

AP Studio Art: 3-D Syllabus

This course is designed for highly motivated art students who wish to work to become confident in their ability to produce a body of professional quality artwork. Students are expected to develop mastery in concept, composition, and execution of ideas. Students will develop a body of work informed by research of contemporary and master artists, cultural exemplars, and peer dialogue. The portfolio reflects a breadth of experiences, concentration on a specific theme, and quality execution of artworks. Each student defends the portfolio in a personal artist's statement.

Course goals:

The students will complete the requirements for an Advanced Placement 3-D portfolio based on the requirements as set by the College Board on the design poster; particularly the creation of artworks that address the three requirements of the portfolio, Quality, Concentration and Breadth. This portfolio addresses issues related to sculpture. It will focus on the decision making processes about how to use the elements and principles of design in a purposeful way. Students will demonstrate their understanding of design principles as they relate to depth and space. Design can be approached through any 3-D approach including, but not limited to figurative or non-figurative sculpture, architectural models, metal work, assemblage, environmental sculptures, ceramics and three dimensional fiber arts. **All ethical and legal guidelines for creative work will be followed; no work may be copied from work that was made by someone else since it constitutes plagiarism and may violate copyright law.**

Section I: Quality

For this section, you are required to submit images of **5 best works**, with 2 views of each work for a total of 10. The works should demonstrate your highest level of accomplishments. These works should demonstrate mastery of design in concept, composition and execution.

Section II: Concentration

This section is a planned in-depth investigation of an idea that is developed around one unifying conceptual theme containing a strong visual idea in sculpture. In this section you will develop a body of work that is of personal interest to you and presents works that are conceptually related and that show growth and discovery. You will submit **12 images** in this section, some of which may be details or alternate views. You will reflect and explain development of the artistic process, especially as related to the concepts, execution and mastery of a coherent personal concentration.

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea?

Section III: Breadth

In this section, you will submit **8 pieces of various works** with 2 views of each work, which represents an experience in a range of media, which may include ceramics, metal, furniture, three-dimensional fiber, apparel, or architectural or industrial models. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. You may do this in a single medium or in a variety of media.

Activities and strategies:

Instruction will take a variety of forms including, but not limited to; direct instruction of concepts, skills and techniques; demonstrations; class discussion; reading and research; group and individual critiques, individual artistic investigations and student teacher conferences. Students

will be guided with a variety of group and individual learning experiences that allow them to achieve mastery in artistic production and problem solving skills.

Specific units of study are presented to satisfy the Breadth and Quality requirements of the 3-D portfolio. Students will experiment with a variety of media, techniques and approaches to develop concepts, ideas and skills when producing a variety of works.

The course includes ongoing group critiques with peers and the teacher, as well as individual student critiques and instructional conversations with the teacher, which enable students to learn to analyze and discuss their own artworks and those of their peers. Ongoing activities throughout the course will take place in order to help students gain an understanding of ethical practices in art making. All work must be original in thought, medium, and composition. All students are expected to participate in class discussions about their own work as well as the work of other students. There will be in progress and final group critiques. Students will specifically discuss student and mentor artwork in both verbal and written forms.

Individual conferencing will assist students in the development of their personal goals, productive and cognitive development. Ongoing individual critiques will help you select final pieces for your Breadth and Quality sections. Ultimately student teacher conferences lead to choosing and developing a Concentration in which students will produce a body of work that is an investigation of a personal idea or theme.

Homework is an integral part of the AP portfolio development process. A minimum of *three hours* of outside work is expected each week in order to prepare the required number of works for each quarter. Long-term homework assignments allow for individual interpretation and creative problem solving as well as concentrated time for production; these are often the works that colleges tend to be interested in because the homework problems have the greatest latitude for personal interpretation.

Students will be required to:

- Keep sketchbook/ journals to document their visual thinking processes
- Produce a specified number of artistic products each quarter
- Complete written reflections on their work process, product and content
- Complete all of the requirements for their AP portfolio
- Work independently outside of the assigned class period
- Participate actively in the class

Grades

Grades will be based upon the completion of requirements as set out by criteria established in a contract agreed upon at the beginning of each quarter by both student and teacher that will include:

- Completion of all assignments in a timely manner
- Quality of completed assignments based upon set criteria
- Production outside of the assigned class period
- Written reflections
- Positive class participation

Assessments:

Assessments are both formative and summative and include self-evaluations and peer evaluations. Summative assessments will occur at final critiques. All AP students will have copies of

the most recent scoring guides. Summative assessments will occur at final critiques for each assignment.

