





## AP Studio Art - Drawing (Master)

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Content	Skills	Learning Targets	Assessment	Resources & Technology
<p><b>AP Drawing</b></p> <p> 5.A.1.1 5. <b>Visual Arts</b></p> <p> Essential Questions and Enduring Understandings</p> <p><b>CEQ:</b>What informs why, how, and what artists and designers make?</p> <p>What informs why, how, and what artists and designers make? Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.</p> <p><b><u>UEQ:1A. Learning Objectives</u></b></p>	<p><b>Course Skill 1:</b> Inquiry and Investigation. <b>1</b> Investigate materials, processes, and ideas.</p> <p> <b>CREATE</b></p> <p><b>5.9.2.2.1 5. Visual Arts HS 2. Create 2.</b></p> <p><b>5.9.2.2.2 5. Visual Arts HS 2. Create 2</b></p> <p><b>5.9.2.3.1 5. Visual Arts HS 2. Create 3.</b></p> <p><b>5.9.2.3.2 5. Visual Arts HS 2. Create 3</b></p> <p><b>5.9.2.4.1 5. Visual Arts HS 2. Create 4.</b></p> <p>1.A Generate possibilities for investigation.</p> <p>1.B Describe how inquiry guides investigation through art and design.</p> <p>1.C Describe how materials, processes, and ideas in art and design relate to context .</p> <p>1.D Interpret works of art and design based on materials, processes, and ideas used.</p>	<p><b><u>1 Investigate materials, processes, and ideas.</u></b></p> <p>LT1- 1.A I can Generate possibilities for investigation.</p> <p>LT2- 1.B I can describe how inquiry guides investigation through art and design.</p> <p>LT3- 1.C I can describe how materials, processes, and ideas in art and design relate to context.</p> <p>LT4- 1.D I am able to Interpret works of art and design based on materials, processes, and ideas used..</p> <p>LT5- 1.E I am able to Investigate materials, processes, and ideas.</p> <p><b><u>2: Making Through Practice, Experimentation, and Revision.</u></b></p> <p>LT6- <b>2</b> I can make works of art and design by practicing, experimenting, and revising.</p> <p>LT7- 2.A I can formulate questions that guide a sustained</p>	<p><b><u>CFA1 Investigate materials, processes, and ideas.</u></b></p> <p>1.A Generate possibilities for investigation (not assessed).</p> <p>1.B Describe how inquiry guides investigation through art and design (not assessed).</p> <p>1.C Describe how materials, processes, and ideas in art and design relate to context (not assessed).</p> <p>1.D Interpret works of art and design based on materials, processes, and ideas used (not assessed).</p> <p>1.E Investigate materials, processes, and ideas (not assessed).</p> <p><b><u>CSA 2: Making Through Practice, Experimentation, and Revision.</u></b></p> <p><b>2</b> Make works of art and design by practicing, experimenting, and revising. Written assessment, rubric, and critique.</p>	<p><b>Reading</b></p> <p>– Students will be required to complete reading assignments found on attached Summer Assignment sheet. These reading assignments include the AP Studio Art course description found on AP Central website.</p> <p><a href="http://apcentral.collegeboard...">http://apcentral.collegeboard...</a> "&gt;<a href="http://apcentral.collegeboard...">http://apcentral.collegeboard</a> ...</p> <p>Davis Discovering Art History</p> <p>IPADS</p> <p>Adobe Creative suite</p> <p>Gardner's Art History Through the Ages</p>

