

## **AP® Studio Art: 3-D Syllabus**

### Course Description

This is an advanced level course that is designed for students who want to further develop mastery in their art making skills. The course is developed as a college level course completed at the high school level. Requirements for the final portfolio are developed by the College Board Advanced Placement Program, including a Quality, Concentration, and Breadth Section that consists of approximately 24 different advanced level artworks. Portfolios are submitted in digital format to the AP Board for scoring in a 1-5 range. Students who receive a 3, 4, or 5 on the portfolio are often given credit(s) for their efforts when they enter their Undergraduate Program at the College or University of their choice.

Students who complete this course will have not only created an excellent portfolio, but will have met the following AP Studio Art: 3-D Design course instructional goals:

- Encourage creative and systematic investigation of formal and conceptual issues in 3-D design; demonstrate abilities and versatility with techniques, problem solving, and ideation. [C4]
- Develop mastery in concept, composition, and execution [C2]
- Emphasize art making as an ongoing process that involves the student in informed and critical decision making. [C5]
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture.

The AP Studio Art 3-D students generally have taken 3D Design Media for two years following Art 1. They have been documenting, or at least saving, their strong work all along to put toward their portfolio. They tend to be devoted to object making and less experienced in drawing. Therefore I push developing ideas and drawing from life in their sketchbooks. This being a 3-D class, plagiarism is rarely an issue. However, every student is taught the difference between being inspired in his or her own work by the work of other artists and merely copying. Instruction throughout the year focuses on how students can express their own voice, even if they build upon the works of other artists. [C7] In the spring preceding the AP® course, I meet with students who will be enrolled in AP 3-D Design in the fall and go over the

content and structure of the class. I make my expectations clear and give them their summer project assignments. I strive to make clear that by enrolling in the AP course, the students are declaring themselves serious and committed to their work. Doing considerable work outside of the structure of the classroom is the norm for the course. Students enrolled in the AP courses are required to investigate all three aspects of portfolio development: Quality, Concentration and Breadth. [C1]

AP 3-D Design is a full year course covering two semesters. The AP Studio Art portfolios are due for adjudication in early May, while the course work continues through the end of the academic year. The Missouri Fine Arts Standards are embraced throughout the entire course. In Fine Arts, students in Missouri public schools will acquire a solid foundation, which includes knowledge of:

1. *Process and techniques for the production, exhibition or performance of one or more of the visual or performed arts.*
2. *The principles and elements of different art forms.*
3. *The vocabulary to explain perceptions about and evaluations of works in dance music, theater, and visual arts.*
4. *Interrelationships of visual and performing arts and the relationships of the arts to other disciplines.*
5. *Visual and performing arts in historical and cultural contexts.*

(Source: Missouri Department of Elementary and Secondary Education)

## Portfolio Requirements

The AP 3-D Design course promotes a sustained investigation of all three aspects of portfolio development—Quality, Concentration, and Breadth—as outlined in the *AP Studio Art Course Description* and Studio Art poster throughout the duration of the course. [C1] The 3-D Design course follows the guidelines provided by the College Board for submitting the Studio Art 3-D Design portfolio at the end of the yearlong course. Stressing original thinking, students are encouraged to create work from their own knowledge, experiences, and interests.

The 3-D Design portfolio has three sections.

- The **Quality Section (I)** requires 10 slides—five works, two views of each—work that demonstrates mastery of three-dimensional design.

- The **Concentration Section (II)** requires students to submit 12 slides, some of which may be details or second views. The high-quality work in the Concentration section is unified by an obvious conceptual idea.
- The **Breadth Section (III)** requires students to submit 16 slides—eight works, two views of each—showing a variety of works that demonstrate understanding of the principles of three-dimensional design as evidenced by a range of high-quality conceptual, expressive, and technical work.

### **Quality**

The course enables students to develop mastery in concept, composition, and execution of 3-D design.

- Students submit five slides of their best work that clearly demonstrate mastery in application of the principles of design through composition (mastery in the use of the principles of art for the effective organization of the elements of art), concept (mastery of the development of an idea), and execution (technical mastery). These works may come from, but are not limited to, the Breadth and/or Concentration sections. Students will submit two views of each of the five works.
- The concept of quality is reinforced throughout the year in critiques and assessments that are based on the AP Studio Art 3-D Design scoring guidelines.
- The work must meet the quality standards of an introductory college course. [C2]

### **Concentration**

The course enables students to develop a focused body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation. [C3] Quality is evident in both concept and technique.

