**AP 3-D Course Syllabus**

**2018-2019**

**General Information:**

**Course Title:** AP Studio Art, 3-D Portfolio, Ms. Davis

**Prerequisites:** Two other art course must be successfully competed and/or instructor recommendation.

**Course Description:**

This course challenges the sculpture student to develop 3-D interpretations of line, shape, color, space and value, as well as work with conceptual ideas. We will scrutinize historic monuments and sculptures in order to facilitate a reinvention of sculpting today. Project will include the possibility of a number of different materials, moving parts and techniques. Metal, plaster, clay, string fabrics and found objects are just a few of the materials we will be working with. Sketchbook/journaling remains a key component of the student’s work contributing to most of the final artworks. AP Studio Art is a course designed to be the equivalent of a general entry-level college art course, within three-dimensional design.

**Colorado State Visual Art Standards/ Course Standards:**

* Relate and Connect to Transfer
* Observe and Learn to Comprehend
* Invent and Discover to Create
* Envision and Critique to Reflect

**Supplies:**

Fee: Upwards of $85.00 to cover portfolio exam costs

Sketchbooks (Provided)

Suggested Reading: The Visual Experience by Hobbs, Salome and Vieth, Composition by Arthur Dow

**STRUCTURE OF THE PORTFOLIOS**

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns and methods.

* **The Concentration (Sustained Investigation) section (Section II) asks the student to demonstrate a depth of investigation and process of discovery.**
* **The Breadth (Range of Approaches) section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques.**
* **The Quality (Selected Works) section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique and content.**

**Elements and Principles of Art:**

**ELEMENTS**:

* **Line:** The edge of a shape or form or the direction followed by anything in motion.
* **Value:** Shadows from lightness to darkness
**Color:** Color is Light reflected from a surface. It can create emphasis, harmony, emotions, unity, and movement.
* **Texture:** Quality related closely to our sense of touch. It can create emphasis, movement, pattern, and emotion.
* **Shape:** Shape encloses a two dimensional area. Shape can create most of the elements and many of the principles.
* **Form:** Form encloses a volume or three-dimensional area.
**Space:** Illusion of depth and space.

**PRINCIPLE DEFINITIONS:**

* **Balance:** Refers to the equalization of elements in a work of art.
* **Unity/Harmony:** Relates to the sense of oneness, wholeness, or order in a work of art. Combining similar colors, shapes, lines, textures, and patterns in an artwork can create harmony.
* **Movement:** Refers to the arrangement of parts in a work of art to create a slow to fast action of the eye. -Pattern, contrast, line can create this.
* **Rhythm:** It is a type of movement in an artwork or design often created by repeated objects.
* **Emphasis:** refers to placing greater attention to certain areas or objects in a piece of work.
* **Contrast:** Uses opposites to create a difference, adding interest to a work.
**Pattern:** is created by repetition of (not limited to) shape, line, color, or texture
**Variety:** It is achieved through diversity and change. Using different line types, colors, textures, and shapes.

**Course Objectives**

**The Students will know and be able to:**

* Use your life experiences (family, gender culture, geography, socio-economic, religion, personal and social issues, interests and beliefs, sensory experience) to generate ideas and create works of art.
* Become more visually literate and transfer ideas: by looking at artists’ work, museums, galleries, public art, street art, architecture, commercial art, mass media, creative economy.
* Transfer and engage in academic study: literature, history, social studies, psychology, philosophy, science mathematics, fine and performing arts.
* Investigate the purpose and function or art: aesthetics, communication, expression persuasion and design.
* Perceive, connect and compare: elements of art and principles of design, research art artistic styles, trends and movements.
* Envision: develop discipline of mind and understanding of the creative process.
* Develop a personal philosophy of art.
* Critique: describe, define, interpret and evaluate to understand works of art and the aesthetic process.
* Produce art skillfully using a variety of materials and techniques.
* Invent and discover to create: visualize embody, invent reinvent, interpret, evaluate, demonstrate, and integrate to create originally and personal works of art.
* Practice discipline, perseverance and self-control.
* Work in the art studio cooperatively and safely.
* Explore materials, media, ideas and themes.
* Focus on creating a concentration or a body of work that shows a commitment to an idea that shows continuous growth.
* Complete all sections requires for the final portfolio review: Quality, breadth, concentration and written commentary.
* Assemble presentation of AP portfolio to the College Board for evaluation.

