AP Studio Art: 3-D Design/ Sculpture 2015-2016 BRANDHORST

Course Syllabus Tutorial Tues.-Thurs., 3:45- 5:00

Course Description 404.802.4760

The Advanced Placement 3-D Design course is designed to assist students in preparing a portfolio for the performance based National College Board AP Portfolio exam. The AP 3-D Design program is intended for the highly motivated, college bound or career oriented art student. The course is designed to offer the student college level curriculum in the high school environment. The 3-D Design portfolio is intended to address engagement with physical space and materials. Design involves purposeful decision making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, you should demonstrate your 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 occupied/unoccupied space) can be articulated through the visual elements mass, volume, color/light, form, plane, line, texture). These issues can be explored through additive, subtractive and/ or fabrication processes. Examples of approaches include, but are not limited to, figurative or nonfigurative sculpture, architectural modes, metal work, ceramics, three-dimensional fiber arts/fashion, jewelry and body adornment. Students who successfully complete the course may request credit from the college or university they will attend (the awarding of credit is at the discretion of the individual school upon review of the portfolio’s score). Students will create three sections in their portfolio, Quality, Concentration and Breadth. These sections will be reviewed during the first week of instruction and a checklist of techniques will be provided and updated throughout both semesters to ensure appropriate methods are included in each section.

Course Objectives

1. Develop a portfolio that emphasizes the breadth of the artist.
2. Use, recognize, describe and identify the Elements and Principles found in works of art.
3. Use, recognize, describe and identify the expressive, decorative, social and utilitarian functions  of art.
4. Produce artworks using a variety of media, tools, processes and technology.
5. Identify specific artists, artworks and styles / periods of historical and or cultural significance.
6. Describe and analyze medium, technique, interpret meaning, make and support judgments  when critiquing art while applying criteria and using appropriate vocabulary.
7. Identify and discuss career opportunities within the visual arts.

• Encourage creative and systematic investigation of formal and conceptual issues in 3-D design; demonstrate abilities and versatility with techniques, problem solving, and ideation. It is important for the student to review the Breadth Assignments and Examples of Breadth Assignments included in the syllabus for possible art media, problem-solving ideas, and subject matter to be explored. For content and/or ideation, the examples of concentrations can be used as inspiration for a single 3-D Design project. Three-dimensional media listed above, as well as those included in the sample assignments, can be used to develop individual works exploring depth and space. • Through reflective writing assignments and ongoing group critiques and individual conferences and critiques with the teacher, each student will articulate the central idea of his or her concentration and how the concentration has evolved in areas such as clarity of conceptual direction, technical expertise, personal imagery and subject matter, and mastery of the elements of art and principles of design. All work in this class assists students in understanding the essentials of problem solving, ongoing visual and conceptual exploration, modifications, and elaborations.

Course Schedule

The breadth section and concentration will be developed simultaneously. Breadth pieces will be due on the first and third week of the month, concentration pieces on the second and fourth with a concentration check the week before it is due. The concentration piece must be designed by the time of the concentration check, if not already in progress. Quality pieces will be the best pieces from the Breadth and Concentration sections. This creates a total of 24 pieces, twelve pieces in Breadth, twelve in Concentration and five repeated pieces in Quality.

The breadth is generally teacher driven, assignments will develop a body of work that shows the range of artistic skill in 2-D Design problems. Projects will build on the techniques acquired in Drawing & Painting. Students are given in class time to create the breadth section as new techniques not covered in pre-requisite courses will be taught.

The concentration will be student driven, twelve pieces that are thematically related that show an evolution of both concept and technique. The investigation of an idea is explored and should evolve as opposed to being a breadth of one idea repeated in a variety of techniques. Students are expected to complete the concentration section on their own time. If they have studio time left in class after completing breadth pieces that time may be used on concentration work. There will be open studio sessions afterschool during the week. Students are allowed to check out tools and equipment so that work can be done at home (drawing boards, portfolios, colored pencils, etc).

