

AP Studio Art

3-D Portfolio

Course Description:

The AP Studio Art course is designed to allow students to create a collection of works that show an investigation of the three aspects of the AP Portfolio. Students will exhibit a mastery of concepts, techniques, and ideas used to develop their portfolio. The three sections of the portfolio are Concentration, Breadth and Quality. In the first week of the course all three sections are described and discussed for clarification. Sketch assignments are given throughout each grading period that may be used as ideas for the breadth section of the portfolio. Students will begin to develop a theme for the concentration section by the end of the first grading period.

Students utilize the 50 minute class period as a time to plan, develop, discuss and critique their works and the various aspects of the portfolio. They will set up meeting times with the instructor and receive material or technique demonstrations also during the class time. Much of the production work is done as homework. Original artwork and concepts are emphasized along with the study and appreciation of artists and art history.

Students will show an understanding and mastery of the Elements and Principles of Design in their exploration of the Breadth section of the portfolio that consists of 16 slides of their work (2 views of 8 artworks). They will investigate a consistent theme or idea in the Concentration section that will consist of 12 slides of their work, some may be details. From the two previous sections they will choose 5 works and submit two views of each (10 slides) that exemplify quality in concept, composition and execution.

Students will have access to art prints, art magazines, art history books, and photographs. They will use these as inspiration and idea generators. Students will work from life as much as possible. Included in the class critiques will be the subject of artistic integrity. They will understand the issues of plagiarism and originality. Each student is encouraged to develop beyond duplication and create their own individual works of art.

1st Six Weeks Syllabus

August 14 - 18 : Orientation

- a. Welcome to Art
- b. Media Choices
- c. Supply lists
- d. **The three parts of the AP Portfolio**
 - a. **Quality:** 5 artworks in Portfolio
 - b. **Breadth:** 16 slides in Portfolio
 - c. **Concentration:** 12 slides in Portfolio
- e. class expectations
- f. Contract info.
- g. Setting standards
- h. Syllabus

August 21 – September 1: Arranging space The Designing Process

Using shapes develop a series of thumbnail designs. Remember to explore line variety, balance, shape, space- both positive and negative, emphasis, tone, texture, movement, overlapping and value. You may change the scale, add pattern or repeat. The problem solving and decision-making is the important part. This exercise will be the core for further designs.

A final composition using at least one of the designs in 3-D will be due at the end of the six weeks and will count as a six weeks test.

September 4 - 15 - Exploring Composition and Media

- 1.) **Color Theory/Complements** – Using a limited color scheme, create a radial balanced design with small rectangles of paper. Experiment with folded paper techniques and arrangement on the page radiating from the center. Use a black or white background.
- 2.) **Design** – Using a grid design, cut and fold various portions up off the flat plane of the paper. Light will interact with this design by casting shadows. Mount the white paper on a colored background for added depth.
- 3.) **Assemblage Creature** – Using found objects like tree branches, toy parts, machine parts, etc. create a creature by assembling them together with glue, string, tape or fish line. Paint the creature with a bright color scheme.
- 4.) **Soft Sculpture** – Draw a series of 5 thumbnail sketches that present your ideas for a soft sculpture. Using pantyhose, nylon, spandex or Lycra, create a “stuffed” sculpture from one of the thumbnails. Thread and fish line will be used to form the parts and stuff with polyester fiber fill. Theme will be discussed before beginning the project along with a final sketch idea of the sculpture.
- 5.) **Mystery Media/Style** – Choose one of your designs and do with a mystery medium (a material you would not find in an art supply store). Use a style and/or technique of a famous artist or art time period.

REMEMBER: Elements of Art – line, color, shape, form, value, space, texture.

Principles of Design – balance, harmony, variety, movement/rhythm, contrast.

Class Critique: Friday, September 15. Work not meeting quality proficiency will have to be resubmitted by the end of the 6-weeks.

September 15 - 22 – Developing Ideas for your Concentration

Prior to September 15th each student will arrange a time to meet individually with me after school to discuss a Concentration topic. The idea for the concentration should be strong and engaging (grabs the viewers interest and keeps them engaged in looking at it) An excellent concentration will show clear connection between the idea and the work itself.

