Course Description

Advanced Placement Studio Art is a program designed by the College Board for high school students who are seriously interested in studying and creating art at the highest level of mastery. This course is encourages and expects creative and systematic investigation of formal and conceptual issues in 3-D design. All students will develop a portfolio that contains three sections: quality, concentration, and breadth. Students will be expected to solve creative problems using their knowledge of elements and principles of design in the 3-D Design course. Students will use a range of conceptual approaches as well as show technical skill in a variety of mediums and familiarity of traditional and contemporary approaches to art. Class assignments will challenge students to set and achieve creative goals. The expectation is that that student will be involved in a sustained investigation of all three aspects of the portfolio development: quality, concentration, and breadth.

Prerequisites

Students should have successfully completed Pottery 1-2 and Pottery 3-4 or have a teacher’s recommendation. Advanced Placement 3-D Design students should possess a strong passion and commitment to art production and the ability to work independently.

Overview

This course is designed to guide students in the creation of a portfolio which addresses three major concerns in the study of art.

Quality- A selection of works that demonstrate a synthesis of form, technique, and content

Concentration- A series of related works derived from an in-depth investigation and discovery that is developed from a single visual idea. The concentration pieces are born from a concept the student has formulated and explored. The process of inquiry should be documented as part of the creative method.

Breadth- A collection of works that exhibit a strong understanding of the principles of design, precise technical skills, and personal expression.

Formal visual concerns, technical skills, and conceptual issues will be addressed through creative means in both teacher-directed assignments and student-directed projects. The creation of an AP Studio Art portfolio is an involved and personal process of discovery which is dependent on the student’s unique thinking and problem-solving skills. It is hoped that this course will not only help the student to produce an excellent body of artwork, but additionally it will introduce the student to the richness of the creative process on a personal level, open the door to personal discovery, and allow the student to make meaningful contributions to the greater culture.
Class Expectations and Commitment to the AP Studio Art Program

The 3-D Design program demands extensive time and dedication. The portfolio requires 5 Quality pieces, 12 Concentration pieces, and 8 Breadth pieces of original artwork. While this is the minimum requirement, it can be expected that more than 25 pieces will be created throughout the year and the strongest pieces will become part of the portfolio. Students may also use artwork from previous art courses, and work created independently. In addition to the classroom assignments, student should also expect the following:

Summer Assignments:

1. Students should visit the AP Central website at www.collegeboard.org and become familiar with its features. Viewing the examples of portfolios and concentration ideas will be extremely beneficial.

2. Students should purchase a sketchbook (at least 9” x 12”) and a folder.

3. Students should compile a variety of visual images to use for reference.

4. Students should come up with 3 possible concentration ideas. These ideas should be explored in the sketchbook in detailed written and visual forms.

5. Students should visit a gallery, museum, or public art display. Take photos, if possible, and use your sketchbook to draw 3 different views of 3 different sculptures.

6. Students should create 2 sculptures with found objects around the home (recyclables, old phone books, Q-tips, etc.).

7. Students should create 2 sculptures with items found in nature (sticks, rocks, etc.).

Folder: A folder will be needed to keep all course information, syllabus, AP Portfolio requirements, a check list of works completed/ “to do”, and additional handouts.

Journal/Sketchbook: A journal or sketchbook is required for each student. These will be used to record ideas and experiments for various assignments. The book will be assessed every 4 weeks during progress reports and quarter grading periods. Work in the sketchbook could be applied to multimedia projects and can be included in the portfolio.

Studio Time: Students are expected to spend extended time working in the classroom. Regular attendance to the assigned AP class block is essential, as well as time before or after school, or during study hall. Students should be responsible to work independently as needed throughout the course.
Originality and Artistic Integrity

Students will have a thorough understanding of artistic integrity and what constitutes visual and conceptual plagiarism. The copying of works in any medium without significant and substantial manipulation if an infringement on the original artist’s right and can constitute plagiarism. Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The Advanced Placement Studio Art program endorses these policies. If usual a visual as reference students will understand it must be transformed through visual expression. Exploring various stylistic and thematic ideas will guide students to create their own work; avoiding duplication, redundancy, triteness, and over-used images.

3-D Design Portfolio

The 3-D portfolio may be articulated through additive, subtractive, and/or fabrication processes. A variety of approaches from representation, abstraction, figurative, or nonfigurative sculpture, architectural models, site-specific installation work, assemblage, etc…may be included in your portfolio. Students will develop a variety of methods to visually showcase their ideas, and can be illustrated through several mediums ranging from clay, paper, metals, wood, plastic, fabric, and found objects, among others. The portfolio is intended to address a broad interpretation of sculptural issue in depth and space. The 3 aspects of the portfolio are further detailed in the section below.

Portfolio Section I: Quality (Selected Works)

***10 Digital Images, 5 works-2 views of each***

This section will showcase excellence of one’s best work demonstrated in their original 3-D pieces. Mastery in concept, composition, and execution must be displayed. Quality refers to the total work of art-the concept, the composition and technical skills demonstrated, and the realization of the artist’s intentions. This can be found in very simple as well as elaborated works. Material and dimensions (height x width x depth) should be labeled on each image. Works submitted in Section I may be submitted in either Section II or III, but not both. Quality pieces do not necessarily need to be a related group.

