

AP[®] Studio Art: 3-D Design: Syllabus 2

Syllabus 1058812v1



Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	2
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.	3
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	5
SC4 The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC5 The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	5
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	2
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	3
SC10 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.	3

Overview of Visual Arts Curriculum

Our visual arts department's philosophy is that we believe art is an intellectual process. We stress visual thinking, creativity, skill development, and critical analysis. Our program emphasizes design and the skills of seeing, drawing, sculpting, problem solving, persistence, and personal expression. Learning to take informed risks and being inventive in making images and objects is central to the program. We use ongoing discussions and critiques with the teacher and students individually and in collaborative groups to enable students to analyze and discuss their own artworks as well as the works of their peers. Group critiques provide students with opportunities to clarify their technical and conceptual issues and to celebrate the uniqueness of personal vision. The elements of art and principles of design aid students in describing and creating the design, construction, and content of each of their works. **[SC8]** We view the study of historical and cultural traditions as essential in expanding students' visual awareness. The visual arts courses are generally a full year and meet four days a week for 50 minutes per class period. Composition, color, observation, design, conceptual thinking, and craft are emphasized in all studio art courses.

SC8—The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

AP Studio Art: 3-D Design

The AP Studio Art: 3-D Design students generally have taken sculpture or ceramics for two years following the foundational art class. 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. Every student is taught what plagiarism is, as well as the difference between being inspired in their 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. They understand that any reference to another artist's work must be used in the service of their own artistic goals, and that inspiration from other artists' work must be substantially developed beyond copying. In the spring preceding the AP course, I meet with students who will be enrolled in AP Studio Art: 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 Studio Art courses are required to investigate all three aspects of portfolio development: quality, concentration, and breadth. **[SC1]**

SC1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.

In approaching each assignment/visual problem, students apply elements and principles of design to create three dimensional forms that represent their ideas and skills. They use all sorts of media and techniques to create works that exist in real or virtual space as well as time-based pieces that demonstrate invention, are engaging to the viewer, activate space, and clearly communicate specific artistic intentions and content. Students explore and research extensively to discover their options in working with the sculptural form. They record their investigations in sketchbooks, which are used to plan and develop their work. Students are encouraged and supported in finding

ways to identify and then amplify their artistic vision and voice, as well as in displaying their personal outlook as a sculptor. We help students foster an awareness and understanding of the global history of artistic traditions as they learn about how and why we create.

First Semester

The first week of class, I give students a binder and a form for documenting finished work. As they finish a piece for the portfolio, they create digital images of it and put the printed images in the binder. They also save the image files on their personal flash drives and on the class computer. The binders are kept safe in the classroom. Students feel excitement as they see their portfolios growing.

The first half of the year is devoted to making work for the breadth section of the portfolio. The pace set is fast compared to other art classes, and the students are expected to work extra outside of class to make the deadlines for the projects. Each Tuesday throughout the year, we keep all the visual arts studios open late, until 7 p.m. The students then have the opportunity to deeply immerse themselves in the process of creating art during school and after school, and they can develop mastery in concept, composition, and execution of 3-D design. **[SC2]** This block of uninterrupted working time is extremely valuable. Students have the time to develop a variety of concepts and approaches to demonstrate their ideas. Students also experience a variety of media to illustrate their ideas.

I introduce each assignment with a PowerPoint presentation showing historical and contemporary artists' solutions to the project's issues as well as past students' work. Throughout the course, in group critiques and individual conferences, each student is made aware of the fact that he or she is to create his or her own works and ideas. Students must understand that copying another person's idea or work is a violation of artistic integrity and is inappropriate for work in this course. Through ongoing discussions throughout the course, students learn that working from the work of another artist must demonstrate significant development beyond duplication. The original work must be used in the service of a student's own artistic goals and vision, and needs to be substantially transformed into his or her own personal statement. It is always best if students work from their individual life experiences, photographs, and imagination. **[SC10]**

Projects that do not require power tools and studio use are generally given as homework. Technically based, labor-intensive projects usually take two or three weeks of class time. We hold a class critique at the completion of each project. Individual and group critiques are a required part of all classes. Students are required to write and speak about their own and their classmates' work. As students discuss and write about their work and the work of their peers, they are required to use the vocabulary of art to make informed decisions about the ideation. Furthermore, ongoing individual instructional conversations with the teacher will assist students in discovering ways to become more successful in achieving their artistic goals. **[SC9]**

SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.