<p>Document experiences to generate possibilities for making art and design. [Skill 1.A]</p> <p><b>Essential Knowledge</b></p> <p>1.A.1 An experience is an event or occurrence. Experiences include interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research. Reflecting on experiences often sparks questions and inspires investigation. Experiences can be documented by recording observations and perceptions related to an experience.</p> <p>1.A.2 Documentation is recording information. Documentation takes many formats, including images (e.g., drawings, photos, diagrams, videos), samples of materials, models, verbal description, and sound. Documentation related to works of art and design can be shared with viewers to affect interpretation and feedback about the work, which can further the artist's/ designer's understanding of viewer responses to their work.</p> <p>1.A.3 Viewers are people who look at a work of art or design</p>	<p>1.E Investigate materials, processes, and ideas.</p> <p><b><u>Course Skill 2: Making Through Practice.</u></b></p> <p> <b>Present</b>  <b>5.9.3.5.1 5. Visual Arts HS 3. Present 5</b>  <b>5.9.3.6.1 5. Visual Arts HS 3. Present 6</b>  <b>5.9.3.6.2 5. Visual Arts HS 3. Present 6</b></p> <p><b>2</b> Make works of art and design by practicing, experimenting, and revising.</p> <p>2.A Formulate questions that guide a sustained investigation through art and design.</p> <p>2.B Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.</p> <p>2.C Make works of art and design that demonstrate synthesis of materials, processes, and ideas. 2.D Make works of art and design that demonstrate 2-D, 3-D, or drawing skills</p>	<p>investigation through art and design.</p> <p>LT8- 2.B I am able to conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.</p> <p>LT9- 2.C I can make works of art and design that demonstrate synthesis of materials, processes, and ideas. 2.D Make works of art and design that demonstrate 2-D, 3-D, or drawing skills</p> <p><b><u>3: Communication and Reflection</u></b></p> <p>LT10- <b>3</b> I can communicate ideas about art and design.</p> <p>LT11- 3.A I can identify, in writing, questions that guided a sustained investigation through art and design.</p> <p>LT12- 3.B I can describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.</p> <p>LT13- 3.C Identify, in writing, materials, processes, and ideas</p>	<p>2.A Formulate questions that guide a sustained investigation through art and design. Written assessment, rubric, and critique.</p> <p>2.B Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions. Written assessment, rubric, and critique.</p> <p>2.C Make works of art and design that demonstrate synthesis of materials, processes, and ideas. 2.D Make works of art and design that demonstrate drawing skills. Written assessment, rubric, and critique.</p> <p><b><u>CSA3: Communication and Reflection</u></b></p> <p><b>3</b> Communicate ideas about art and design. Written assessment, rubric, and critique.</p> <p>3.A Identify, in writing, questions that guided a sustained investigation through art and design. Written assessment, rubric, and critique.</p> <p>3.B Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and</p>	
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<p>(the artist or designer who made the work is also a viewer).</p> <p>1.A.4 Interpretation is understanding based on personal experiences and perspectives.</p> <p>1.A.5. Feedback is information about how someone responds to a work of art or design. Feedback can be spontaneous and informal or more formal and structured. Feedback can be a conversation, written commentary, and/or nonverbal (e.g., a physical reaction; a response presented by drawing). Ideally, feedback is constructive (useful).</p> <p><b><u>UEQ: 1.B Learning Objectives</u></b></p> <p>Document examples of how inquiry guides sustained investigation through art and design.</p> <p><b>Essential Knowledge</b></p> <p>1.B.1 Documentation of experiences becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.</p>	<p><b><u>Course Skill 3: Communication and Reflection</u></b></p> <p><i>Minnesota Academic Standards in Arts Education Arts Area Grade Strand Anchor Standard Benchmark: 5.9.4.8.1, 5.9.4.7.1, 5.9.3.6.2, 5.9.3.6.1, 5.9.3.5.1</i></p> <p><b>3</b> Communicate ideas about art and design.</p> <p>3.A Identify, in writing, questions that guided a sustained investigation through art and design.</p> <p>3.B Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.</p> <p>3.C Identify, in writing, materials, processes, and ideas used to make works of art and design.</p> <p>3.D Describe how works of art and design demonstrate synthesis of materials, processes, and ideas (not assessed).</p> <p>3.E Describe how works of art and design demonstrate 2-D,</p>	<p>used to make works of art and design.</p> <p>LT14- 3.D I can describe how works of art and design demonstrate synthesis of materials, processes, and ideas (not assessed).</p> <p>LT15- 3.E I can describe how works of art and design demonstrate 2-D, (not assessed).</p> <p>LT16- 3.F I can present works of art and design for viewer interpretation (not assessed).</p>	<p>revision guided by questions. Written assessment, rubric, and critique.</p> <p>3.C Identify, in writing, materials, processes, and ideas used to make works of art and design. Written assessment, rubric, and critique.</p> <p>3.D Describe how works of art and design demonstrate synthesis of materials, processes, and ideas (not assessed). Written assessment, rubric, and critique.</p> <p>3.E Describe how works of art and drawing/mark making, Written assessment, rubrics, and critique.</p> <p>3.F Present works of art and design for viewer interpretation (not assessed).</p> <p>.</p> <p><b>CSA: AP Drawing Portfolio Exam</b> This portfolio is designated for work that focuses on the use of mark-making, line, surface, space, light and shade, and composition. Students should consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and relationships of marks and ideas. Students can work with any materials, processes, and ideas. Drawing (analog and digital), painting, printmaking, and mixed</p>	
