

# Advanced Placement Studio Art: 3-D Design Portfolio

## COURSE DESCRIPTION

**AP Studio Art: 3-D Design Portfolio** is designed to allow the experienced art student to investigate specific areas of art in depth and to acquire the tools needed to create a college level, quality portfolio. Students will choose from a variety of art areas from self-directed and designed art experiences to teacher-driven design problems and conceptual challenges. Students who elect to take this course must be self-motivated and self-directed as well as cooperative, responsible art students. This shall be a rigorous, year long course. This course is especially directed toward those preparing art portfolios for college entrance, with aspirations for collegiate art study and possible vocations utilizing visual ideation and skills. Written analyses, a variety of critique formats, written artist statements, and a 29-piece artist's portfolio are requirements of this course. This course will prepare you for a strong performance in the REQUIRED Studio Art Placement Exam, to be held at the beginning of the month of May. *[Note: the body of work submitted for the AP Exam can include art created prior to and outside this AP Studio Art course.]*

Through sustained studio practice, strong application of design concepts, and critical, informed decision making, students will assemble their AP portfolio to demonstrate a high level of quality and growth in their content/ideas, technique, and process. Students are expected to immerse themselves deeply in the process of producing work that develops mastery in concept, composition, and execution. Students will address three different subsets in their portfolios: Quality, Concentration, and Breadth.

### 3-D Design Portfolio:

Demonstrate conscious and deliberate application of the principles of design - unity, variety, balance, emphasis, contrast, proportion, scale, movement, pattern and rhythm which using elements of art such as line, shape, color, value, form, texture and space.

In the 3-D Design portfolio the mediums can include any material which moves into and takes up space.

The portfolio is designed and sent to the college board in 3 separate parts – Quality, Concentration, and Breadth.

#### **I. Quality:** 5 pieces (10 Images, 2 views each)

Works that excel in concept, composition, execution and superior work in technique, and craftsmanship. These are works that demonstrate your mastery of design issues that are apparent in your works. The Quality Section requires five original pieces that show the student's best work. These pieces should show the highest quality of the student's work as defined by the AP rubric. The five pieces of work may come from the student's concentration and/or breadth section, but is not necessary. The work may be related or unrelated, or a combination. These works may also be submitted in section II or III but not both.

#### **II. Concentration:** 12 images; some may be details

A series of works organized around a compelling visual concept. It is the investigation of a specific visual idea. The Concentration Section requires twelve original pieces of work which relate to each other in theme and shows growth. The concentration should be about a visual problem and concept which the student is passionate about to sustain interest over the year. You will have to include a written commentary for your concentration describing how it evolved. Answering these:

1. Briefly define the nature of your concentration project.
2. Briefly describe the development of your concentration and sources of your ideas. You may refer to specific images as examples.
3. What media or medium did you use?

Concentration refers to similarities of the concept evident in the work with a number of ways that concept can be explored. Many times when working on the breadth section the theme of your work will show through.

Examples:

- An exploration of patterns and designs found in nature and/or culture Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- Using *reflection* as a filter or lens in seeing the world
- Abstractions developed from cells and other microscopic images
- A series of photographs that emphasizes a particular event or happening in an interesting and creative way

You need 12 pieces and some may be details or alternate views BUT remember these details or alternate views must fit very well into the “concentration” you pick and not be the same as another image.

### **III. Breadth:** 16 images, 8 works, 2 views of each

Works that demonstrate a variety of concepts, media, and approaches. This section should demonstrate your understanding of the elements and principles of design. The Breadth Section requires twelve original pieces of artwork and is intended to show that the students are well versed in a variety of techniques, media and artistic styles. The breadth section focuses on the student’s knowledge of use of the elements and principles of design. The breadth section is to show the student’s versatility with problem solving with a variety of techniques and ideas.