SC10—The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.

SC9—The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

Possible Breadth Projects:

Using a variety of three-dimensional media and techniques, the student will solve problems, explore varied content and subject matter, and create sculptural works. The elements of art and the principles of design will aid in these explorations. [SC4, SC5 & SC6]

- Animal effigy vessel designed as a totem, clay
- Sculpture inspired by a specific artistic movement or style from global artistic traditions/history, including an element that contradicts the style, carved from plaster, wood, or stone
- Body extension/distortion sculpture that depicts a specific event or emotional state
- Book reorganization emphasizing a certain character or idea within the book
- Combined organic and geometric forms to illustrate an intersection of nature and technology, slab and coil constructions using clay
- Controversial container created completely out of scavenged material from student's environment
- Abstract self-portraits that cryptically reveal a secret, in cardboard, paper, foam core
- Familiar object cast in a material that radically changes audiences' response to it, wax, bronze
- Found-object insect deity, constructed
- Functional cardboard chairs for alien creatures
- Hand-built clay forms representing scientific knowledge, potter's wheel, slab-constructed forms, coil additions
- Jewelry with a purpose beyond ornamentation cast in pewter, carved from wax, based on natural forms
- Life-size, nonfigurative self-portrait declaring a strong belief, constructed from clay, plaster, mixed materials
- Outdoor installations communicating an inner vision
- Plaster casting in balloons to be used in a ritual (abstraction)
- Sculptural clothing designed to also house flora/fauna
- Sculpture designed to target a specific sense
- Surreal objects focused on the element of water
- Teapot and cups that are impossible to use, formed from clay on the potter's wheel and modified
- Thrown vessels combined with found objects to communicate a sense of movement and play, stoneware clay bottle forms
- Vessel designed to hold something dangerous
- Wire figure or animal forms illustrating sequential movement, constructed from various kinds of wire

SC4—The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

SC5—The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

SC6—The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

Second Semester

The second semester is devoted to creating the concentration portion of the portfolio. For the concentration, students select an idea or concept that is important to them to explore in depth. Once they decide on their idea, concept, or theme, and the media and techniques to be used, they develop and present their plan to me. I work with each student to help them create a detailed plan of action for his or her concentration. Throughout the course, ongoing discussions will be held with the teacher and classmates as students explore concepts in sculptural form to develop works for their three-dimensional design concentration. Students create coherent and related bodies of work investigating their concentration idea. As needed, in consultation with the teacher, modifications may be made to the plan of action. **[SC3]** The development of the concentration is a process of continued evolution in which students use informed decision making and critical-thinking skills to refine their ideas. Throughout the course, students will use a sketchbook or visual journal to develop works outside of school in response to homework. Together with summer assignments, these visual challenges help students hone their ideas and find their artistic voice, and they are used to inform their work in class. Learning and applying the elements and principles of design also helps students think, plan, communicate, and execute their 3-D works. **[SC7]** Every few weeks, students are expected to have another concentration piece finished. Their grades throughout the course as well as formative and summative feedback from the teacher are based on the alignment of their work with the AP Studio Art: 3-D Design scoring guidelines for the portfolio, as well as their focus and dedication to staying on schedule.

SC3—The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

Students have been thinking about the concentration since the beginning of the year and have researched ideas considering content, media, and techniques. Most students have themes that reappear in their work, and they are encouraged to develop these preoccupations into a project. They begin developing a guiding artist’s statement based on the concentration prompts: “Clearly and simply state the central idea of your concentration. Explain how the work in your concentration will demonstrate your intent and the exploration of your idea.” I show images of thematically related bodies of work from contemporary artists as well as past AP concentration projects. Over winter break, I assign students a draft proposal for their concentration, designing their first three pieces and creating the first sculpture. We go over these proposals in class, and most students revise their ideas based on feedback from me and their peers. By the end of the first week back, they update their proposals and begin their second piece. As the students complete each sculptural form, they document it in their binders, describing how their ideas came to fruition and explaining (using words and visuals) how decisions were made, challenges were addressed, and the extent to which artistic goals were achieved.