Strong, fully developed idea + skilled technique = excellent = a 5.

Due the last week of this six weeks(Sept. 15 – 22): Using “Art News” or “Art in America”, read and write a brief summary of an article featuring a contemporary artist or exhibition.

Sculpture Journal 1st six weeks 3D Portfolio

Studio Art students should keep a sketchbook. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Journal Assignments:

1. Find 12 pictures of three dimensional objects that might influence your work as a sculptor. Glue them into your journal.
2. List 12 thoughts or ideas about your dreams that may influence your work as a sculptor.
3. Do a nonobjective drawing, using only vertical lines. Then do the same type of drawing using only horizontal lines. Write how these might be interpreted into 3-D.
4. Research a piece of sculpture that interests you by looking through books or magazines. List the Title of the piece and all details of the piece.
5. Listen to a selection of music. Without making recognizable things, capture the rhythm and feel of the music with line variation and color. How can this be interpreted into 3-D?
6. Take a cross-section of a piece of fruit or a vegetable and look for the internal line structure and shapes. Create a design or drawing based on this cross-section. This drawing will be the basis for a relief sculpture.

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2nd Six Weeks Syllabus

September 25 - 29: Developing Ideas for Your Concentration section of the Portfolio.

Complete or check the tree map and part #1 of Worksheet. Arrange time to meet individually with me to discuss your Concentration topic. The ideas for the concentration should be strong and engaging (grabs the viewers interest and keeps them engaged in looking at it as well as one that will keep you engaged.) An excellent concentration will show a clear connection between the idea and the work itself. The biggest help to you will be to research an artist or an art style or period that can guide you as you work on your concentration. After discussing idea with me do three thumbnail sketches and have them approved before you begin. For the first piece choose a medium you are comfortable with.

A strong, fully developed idea + skilled technique = excellent (and a score of 5.)

October 2 - 6 Using “Art News” or “Art in America”, read and write a brief summary of an article featuring a contemporary artist or exhibition.

October 10 - 20: “Abstract a Natural Object” (Breadth)

Found in *Beginning Sculpture* page 22. Follow instructions step by step.

Choose a subject as your source for inspiration. Avoid simplistic objects such as rocks or potatoes, and complex subjects such as a bouquet of flowers. Study the object. Look at its overall form, investigate its tiniest details, touch it and note its texture. Several small models will be created before the final abstraction is completed.

Work out your composition with a rough draft before beginning your final piece.

Monday, October 23- CLASS CRITIQUE of the concentration piece. Pieces will be put up and a major test grade given.

October 24 – Nov. 3 – Sculpting from Life: Studies of the figure

Using the model, students will explore clay sculpting.

The students will sculpt a portrait bust ready to dry by Nov. 3
Refer to *Beginning Sculpture* Chapter 2, page 44-48.

Sculpture Journal 2nd six weeks AP 3D Portfolio

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Journal Assignments:

7. Read about Louise Nevelson and create an assemblage with wood scraps in her sculptural style.
8. Create a plan for an environmental stone scape.
9. Carve a design in a paraffin block.
10. Use the inside of a shallow box as the base for a box-sculpture, using maps, paper, and found objects. Attach with a glue gun; cover with plexi-glass before hanging.
11. Create a wire figure in action; tack it to a board, then wrap the figure in tape and other found materials.
12. Interpret a painting three-dimensionally. Use cardboard, tape and other found materials.

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3rd Six Weeks Syllabus

November 6-17: Working on Concentrations

You should be working on Concentration pieces. #2 and #3. You must develop several sketches and present them to the instructor. Discuss media and sizes. Complete them for class discussion.

A strong, fully developed idea + skilled technique = excellent (and a score of 5.)

November 20-24 (yes it's Thanksgiving!): Using "Art News" or "Art in America" or a photography magazine, read and write a brief summary of an article featuring a contemporary artist or exhibition. Try to see an exhibition or visit a gallery.