SEMESTER 1

Week 1 Breadth 1 Additive/Subtractive Sculpture , creating utilitarian forms, The Spoon Project. Emphasis on form and function. Media: wood, plastic, metal

Group Critique Week 2 Concentration 1 Due

Week 3 Breadth 2 Modeling clay, The Nesting Pot Project. Emphasis on scale and proportion. Group Critique

Week 4 Concentration 2 Due, rework and final submission of Concentration 1.

Week 5 Breadth 3 Personal Expression, Reliquaries. Sculpture through ceramic slab building techniques, may include figurative, anthropomorphic and hybridity concepts. Emphasis on unity of ideas and personal connection.Group Critique

Week 6 Concentration 3 Due , Group Critique, rework and final submission of Concentration 2.

Week 7 Breadth 4: Bas-relief, Paper, cardboard and ceramic Masks. Emphasis on Pattern, texture and facial structure. Group Critique

Week 8 Concentration 4 Due Group Critique, rework and final submission of Concentration 3.

Week 9 Breadth 5 The Human Head, Subtractive sculpture. Media: Plasticine, Wax, Plaster, Clay and Soapstone. Group Critique

Week 10 Concentration 5 Due, rework and final submission of Concentration 4.

Week 11 Breadth 6 Figurative Sculpture through the Studies of Henry Moore and Giacometti. Emphasis on Movement, proportion of anatomy. Group Critique

Week 12 Concentration 6 Due, rework and final submission of Concentration 5.

Week 13 Breadth 7 Organic subtractive carving, The Shrunken Heads and Gargoyle unit. Emphasis on culture, historical context and contemporary usage. Group Critique

Week 14 Concentration 7 Due, rework and final submission of Concentration 6.

Week 12-18 Open Studio (one piece due per week) Critique for all pieces at the end of week 18.

SEMESTER 2 Week 15 Portfolio Review , documenting work. Group Critique

Week 19 Concentration 8 Due, rework and final submission of Concentration 7.

Week 20 Breadth 8 Gestural drawing in clay, organic matter studies. Emphasis on Micro/Macro and surface quality Group Critique

Week 21 Concentration 9 Due, rework and final submission of Concentration 8.

Week 22 Breadth 9 Birdhouses for Indigenous Birds. Emphasis on design, prototypes and structural soundness. Group Critique

Week 23 Concentration 10 Due, rework and final submission of Concentration 9.

Week 24 Breadth 10 Nevelson Inspired sculptures. Emphasis on unity through color and various found materials with an emphasis on positive and negative space. Geometric sculptural abstraction.

Week 25 Concentration 11 Due, rework and final submission of Concentration 10.

Week 26 Breadth 11 Phototransfers onto porous surfaces. Emphasis on multi-functionality of objects. Group Critique

Week 27 Concentration 12 Due, rework and final submission of Concentration 11.

Week 28 Breadth 12 Positive and Negative Space Emphasis on minimalism and Donald Judd. Group Critique

Week 29 Concentration 13 Due, rework and final submission of Concentration 12.

Week 30 Portfolio Review

Week 31 Concentration 14 Due, rework and final submission of Concentration 13.

Week 32 Rework and final submission of Concentration 14. Group Critique

Week 33 Concentration 15 Due, rework and final submission of Concentration 14.

Week 34 Rework and final submission of Concentration 15. Group Critique

Week 35 Portfolios Due – panic time!

Week 36-38 Open Studio Projects, Final exhibition Show, Final Exams

NAHS Grading categories

1)         Summative Assessments                                45%

* common assessments
* unit tests
* research papers/essays
* major assignments
* midterm
* projects

2)         Formative Assessments                                  45%

* class work
* homework
* quizzes

3)         Final Assessment:                                            10%

ALL students must attend 5 art events per semester. A signed ticket stub( if it is a school performance) and/or a program for credit with a written review.