Examples of Concentration Projects:

- A series of kinetic sculptures based on simple crank toys that share a common concept or theme
- A series of figures exploring aspects of power and authority
- A series of sculptures and documented performance pieces centered around converging cultures

- A series of sculptures based on interacting with plant life
- A series of sculptures addressing a specific environmental issue or concern
- A series of shelters for a specific life form
- A series of wind-driven sculptures
- A series of sculptures, installations, and performative works addressing interactions of the individual and society
- A series of three-dimensional objects that recall a historical event or period
- A collection of architectural constructions that contrast public and private space
- A series of three-dimensional forms that incorporate text to address multiple perspectives of a social issue
- A group of conceptual, ephemeral pieces that deals with life cycles

Wrapping It Up

At the end of April, students are nearing completion of their concentrations. We have an AP art show at this time, where they exhibit their (mostly) complete concentrations. It provides an occasion for celebration at a very stressful time for them. At about this time, each student makes an appointment to meet with me so that we can review the decisions made in building his or her portfolio. I support and assist students as they finalize the choices for the quality section, select and order digital images for submission, and do any last-minute revisions to the concentration statement to ensure it communicates accurately and effectively about their work.

For the last few weeks of school following the submission of portfolios, we do special student-chosen projects: mosaic murals, wheel-thrown pots, experiments with welding techniques, and generally whatever we didn't have time to get to that school year. And finally, we spend about a week doing extensive studio maintenance, cleaning, packing up, and getting ready for next year.

AP Studio Art: 3-D Design

Summer Assignments

Your summer project has three parts:

1. Looking at art
2. Reading and thinking about sculptors whose work you identify with
3. Making at least three sculptures

Your work on these summer assignments is due at the end of the first week of school. The assignments will be evaluated using a rubric based on the AP Studio Art: 3-D Design portfolio scoring guidelines on AP Central, and they make up a significant portion of your grade for the first marking period.

1. Museum/gallery/studio visit: Visit at least one place where art is being exhibited. Spend some time there and write descriptively about the place and the work you see. In your sketchbook, write about the show in general, including at least a page each about two different 3-D objects that interested you. Do a full-page drawing of each of

these objects. Describe the objects in detail. Describe materials and techniques employed. Describe how the object made you feel and what it made you think about.

2. Research sculptors: Find three sculptors whose work really interests you. Research their work in books, on the Internet, or in person. Describe the issues they explore in their work in your sketchbook and document with drawings and photographs. You may choose any sculptors that interest you, but a list of ideas is provided below for your convenience:

Magdalena Abakanowicz	Ana Mendieta
Robert Arneson	Joan Miró
Jean Arp	Henry Moore
Joseph Beuys	Louise Nevelson
Christian Boltanski	Isamu Noguchi
Constantin Brancusi	Claes Oldenburg
Christo	Meret Oppenheim
Marcel Duchamp	Martin Puryear
Andy Goldsworthy	Richard Serra
Julio González	Charles Simonds
Ann Hamilton	Kiki Smith
Eva Hesse	Robert Smithson
Barbara Hepworth	James Turrell
Rebecca Horn	Peter Voulkos
Jeff Koons	Fred Wilson
Maya Lin	Jackie Winsor
Jacques Lipchitz	

3. Choose three of the following projects and complete for critique during the first week of school:

- Using any debris from your life (clothes, papers, food containers, cosmetics, reading material), assemble the materials into a life-size self-portrait bust, actual or metaphorical, in relief or in the round. You can use any means available (tape, glue, string, staples, screws, etc.) for connecting and sculpting the material.
- Using only natural materials (twigs, grasses, pods, stones, leaves) and twine or string, create a container for an object that has special meaning for you. The container must be at least 6 inches in one of its dimensions.
- Make a temporary environmental installation addressing any of the following: time, viewpoint, pathways, celestial events, social issues. Document in photographs and drawings.
- Evolving form — create three objects whose forms are related yet different from each other. Each object must be at least 8 inches high. Forms can be vessels, figural, realistic, or abstract. Use natural or synthetic clay.
- Your choice. Anything you want.

Oh yes, one more thing ...

Trash picking: Collect a sizable boxful (or more) of interesting objects and junk. Broken objects, machine parts, natural objects, household items — anything that interests you in terms of shape, volume, texture, color, meaning, or social significance. Objects that are modular or occur in multiples can be especially useful. Bring to school the first week.

Bibliography

Luecking, Stephen. *Principles of Three-Dimensional Design*. Prentice Hall, 2002.

Roth, Richard, and Stephen Pentak. *Design Basics: 3D*. Wadsworth, 2012.

Zelanski, Paul, and Mary Fisher. *Shaping Space*, 2nd ed. Wadsworth, 1995.