Use the elements and principles of design in creative ways

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance or anomaly
- Work that explores figure/ground relationships
- Development of modular or repeated pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous or other relationships for contrast
- Work that investigates proportion or scale
- surrealism, social commentary, or still life
- Any 3-D process or medium may be used
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### **Portfolio must be finished by the end of April.**

- \* Photos of your work must be made throughout the year as to not over burden the time in April. Students will take responsibility for having this done under the advice of the instructor
- \* The college board will supply us the 18”x 24” portfolios, slide sheets, mailing labels, and packing tape 2 weeks before the evaluation for AP Studio Art Design & Drawing.

- 3d AP Studio is a digital submission of photos.

Remember you must do many, many, many more than the 25 pieces sent out in the portfolio in order to pick the very best and weed out the weaker works. This is supposed to be a body of work, which has been accumulated so far in your artistic endeavors from all your years.

### **Expectations**

Like college level studio classes, this *AP Studio Art* course requires much out-of-class studio time (**minimum one hour outside of class per one hour in class, or minimum 5 hours per week**). **You are expected to show seriousness about your work, and to be disciplined and tenacious in your habits.** You are expected to be present, on time, and ready to work for all studio sessions (leeway will be granted for excused absences and tardies only; see policy below). No artistic growth or breakthroughs can occur without risk-taking, so you must be willing to push yourself beyond your comfort zone. You are required to make informed, critical decisions about your work and be able to articulate and defend those decisions during individual, small group, and full class critiques throughout the year. You are expected to participate in critiques of your own work, in that of your peers, and of master artists. Art is a serious, intellectual, academic discipline. We expect students to approach their work intellectually, and to challenge themselves emotionally and artistically.

### **Copyright Issues & Artistic Integrity**

All student work is to be original. Students are not allowed to work from published photographs or images from other artists, since that constitutes plagiarism. Works based on such references must be processed through the artist's own visual vocabulary and move beyond duplication to illustrate an original idea. You may generate your own photographs, though it is preferable to work from life or your imagination.

Students will understand the difference between copying and appropriation. "It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (in another medium) that was made by someone else." The AP course is for students to develop and create their own work. They are the creators of their individual thoughts and three-dimensional works.

You are NOT to use someone else work, images from the Internet, books, etc., as the sole basis of your own work. If you do use someone else's work as a basis for your own pieces, there must be SIGNIFICANT ALTERATION moving beyond duplication, for it to be considered original. It is essential that you find, develop and maintain your own individual voice.

Whenever another artist's work is reference in any way, use your sketchbook to cite the work: include a sketch or printed image of the original work next to the sketch of the work you intend to create and record the source of the work.

### **Informed Artists**

You are expected to be a student of your work and to conduct adequate research. Using a sketchbook will serve as a depository for research images and journaling, reflections about your work as it unfolds and develops, thumbnail compositions, studies, and the like. You come up with ideas at all moments and should try to record them when the inspiration strikes.

You will also be expected to read about happenings in the art world via newspapers, magazines, the Internet, and such. You will be required to turn in and present to your peers one art news report per quarter. Instructor will supply the basic format.

**Suggested Artist List for AP Studio Art: 3-D Design:**

Joseph Cornell  
Tara Donovan  
Henry Moore  
Sandy Skoglund  
Kiki Smith  
James Turrell  
Robert Arneson  
Christo and Jeanne-Claude  
Frank Gehry  
Jeff Koons  
Maya Lin  
Marisol  
Adrian Piper  
David Altmejd  
Ursula Von Rydingsvard  
Andy Goldsworthy  
Deborah Butterfield  
John Chamberlain  
Louise Bourgeois  
Viola Frey  
Barbara Hepworth  
Judy Chicago  
Oliver Herring  
Cindy Sherman  
Andrea Zittel  
Donald Judd

**Grading**

There are 8 grading periods for the entire year of school. You have 7 of those to do this portfolio. With this in mind you want to have 5 college level works that fit into your portfolio for each grading period. That's 5 portfolio works not pieces that are not top quality and fit the categories of the portfolio. You will now be graded according to AP college standards and rubric.

Every student must submit a portfolio in the beginning of May to pass the course or get AP credit.

