

AP Studio Art: 3-D Design Syllabus

Course Content

The AP Studio Art Portfolio makes it possible for highly motivated high school students to do college-level work. You are asked to submit a portfolio of work for evaluation at the end of the school year. It is vital that you plan far enough in advanced so that you can complete the portfolio on time. Completion and submission of your Portfolio will be in May.

AP students will work toward the development of a comprehensive portfolio of original artwork that may meet the requirements for entry into college-level classes. Students will investigate all three portfolio components- Quality, Concentration, and Breadth. Students will be expected to develop master in concept, composition, and execution of original ideas. Portfolio development is an ongoing process in which students are expected to use informed and critical decision making to develop their work. Your portfolio may include work that you have done over a single year or longer, in class or on your own.

Your portfolio will be evaluated by a minimum of three and a maximum of seven artist-educators. Each of the three sections is reviewed independently based on criteria for that section, and each carries equal weight.

You must follow the detailed specifications listed below and as outlined on your AP Studio Art Poster. If the guidelines are not followed, your grade report will carry a message saying that your grade is based on an incomplete or otherwise irregular portfolio.

No incomplete portfolios will be accepted by the board.

Course Overview

In the 3D Design Portfolio, your mastery of design can be demonstrated through the elements and principles of art in an integrative way. Be sure to address engagement with space and materials, either physical or virtual. Demonstrate your understanding of design principles as they relate to depth and space, whether physical or virtual. Articulate the principles of design (unity/variety, balance, emphasis contrast rhythm, repetition, proportion/scale, and occupied/unoccupied space through the visual elements (mass, volume, color/light, form, plane, line, and texture). Explore 3D Design issues through additive, subtractive, fabrication, and/or digital or virtual processes. Also, understand that approaches include, but are not limited to: figurative or nonfigurative sculpture, architectural models, metal work, ceramics, three-dimensional fiber arts/fashion, jewelry and body adornment, and time-based media.

AP 3D Portfolio Requirements:

Section I: Quality: 10 images of 5 original works, 2 views of each, demonstrating student mastery of design as it relates to depth and space will be submitted.

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. These issues can be explored through additive, subtractive, and/or fabrication processes. The works may include figurative or non-figurative sculpture, architectural models, metal work, ceramics, 3-dimensional fiber art, etc.

You are asked to demonstrate quality through carefully selected examples of your work. These works may come from your concentration or your breadth or they may be new pieces.

Section II - Concentration: 12 images describing an in-depth exploration and visual expression of a particular design concern.

This section will be the most time consuming and in-depth study in your portfolio. You will be exploring a personal and specific visual idea. Each piece will grow out of a coherent plan that is visually sequential. Pieces are unified by an underlying idea that has visual and/or conceptual coherence. This section is exciting and challenging. The end result cannot be planned it will develop through your investigation of ideas. It should show an unmistakable connection between the idea of the concentration and the work presented. The pieces will demonstrate effective integration of the concept and technique. An evocative theme is carried out utilizing informed risk –taking and development beyond technical concerns. These 12 works cannot appear in your breadth.

A written commentary describing what your concentration is and how it evolved must accompany the work in this section. The commentary is there to help in the evaluation process. Keep these questions in mind while creating your concentration:

1. Clearly and simply state the central idea of your concentration. (500-character maximum)
2. Explain how the work in your concentration demonstrates your intent and the sustained investigation of your idea. You may refer to specific images as examples. (1,350-character maximum)

Section III – Breadth: 16 images of 8 works, 2 views of each, in a variety of works demonstrating student understanding of the elements and principles of design. These works as a group should demonstrate the student’s visual organization skills. As a whole, the student’s work must show exploration in a variety of media, techniques and approaches. The work should reveal inventiveness and the expressive manipulation of form, as well as knowledge of color issues and compositional organization.

Student Learning: Overview of Activities and Strategies

Quarter 1: You will have 12 specific assignments that deal with a variety of mediums and concepts. 3 of these assignments are required over the summer prior to entering the AP Program. This unit of study will satisfy the Breadth and/or Quality sections of the portfolio.

Quarter 2: You will have 9 concentration pieces due. Individual conferencing with the student will assist in the student development of the concentration work.

You will have photos taken of each piece created thus far for your portfolio.

You will have an inventory sheet due of all pieces that have been photographed.

Quarter 3: You will have 3 more concentration pieces due, including one piece to be created over the holiday. 5 pieces will be created that could meet the requirements of the Breadth and /or Quality.

You will have the opportunity to participate in the County Fair which also offers senior scholarships.

You as a collective group will begin the organizational planning of the AP Art Show and the AP Art Show brochure.

You will update your inventory sheet and have photos taken of all of your art.

Quarter 4: You will focus on sections of your portfolio that are lacking in content. Assignments may vary depending on each artist. Breadth and Quality will be the main focus.

You will set-up your display, curate, and take-down the AP Art Show.