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<p>1.B.2 A sustained investigation through art and design is an inquiry based, in-depth study of materials, processes, and ideas done over time. Sustained investigation expands artists' and designers' awareness of possibilities for making. Investigation includes asking questions about materials, processes, and ideas within and beyond the disciplines of art and design. A question is words used to find information. Questions can be as simple as asking who, what, when, where, why, how, what if, and why not.</p> <p>1.B.3 Sustained investigation is guided by questions. It involves research: discovering or verifying information. Investigation includes perception, curiosity, examination, discovery, imagination, interpretation, description, and conversation. Investigation can confirm and challenge thinking, revealing connections and opportunities.</p> <p><b><u>UEO: 1.C Essential Objectives</u></b></p> <p>Document investigation of viewers' interpretations of art and design. [Skill 1.D]</p> <p><b>Essential Knowledge</b></p>	<p>3-D, or drawing skills (not assessed).</p> <p>3.F Present works of art and design for viewer interpretation (not assessed).</p>		<p>media works are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.</p> <p><b>AP DRAWING PORTFOLIO EXAM REQUIREMENTS AND PROMPTS</b></p> <p>For the Selected Works section of the AP Drawing Portfolio Exam, students must submit five works that demonstrate:</p> <ul style="list-style-type: none"> <li>-Drawing skills</li> <li>- Synthesis of materials, processes, and ideas For each work, students must state the following in writing:             <ul style="list-style-type: none"> <li>-Idea(s) visually evident (100 characters maximum, including spaces)</li> <li>- Materials used (100 characters maximum, including spaces) §</li> <li>Processes used (100 characters maximum, including spaces)</li> </ul> </li> </ul> <p>For the Sustained Investigation section of the AP Drawing Portfolio Exam, students must submit 15 digital images that demonstrate:</p>	
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<p>1.C.1 Researching investigations of artists, designers, and people working in other disciplines develops understanding of how inquiry guides the making of art and design. Research can be indirect, such as examining how a designer’s work shows evidence of inquiry, or direct, for example, talking with a physicist about questions they asked and how they investigated those questions.</p> <p>1.C.2 Examples of how inquiry guides sustained investigation through art and design can be documented by recording questions, lines of inquiry, investigative processes (e.g., practice, experimentation, revision), and outcomes (e.g., learning about materials, processes, and ideas and asking more questions). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.</p> <p>1.C.3 Interpretation of art and design can be investigated by describing materials, processes, and ideas (components) of works of art and design, the context of</p>			<p>-Sustained investigation through practice, experimentation, and revision.</p> <p>- Sustained investigation of materials, processes, and ideas § Synthesis of materials, processes, and ideas § Drawing skills Students must state the following in writing:</p> <p>-Identify the questions that guided your sustained investigation.</p> <p>-Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1200 characters maximum, including spaces, for response to both prompts)</p> <p>Identify the following for each image:</p> <p>-Materials used (100 characters maximum, including spaces) § Processes used (100 characters maximum, including spaces) § Size (height × width × depth, in inches) For images that document process or show detail, students should enter “N/A” for size (see Additional Information About the Sustained Investigation Section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display. Samples of student work for the AP Drawing portfolio can</p>	
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<p>works, and viewer responses to works.</p> <p>1.C.4 Context is information about when, where, how, why, and by who a work was made and viewed. Context affects how a work is interpreted by its maker and by viewers.</p> <p>1.C.5 The materials, processes, and ideas used to make a work of art or design influence the artist or designer making the work, and these components influence viewer interpretations. People associate what they perceive in a work with their own experiences, affecting their interpretation.</p> <p>1.C.6 By investigating how viewers interpret art and design based on materials, processes, and ideas, artists and designers can develop an understanding of how people respond to work, including work that they make. They can also learn about their own interpretations of art and design.</p> <p>1.C.7 Investigations of viewer interpretation of art and design can be documented by recording questions, lines of inquiry, and investigative processes and outcomes (i.e., talking with viewers to learn how they</p>			<p>be found on AP Central at <a href="http://apcentral.collegeboard.org/courses/ap-drawing">apcentral.collegeboard.org/courses/ap-drawing</a>.</p>	
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interpret a specific material used in a sculpture). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.D Document how works of art and design related to art and design traditions. [Skill 1.C]

