

Advanced Placement Studio in Art 3-D Design

This course is intended for dedicated and mature student artists who intend on pursuing an art or design education in college. Students must be willing and able to dedicate themselves to working outside of class to complete this very demanding workload. *This course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.*

Students will work throughout the year on completing an AP Portfolio. This portfolio will consist of eight (8) **Breadth** assignments and ten (10) **Concentration** assignments. Before the AP exam date in May students will select their five (5) strongest pieces for inclusion in their **Quality** section. *Our goal is to develop mastery over the course of the year. We need to demonstrate absolute control (mastery) over the materials, as well as formal compositions, techniques (execution) and concepts (ideas).* For this **Quality** section students will submit 10 slides (5 works, 2 views each) to be sent to AP for scoring along with slides of the Breadth and Concentration sections.

The **Breadth** section begins now and continues until the exam date in May. It will showcase a variety of work, use an assortment of media, and deal with numerous themes/concepts. This section will prove that you've had a thorough understanding of the Principles of Design and Elements of Art. For this section the student will submit 16 slides (8 pieces, 2 views each). These will be given as class assignments with specific grading criteria. No slides from the Breadth section can be used in the Concentration, and vice versa.

The **Concentration** section formally begins at the Second Quarter in November. A concentration is a body of work that investigates a strong underlying visual idea in sculpture or design. You need to start thinking about it now. Your concentration will continue to address one theme or concept. In most cases, it is executed using the same style or media. You will need ten (10) pieces dedicated to this one theme or concept. You will be shown various slide shows that will help you understand how and why artists work with their own concentrations, series, and bodies of work.

The guiding questions you need to continually answer for your concentration are:

- What is the central idea of your Concentration?
- How does the work in your Concentration demonstrate the exploration of your idea?
- Why did you need to produce this series? What does it comment on and why? What does it say about you?
- What is your work about? Why should people be interested?
- Why was this theme worth developing over a series of work?
- Which principles/elements are you using for your concentration? How will they influence the viewers emotionally?
- How do the principles and elements of art/design help to communicate the concept for your Concentration Project?
- What do you hope people will walk away with after seeing this series?
- Why was this media best suited for expressing your theme:

Art Journals/Sketchbooks

Students will be expected to keep a sketchbook/journal with them at all times. We will have weekly journal checks for grades. You will be assessed on the quantity, not quality, of work in your journal. Therefore, students of all skill levels will be equally rewarded for their time spent working creatively in their sketchbooks/journals. It is expected that students will complete one and a half hours of independent work every week. (see attached)

Expected Work Time

It is impossible to succeed in this class without spending numerous hours every week working outside of class. It is expected that you will come into the studio during your free periods, lunches, and after school. Those of you with jobs after school are expected to work at home on projects. You will need to show me the development of these projects every week, at the very least. Please remember, this is a college level class. Learning to handle the workload is critical to your success.

Courtesy in the Studio

The Laws of Courtesy apply to this studio. Remember that this is a community space that is being shared by 120 students. Clean up after yourselves and respect the supplies, tools, and materials. Every student will be given a studio responsibility. Every week we will have a studio cleanup. Every student will be graded on their ability to complete their responsibility. These grades will count 10% of your quarter grade.

Art History Wednesday

Every Wednesday you will be presented with a new artist, movement, or style from art history. You will be shown slides and given an information sheet. You will be expected to keep a folder to house all info. The folder will be graded at the end of every quarter.

Costs

You will be required to pay an exam fee of \$82.00. Payment for the exam fee is due at the end of the first Quarter (Nov.) Checks for the exam fee are made payable to Kenmore East Student Fund.

Originality and Integrity

To be influenced by another artist's work is inevitable. To copy someone else's work is not acceptable. We will continually discuss the differences between the two. For every project you will be shown slides of artists who have solved similar problems. Your job is to solve them in your **own**

manner. It is absolutely unacceptable to take another artist's photograph, drawing, or idea and reproduce it for your own without altering it in a *substantial and meaningful way*. It is considered PLAGIARISM to use someone else ideas without moving beyond mere duplication.

Critiques

Critiques are essential to this program. We need to be able to share ideas from each other in an open forum that encourages honesty and questioning. You need to be able to accept constructive criticism for the greater good of improving your work. You also need to be able to effectively communicate to your peers what is visually working (or not) about their own pieces. The ability to speak using art vocabulary and the Principles and Elements of Art/Design is essential. Everyone is expected to participate in class critiques. The more intelligent opinions we get, the better the critique. You will also be given daily individual critiques regarding your work. Again, the use of art vocabulary is required during these conversations.

Overview

First Quarter (10 weeks)

The year begins with students viewing examples of concentrations completed by students from previous years. A discussion takes place on the conceptual, aesthetic and technical growth that each portfolio demonstrates. Students are instructed to consider their own concepts for a possible concentration to be created throughout the year. Students are asked to consider options that reflect a deep personal interest.

During this first week we will view and discuss the work of several sculptors including Henry Moore, August Rodin, Michaelangelo, Isamu Noguchi, Barbara Hepworth, Louise Nevelson, Cynthia Consentino, Kiki Smith, Tony Smith, Martin Puryear, Deborah Butterfield, and Virginia Scotchie, among others. The discussion will center on the themes communicated by the specified artists and their use of the Principles and Elements of Design to achieve these concepts. These presentations will lead

into the discussion of the Concentration section of the portfolio. Students will be given question sheets to help define their ideas, aesthetics, and influences. These sheets will be reviewed and students will be given other artists to research based on their interest. Students will continue to refine their ideas throughout the first ten week quarter.