You will photograph all the rest of your pieces.

You will complete a finished inventory sheet.

You will have your concentration questions complete.

Assessment and Evaluation

Projects are worth 100 points each.

Critiques will be conducted bi-weekly. Projects are due on critique day. Your grades are based on an average of the class rubrics. Your participation in class critique and your completed rubric are worth 10 points each. You will demonstrate an understanding of art vocabulary in class critiques. Assessments include self-evaluation, teacher reviews, and peer critiques.

Each student's project will be graded using the AP Rubric. You are expected to critique each student's art piece based on the Rubric.

You will receive 2 class participation points daily if you are working on a project for art class. This is an easy way to earn 10 points per week.

You are required to participate in the AP Art Show in April. You will receive a project grade for your set-up, take-down, and other duties assigned for the art show.

You are expected to follow all school AP guidelines to be admitted and continue through to conclusion of this AP course. You will have a one on one conference with the AP teacher prior to admissions. Your portfolio thus far and previous art courses will be reviewed at that time.

If your grades or behavior do not exhibit the expectation required for the AP course, you could be removed from the course. Taking the AP Exam will be your option.

Portfolio Development (75%)

Based on finished work at critique per term quota.

Graded using the evaluation rubrics as established by the College Board.

Lab Conduct (15%)

Regular attendance is mandatory.

Use of in-class time.

Attention to lectures, college guest speakers, demonstrations and class critiques.

Proper safe use of materials and equipment. Cleanup duties and storage of your artwork.

AP Art Show (5%)

The organizational planning of the show, brochure and all flyers.

The set-up of your artwork, manning your booth during the show and take-down.

The jury for all other class work being selected into the show.

Technology (5%)

Students will develop and present a digital portfolio.

Students will take digital photographs of all of their pieces, crop and up load the art to their portfolios on Google Drive. This will be utilized to keep track of pieces for each section and can also be used in preparation for college admissions.

AP ART RUBRIC

6= Excellent Concentration

- *Unmistakable connection between the concentration and the art.
- *Viewer is engaged w/ the art and idea.
- *Effective connection of concept and technique.
- *Artistic techniques strong to excellent.
- *Risk-taking and development shown.
- *Original and excellent quality.

5=Strong Concentration

- *Close relationship between art and concentration.
- *Concentration is good to strong w/ thought shown in the work.
- *Technically competent.
- *Competent artistic skills.

4=Good Concentration

- *Art work has a sense of concentration.
- *Artistic quality is good.
- *Manipulated ideas.
- *Some growth and discovery.
- *Overall the work is good.

3=Moderate Concentration

- *The work is a concentration but the topic could be considered more.
- *The topic may be too broad.
- *Moderate artistic skill is demonstrated.

2=Weak Concentration

- *Little investigation of idea.
- *Weak artistic quality.
- *A good start but does not show investigation.

1=Poor Concentration

- *No sense of investigation.
- *No artistic competence.
- *Art work is poor quality.

AP Art Inventory Sheet

Artist's Name _____

Concentration _____

List below all of your concentration pieces. Place an (*) next to your pieces that are incomplete.

12 digital images; some may be details, second views, or process images.

Works describing an in-depth exploration of a particular 3-D design concern

Title of Work	Size (h" x w")	Photographed (Y/N)
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		

List Breadth pieces below. Place an (*) by pieces that are incomplete. These pieces should show a wide variety of medium, subject matter, technique etc.

16 digital images; 2 views each of 8 different works

A variety of works demonstrating understanding of 3-D design issues

Title of Work

(What element of art or principle of design was used?) Size (h" x w") Photographed (Y/N)

1.

2.

3.

4.

5.

6.

7.

8.

List 5 Quality pieces below. Remember these are your best 5 pieces. You probably will not know which 5 pieces you would like to put in this section until April.

10 digital images, consisting of 2 views each of 5 works

Works demonstrating understanding of three- dimensional design in concept, composition, and execution

1.

2.

3.

4.

5.

TIMELINE

First Semester:

The first week of class we will meet to discuss the portfolio requirements. We will arrange our first group critique for the following Wednesday when all summer work will be due. Each student will receive a flash drive to save their digital images as they work. After school open studios will be announced and procedures for arranging extra studio time as students have need.

Each student will work on the three sections of their portfolio throughout the year, "Quality, Concentration and Breadth." The first month or two, the "Breadth" section of the portfolio will be developed using new work and pieces prior to AP 3-D.

The students will demonstrate their understanding of the elements and principles of design through "a range of abilities and versatility with techniques, problem solving and ideation"

Research of art and artists will be an ongoing process through class assignments. Students will be held responsible for working ethically in regard to not plagiarizing. Critiques will be held individually as well as in group. The elements and principles of design will be used as our vocabulary and rubrics will be used for self-assessment and teacher assessment.

There will be sketchbook/journal assignments for each piece, writing artist statements and reflection.