At the end of every marking period you will assess your own progress, reflecting on your finished works, your processes, and your participation. After completing the grade assessment, you will submit your entire portfolio and your self-assessment for a letter grade. Submitted work must be in perfect condition for inclusion in your final portfolio, no unintended smears, cracks, creases or tears.

Criteria will be based on the scoring guidelines as set for the AP Studio Art Portfolio by the College Board. They will consistently address mastery of media and technical quality; evidence of the thinking process, conceptual ideas and decision making; composition, use of art elements and design principles; and willingness to take risks in order to facilitate growth.

Digital images will need to be downloaded onto the AP web site as completed. All work for submission of the final portfolios, both concentration and breadth, must be digitally organized on the web site before submission to the Advanced Placement board on the assigned testing date. One week prior to testing we will complete the refining, organization of all quality pieces for the portfolio.

Copyright Issues:

All work must be original. When students use work by another artist as a reference point in creating their own work, they thoroughly understand that the work is merely a resource and must be transformed significantly through their individual voice and expression in a three dimensional media. Students must understand that copying another person's idea or work is a violation of artistic integrity and is unacceptable in the context of AP Studio Art: 3-D Design. Works that allude to those of other artists must move far beyond duplication of the original ideas or forms. Ideally students rely primarily on their own life experiences and imagination as the primary basis of their sculptural works. Issues surrounding ethical appropriation, referencing, and taking inspiration from doing extensive research on other artists and work are presented and discussed throughout the course, during day-to-day operations, and as a part of critiques and individual conferences. Students are supported in understanding the importance of developing their own ideas and approaches, as well as in finding and using their own artistic vision and voice to create works that relay on their unique personal perspectives. They use sketchbooks to document their research of other artistic traditions and products and "cite" any work they reference by providing images of the original work (photos or sketches), the name of the source (URL or book title and page, for example), and also a brief written or drawn statement that explains how the work supports their own artistic goals and ideas; this way students' references can easily be checked and verified, and students can safely use other artists' work to inform their own.

Course overview:

First quarter

Students will be encouraged to work over the summer on suggested, but self directed projects, producing approximately 3-5 five completed artworks, depending on their complexity.

During the beginning of the year, a series of teacher-initiated assignments will be presented with the purpose of allowing students to experience a wide range of design experiences, incorporating both traditional and non-traditional processes. Assignments will be of both long and short duration and derive from several different motivations- thematic, conceptual, media and technical investigations, and artist mentor studies. Students will extend their studio strengths, and develop conceptual interests. These assignments will form the core of the Breadth section of the portfolio.

Students will:

- Investigate a range of 3-D design issues
- Research historical, contemporary and contextual design references,
- Achieve mastery through the completion of assignments that demonstrate:
 - an understanding of the way art elements are incorporated to create compositions that utilize specific design principles
 - meaningful personal responses to specific assignments
 - Demonstrate a mastery of a variety of materials that may include found materials, ceramics, collage, installation, additive and subtractive processes;
 - a range of successful and purposeful image development strategies stemming from observation, memory or imagination; and individual solutions to complex and varied concepts and problems.

Work will be assessed on criteria for individual assignments. By the end of the term students will have produced at least 8 completed works.

Second and third quarters

The main focus of the second quarter will be the development of specific personal imagery suitable for a Concentration study. Students may continue to produce works that may be included in the Breadth and Quality sections of the portfolio. Instruction will include focused group and individual assignments and critiques that encourage developing student skills and interests. Additionally, investigation and discussion of the work of artist mentors, individualized student/teacher conferences and written reflections will be utilized to develop each student's personal direction.

By the beginning of the third quarter students will have begin to develop a coherent body of work based upon personal directions, studio strengths, and conceptual interests to focus on specific personal imagery suitable for a Concentration study. By the end of the third term students will have completed a significant portion of their Concentration pieces. They will begin to write their artist's statements to describe the intent and development of their project.

Students will:

- Collaborate with the teacher and peers to discover and narrow their areas of greatest strengths and interests.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate a sense of pursuit in visual problem solving through:
 - The creation of a related body of work with an underlying theme
 - Progression through discovery, problem solving and invention
 - Choices of materials, and techniques that is appropriate to the visual problem
- Develop and begin to refine the written statement forming an individual plan of reference
- Reference an artist or artists who has had a relationship with the Concentration
- Sequence the work to the best advantage in order to illustrate the development of the work
- Understand that writing is part of the critical and planning process, as it informs the work and the work informs the written statement.