Students will begin work on the **Breadth Section** of their portfolios. There are 16 slides (8 pieces, 2 views each) required for this section. 4 Breadth assignments will be given in the first quarter. 2 Breadth assignments will be given in each the second and third quarters.

The goal is to have a diversified collection of various styles, concepts, media, and techniques. We want to avoid “duplicate” slides or slides that are too similar to each other in this section. We will work together, as a class, on teacher-initiated assignments with specific rubrics and deadlines. Through exposure to a wide variety of styles and techniques it is anticipated that students will develop a strength and passion for a particular method. Students will also be taught that these various styles and techniques ultimately communicate different ideas. Therefore, certain concepts can be better displayed, visually, through the use of specific media and technique. Assignments will be staggered so that students get accustomed to working on various projects at one time.

Assignments to be completed in the first 10 weeks:

Organic Abstraction. Students will research and investigate organic or natural objects and learn to abstract, combine, and distill these objects into their most visually interesting forms. Students will use clay, acrylic paint, and possibly mixed media.

Figurative Narrative. Students will be introduced to the History of Figurative Sculpture. They will also be given charts and diagrams dealing with human anatomy. A clay sculpture will be created that uses props, gesture, and metaphor to communicate a specified story.

Plaster Subtractive Carving. Using a block of plaster students will be introduced to working in the subtractive, instead of additively. Negative Space will be addressed.

Plaster Mold Making/ Repetitions. Students will be introduced to the ways Repetition has been and can be used throughout art history with an emphasis on contemporary trends. Students will be shown how to make two-part plaster molds to be pressed with clay.

Second Quarter (10 weeks)

These assignments will be introduced in second 10 weeks:

Geometric Abstraction: As a continuation of the Organic Abstraction Unit, students will investigate geometric/mechanical forms and create a visually interesting clay sculpture that emphasizes Dynamic Composition and Movement.

Furniture Design: We will investigate the history and traditions inherited in Furniture Design. Students will create maquettes for a chair, sofa, and table. The challenge will be to unify the three pieces with similar characteristics and elements.

Concentration Pieces #1, #2, #3 and #4. Students will begin work on their Concentrations and will be continuously asked to justify their reasoning and decision making.

As stated before, your **Concentration** will begin at the start of the second quarter. Again, you need to start thinking about potential subjects and concepts as early as possible. You will begin working in class and at home as soon as we agree on an appropriately challenging and thought provoking investigation for your concentration.

During the second and third quarters you will be working on Breadth assignments as well as Concentration pieces simultaneously. It requires discipline and dedication during these times. We will have weekly checks and monthly critiques to keep everyone on task and up-to-date.

Third Quarter (10 weeks)

These assignments will be introduced in the third 10 weeks:

Relief Carving. Students will research a part of history that they wish to illustrate with a clay relief carving. The elements and principles to be addressed will be Emphasis and Depth.

Mold Assemblage. Students will be given access to numerous “hobby store” molds. The ideas and concepts of Pop Art will be discussed and reinforced. Students will create assemblages using molds and mixed media.

Concentration Pieces #5, #6, #7, and #8. Students will continue work on their Concentrations and will be continuously asked to justify their reasoning and decision making.

Additional Possible Breadth Assignments:

Thematic Teapot and Cups. Students will create a teapot and cups that work together as a set and are linked together by some type of visually readable theme. The piece may be either functional or sculptural.

Wire Study (Breadth): Students will create a wire sculpture based on an object they must bring in. The object must have some visual interest and act as a still life as a completed piece.

Found Object Assemblage: Students will create a found object assemblage in the style of Joseph Cornell. The assemblage must be a tribute to someone of fame or someone the artist knows personally.

Geometric Organic Object Metamorphosis: Students must choose an organic and geometric object and morph them together in one sculpture using clay.

Fourth Quarter (10 weeks)

We will begin shooting your slides for your portfolio review. The AP Studio in Art exam date is usually held at the beginning of May. Once the exam is done and the portfolios are shipped out, we can begin working on your senior Art Show, Digital Portfolios, and Portfolio Presentations.

Critiques

Critiques are essential to this program. We need to be able to share ideas from each other in an open forum that encourages honesty and questioning. You need to be able to accept constructive criticism for the greater good of improving your work. You also need to be able to effectively communicate to your peers what is visually working (or not) about their own pieces. The ability to speak using art vocabulary and the Principles and Elements of Art/Design is essential. Everyone is expected to participate in class critiques. The more intelligent opinions we get, the better the critique.

Gallery Visits

You are required to go to at least one art gallery per Quarter. Please see attached.

Grading

Grading for all assignments will be done with a predetermined rubric and set of criteria. We will always review the requirements before, during, and after the project. You will always be asked to complete a reflection sheet of

questions regarding the assignment, the process, vocabulary, art history, and criteria.

Craftsmanship is the one constant for every project. It is included in every grading rubric. We will define Craftsmanship as the *visual* record of time, pride, and effort. Good craftsmanship also shows the viewers that you have a knowledge and mastery of your materials.

Good luck. Be dedicated. Be disciplined. Be challenged.

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