

# AP Studio Art 3D

## Syllabus

### Course Description

“This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements of principles of art in an integrative way. In the 3-D design portfolio, students should demonstrate their understanding of design principles as they relate to depth and space. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).”-from the *AP Studio Art Course Description*, available on AP Central

These issues can be explored through additive, subtractive, and/or fabrication processes, figurative or nonfigurative, sculpture, architectural models, site-specific work, use of multiples, casting, assemblage and construction, jewelry, etc. Almost any material can be used in almost any combination: wood, paper, metals, rubber, Styrofoam, plaster, fabric, rope, acrylic, found objects, wax, clay, stone, earth, and concrete, among others.

This course teaches students to understand artistic integrity as well as stressing visual thinking, creativity, skill development and critical analysis. [C5] This course teaches students how to develop their own work so that it moves beyond duplication. Students learn the difference between being inspired by other artists and merely copying. Within this course, students develop personal styles through inspiration not duplication. [C7]

Individual and group critiques are conducted regularly where students learn to analyze and discuss their own artworks and those of their peers. These critiques help in the clarification of technical and conceptual issues. [C6]

In the process of developing personal and artistic goals, students enrolled in the 3-D AP class will investigate the three aspects of portfolio development which include Quality, Concentration and Breadth. [C1] Students will be encouraged to develop quality of excellence through the:

- Creative and systematic investigation of formal and conceptual issues in 3-D design, to demonstrate abilities and versatility with techniques, problem solving and ideation. [C4]
- Development of mastery in concept, composition, and execution [C2]
- Emphasis that art making is an ongoing process that involves the student informed and critical decision making. [C5]
- To develop a body of work investigating a strong underlying visual idea [C3] by research, investigating and the collection of information to clarify their work for the Concentration section of their portfolio.

## Portfolio Development

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 artworks from their own knowledge, experiences, and interests.

The 3-D Design portfolio has three sections.

- The Quality Section (I) requires 10 images-**five works**, two views of each-work that demonstrates mastery of 3-D design.
- The Concentration Section (II) requires 12 images, 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 images-**eight works**, two views of each –showing an variety of works that demonstrate understanding of the principles of 3-D design as evidenced by a range of high quality conceptual, expressive and technical work.

### Quality

“Quality refers to the total work of art. Mastery of three-dimensional design should be apparent in the composition, concept, and execution of the work, whether they are simple or complex. “ *AP Studio Art Course Description [C2]* Students submit five slides of their best work that clearly demonstrate mastery in application of the principles of design through composition, concept and execution. These works may come from, but are not limited to, the Breadth and /or Concentration sections. Student will submit two view of each of the five works.

### Concentration

“A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible and are free to work with any idea in any medium that address three-dimensional design issues. The concentration should grow out of the student’s idea and demonstrate growth and discovery through a number of conceptually related works.” *AP Studio Art Course Description [C3]*

A Concentration is a body of related works that:

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

As the students develop their Concentration artworks, they will:

- continually use the AP Studio Art poster to reinforce the understanding of a Concentration
- be monitored throughout the year through the use of reflective writings, group critiques which will help to articulate the central idea of their Concentration and how their Concentration has evolved throughout the course of study. [C3, C5, C6]
- use the second semester specifically for the completion of the Concentration section of their portfolio

Examples of Concentrations:

- A series of clay objects that reflect significant life events
- A series of anthropomorphic sculpture (giving human qualities to common objects)
- A series of abstractions of natural objects
- A series of wheel thrown and altered vessels
- A series of figures exploring aspects of self
- A series of sculptures that explore the relationship between interior and exterior space
- A series of personal icons
- A series of handmade/altered books
- A series of self-portrait busts
- A series of abstractions from natural objects
- A series of animal or plant inspired forms that evolve into formal objects
- A series exploring cultural intersections [C3]

## **Breadth**

“The students’ work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relations. Successful works of art require the integration of the element and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. “ *AP Studio Art Course Description*

Students are introduced to a broad variety of media and techniques and encouraged to experimentally use a variety of media and techniques. Breadth exploration must include a wide range of thematic explorations, formal design problems, concept-based works, expressive manipulation of subject matter and the exploration of ideas within a social, political, or economic framework. [C4]

Students will work to complete their Breadth pieces early in the fall semester. For the Breadth section, students may use work created in their 3-D foundation courses (Sculpture, Ceramics and Fine Arts course and pre-AP course)