Fourth quarter:

This final short term will be devoted to the finalization of the works, downloading of digital images, and written components of the AP 3-D Portfolio. The early May due date for the delivery of the finished portfolio for review will drive the coursework. Students will collaborate with their peers

and the instructor to finalize the pieces that will be included in the three sections of their portfolio. Individual assignments will be given to encourage completion of the portfolio, risk-taking in production of final pieces, and polishing of weak areas in each section if necessary.

Students will:

- Evaluate all work that is intended for the final portfolio and consider inclusion of pieces completed prior to the course or outside of the direction instruction included in the course
- Follow the instructions given for the presentation, sequencing and labeling of images for the three sections
- Implement strategies for identifying and presenting the five Quality pieces
- Sequence the work to the best advantage in order to illustrate the development of the work
- Complete final editing and printing of the written component for Section II
- Complete the registration and ordering of work within the portfolio

3-D Assignments may include but are not limited to:

Open ended 3-D

Technical mastery

- experiment with one new media in as many ways as possible
- carved form(s)
- three-D construction that uses additive and subtractive processes
- soft sculpture made with stuffed sewn forms
- mixed- media construction
- create a form that demonstrates an understanding of a specific design principle
- investigate traditional and contemporary techniques for producing sculptures

Experimentation

- composition made of repeated objects
- found object sculpture
- abstraction that includes both positive and negative shapes
- sculptural sketch in space
- three-dimensional line, wire sculpture
- interpret a famous flat artwork into a three dimensional composition
- outdoor artwork inspired by an environmental sculptor- Goldsworthy, Smithson etc.
- site specific installations

Personalization

- transform an ordinary object into an ode to someone you would like to honor
- cardboard construction of your own personal object- Picasso guitars
- transform a space into an installation that communicates a message or theme

Conceptualization

- architectural inspired construction
- create a series of related pieces of jewelry -
 - to be worn by a celebrity
 - made out of found materials
 - that transform the wearer into something else
- personal history boxes inspired by Joseph Cornell or Lucas Samaris
- altered book
- artwork inspired by a specific artist or art style
- sculptural clothing

- kinetic sculpture
- design a structure that addresses the issues of interior and exterior forms
- create a sculpture that reacts with or interprets a relation to nature; water, wind, erosion etc.

Ceramics

Technical mastery

- pinch construction using different forms
- slab container
- slab sculpture
- coil container
- coil sculpture
- container that uses both slabs and coils
- stacked forms
- wheel thrown forms
- combined wheel thrown forms
- combined wheel thrown and hand built forms
- use of slump mold forms
- manipulation of slip cast forms

Experimentation

- experiment with related and unrelated forms that can be combined into one composition
- experiment with glazing techniques
- combine both red and white clay into one construction
- manipulate the surface of the clay to integrate form with texture
- nestled forms

Personal expression

- expressive self-portrait with personal symbols
- related human figures
- related animal figures
- development of images that address social or current events or points of view

Conceptualization

- architecturally inspired formsB birdhouses, containers, etc.
- interpretation of artworks by an artist mentor
- a humorous sculpture
- a troupe l'oeil clay form
- interpretation of rigid mechanical forms with an organic material
- visual opposites
- use of related but separate forms into an installation
- forms that can fulfill a specific function, tableware, fountain, containers for specific objects etc.

Bibliography:

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- 500 Figures in Clay: Ceramic Artists Celebrate the Human Form.* Lark Books, 2004
- 500 Tea Pots.* Lark Books, 2005
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- Casey, Andrew. *Sculpture since 1945.* Oxford: Oxford University Press, 1998
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- Roukes, Nicholas, *Art Synectics.* Davis Publications, 1982
- Roukes, Nicholas, *Design Synectics,* Davis Publications, 1988
- Zakin, Richard. *Ceramics: Mastering the Craft.* Chilton Book Co. Radnor, PA. 1990
- Zelinski, Paul and Fisher, Mary Pat. *Shaping Space.* United States: Wadsworth Thomson Learning, 1995

Books devoted to the work of individual artists

Periodicals:

News articles and reviews from local, regional and national publications

Art in America

ArtNews

Artforum

Sculpture

Scholastic Art

On line resources such as:

Mark Harden's artchive: <http://www.artchive.com/> -

Web museum: <http://www.ibiblio.org/wm/>

http://www.msstate.edu/Fineart_Online/art-resources/

The Incredible Art Department: <http://www.princetonol.com/groups/iad/>

Internet ArtResources: <http://artresources.com/>

Modern and Contemporary Art by Artists and/or Movements: <http://vos.ucsb.edu/>