**UEQ: 1.E Essential Objectives**

Document evaluation of art and design. [Skill 1.D]

**Essential Knowledge**

1.E.1 Works of art and design can be interpreted through the process of evaluation: using evidence to compare work with specific criteria, such as the artist’s or designer’s goals for making the work. Works in AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios are evaluated based on specific criteria stated within the scoring guidelines, involving relationships (connections) of materials, processes, and ideas.

<p>1.E.2 Works of art and design can be evaluated by:</p> <ul style="list-style-type: none"><li>- Carefully and methodically observing the work, identifying materials, processes, and ideas (components) individually. Components can be pointed out, listed, and discussed using visual evidence from the work of art or design.</li><li>- Focusing on one component and its visual connections to other components. For example, identify a material and a process used within the work and describe how they are connected visually within the work. Expand the focus, considering the ideas that were used—how are they visually related to the materials and processes? Are the relationships clear and strong? Do additional viewers interpret the relationships similarly?</li><li>-Observing and reflecting on individual and combined effects of components within the work.</li><li>-Considering how connections among the components could be strengthened to show synthesis: integration or coalescence of materials, processes, and ideas.</li><li>-Identifying the use of specific skills within the work. For</li></ul>				
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<p>example, identify how color is skillfully used to emphasize shapes that are integral to a graphic design concept.</p> <p>-Considering how visual evidence of the skills used within a work could be strengthened.</p> <p>1.E.3 Communication between the artist/designer and viewers can inform evaluation of works of art and design. Evaluative decisions about relationships of materials, processes, and ideas of a work, whether made by the artist/designer or a viewer, should be supported by visual evidence within the work.</p> <p>1.E.4 Evaluation of art and design by considering relationships of materials, processes, and ideas may be spontaneous and informal, done by the artist or designer as they work, or may be more formal and structured, with feedback from peer reviews, group critique, a teacher, mentor, or client. Evaluating a work by considering relationships of materials, processes, and ideas develops understanding of how components interact to produce an overall effect, informing thinking and making.</p>				
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1.E.5 Documentation of evaluation becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

**UEO: 1.F Essential Objectives**

Document selection of materials, processes, and ideas to investigate. [Skill 1.E]

**Essential Knowledge**

1.F.1 Selecting materials, processes, and ideas to investigate may be intentional, based on experiences, interests, and availability of materials and tools. Selection can be spontaneous, open to experimentation and discovery, or strategic, focused on a question, hypothesis, or goal. Artists and designers consider inherent (observable, physical) and interpreted (determined by context, including personal and cultural perspectives of the artist/designer and viewers) attributes.

1.F.2 Investigating materials, processes, and ideas beyond those traditionally used to make art and design can expand possibilities for thinking and

<p>making. Researching materials, processes, and ideas that diverse thinkers and makers use can inform artists' and designers' selections.</p> <p>1.F.3 Selecting one component to investigate can lead to questions about other components. For example, selecting a material to investigate can lead to questions about processes: how can the material be used? and ideas: what concepts and connotations are associated with the material?</p> <p>1.F.4 Selections of materials, processes, and ideas can be documented with images (e.g., drawings, photos, diagrams, videos); samples of materials, models, verbal identification, description, questions, and/or rationales; and/or sound. Documentation of selections becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation</p>				
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