- Students sign up for AP Studio Art 3-D Design in the spring semester preceding the class. They must attend three lunch meetings where the idea of a concentration is discussed (see second bullet). Students will view concentration slides from the College Board, thematically related bodies of work from contemporary artists, and past AP Concentration projects. At that time, students will receive their summer assignments. In addition to the project assignments, students must come up with five ideas for their Concentration and produce five sketches for each idea in their sketchbook. In August, during the first three weeks of school, students will meet with the teacher about their ideas,

narrowing them down to one. Students will refine their Concentration idea and present it to the class as another way of articulating the initial artist statement.

- Students are presented with the concept of a Concentration defined on the AP Studio Art poster. Students are monitored for understanding before they leave for summer break. They are reminded that the evaluator is interested not only in the work presented, but also in visual evidence of the student's thinking, selected methods of working, and development of the work over time.
- Through reflective writing assignments and group critiques, students will articulate the central idea of their Concentration and how their Concentration has evolved in areas such as clarity of conceptual direction, technical expertise, personal imagery and subject matter, and mastery of the design elements and principals. [C3, C5, C6]
- Through reflective writing and group critiques, students will refer to influences on their work: a continuum of a stylistic direction from art or design history, contemporary artists' works influencing their thinking, and their ongoing research into personal interests.

A Concentration is a body of related works that:

- grows out of a coherent plan of action or investigation
- is unified by an underlying idea that has visual and/or conceptual coherence
- is based on individual interest in a particular visual idea
- is focused on a process of investigation, growth, and discovery
- shows the development of a visual language appropriate for the subject

## Course Format & Expectations

This course is organized as a studio art environment. Most days learners will meet for a short time as a group to discuss the day's objectives, review new assignments, to participate in a presentation of work, discuss new ideas, review examples of contemporary and classical artworks, or engage in group or individual critique. The bulk of classroom time will be devoted to studio time. Learner preparation and active participation are key elements in this course and are expected every single class session. This course is comprised

of advanced students, often exploring very different approaches to art making processes, experiences and artifacts.

Throughout the course, learners will participate in group and individual critiques. Students are expected to develop a fluency in the vocabulary of art and artmaking as an educated and informed component of discussion and classroom critiques.

### **Late Assignments**

All assignments are due when scheduled, for group critique and review. If extraordinary circumstances cause you to be late in submitting an assignment, it is your responsibility to contact the teacher and make arrangements for an extension of the due date. Everyone is expected to participate in group critiques and project review. All assignments are ultimately due by the last regularly scheduled day of the semester for final assessment. If you start to fall behind, you need to meet with the teacher immediately. Students who miss an assignment due date will receive a Missing Assignment Notice that must be signed by parent, student, and teacher.

### **Grades:**

Students will be graded each Trimester based on the following criteria:

Artwork Completed	60%	←	Each finished piece will receive a grade based on idea content, technique, effort demonstrated use of media, etc.
Sketchbook	15%		
Critique	15%		
<u>Participation/Attitude</u>	<u>10%</u>		
Total	100%		

### **Artistic Integrity**

No copy work is allowed. Work that is based on a published photo or another artist's work must be more than mere duplication. Any published work must serve your vision in a way that moves beyond copying and becomes your original statement. Through discussion and critiques, students will gain an understanding of ethical practices in art making. [C7]

## Classroom Resources

The school ensures that each student has access to art materials and resources necessary to meet the standards for the portfolio he or she chooses to submit. Some examples are listed below.

Basic shop tools and supplies	
Clay & Ceramic tools	Paper
Kiln & Potter's wheel	Museum board
Glazes & surface paints	Styrofoam
Slab roller, plaster, and plaster tools	Foam core
Paper cutters	Wax
Metal rulers/straight-edges, various sizes	Hot plates
Cutting boards	String, rope, thread, yarns
Knives and cutters, various sizes	Fabric
Various adhesives and tapes	Large shop tables
T-squares	Wire, various
Jewelry tools	Wheat paste
Rudimentary looms	Beads & Jewelry Wire
Paper-making supplies	Sewing materials
Paint, oil pastels, colored pencils,	

### **Books:**

Ayers, Ann, and Ellen McMillan. *Sculptural Bookmaking*. Davis Publications, 2003.

