

# AP Studio Art Syllabus: 3-D Design

## Course Description

Advanced Placement Studio Art 3-D is a yearlong, rigorous experience intended to address three dimensional design issues. Students are expected to demonstrate purposeful design decisions which use the elements and principles of art in a meaningful way. Learning to take informed risks and being inventive with fabrication processes are central to this course. The regular and frequent critique process will be used to clarify conceptual and craftsmanship issues and celebrate the personal voice of the student.

The AP 3-D students have generally taken Art I, and Ceramics I and II. 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.

AP Studio Art 3-D requires a great deal of time on the part of the student, including summer preparation and outside of class work during the school year. It requires creativity, thought and a willingness to push yourself beyond your 'comfort zone'. The course emphasizes making art as an ongoing process that involves the student practicing informed and critical decision making.

You will be required to complete approximately thirty (30) pieces of work by the end of the course. AP Studio Art 3-D prepares you for the REQUIRED Studio Art Portfolio to be submitted (online) in early May. In addition, qualified candidates MAY receive college credit for completing this course.

## The AP Studio Art 3D Portfolio Sections

- **Concentration Section** involves completing eight original pieces of work which relate to each other in theme and shows growth. The Concentration is chosen by the student and should be a concept that is broad enough to sustain throughout the twelve pieces, yet is condensed enough to hold together in concept so that the viewer recognizes the connection and continuity between pieces. The Concentration should be about a visual problem and concept which the student is sufficiently passionate about to sustain interest over the year. It should grow through a coherent plan of investigation around a specific idea. (Students use their sketchbooks as an aide in this investigation and to record their ideas).
- **Breadth Section** requires twelve original pieces and is intended to show that students are well versed in a variety of techniques, media and artistic styles. The Breadth section also focuses on student's knowledge of appropriate and intelligent use of the elements and principles of design (including: line, shape, form, space, value, color, texture, rhythm, movement, contrast, balance, pattern, emphasis and unity). I will give you assignments for the Breadth section which will challenge you with a wide variety of media and techniques. The Breadth section is intended to show your versatility with problem solving, a wide variety of techniques and ideation.

- **Quality Section** requires students to submit online five original pieces that show their best work. Two views of the same piece are allowed, thus ten images are allowed for submission. These pieces should reflect the highest level of quality as defined by the AP Quality Rubric which we will use to assess each project.

*The Breadth, Concentration and Quality sections are sent to the College Board in the form of digital images of the artwork.*

### Artistic Integrity

***Keep in mind that ALL of your work is to be original. Replicating images from any other artist or photographer is plagiarism. You may take your own photographs, but it is much better to work from life or your imagination. If you must look at published photos for reference, your resulting work must be processed through your own visual vocabulary and the reference photos should not be able to be identified through looking at your finished work.***

### **First Semester: Breadth Focus, 12 pieces**

Students will meet in the spring to get the summer assignments for three Breadth pieces. The first half of the year is devoted to making work for the Breadth section of the portfolio. The pace is fast compared to other art classes and students are expected to work outside of class to meet the deadlines for the projects. Projects will generally take 1 ½- 2 weeks to complete. A class critique is held at the completion of each project. Students are required to write and speak about their own and their classmates' work using the vocabulary of art critique. Individual conversations with the teacher will further assist the student in discovering ways to improve their art making.

### **Possible Breadth projects:**

- Make a personal, sculptural fetish object that is in keeping with your life-style in relation to the culture in which we live.
- Make a sculptural object that illustrates the principle of visual puns.
- Make a pair of shoes relate visually to a specific place or journey.
- Make a sculptural landscape that is fitted inside a portable carrying case.
- Make an altered book structure that is based on your own personal history.
- Make a nonobjective sculptural object or installation that illustrates the principle of tension.
- Make a sculptural object that somehow produces or incorporates sound
- Make a folded book form that can be manipulated into several distinct shapes.
- Make a sculptural object or situation that implies danger.
- Make a hand built ceramic form that is a self portrait.
- Make a soft sculpture effigy of an ordinary household object using discarded clothing.
- Make a series of self portrait busts.
- Make a vessel designed to hold something specific.
- Make a wearable piece of art that is invisible until revealed.

## **Second Semester: Concentration Focus, 8 pieces**

- The second half of the year is dedicated to creating work for the Concentration section of the portfolio. The Concentration section involves completing twelve original pieces of work which relate to each other in theme and shows growth. **The Concentration is chosen by the student** and should be a concept that is broad enough to sustain throughout the twelve pieces, yet is condensed enough to hold together in concept so that the viewer recognizes the connection and continuity between pieces. The Concentration should be about a visual problem and concept which the student is sufficiently passionate about to sustain interest over the year. It should grow through a coherent plan of investigation around a specific idea. Students use their sketchbooks as an aide in this investigation and to record their ideas.