Students should include direction observation studies for 3- design work. Informal and formal critiques are held bi-weekly to maintain focus and assess progress. [C6]

Examples of Breadth:

- Stylized figure study
- Kinetic sculpture
- Found-object sculpture
- Interpretation of emotion
- Combined organic and geometric forms
- Hand-built clay forms
- Teapot and cups
- Pop art three-dimensional objects
- 3-D form from a 2-D work that you admire
- Paper relief forms
- Set of three related forms
- Embellished soft sculpture
- Vessel designed to hold something specific
- Organic sculptures inspired by the work of Hepworth or Moore
- Nichos memorial to an idea

## Calendar

- June-August

Summer Assignments:

The purpose of the summer assignment is to continue the art experience throughout the summer break. The work is due at the end of the first week of school. The assignments will be the first three grades for the First Quarter of the year.

1. Museum/gallery/studio visit: Visit at least one place where art is being exhibited. Spend some time there and choose three sculptures to write about. These should be three sculptures that affect you personally.(i.e. like, dislike, intrigued, offensive, etc.) On the page with your writing, include a detailed drawing of the chosen sculpture.
2. 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. You may choose any sculptors that interest you.
3. Choose four of the following project and complete for critique during the first weeks of school:
  - Abstract construction of an animal

- Sculpture made from found objects
- Architectural Paper sculpture
- Organic plaster carving
- Box created from clay slabs
- Hand built vessels
- Endotopic and exotopic designs with plastic straws
- Full size clay busts
- Wire figures
- Functional hand built ceramic pieces
- Handmade paper journal
- Personal statement made through altered art
- Wheel thrown clay pieces
- Relief sculptures from a variety of materials
- Soft sculptures and batiks
- Full size interpretations of the human figure in cardboard

- **September:** First two Breadth pieces due
- **October:** Second two Breadth pieces due
- **November:** Third two Breadth pieces due
- **December:** Final two Breadth pieces due
- \*\*Breadth section should be completed by December 31

\*\*\*Slides of Breadth will be taken and will be processed by mid-term exam

#### Mid term exam

Completed syllabus- Semester one

Slides labeled

Written reflection

Concentration statement

- **January:** Begin work on Concentration pieces First, Second, and Third Concentration pieces due
- **February:** Fourth, Fifth and Sixth Concentration pieces due
- **March:** Seventh, Eighth and Ninth Concentration pieces due
- **April:** Tenth, Eleventh and Twelfth Concentration pieces due
- \*\*\*Slides of Concentration pieces will be taken and must be processed by May 4<sup>th</sup>
- **May:** Submission of Portfolio and continue with individual independent study
- **June:** continue with independent study

Bi-weekly critique assessment grades are given to each student.

A Final exam is given which includes a written reflection in the form of a self evaluation that addresses the following issues:

- How their artwork progressed from September until June
- Listing of strengths and weaknesses
- Plan of action for improvement of their weak areas

- Personal artist statement

## Examples of Assessments

Adapted from the AP Studio Holistic Scoring Rubric (this version is more consistent, easier to understand and follows norms for rubrics)

	<u>3</u> <b>EXCELLENT</b> Consistent High Quality Demonstrates "Verve"	<u>5</u> <b>STRONG</b> Generally Strong; Some Inconsistencies	<u>4</u> <b>GOOD</b> Some Degree of Success	<u>3</u> <b>MODERATE</b> More Accomplished Technically than Conceptually	<u>2</u> <b>WEAK</b>	<u>1</u> <b>POOR</b>	Score
Thinking Problem-Solving	Obvious evidence of thinking; strong evidence of informed decision-making; addresses complex ideas	Strong evidence of thinking; the work is about something.	Manipulation of ideas is evident but may not be fully resolved.	Shows effort, but problems are not successfully resolved.	Limited evidence of decision-making; or is simplistic.	Little evidence of thinking, decision-making or problem solving; or is trite.	
Technique	Technique is excellent; materials are used well.	Technique is strong and matches the concept.	Technique is good, but does not match the concept.	Erratic technique.	Weak or awkward technique.	Poor technique.	
Formal Qualities Composition	Excellent grasp of the elements and principles of design	Strong grasp of the elements and principles of design.	Good understanding of elements and principles of design.	Awareness of elements and principles is emerging.	Weak or awkward composition.	Poor composition.	
Evidence of Student's Voice Transformation of Images (vs. copying)	Shows evidence of experimentation and risk-taking	Strong sense of transformation of images.	Even if other source materials are used, the student's voice can still be discerned.	Student's 'voice' is minimal.	Student's 'voice' is not discernible.	Obviously copied from photographic sources (that are not the student's) or from the work of others.	
Total							
Grade							