Each event is worth 20 points, totaling 100.

Examples:  Any school performance, concert, ensemble or art exhibition.(Must be signed by a NAHS teacher or administrator who is at the event)

The High Museum  Atlanta Jazz Festival Atlanta Ballet  Mason Murer Atlanta Children’s Museum Atlanta History Center The Carter Center  MLK Center  Spellman Museum and Gallery One Love Generation  Bennett Street Galleries MOCA Ga. The Atlanta Symphony Orchestra The Dogwood Festival  Inman Park Festival  Summer Shade Festival Grant Park The Atlanta Botanical Gardens Battle of the Bands Concerts to live performances Music Midtown  Swan Coach House Gallery Marcia Woods Gallery Atlanta Boys Choir

GRADING STANDARDS FOR APS

A 90-100 Excellent Achievement

Above Average Achievement Average Achievement

B 80-89

C 70-79

F 0-69

Failure to Achieve

AP COLLEGE BOARD GRADING STANDARDS

Student work will be evaluated based on the criteria set forth by the College Board:

Quality Section I 5 works, 2 views per work, 10 digital images

The student’s best work will be included in the Quality section of the portfolio, which will be selected for excellence in concepts, composition and execution of three-dimensional design. Each work will show mastery of varied media, techniques, approaches, concepts, and subject matter.

Concentration Section II 12 images, some may be details or second views

Students will create and develop a cohesive concentration, exploring a single visual concern in depth. Each student will also provide and present an outline of their specific coherent plan of action or investigation, growth, and discovery involved with their compelling visual concept to the class.

Integration of the Topic of the Concentration and the Work Presented Decision Making and Discovery through Investigation Originality and Innovative Thinking Evocative Theme and Engagement of the Viewer Activation of Physical Space through Understanding and Application of 3-D Design Principles Growth and Transformation Technical Competence and Skill with Materials and Media Appropriation and the Student Voice Image Quality (for Weak and Poor Concentrations Only) Overall Accomplishment and Quality

Breadth Section III 8 Works, 16 digital views, 2 views per work

The student must demonstrate a variety of concepts and approaches in design, with the elements of art and organized by the principles of design into compositions based on design principles being the primary focus in the 3-D design course. The work should show evidence of exploration, inventiveness, and expressive manipulation of images through technique and mediums or mixed media and a range of conceptual approaches to the work. The course will provide experiences in a variety of media and approaches to problem solving to express concepts and ideas. Problem solving is an important component of this course. Students will learn to use of previously learned information in new and concrete situations to solve problems that do not have a single answer. They will break down observations and works into their component parts, examining and trying to understand the organizational structure and develop divergent conclusions. They will creatively or divergently apply prior knowledge and skills to produce new and original wholes. These discoveries and syntheses will be communicated and expressed through the use of a variety of concepts and approaches in 3-D design, art mediums and techniques, as explored in their art works, structures, models and designs. Students will use “idea-generation” and focused attention as they consciously form and relate ideas. They will capture, develop and record ideas from their “mind’s eye” and construct and translate these into three- dimensional forms of communication. Forming and relating these ideas students will personally develop creative, innovative works. Students will use a variety of concepts and approaches with techniques and mediums as they demonstrate work with an idea, concept or abstraction formed and existing in their mind.”

Broad Investigation of 3-D Design Principles Originality and Innovative Thinking Understanding and Application of 3-D-Design Principles through a Broad Range of Problem Solving Purpose & Intention in the Activation of Physical Space Through the Use of the Elements & Principles of Design Confident, Evocative Work That Engages the Viewer Technical Competence and Skill with Materials and Media Appropriation and the Student Voice Image Quality (for Weak and Poor Breadth Sections Only) Overall Accomplishment and Quality

Final Portfolios will be read by the College Board and will be evaluated on the following scale:

5 – Extremely Well Qualified

4 – Well Qualified

3 – Qualified

2 – Possibly Qualified

1 – No Recommendation

MATERIALS:

While many materials for this course will be supplied by NAHS, due to the individual nature of the course, as students develop their individually focused and chosen concepts, they will be expected to provide and obtain the materials not covered by the Lab Fee.