70% of class grade will be averaged from your project work.

30% of class grade will be based on participation, which represents the following:

- \*Working in class on your portfolio pieces while respecting classroom learning and work environment of others. This involves being prepared for class with work to do!
- \*Participating in class announcements, instructions, critique and discussion in a respectful manner.
- \*Being on time to class.
- \*Being responsible for work area at end of each class.

Note: You will be given 2 points per day to be on task, including clean up and working, if you choose not to work, you will have the points deducted.

Letter Grade Format (plus and minus system will be utilized):

Letter grade is based on quality of work in terms of the AP grading rubric and averaged with your participation grade of 30%

A 90-100% Superior rating in all areas

B 80-89% Above average quality. All class requirements met.

C 70-79% Minimum requirements met.

D 60-69% Below average of expectations

F 50-59% Fail

The student will determine the grade for the body of studio work using the AP grading rubric. If a student desires a good grade, it is imperative that she/he attend class regularly, works sincerely at home and in class, do quality work, and turn in ALL assignments.

**\*Be constantly and consistently productive**

**Late work:** You will be granted a one-week grace period for one project only per grading period. All other late work will be docked one letter grade per class it is late.

\* If you are absent the day something is due (excused only), you are expected to have it ready immediately upon your return. Tell instructor of any absences that are planned.

Additionally, students will be provided opportunities to fulfill the state speaking and writing requirements for the Certificate of Initial Mastery (CIM), and the state requirements for the Fine Art Endorsement of the Certificate of Advanced Mastery (CAM).

Students are encouraged to develop verbal and written literacy about their works and we use the AP scoring rubric for individual and group evaluation. Students are encouraged to examine their work and discuss how to move it from a middle-range piece to a high-level one.

**Homework and Critiques:**

**Resources:**

**Textbooks:**

Pentak, Roth, Lauer David, *Design Basics 2D and 3D, 8th Edition*. Wadsworth 2013.

**Other Sources:**

Art 21.org.

The Getty Museum

Art Babble

### **Attendance/Punctuality**

Each class session begins with a discussion and/or demonstration that provide the focus for the day. It is imperative that all students are on time for this. Because this is a hands-on lab class, daily attendance and punctuality are paramount and factor into your semester grade. We will adhere strictly to the school's policies for tardies and skipping.

### **Expenses**

The fee for each AP Exam is \$87. Certain reductions may apply and can be reviewed on the AP college board web <http://professionals.collegeboard.com/testing/waivers/guidelines> site or AP Bulletin.

### **Classroom Policies**

1. Each student has the right to a safe and productive learning environment.
2. **No visitors** during studio time, except for teachers, special guest artists, or administrators.
3. Projects and materials must be put away and lab areas cleaned daily.
4. Sign-in / sign-out with permission, required for leaving the room during class time.
5. No cell phones during class, other than used for reference, but certainly, no games should be played on your cell phone.
6. Be prepared mentally and physically for each class to your best ability.

### **Reflection 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 thought visually?
- How can I best use materials and the elements and principles of design to visually depict my ideas?
- Why should I care about history?