Essential Questions:

* How is art an essential part of our lives and in our world, both past and present?
* How is art used to construct meaning?
* How does reflection affect art making?
* What goes into the creation of a work of art?
* How do ideas and technique evolve when one works in a series?
* How is art used as a communication tool?
* How do artists interpret the world around them in order to make an original work of art?
* How do artists develop a meaningful body of work?

3-D DESIGN PORTFOLIO

AP Studio Art is not based on a written examination; instead, you will submit a portfolio for evaluation at the end of the school year. The final goal of the AP course of study is to successfully complete the spring AP exam and earn college credit.   The exam is graded on a 6-point scale.  Universities and colleges generally will accept scores of 5-6 for credit in either an art or an elective course.  Scores of 4 are also sometimes accepted.

**AP Studio Art 3D Portfolio Requirements:**

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| --- | --- |
| Section I: Quality | 5 artworks, 10 images (2 views of each sculpture) submitted. |
| Section II: Concentration | 12 artworks, 1 image of each submitted |
| Section III: Breadth | 8 artworks, one image of each submitted |

This portfolio is intended to address sculptural issues. Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to the integration of depth and space, volume and surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and occupied/unoccupied space) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).

For this portfolio, students are asked to demonstrate understanding of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber arts. There is no preferred (or unacceptable) style or content.

Links to samples of student work in the 3-D Design portfolio can be found on AP Central at apcentral.collegeboard.org/studio3D.

Portfolio Development- 24 pieces submitted in digital slide format for review by the College Board.

* **Quality**- 5 original works, most often selected from the Concentration and Breadth section that show MASTERY in concept, composition and technical skills.  These are the only works that are actually matted and sent in person.
* **Concentration**- 12 works that represent a body of related works based on an individual’s interest in a particular idea expressed visually.  It focuses on a process of investigation, growth, and discovery.
* **Breadth**- 12 works that demonstrate a student’s experiences and accomplishments in a variety of art forms and techniques.

**Section I: Quality (Selected Works)** Quality refers to the understanding of 3-D design issues that should be apparent in the concept, form, and execution of the works, whether they are simple or complex.

Requirements

For this section, students are asked to submit digital images of their best 5 works, with 2 views of each work, for a total of 10 images. All images should be labeled with dimensions (height 3 width 3 depth) and material.

The works submitted may come from the Concentration (Sustained Investigation) and/or Breadth (Range of Approaches) sections, but they do not have to.

**Section II: Concentration (Sustained Investigation)**

A concentration is a body of related works that demonstrate a student’s sustained and thoughtful investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects.

* Is based on an individual interest in a particular idea expressed visually
* Is focused on a process of investigation, growth and discovery
* Is the development of a visual language appropriate for a subject
* Grows out of coherent plan of action or investigation.

Examples of Concentration:

* A series of cast silver rings with stone settings.
* A series of thrown and hand-built ceramics that were enhanced by the attachment of appendages reminiscent of sea anemones—the theme was “Horned Pots.”
* A series of animal sculptures constructed from welded metal.
* A series of portrait heads sculpted from clay.
* A series of hand-sewn figures based on sketches of “mutated creatures.”
* A series of boxes inspired by Joseph Cornell.
* A series of “combines” inspired by the work of Robert Rauschenberg.

Requirements

12 works that are “thematic-based” on an individual’s interest in a particular idea expressed visually. All images should be labeled with dimensions (height 3 width 3 depth) and material.

Students need to provide written explanations of their concentration.

1. Clearly and simply state the central idea of your concentration.

2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student’s score.

**Section III: Breadth (Range of Approaches)**

The best demonstrations of breadth clearly show experimentation and a range of approaches to the work. The student’s work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, and proportion/scale and occupied/unoccupied space.

Requirements

For this section, students are asked to submit digital images of 8 three-dimensional works, with 2 views of each work, for a total of 16 images. All images should be labeled with dimensions (height 3 width 3 depth) and material.

The best demonstrations of breadth clearly show experimentation and a range of approaches to the work. The student’s work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, and proportion/scale and occupied/unoccupied space.

Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student’s score.

Total Portfolio = 25 or more high quality artworks.

**Photographs of artwork:**

Digital photos will be taken continually throughout the year. You need to take and maintain your photos on a regular basis. You will need to have your pictures arranged, properly labeled. And presented on Google Apps. This is a continuous process that will be maintained throughout the year and seen as a working document. A handout with the specific instructions will explain this further.

**Individual Critiques:**

I will hold formal portfolio reviews and critiques once a month. I will hold critiques on projects once a week. You should have a minimum of 9-10 finished artworks each quarter. We will have due dated, and all will be posted in advance. Please make sure to mark these dated in with your planner and check the calendar on my website regularly.