Chavarria, Joaquim. *Ceramics Class: Hand-building Techniques*. Watson-Guptill Publications, 2000.

Chavarria, Joaquim. *Decorating Techniques (Ceramics Class)*. Watson-Guptill Publications, 1999.

Acero, Raul. *Making Ceramic Sculpture: Techniques \* Projects \* Inspirations*. Lark Books, 2001.

Chavarria, Joaquim. *The Big Book of Ceramics: A Guide to the History, Materials, Equipment, and Techniques of Hand-Building, Molding, Throwing, Kiln-Firing, and Glazing*. Watson-Guptill Publications, 1994.

Clark, Garth and Tony Cunha. *The Artful Teapot*. Watson-Guptill Publications, 2001.

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: Non-Western Perspectives*. 12th ed. New York: Thomson Wadsworth, 2006

Krauss, Rosalind. *Passages in Modern Sculpture*. 13th printing. Cambridge: MIT Press, 1999

Tourtillot, Suzanne. *500 Teapots: Contemporary Exploration of Timeless Design*. Lark Books, 2002.

Zelanski, Paul and Mary Pat Fisher, *Shaping Space: Dynamics of Three-Dimensional Design*. *500 Figures in Clay: Ceramic Artists Celebrate the Human Form*. Lark Books, 2004.

*500 Bowls: Contemporary Exploration of Timeless Design*. Lark Books, 2003.

*500 Cups: Ceramics Exploration of Utility and Grace*. Lark Books, 2005.

### **Periodicals:**

Ceramics Monthly, Clay Times, FiberArts, Scholastic Arts

### **Videos:**

Art 21, Seasons 1-4

## **Suggested artist list for AP Studio Art 3-D Design:**

Magdalena Abakanowicz

Carl Andre

Robert Arneson

Gian Lorenzo Bernini

Chakaia Booker

Louise Bourgeois

Kendall Buster

Debra Butterfield

Alexander Calder

Anthony Caro

Elizabeth Catlett

John Chamberlain

Dale Chihuly

Eduardo Chillida

Christo & Jeanne-Claude

Joseph Cornell

Tony Cragg

Stephen De Staebler

Mark di Suvero

Tara Donovan

Marcel Duchamp

Dan Flavin

Lucio Fontana

Viola Frey

Frank Gehry

Andy Goldsworth

Nancy Graves

Red Grooms

Ann Hamilton

David Hammons

Joseph Havel

Barbara Hepworth

Eva Hesse

Alan Houser

Luis Jimenez

Donald Judd

Jan Kaneko

Edward Kienholz

Jeff Koons

Henri Laurens

Marilyn Levine

Sol LeWitt

Maya Lin

Richard Long

Marisol

Ana Mendieta

Lazlo Maholy-Nagy

Henry Moore

Juan Munoz

Isama Noguchi

Bruce Nauman

Louise Nevelson

Claes Oldenberg & Coosje van

Bruggen

Judy Pffaf

Adrian Piper

Gio' Pomodoro

Martin Puryear

Robert Rauschenberg

George Rickey

Ursula Von Rydingavard

Betty Saar

Kurt Schwitters

George Segal

Richard Serra

Joel Shapiro

Sandy Skoglund

David Smith

12

Kiki Smith

Renee Stout

James Surls

Lenore Tawney

Robert Terrell

Anne Truitt

Peter Voulkos

Minako Watanabe

Patti Warashina

Rachel Whiteread

Jackie Windsor

Frank Lloyd Wright

# Course Overview

## Schedule of Semester 1

### Week 1

Introduction to course, review syllabus and expectations, individual portfolio reviews of previous work developed in prior courses; Art:21 video segment; review AP Studio Art Poster; review slides of past student works and College Board slide show of AP Studio Art Student Slides; review slides of contemporary and classical artists' works.