The Breadth Portfolio requires the student to submit 16 digital images of eight works, two views each. The work will be a body of high-quality conceptual, expressive works employing a variety of techniques. By the end of the first semester most Breadth Pieces should be complete.

Possible Breadth Projects:

Coil built forms earthenware –Maria Martinez

Pinch Forms used alone or in a combined piece that uses repetition,

Slab clay forms, used geometrically exploring architecture- Gehry, Wright

Slab forms to be used organically draping over pillows, into natural forms-Willis Bing Davis

Ancestral forms and masks – rhythm, texture, emphasis, balance –Willis Bing Davis

Additive Sculpture

Modeling

Figurative sculpture – Rodin, Giacometti, Skoglund

Casting- Segal and other forms such as paper casting

Subtractive Sculpture, plaster, Creastone, wood, Michelangelo, Moore, Hepworth, ancient glyptic

Found object assemblage- Nevelson, Picasso, Miro,

Fiber Sculpture – Ringgold and others

Humorous sculpture- Grooms

Fantasy sculpture

Wire sculptures- Calder

Kinetic sculpture

Abstract Design – Duchamp

Non-objective sculpture

Combined clay techniques with fibers

First semester will also include ongoing community gallery/artists visits, internet resources, and professional magazines-journals keeping notes in journal/ sketchbook. Concentration pieces will be started and planned, by the first of November. In class and after school discussions with the teacher will help direct the student and enable the student to critically think about the development of their concentration.

Concentration portfolio.

Individual conferences will be held in November to discuss students' portfolios.

The Concentration Portfolio will be "Works describing an in-depth exploration of a particular design concern." "The course enables students to develop a body of work investigating strong underlying visual idea in 3-D Design that grows out of a coherent plan of action or investigation."

The works should use the principles of 3D Design.

By November the student will have defined their concentration focus.

By the end of the first semester the student should have four to six concentration pieces in process or completed. The Concentration presentation must have 12 images, some of which may be details of the same piece, around the student's chosen ideation. The Concentration pieces and the Breadth pieces must be different work. Students will keep an ongoing journal/sketchbook record of his/her work. The student will also keep digital images on a flash drive. The student should be planning their written commentary on their

Concentration for the final presentation. Individual conferences will be scheduled in January.

Examples of Concentrations:

A series of abstractions from natural objects

A series of personal images

A series of portraits, busts or figures that have emphasis on expression, or abstraction

A series of assemblages that express a message

A series that uses multiple that explores repetition of daily routine

A series of form that explores nature/ manmade coexisting

A series of wheel thrown and hand built forms that animal like

A series of soft sculpture that explores 3-D space

A series of teapots

A series exploring ritual

A series exploring self-adornment

A series of portrait busts

A series of sculptures exploring one's own religious beliefs

A series that moves from representation to abstraction

A series of castings that are related into an installation exploring 3D space

A series of related figures constructed from found materials

A series of hand built and thrown pieces that have natural and woven components and appendages.

A series of boxes. Joseph Cornell, Robert Rauschenberg

A series of wrapped objects within a given space

A series of carved wood, organic forms

A series of found natural objects constructed into organic or natural forms

A series of large soft sculpture that are related

A series of architectural or geometric forms and structures using foam core or other material.

A series of wire sculptures around a theme exploring line

Kinetic sculptures exploring, light and movement

A series of subtractive sculpture around a theme or ideation.

Second Semester

By second semester the student should well be into their Concentration and the Breadth portfolio nearly complete. Critiques, sketchbook/journals, research and artist and gallery visits will be ongoing. The remaining concentration pieces will be completed by April.

The "Quality" portfolio will be decided upon in the second semester.

The "Quality Portfolio will contain the students' best work. They are to have 10 images of five pieces. They will include 2 images of each of the five pieces. The student should show their mastery of 3-D Design. The works should apply successfully the principles of design. "Your mastery of design should be apparent in the composition, concept and execution of your works, whether they are simple or complex."

Throughout all three portfolio developments the student will use, critiques, class discussions, personal research of art and artist to assist them in making informed critical decision making about their work. Also through instructional conversations with the teacher during the course duration, the student will be enabled to learn to analyze and discuss their own artworks and those of their peers.

In February students will take part in the CC Fair and scholarships will be awarded.

In March students take part in the AP art show. Students will be given the opportunity to view their work in an exhibit setting prior to making final choices for submission of their portfolios.

In April students will be compiling their portfolios. Weekly group and teacher critiques will help the student choose his/her work. Digital images will be reviewed for quality and choice, and check lists will be used to assure accuracy in the total portfolio development for all three portfolios, "Quality, Concentration and Breadth". Final individual conferences will be scheduled with the teacher in April.

DESCRIPTION

The course description for this Advanced Placement course is located on the College Board site at http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/index.html.

Bibliography

AP Central

Apcentral.collegeboard.com

AP Studio Art Poster. New York: the College Board

AP Studio Art Teachers Guide. New York: The College Board