Portfolio Section II: Concentration (Sustained Investigation)

***12 Digital Images, some may be details, second views, or process documentation***

This section of artwork is a series unified by a particular artistic concern- a conceptual collection. A concentration series is organized around a compelling visual concept based on an individual/s plan of investigation in a particular idea. Students will be encouraged to explore a personal, central interest as intensely as possible: free to work with any ideas in any medium that addresses the three-dimensional design issues. Concentration should reflect invested time, effort and thought; a visual idea grows out of a coherent plan of action and investigation. The development of the concentration is an ongoing process that is reflected throughout the whole year, and must
demonstrate the artist’s learning as part of the process of art creation and study in this course. All images should also in this section, students will write a statement to accompany the pieces. This commentary should simply and clearly state the main idea of the concentration and explain how the artwork is representation of the investigation of the idea. The written section is not scored, however it does provide supportive information of the thought process in the establishment of the concentration.

Examples of Concentration:
A series exploring cultural intersections
A series about ritual and self-portraits
A series about weaving with nontraditional and traditional materials that evolve into objects
A series of animal or plant inspired forms that evolve into formal objects
A series giving human qualities to common objects
A series of abstractions form natural objects
A series using multiples to create formal three-dimensional design
A series of personal icons
A series of enlarged common objects constructed from unusual materials
A series of interpretative busts or figure studies that emphasize expression and/or abstraction
A series of architectural models for homes, public buildings, or monuments
A series of assemblages that juxtapose the coarse and refined qualities of a material
A series of multiples/modules to create compositions that reflect psychological or narrative events
A series of sculptures that explore the relationship between interior and exterior space
A series of personal or family history communicated through the content and style of narrative assemblage
A series of figures exploring aspects of self
A series of sculptures and installation pieces centered on cultural views of women and their bodies
A series of sculptures reinterpreting themes and deities from world religions
A series of self-portrait busts
A series of welded metal sculptures that investigate formal design elements
Portfolio Section III: Breadth (Range of Approaches)

***16 Digital Images, 8 works with 2 views of each***

Various media, approaches, techniques, and subject matter within one’s artwork demonstrates breadth. Breadth refers to a student’s range of abilities and accomplishments in a variety of materials and versatility of techniques— all of which demonstrated knowledge and understanding of the elements and principles of 2-D design. The student’s work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The breadth images cannot be submitted in the concentration section of the portfolio, but could be used in the quality section.

**Breadth Examples**

1. Create a realistic shoe (or pair) using the tape of your choice (Duck, masking, electrical, etc.).
2. Create a sculpture using uncooked noodles (any type). Noodles could be attached with hot glue. You may choose to leave it natural or spray paint the finished piece.
3. Create a sculpture out of a Styrofoam cup, using an exacto knife to make delicate cuts.
4. Create textured vessel with clay using a combination of techniques (thrown and coil or thrown and slab for example).
5. Create a clay piece that has a Surrealistic theme. Think Salvador Dali -> clay.
6. Create a sculpture with 100 common/inexpensive items, such as paper clips, toothpicks, straws, etc.
7. Create an abstract (nonfunctional) clay sculpture with only slabs.
8. Create a piece in clay that contains some human characteristics (hands, eyes, muscles, etc.)
9. Create a clay piece that has 3 or more attached wheel pieces. You can choose if this piece will focus on form or function.
10. Choose an existing 3-D object and transform it into something new. Altered books are a good choice.
11. Create a mask using clay or cardboard.
12. Create a piece that has hands holding a childhood memory with clay or plaster.
13. Create a piece that has feet traveling in a childhood memory with clay or plaster.
14. Create a piece in clay that has multiple added forms to a base piece (see Pottery 7-8 assignment).
15. Create a found object piece (Louise Nevelson)
16. Create a subtractive piece in plaster.
17. Create a sculpture from an old pair of shoes.
18. Create a self-portrait made from wire.
19. Create a totem pole that tells a life story.
20. Create a fashion piece made from newspaper.
**Assessment Schedule**

1st Semester:

Sketchbooks and projects will be due every 4 weeks. Sketchbooks are expected to demonstrate brainstorming, troubleshooting, and progression of the creative process. This will be a formative grade. 3 breadth projects will also be at the end of each 4 week period. These are completed pieces that should vary in size, media, and theme. Suggested breadth assignments are listed in the previous section. Students in this course should have the skills and ability to create high level work, without elementary mistakes. All projects will be graded based on their concept, composition, and craftsmanship at a college level. Projects should be photographed at the time of completion and saved on the school network as well as a flash drive. Over winter break, students should finalize their concentration ideas.

2nd Semester:

Students will begin their concentration pieces in January. Progress will continue to be checked every 4 weeks. In addition to submitting the digital images to the AP Studio Art Portfolio, students will also create a power point presentation as their class final. It should include all digital images for the portfolio and the written description of the concentration. This presentation will be shared with classmates as well as instructors and building leaders. The AP portfolio is submitted to be scored in early May. A panel of high school, college, and university art instructors using rigorous standards evaluates the portfolios anonymously using a rubric. Each section of the portfolio is graded separately and then combined into a composite score.

**Critiques**

Critiques are an integral part of the art classroom in order to clarify conceptual, compositional, and technical issues while recognizing the uniqueness of one’s personal voice. Students will gather during the grading period every 4 weeks to showcase their current works for their portfolio. The conversations among artists can be very powerful in the creative process. Student will be expected to participate and provide feedback to their peers. The teacher also plays an important role in the critique, providing suggestions and positive support.

**Bibliography**