November 27 – December 7: Abstraction in Plaster (Breadth)

Spend the next two weeks building a plaster form around water balloons. Once set, you will carve, cut and sand the form into a creative abstract sculpture. Have this completed to present to class by Dec. 7.

Friday, December 8: CLASS CRITIQUE of concentration pieces. Pieces will be put up and major test grade given.

December 11-18: Portfolio Discussion and Creation

Students will get information about how to put together a portfolio. They will look at all work completed so far and make corrections, changes, alterations, etc. Presentation boards will be readied and slides taken. We will also go over what is left to complete for the rest of the school year.

This time will also be spent planning other concentration pieces for the AP Portfolio and presenting sketches to instructor and other students for help and critique.

**Sculpture Journal
AP 3D Portfolio
3rd six weeks**

Studio Art students should keep a journal. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Journal Assignments:

13. Collect natural materials such as bones, (pine) cones, and stones, and use wire or a glue gun to attach them to each other. Or assemble them within a frame to unify them.

14. Find a piece of wood in nature and change it by sawing, weaving, removing, or adding something to it to create an entirely new form.
15. Create a wire figure in action; tack it to a board, then wrap the figure in tape; paint or stain.
16. Make a sculpture of *units* of manufactured materials for sculpture: items such as cotton balls, cotton swabs, foam cups, foam balls, or straws.
17. Interpret a painting three dimensionally. Use cardboard, tape, and other found materials.

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4th Six Weeks Syllabus

January 8 - 12: Abstracting Design from Nature (Breadth)

Using nature as a basis for design analysis and transformation.

- study the illustrations provided
- make some preliminary sketches based on your observations and analysis of these designs. Change, simplify, elaborate, combine, transform the images as you desire.
- Make a cut-paper design. Cut out the component shapes of a selected drawing, along with shapes and lines to suggest surface decoration, texture, etc.
- Use colored construction paper, score and fold design to create a 3-D form of the drawing. Mount on black mat board.

January 16 - 26: Visual Puns (Breadth)

Challenge: create visual puns from words that sound alike, or figures of speech that have double meaning.

Requirements: Produce 3 thumbnail sketches prior to deciding on the final composition.

Procedure: -Make up a list of words or phrases that have a double meaning.

- Mentally visualize a preposterous or outrageous image that stems from these words or phrases.
- Make a three-dimensional sculpture in clay or papier-mache from one of the themes.

Finished works are due on Friday, January 26.

January 29 – February 16: Eccentric Analogies (Breadth)

Goal: Develop visual imagery through “forced” comparisons

Make a list of words of things, people, and phenomena.

Divide the list into two columns.

Arbitrarily connect the words from one column to the other.

Contemplate the “forced comparison” and visualize by making a sketch.

Make a three-dimensional visualization of your idea with mixed media.

Examples:

- | | |
|-----------|-------------|
| ___ Rain | ___ Car |
| ___ Boat | ___ Pyramid |
| ___ Earth | ___ Unicorn |
| ___ Door | ___ Beach |
| ___ Brick | ___ Forest |

___ City
___ George Washington

___ Frying Pan
___ Toothbrush

Strong, fully developed idea + skilled technique = excellent = a 5.

By the end of the 4th six weeks each student should also have 6 Concentration pieces total completed and ready for photographing.

Due the last week of this six weeks (Feb. 12-16): Using “Art News” or “Art in America”, read and write a brief summary of an article featuring a contemporary artist or exhibition.

Sculpture Journal AP 3D Portfolio 4th six weeks

Studio Art students should keep a journal. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Journal Assignments:

18. Roll thin slabs of clay and drape over the bottom of a bowl and let dry.
19. Roll slabs of clay and use cookie cutters to cut shapes and form into a vessel shape.
20. Assemble several discarded items together and then wrap that form with wire to cover the original items.
21. Pour a slab of plaster and press textures into it to create a mold used for adding texture to clay.
22. Create links of wire that will be attached together in a chain form. Link the chains together and create a 3-D form.
23. Roll slabs of clay and use the bottom of a textured shoe to make patterns and textures. Create tiles that are pieced together with different shoe textures.