**Assignments and Projects:**

For each and every assignment and project, use the elements and principles of design to create three dimensional forms that demonstrate your ideas and skills with respect to formal, technical, and conceptual qualities of the work. Focus on crating sculptural pieces that display invention, are engaging to the viewer, activate physical space, and clearly communicate your artistic intent. It is crucial for you to experiment with and do research on the myriad possibilities and opportunities presented by working with clay. Document your experimentation and research, and use it to inform your work. Investigate different types of media, ceramic and beyond; explore a variety of sculptural techniques and try to invent some new ones; figure out innovative ways to communicate your ideas and show your unique perspective as an artist working in clay.

**First Semester**

**Homework**

Read and review from the class text: Wedging and Introduction to Clay. Draw sketches/ideas for a cylindrical vessel in your art journal: 3 sketches, one full page each.

**Project 1: Handbuilding – Handout – Cylindrical Vessels.**

After reading this chapter and review slab-building techniques in class, create a three-sectioned cylindrical vessel. Draw three possible designs in your sketchbook. We will have a class critique on the three sketches to help you determine which design works the best. The vessel is to be a minimum of 12 inches tall. Incorporate the following elements:

1. Add texture to the main body by using burlap or the texture stamps, templates.
2. Incorporate negative space by cutting out a section in a geometric or organic shape that complements the form of your vessel.

Completed greenware piece is due at the beginning of the following week.

**Project 2: Hand-Building – Coil Pot, Organic Pot, or Geometric Pot**

**Homework**

Now that you have completed your first project, write about what you hope to learn and accomplish in AP Studio Art: 3-D Design Ceramics.

Draw three designs that are full-page sketches of clay bottles that incorporate various coil styles and are either organic or geometric in form. These are due at the beginning of next class. A class critique on the three sketches will help you determine which design works best.

Project 2: Hand-Building — Coil Pot — Organic Piece or Rectangular Bottle

Look at the coil bottles in your text. One style is very geometric and the other style is organic. If you decide to use coils as the major design element, incorporate elements of style in the shapes of the coils and repetition of coils. Or using a coil method, build a bottle that is either clearly organic or geometric in form. You may smooth the coils entirely if you wish, or you may use a combination of visible coils and blended coils. You may also incorporate a slab section into your project.

Project 3: Pinch Pot Homework Visit the following website: <http://jmichaudgallery.hypermart.net/htdocs/Gallery.shtml>.

Look at the pinch pots on these sites: <http://jmichaudgallery.hypermart.net/htdocs/PinchPots.shtml>

<http://www.aliceballard.com/pinch_pots.html>

 <http://www.flickr.com/groups/pinchpottery/>

Save two examples of pinch pots, two examples of impressions, and two examples of sculptures. In your art journal, draw three sketches of clay pinch-pot forms that show movement, making each one a full-page sketch. Also, draw three sketches of pieces inspired by other works you view. Be sure each of your sketches inspired by another artist’s form shows substantial and significant development beyond duplication and clearly demonstrates your own artistic ideas and vision**.** We will have a class critique on the sketches to help you determine which design is must successful. Make sure to glaze and bisque fire completed pieces in between other assignments. *Critique dates will be given based on kiln firings.*

**Project 4: Pocket Vessel with Wheel-Thrown Spouts**

**Homework**

Research ceramic vessels that are a combination of hand-built and wheel-thrown sections. (Use the resource list at the top of the syllabus as well as your handouts.) Make sketches that combine a hand-built vessel body with one, two, or three wheel thrown spouts. Sketches must show significant development beyond duplication and clearly demonstrate your own artistic goals. Draw possible shapes for pocket pieces. Three full-size sketches are required. We will have a class critique on the three sketches to help you determine which design has the most potential for success.

There will be a class demonstration on building and supporting walls using the slab method. There will also be a demonstration on throwing spouts on the potter’s wheel. You will slab-build a textured pocket vessel that incorporates wheel-thrown spouts.

* Use incised decoration or textured impressions to form an interesting surface.
* Use the potter’s wheel to make your spouts, unless you give me an alternate design with handbuilt spouts.

Watch the balance of the piece as it exists in space. As this project is more complicated, you have been given additional time to create your piece.