## **Possible Concentration Examples**

- Make a series of sculptural landscapes that are fitted within portable carrying cases.
- Make a series of altered book forms depicting personal values and beliefs.
- Make a series of sculptural objects that imply danger.
- Use the idea of a trophy as basis for constructing a series of freestanding sculptural objects.
- Make a series of sculptural objects that use fishing lures as a conceptual and visual source image.
- Build a series of sculptural boat forms from found, organic, natural materials
- Build a series of bas relief sculptures using repetitive found objects.
- Create a series of sculptural objects that make visual sense in the 90-degree angle between ceiling and wall, wall and wall, or wall and floor.

## **Quality Section**

- Students will select five works that demonstrate mastery of process, application of elements and principles of design, conceptual thought. These pieces can be selected from, but are not limited to, the Breadth and Concentration sections.

## Course Schedule

Modified block scheduling is used. Classes meet four times per week, 54 minutes on two days, and 84 minutes on the other two days. The first semester is 18 weeks long. The focus during the first semester will be on the Breadth section, with an eye to discovering what concentration each student will choose. The Breadth section is teacher driven, but allows students to choose their own materials and processes to express concepts in their own voice. Students are expected to produce 8-12 pieces of Breadth, and two-three pieces for their Concentration during the first semester. The second semester will be devoted to completing the Breadth pieces and Concentration pieces.

## Critiques

Critiques are an essential and ongoing part of the class. Students will gather to look at work several times throughout an assignment as well as at the end of it. Students will discuss their process and intent, and look for feedback from peers. Learning to analyze their own work and that of their peers, students will develop assessment skills that demonstrate an understanding of the elements and principles of art and avoid 'drift' or clichéd responses. Students will also have weekly one-on-one discussions with the teacher as well as daily conversations. Creating a culture of trust and support, a safe environment for exploring creativity, will nurture a sense community among the students.

#### Integrity

AP Studio students will understand the difference between plagiarism and appropriation. As students explore their creative process they will be guided to avoid duplication, clichéd, trite, sentimental and redundant themes.

#### Suggested Calendar

Students will create three pieces for the Breadth section of their portfolio during the summer prior to the AP class beginning.

**Summer:** First three Breadth pieces are created.

**September:** Fourth, fifth and sixth Breadth pieces due, photographed and uploaded. Student account created via the AP Central website.

**October:** Seventh, eighth, ninth and tenth Breadth pieces due, photographed and uploaded.

**November:** Concentration proposal due, with two pieces due, photographed and uploaded

**December:** Eleventh and twelfth Breadth pieces due, third and fourth Concentration pieces due, photographed and uploaded

**January:** Fifth-seventh Concentration pieces due, photographed and uploaded

**February:** Eighth-Tenth Concentration pieces due, photographed and uploaded

**March:** Artist statement draft due, eleventh Concentration pieces due, photographed and uploaded.

**April:** Twelfth Concentration piece due, photographed and uploaded. Quality section pieces are selected.

**May:** All work is completed for portfolio submission.

### Proficiency Statements:

Upon completion of the course, students will be able to:

- Conceive and create original works of art that demonstrate a skill level that is equal to the freshman year of college art course work showing breadth, quality, and depth.
- Initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
- Demonstrate the ability to formulate written analyses of one's own work and to explain to others the motivations, goals, and self-evaluation of said work.
- Evaluate the manner in which subject matter, symbols, and images are used in other students' works and in works by well known artists
- Analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made and using these conclusions in the creation of one's own work
- Reflect analytically on various interpretations as a means for understanding and critiquing works of art (one's own and others').
- Make connections between techniques and principles in the visual arts and other disciplines
- Come up with original ideas for compositions using the students' own sketchbooks, photographs, or methods that the teacher has shown incorporating writing and the visual arts
- Send a portfolio (online) to the College Board to be evaluated in the spring.

### Essential Questions:

- What is art?
- How do I know what 'quality' looks like?
- Why do we create?
- What do I find beautiful?
- What is an artist?
- What do I want to say with my art?
- How do artists come up with ideas?
- What is a concentration, or body of work?
- What do I care about and how do I depict my thoughts visually?
- How can I best use materials and the elements and principles of design to visually depict my ideas?
- Why should I care about art history?

### Class Resource Books

Johnson, Mary Frisbee. *Visual Workouts: A Collection of Art-Making Problems*. Prentice-Hall, Inc, 1983.

Wong, Wucius. *Principles of Three-Dimensional Design*. Van Nostrand Reinhold Company, 1977.

Zelanski, Paul and Mary Pat Fisher. *The Art of Seeing*. Pearson Prentice Hall, 2007.

*500 Figures in Clay: Ceramic Artists Celebrate the Human Form*. Lark Books, 2004.