## **Critiquing your and others work**

### **Use and review these ideas before, during and after creating your work**

- 1 What immediately comes across to you through this work?
- 2 Is it clear on whether this is abstract, stylized, or realistic work?
- 3 Does the style used seem to go well with the subject matter?
- 4 Does this work provoke an emotional response? If so what kind?
- 5 What is the theme of this work?
- 6 What is the artist intention, trying to be communicated, the purpose of the work?
- 7 Is it an interesting, dynamic composition?
- 8 Do the color combinations look attractive/successful?
- 9 Have the colors been mixed or is there only colors from the tube?
- 10 Is there a clear focal point/has the artist emphasized the important part of the work?
- 11 Is there depth in the work?
- 12 Is the work balanced?
- 13 Is there a defined light source – if applicable?
- 14 Is there contrast in the piece or does it appear like one value washes over the entire piece?
- 15 Does the work direct the viewer's eye through the piece/movement?
- 16 Did the artist find any difficulties or problems in certain areas with the medium?
- 17 Can you see the elements of art: line, shape, color, value, texture, form and space? Were they used in an interesting and creative way?
- 18 Can you see the principles of design: balance, rhythm, contrast, emphasis, proportion and harmony. Were they used in an interesting and creative way?
19. Did the artist take chances in the execution of the work – subject matter, composition, application of medium or does it seem safe or common? Did the artist take that next step and try something new/interesting?
- 20 Is the work thought provoking, layers of possible meaning/raise questions or does it seems obvious?
- 21 Does it seem like the artist is working from photographs?
- 22 Does the work seem mature in nature? Is it “cutesy”? If yes, change it.
- 23 Does the work seem cliché? (Smiley faces, Nike Swoosh, Tinker bell, Suns, Moons, Eyes...)
- 24 Does there appear to be a social statement?
- 25 Did the artist put much thought, time, sincerity and hard work in the piece

### **Upon completion of these courses the student will be able to:**

- Conceive and create original works of art that demonstrate a skill level that is equal to a 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 to the College Board to be evaluated in the spring.

### **First Semester:**

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. 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.

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.

### **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 to be used, they develop and present their plan to me. I work with each student to help them stay on task, meeting deadlines for their concentration.

Students will use a sketchbook or visual journal to develop works outside of the school in response to homework. Visual challenges help students hone their skills, by learning and applying the elements and principles of design, helping students to think, plan and communicate, and execute their 3-3 works.

Students have been thinking about the concentration since the beginning of the year and have researched ideas considering content, media and techniques. They will clearly and simply state the central idea and provide a written proposal signed and agreed to by me, the teacher. They will be documenting their progress in their sketchbook how decisions were made, challenges were addressed and the extent to which artistic goals were achieved.

### **Wrapping it Up:**

At the end of April, students are nearing completion of their concentrations. We have an AP art show (FAME) at this time, where they exhibit their completed concentrations. It provides an occasion at a very stressful time for them.

For the last few weeks of school following the submission of portfolios, we do special student-chosen projects: wheel thrown pots, experiments, techniques and generally whatever we didn't have time to get to that school year.

### **Student's Written Commentary**

A written commentary describing what your concentration is and how it evolved must accompany the work in this sections. Responses should be concise. The commentary is not scored, but it does help in the evaluation process.

Student will write about what the concentration/concept was in their own voice, explaining the work, materials used (500 character maximum).

Explain how the work in your concentration demonstrates your intent and the sustained investigation of your idea. You may refer to specific images as examples.

## Quality:

Assess your selected portfolio work and score it on the following criteria

Name: \_\_\_\_\_ Assignment: \_\_\_\_\_

Criteria	Excellent	Average	Needs Work
Design Quality	Uniquely utilizes given design concepts	Utilizes given design concepts	Insufficiently utilizes some design concepts
Creativity	Work is distinctly original in terms of the concept, process or materials used	Work demonstrates some originality of concept, process, or materials used.	Work is cliched, basic, or does not demonstrate inventiveness from the artist.
Craftsmanship	Extraordinary or proficient level of craftsmanship	Sufficient level of craftsmanship	Mediocre or inferior level of craftsmanship

**Design Quality** — The elements of art (line, color, texture, shape, form, space, and value) and principles of design (rhythm and movement, balance, proportion, variety and emphasis, harmony and unity) are utilized successfully; there is strong evidence of the artist's plan or organization of thought, and the basic assignment criteria are met or exceeded.

**Creativity** — The work is conceptually innovative, the materials used and the process of creating the work are inventive, or the work is simply quite original.

**Craftsmanship** — Time and care are taken to create a piece that feels finished and is well made — it doesn't seem to the viewer that the work was "slapped together in a hurry."

### Self-Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category. If you don't believe your work was successful, document ideas for improvement. Think about changing the composition, media, technique, style, content, size, and other aspects of your work to better reflect achievement of your artistic goals.