February 19 - 23: Hard and Soft

Challenge: create a woven composition within a clay, slab form.

- first roll and even slab of clay.
- Use the texture plate of plaster you made last six weeks, press textures into the clay slab.
- Cut a hole in the slab that will be used for the weaving.
- Using a straw, poke holes evenly across the top and bottom of the opening in the clay.
- The clay is to be fired to bisque stage before continuing.

February 26 – March 2: Hard and Soft Continued

- Once the slab is fired a warp may be added.
 - Using yarn, raffia, beads, etc. one can weave color and texture into the warp.
- This work may be used in the breadth section of the portfolio.

March 5 – April 6: Assignment Ideas

Choose three ideas from this list and create well developed works for the Breadth section of the portfolio.

- | | |
|------------------------------|---------------------------------------|
| 1. Paper Mache | 2. Rendering light and modeling form. |
| 3. Self portrait | 4. Abstract concerns |
| 5. Expressionist | 6. Mixed media |
| 7. Figure-frame relationship | 8. Carving (contour) |
| 9. Texture Study | 10. Assembling |

Strong, fully developed idea + skilled technique = excellent = a 5.

By the end of the 5th six weeks each student should also have 9 concentration pieces completed and ready for photographing.

Due the last week of this six weeks: Using “Art News” or “Art in America”, read and write a brief summary of an article featuring a contemporary artist or exhibition.

Sculpture Journal AP 3D Portfolio 5th six weeks

Studio Art students should keep a journal. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Journal Assignments:

24. Multiplication: repeating forms within a composition.

25. Substitution: change the original qualities of objects and surfaces: a “soft” telephone, a “wooden” light bulb, a “concrete” pillow, et cetera.
26. Use carving foam and carve a figure “emerging” from the block.
27. Fragmentation: Splitting or fragmenting objects. The subject may be either partially developed, fragmented, or dismembered. Shifting planes or splitting planes as in Cubist art.
28. Make a list of impossible realities: choose one and realize it in tangible form by creating a sculpture. For ex.: a flower made of pencils, a hand made of marbles, et cetera.
29. Animated object: find an interesting discarded object: an old radio, steam iron, telephone, tea kettle, et cetera. Add features: eyes, nose, mouth, ears, hair, and so on, with wadded paper and masking tape, jar lids, eyeglasses frames, et cetera. Cover with paper mache. Decorate with paint and other decorative items.

AP Studio Art
6th Six Weeks Syllabus

3D Design Portfolio

April 9 – May 4: Wall Mural

Create a low relief sculpture of human symbols to be assembled or pieced then mounted on the wall.
Sketches may be transferred using overhead transparencies.

May 7 – May 18: Finalize Portfolio

**It is advised that every well prepared portfolio should have AT LEAST ONE well developed contour line drawing.

12 Concentration pieces

12 Breadth pieces

*from these you must pick 5 pieces that are of excellent quality to send.

5 Quality pieces must be photographed from many angles.

Strong, fully developed idea + skilled technique = excellent = a 5.

By May 15th each student should also have 12 concentration pieces completed and ready for photographing.

Due the last week of the six weeks: Using “Art News” or “Art in America,” read and write a brief summary of an article featuring a contemporary artist or exhibition.

Sculpture Journal AP 3D Portfolio 6th six weeks

Studio Art students should keep a journal. Many feel comfortable working on one and the work can be photographed and used in the portfolio.

Journal Assignments:

30. Using discarded small boxes, create a cityscape.
31. Create a miniature sculpture that has humor.
32. Create a low relief sculpture of a person. The visual aspect of hair should be the focus.
33. Create a totem using the letters of your name.
34. Design and make an art form that can be worn on some part of the body.
35. Design an “outrageous” monument for an imaginary character: The world’s Greatest Gossip, the World’s Greatest Butterfly Collector, The World’s Greatest Contortionist, The World’s Greatest High Jumper, The World’s Greatest Artist. Add to the list yourself. Realize your idea three-dimensionally: model it in clay, or use paper mache.

Bibliography for AP Studio Art 3-D

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