**Project 5: Choice Project**

**Homework**

Look through both of your texts for hand-building and decorating; use your Internet resources or Links to Inspire. Select/design a project of your choice. Make three sketches for the class critique with peers and the teacher. [SC8]

**Project 6: Slab or Wheel Form with Extruded Spout or Teapot (with two cups)**

**Homework**

Extruded ceramics is a process for forming vessels and other pottery forms using an extruder. Research extruded ceramics/pottery/extruded-ceramic forms. Include four examples in your journal. Look at tea sets and have three examples of sets that interest you. Also, use class resource texts:

*500 Teapots: Contemporary Explorations of a Timeless Design and The Artful Teapot.*

Draw three sketches for vessels: one geometric slab vessel that is pieced from several extruded pieces; one vessel that has a slab body from one piece, which you have altered by bending or curving; and one design of your choice in form. Or draw sketches for teapot sets if you are going in that direction. As always, make sure that any references to other artists’ work are significantly developed to reflect your own perspective and are not merely copied. A class critique on the three sketches will help you determine which design is most successful according to the AP Studio Art: 3-D Design scoring guidelines.

There will be a class demonstration on how to use the extruder and shape forms. You may pinch or traditionally join sides by scoring or using slip. If you are making a teapot set, you may hand-build or throw on the potter’s wheel as well. Or, if you do not wish to use the extruder or the wheel, research a ceramic project of your own by using the class resources. Define your project with notes and sketches after researching. Make a presentation for the class critique of projects to be made.

**Project 7: Slip-Decorated Piece or Secrets Face Vessel**

**Homework**

Option # 1 — Draw three sketches for containers. Build a container that has slip decoration. You may use wax resist as well as underglazes or underglaze pencils.

Option # 2 — Face vessels/secrets container. Build a slab vessel that incorporates a face. Use class resource books by Raul Acero (http://www.raulacero.net) and Kathy Triplett (http://www.kathytriplett.com/home.html) for research/inspiration. The Triplett text is filled with various face constructions. Look at these approaches and also consider face casting. Look for whimsical and alternate approaches.

 Alternately, think of a container that would hold secrets and incorporate a face into the vessel design. This is to be a symbolic piece. There will be a class demonstration on modeling the face/facial proportions and casting clay from a plaster cast. Three sketches are required. A class critique on the three sketches will help you determine which design is most engaging.

**Project 8: Figure in Clay**

**Homework**

Whether realistic or abstract, whimsical or symbolic, interpret a figurative form. Use the Triplett text and/or the resource book 500 Figures in Clay to inspire your creation. Also, research the work of Mark Kostabi

(<http://id3480.securedata.net/kostabi>) and other artists who work with figures as their subjects.

Other resources:

 Art dolls: <http://www.valeriebunnell.com>

Three sketches are required.

A class critique with peers and teacher on the sketches will help you determine which design works best.

*Be sure to complete glazing and project details during time between projects.*

*Pieces are due when we have the final critique for each project listed above.*

*Written assessments will occur after the final critique for each assignment.*

**Additional Optional Projects**

* **Eduardo Andaluz project:** Seek inspiration from the work of Andaluz. Sketch your ideas and build your own piece. Your work must be significantly developed to reflect your own perspective and overtly similar to an Andaluz piece.
* **Identity project:** Create a PowerPoint presentation about identity. After reviewing plaster castings and viewing the video on George Segal, do a face-casting project that reflects a yin/yang aspect of your personality.
* **Texture drape slab-pot project:** Work with the draping qualities of clay and create an organic shape. Incorporate texture and drape to obtain a 3-D form.
* **Beach-ball slab-pieced bowl project:** Using a beach ball as a form, piece slabs to form a bowl. Any projects inspired by your class texts!
* **Projects inspired by class resources:** Ceramics Monthly, ceramics books, online research,

**Second Semester**

The focus is continuing on the Concentration section of your portfolio. You need to develop an original style. The student and instructor will work together to make choices on techniques, medium, style, form, subject, and content. You will have approximately 13 weeks this semester to finish at least seven pieces of Concentration artwork. A written artist’s statement must accompany the work in this section. This statement will describe what your concentration is and how it evolved; the sources of your ideas; what medium/media you used. Quality section needs to be collected and organized throughout the semester. This is the time to show off your craftsmanship and technical skills. This is where you group your best work. They may be separate, distinct works, or they may all be directly related. You will continue to take photos and prepare the digital portfolio, getting it ready to send off to the AP College Board. Finished portfolios are due around the last week of April.