If scores for each student's works are not consistently in the 4 or 5 range, students are asked to assess what the strengths and weaknesses are and how to rework the pieces and raise them to a 5. Students will explain their rationale in a paragraph similar to the following:

1. Have you done anything special with the use of the art elements?
2. What are some dominant and expressive forms and textures that carry significance in this artwork?
3. Is the work balanced? Chaotic/disturbing? What makes for the order or chaos? Would you use words such as unity, variety, balance, movement and rhythm to describe formal characteristics of this work?
4. Describe the quality of execution and technique. What gives the work its uniqueness?
5. Does the work evoke any feelings?
6. Is there symbolism used in the work to convey meaning other than what one sees?
7. What is your general impression of the work? What did you want the viewer to think about? Did you successfully get our message across?

Discuss if the work is a success, why or why not, and support your judgment with evidence.

## Resources

### Textbooks

Alice Sprintzen Crafts Davis Publications, Inc. Worester, Mass.  
Leon I. Nigrosh Clayworks 3<sup>rd</sup> edition Davis Publications, Inc. Worester, Mass.  
Arthur Williams Sculpture Davis Publications, Inc. Worester, Mass.  
Jack Hobbs, Richard Salome, Ken Vieth The Visual Experience 3<sup>rd</sup> ed. Davis Publications, Inc. Worester, Mass.

### Additional resources

(eg. Journal articles, books, reproductions-slides, transparencies, postcards, Internet resources and videos) are provided to students on an individual basis.

### Local galleries and museums

Chrysler Museum of Art	Norfolk, Va
Contemporary Art Center	Virginia Beach, Va
Hampton University Art Gallery	Hampton, Va
Artist Gallery	Virginia Beach, Va
D'Art Center	Norfolk, Va

Suggested artist list for AP Studio Art 3-D design:

Magdalena Aabakanowica	Tara Donovan
Carl Andre	Marcel Duchamp
Rober Arneson	Dan Flavin
Gian Lorenzo Bernini	Lucio Fontana
Chakaia Booker	Viola Frey
Louise Bourgeois	Frank Gehry
Kendall Buster	Andy Goldsworthy
Debra Butterfield	Nancy Graves
Alexander Calder	Red Grooms
Anthony Caro	Ann Hamilton
Elizabeth Catletet	David Hammons
John Chamberlain	Joseph Havel
Dale Chihuly	Barbara Hepworth
Eduardo Chillida	Eva Hesse
Christo & Jeanne Claude	Alan Houser
Josehp Cornell	Lluis Jimenez
Tony Cragg	Donald Judd
Stephen De Staebler	Jan Kaneko
Mark di Suvero	Edward Kienholz
Jeff Koons	George Rickey
Henri Laurens	Ursula Von Rydingavard
Marily Levine	Betty Saar

Sol LeWitt  
Maya Lin  
Richard Long  
Marisol  
Ana Mendieta  
Lazlo Maholy-Nagy  
Henry Moore  
Juan Munoz  
Isama Noguchi  
Bruce Nauman  
Louise Nevelson  
Claes Oldener & Coosje van  
Bruggen  
Judy Pffaf  
Gio' Pomodoro  
Martin Puryear  
Robert Rauschenberg

Kurt Schwitters  
George Segal  
Richard Serra  
Joel Shapiro  
Sandy Skoglund  
David Smith  
Kiki Smith  
Renee Stout  
James Surls  
Lenore Tawney  
Robert Terrell  
Anne Truitt  
Peter Voulkos  
Minako Wantanabe  
Rachel Whiteread  
Jackie Windsor  
Frank Lloyd Wright

## Semester One- Breath

	Project Description	Media	Date Completed	Size	Photographed (2 views)
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					

## Semester two-Concentrations

	Project Description	Media	Date Completed	Size	Photographed
#1					
#2					
#3					
#4					
#5					
#6					
#7					
#8					
#9					
#10					
Detail #1					
Detail #2					