LAB FEE: $20.00

This includes 1 hardbound sketchbook and the cost of common consumable classroom materials.

CRITIQUE

Students are expected to present all major projects at the time of the critique. An integral part of arts education, the critique serves to allow students to reflect on their process, explain their concept and receive feedback from both the instructor and their peers. All students must participate and use the vocabulary appropriate for the lesson that is being evaluated.

There will be weekly group critiques to evaluate Breadth and Concentration pieces. Students will be expected to present their piece, share feedback on the process and note changes to be made for future projects. Students will be expected to share constructive criticism with their classmates.

There will be ongoing weekly and scheduled bi-weekly individual critique/consultation with the instructor for the concentration pieces. One week before the pieces are due, the student is expected to sit down with the instructor and share plans for the piece. At the time of the individual critique the piece should already be sketched and in production. At this time the student should also present an idea for the next piece so the instructor has time to make sure the material is available.

DOCUMENTATION

All works must be properly photo documented as they are completed. This means each time a work is submitted for grading it must be photographed and sent to Mrs. Brandhorst in a Dropbox portfolio. The images cannot be any larger than 3mg and saved as a jpeg.

ARTISTIC INTEGRITY

Students are required to create original works of art for their portfolio. If a piece of work is used as a source it must be developed beyond reproduction. We frequently use how to books to learn advanced techniques, but it is necessary to manipulate the project enough that it has more of the student’s voice than the original artist. Students should reproduce the technique not the item of jewelry itself. Copy work will not be accepted, students must understand the ethics involved in using other artist’s work as a source. Duplication of an example in a book is plagiarism if the work is being passed off as the student’s own.

Students choosing to complete the AP Studio Art: 3-D Design portfolio will be familiar with the ongoing group critique process. AP Studio Art: 3-D Design students will regularly engage in one-on-one critiques and conversations with teachers and other AP students and will exhibit a developed practice of writing about their work in their journals. Also, students will have a thorough understanding that copying other artists’ work is not permitted and that only original work will be used in portfolios. [SC10] Appropriation, referencing, and extension of ideas will be addressed throughout the course in ongoing activities as well as individual and group discussions with peers and the teacher at each level of instruction.

All artwork must be original. Activities will aid each student in understanding how artistic integrity, plagiarism, and moving beyond duplication are incorporated into every part of the course. Students are not to copy the work of someone else. This includes work from books, the Internet, and other sources. Students may work from photographs they take of their life events, family, friends, landscapes, and so forth. If a student uses another person’s work as a basis for his or her own three-dimensional pieces, there must be significant change/alterations, so that the work moves way beyond duplication.

Students are not allowed to work from images, art, photographs, etc. created by other people. Students are not permitted to work from the work of others, published photographs, copyrighted imagery, etc. The AP student is taught to work from life or at least original self produced imagery or photographs. During individual as well as group discussions and critiques students will develop an understanding of what constitutes plagiarism and how to maintain their own artistic integrity.

Parents please review and sign this page that will document your receipt and understanding of my syllabus.

Please keep syllabus as a record and reference.

This will also count as your child’s first homework grade of 20 points.

If this syllabus is not signed and dated by parent and student and returned within 5 calendar days from date of receipt a grade of zero will be entered.

Please complete all areas below and return to Mrs. Brandhorst.

AP 3D SYLLABUS 2015-2016

Student Print signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Parent/ Guardian Contact Info - Phone (H)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Parents please write a secure email address for all correspondence. Our school grading program (Infinite Campus) allows you to check your child’s grade at any time and contact me.

Parent Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_