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| Approx. Dates | Lesson |
| August | Intro, Overview, Review Breadth Summer Works, Google Apps Account. |
| September | Project 1, 2, 3 & Skills Test  |
| October | Project 4, 5, 6 & Skills Test |
| November | Project 7, 8, 9 & Skills Test  |
| December | Project 10, 11, 12 & Skills Test |
|  | Breadth Portfolio Reviews – Final Exam |
|  | Continue Concentration Research / Sketch work at home |
|  | Winter Holiday - Denver Art Museum Visit  |
| January | Review Concentration work from break and reexamine focus of concentration. |
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|  | Concentration 1, 2, 3 & Portfolio Review |
|  | In class critiques, Reflection, Finishing and Redoing. |
| February | Concentration 4, 5, 6, 7 & Portfolio Review  |
|  | In class critiques, Reflection, Finishing and Redoing. |
|  |  |
|  |  |
| March | Concentration 8, 9, 10, 11 & Portfolio Review |
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|  |  |
|  | Spring Break Work on Concentration Reflection, Sketches, and Research |
|  |  |
| April | Photography of Concentration |
|  | Work on reflection, critique, artist statement, blog |
|  |  |
|  | Turn in Portfolio |
| May | Review redo photos / Prepare for Show |
|  | Studio Clean / Pack up / Final Exam Grade |
|  | Graduation |

**Grading:**

**Summative Grade: Quality of works of art 70%**

A quality piece of art includes: longevity, thinking and planning, a complex array of visual/conceptual ideas, originality, good craftsmanship, and the purposeful use of the elements and principles of design. Unique use of materials shows experimentation, effective composition and good decision-making. Problem solving is evident and based on personal exploration, original ideas and concepts.

**Formative Grade: Individual critiques and oral critique participation/Google Apps Blog 5%**

The majority of class time is spent on studio work, but students are expected to participate in-group and individual critiques throughout the semester. Group and individual critiques allow students to learn how to analyze their own work and the work of other artists. Critical analysis allows the student and the instructor to assess the strengths and weaknesses in the work. The students will use the vocabulary of the elements and principles of design. Critique dates will be set and provided along with each assignment. Use the blog to communicate and share ideas.

**Formative Grade: Sketchbooks / Image File 20%**

A sketchbook is required. The sketchbook will be used mainly for homework assignments, ideas, thumbnail sketches and visual documentation. The sketchbook should be a visual diary of your interest and experiences. Learn to use your sketchbook as a major resource from which to draw ideas and inspiration. Carry it with you everywhere! Occasionally, a finished work of art can be found in one’s sketchbook. The sketch could count as part of your portfolio. Create an image file to share with others.

**VI. Formative Grade: Final Show 5%**

Each student will present a group of art works for public display at Legacy High School. Display strategies should include clean labels, titles, and consideration for lighting and aesthetic arrangement of the pieces.

**AP Studio Art Mini-Rubric**

**6. EXCELLENT**

Consistent high quality

Evidence of thinking

Inventive

Comprehensive

Imaginative

Experimental

Decisive, confidant, and sensitive

**5. STRONG**

Strong quality, some inconsistencies

Evidence of thinking

Mostly successful composition, technique and use of material

**4. GOOD**

Demonstrates success

Inconsistency

Some idea development, some technical competence, sense of purpose and direction.

Emerging technical competence

**3. MODERATE**

Sense of effort; problems and ideas unresolved

More conceptionally competent that technically or vise versa

**2. WEAK**

Weak ideas

Lack of sense of exploration

Weak technique, composition, and drawing

Some artistic decisions make

**1.POOR**

Little thought

Lack of awareness

Poor technique, composition, use of materials

Trite

**Grading Percentages:**

District Grading Scale

90 – 100% = A
80 – 89% = B
70 – 79% = C

60 – 69% = D

Below 60% = F

Make Up Work:

It is the student’s responsibility to obtain make-up work. Students have the number of days absent plus one additional day to make up any missed work for absences.

Artistic Integrity and Appropriating Images

It is always a good idea to look at pictures for inspiration when you are coming up with a new idea or creating a new piece. However, it is against the law to copy something that has been published. Although it is difficult to replicate someone else’s art, even if you try, students should be aware that when they look at something while they are creating art, it is only to be used as a reference and they will need to interpret it in a different way when they make their piece.

The College Board states, “any work that makes use of photographs, published images, and /or other artists’ works must show substantial and significant development beyond duplication.  This may be demonstrated through manipulation of the formal qualities, design and/or concept of the original work.  It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.”  (apcentral.collegeboard.com)

When using published photographs for reference, be sure to look carefully at the scoring guideline for the Quality section of the portfolios.  The final descriptor in each point addresses the uses of photographs quite clearly.  Use photos for reference only and only for things that you cannot practically observe.  And be certain to do more than a mere copy.  Published photos are somebody else’s composition!