and Design Digital Exhibit <https://apartanddesign.collegeboard.org/2020-ap-art-and-design-exhibit>

2021 AP Art and Design Digital Exhibit <https://apartanddesign.collegeboard.org/2021-ap-art-and-design-digital-exhibit>

AP Central: Drawing Portfolio <https://apcentral.collegeboard.org/courses/ap-art-and-design?course=ap-art-and-design-program> **CR1**

AP Art and Design Rubric Terminology

Sustained Investigation: an inquiry-based and in-depth study of materials, processes, and ideas over time

Inquiry: the process of asking questions in order to seek, to search, and to discover

Written Evidence: the written components that accompany the student's works of art and design

Visual Evidence: the visual components that make up the student's works of art and design

Identify: indicating or providing information

Relates: having relationships and/or connections between

Demonstrate: to make evident

Indicate: to show, suggest, point out

Guides: the inquiry leads the process of making works of art and design

Practice: the repeated use of materials, processes, and/or ideas

Experimentation: testing materials, processes, and/or ideas

Revision: making a purposeful change, correction, or improvement

Development: the furthering or advancing of an inquiry in a Sustained Investigation (through in-depth exploration of materials, processes, and ideas)

Materials: physical substances used to make works of art and design

Processes: physical **and** conceptual activities involved with making works of art and design

Ideas: concepts used to make works of art and design (that can be evident visually or in writing)

Relationships: connections

Synthesis: coalescence/integration of materials, processes, AND ideas

Skills: abilities

Rudimentary: emerging or undeveloped

Moderate: adequate

Good: proficient

Advanced: highly developed

2-D skills: use of two-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

3-D skills: use of three-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

Drawing skills: use of mark making, line, surface, space, light and shade, composition