### Week 2

Small-scale sculpture created from wire, string, mixed media objects of a linear quality that demonstrate dynamic movement.

Resources: Art:21 video segment.

Artists: Alexander Calder, Eva Hesse

### Week 3

Illuminated Paper Sculpture: Emphasis upon the construction of an armature of wire, found wood, and handmade paper surrounding a light source; accenting light and space.

Resources: Noguchi Video – Noguchi,

### Week 4

Illuminated Paper Sculpture- Extension of photography & multi-media projection.

Resources: Art:21 video segment – Kara Walker

Artists: Kara Walker, Tony Oursler

### Week 5

Assemblage. Three-dimensional sculpture from found objects that explore the dichotomy between man-made materials and the natural environment.

Artists: Art:21 video segment – Ann Hamilton, Robert Rauschenberg, Joseph Cornell, Tara Donovan

### Week 6

Assemblage continued. Group critique and written reflection. *End of second marking period.*

### Week 7

Cubist Self-Portrait from cardboard or other paper fiber-based substrate.

Resources: Art:21 video segment – Tim Hawkinson

Artists: Tim Hawkinson, David Hockney

### Week 8

Cubist Self-Portrait continued.

"Who Am I" 3D Collage (homework).

### Week 9

Interior /Exterior Spaces in clay – Create two companion pieces that explore interiority & exteriority.

These pieces will be based on previous projects and "translated" into clay

Resources: Videos: Henry Moore

Artists: Henry Moore, Isamu Noguchi, Rachel Whiteread,

### Week 10

Interior/Exterior Space continued. In progress critique & documentation of artwork

### Week 11 – 12

Interior/Exterior Space in Clay continued. Demonstration and discussion on alternative glaze techniques. *End of second marking period.*

### Week 13 – 17

Transformation from ordinary object to symbolic monument. Created from materials of choice.

Resources: Art:21 Video Segment – Martin Puryear & Jeff Koons

Artists: Martin Puryear, Jeff Koons, Claus Oldenberg, Jasper Johns

### Week 18

Final – 16 slides (8 works, two views of each) completed and submitted to teacher in .jpg format, using "lastname\_assignment.jpg" naming convention; portfolio review (group slide show); final exam; third marking period ends.

## Schedule of Semester 2

### **Week 19**

Concentration Begins. Discussion & planning. Concentration statements are due; group dialogue about statements; begin (or continue) Concentration artworks.

### **Week 20**

Concentration continues

### **Week 21**

Concentration continues

### **Week 22**

Concentration continues; group critique; individual meetings to discuss how student plans to approach the exploration of their personal Concentration; personal written reflection of Concentration process to date.

### **Week 23**

Concentration continues

### **Week 24**

Concentration continues; rough draft of artist statement is due; individual critiques; fourth marking period ends.

### **Week 25**

Concentration continues

### **Week 26**

Concentration continues; slide photography

### **Week 27**

Concentration continues

### **Week 28**

Concentration continues; group critique; artworks hung and reviewed.

### **Week 29**

Concentration continues

### **Week 30**

Spring Break – no school

### **Week 31**

Concentration continues; individual progress reviews; fifth marking period ends

### **Week 32**

Concentration continues; discussion and planning for exhibition; slide photography

### **Week 33**

Concentration continues; discussion and planning for exhibition; still photography; final version of artists statement is due in mounted presentation format for show.

### **Week 34**

Concentration continues; discussion and planning for exhibition; show is hung at end of week; group review of work; discussion and selection of 3D Design Quality works; **ALL slide photographs are due completed and submitted in .jpg format this week.** This includes 12 slides; some of which may be details or second views; 3D also requires 10 slides for the Quality component: five works, two views of each; digital slide show review of all works.

### **Week 35**

Concentration continues; exhibition and opening this week; show is taken down at the end of the week; group review of work. Review quality and accuracy of slides – possibly retake.

### **Week 36**

Concentration continues; discussion and preparation of Quality works. Review written components and expectations of exam.

**Week 37**

**Exam** all written portfolio components are due; portfolios are prepared; teacher and students meet with AP Coordinator to complete and submit portfolio components; celebrate and relax!

**Week 39**

Final Exam Final project is due; final exam; clean up.