

Sue Ellen Jacobs

Title: Advanced Placement Studio Art: 3D Design

Subject: Art 11-12

Prerequisite: Art Appreciation, Drawing and Design, Art for the 21st century and at least one semester of Studio Art, or permission from the instructor

Course Description:

The Advanced Placement Studio Art 3D Design course is offered to students who have excelled in at least two years of high school art study and choose to commit to a *rigorous* investigation of art making both in and outside the classroom. Students will create a portfolio of work in 3D Design. Students will develop a portfolio of college-level artwork that demonstrates mastery of concept, composition, and execution by addressing the three components of the AP portfolio: Quality, Breadth, and Concentration. The Advanced Placement Studio Art #D Design course emphasizes making art as an ongoing process that involves the student in informed and critical decision-making. This course requires a significant investment of time outside of class. This body of work can be used to meet college admission portfolio requirements and will be assessed by the College Board for Advanced Placement credit in lieu of an examination

Course Overview:

1. Introduction Conference with Mentoring Teacher and Parent Contact
2. Development of area of interest for creative exploration (for a particular piece or multiple pieces)
3. Initial work on idea or concept for either Breadth or Concentration section, working alternately on the other.
4. Progression Check-in with Teacher (Conference, Individual or Class Critique, Etc.) -- Receive Feedback.
5. Further Development of Portfolio Pieces for Breadth / Concentration section.
6. Receive Feedback and reflection on finished piece and discuss next steps
7. Move forward with next section / next piece.
8. Work on portfolio pieces and Conference with Teacher and Peers through development of body of work.
9. After completion of Breadth and Concentration sections, student, in collaboration with mentoring Teacher, will determine pieces for Quality section. The creation of new pieces to showcase the highest quality of work capable by the student may be required.
10. Student registration with Collage Board
11. Selection of pieces for inclusion in portfolio.
 - a. *3D Design: Quality = 5 works, Concentration = 12 works, Breadth = 8 works;*
12. Photograph completed work.
 - a. *3D Design:*
 - i. *Quality = 10 Digital Images consisting of 2Views each of 5 works that demonstrate understanding of three-dimensional design in concept, composition and execution.,*
 - ii. *Concentration = 12 Digital Images; some may be details or second views. May or May not be 12 different Works. Works describing an in-depth exploration of a particular 3-D design concern.*
 - iii. *Breadth = 16 digital images; 2 images of each of 8 different works. A variety of works demonstration understanding of 3-*

D design issues

13. Upload to individual student digital portfolio.
14. Write Artist's Reflection Statement for inclusion with portfolio submission.
15. Submit Portfolio for review to both the Teacher for the final grade and for the AP submission in May.

Semester One The 3-D Design portfolio demonstrates any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber Arts.				
Portfolio Section: Breadth Vocabulary for this section: Student essential Vocabulary				
Elements of Art	Conceptual	Concentration	Mass/Volume	Space
Principles of Design	Metaphor	Breadth	Rhythm/Repetition	Form
Personification	Simile	Quality	Abstraction	Juxtaposition
Expressive Quality	Representational	Figurative	Assemblage	Emphasis
		Proportion/Scale	Constructive	Focal Point
Unit One: Observational to Conceptual: Transforming Found Objects				
Essential Question: <ul style="list-style-type: none">• How can inanimate objects become symbols, metaphors, allegories, or personifications?• How can an artist use the Elements of Art and the Principles of design to create sculpture from objects found in a non-art related area.				
Objectives: Students will be able to: <ul style="list-style-type: none">• Create a sculpture from found objects that represent human emotion and or identity.• Complete a portfolio submission that displays a strong understanding of assemblage or constructive work that demonstrates transformation of material, juxtaposition or object identity.				
II State Standard: 25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning 26.A.5 Common for all four arts: Analyze and evaluate how the choice of media, tools, technologies and processes support and influence the communication of ideas. 27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.				
Assessment: AP Studio Art Scoring Guidelines, Critique and Reflection				
Core and Supplemental Text:				

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: describe, express, communicate, recognize, reflect, self-knowledge, metaphor, theme, Emphasis. Focal Point

Unit Artifacts: Create a mini concentration of two projects that embody the Project Objectives.

Unit Two: Principles of visual organization and technique, 2-3 projects

Essential Question:

How does an artist use the elements of art and principles of design as building blocks to cohesively organize a work of art?

How do you show a variety of technical skills using the elements of art and principles of design

Objectives: Students will be able to:

- Evaluate the use of elements of art and principles of design in developing and solving visual arts problems
- Demonstrates proficiency and craftsmanship in the use of an expanded range of sculpture and/or ceramic techniques.

II State Standard:

26.B.4d Visual Arts: Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research and problem solving.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: elements of art, principles of design, Form, Space, Mass/Volume, Proportion/Scale

Unit 3: Design and abstraction, 2-3 projects

Essential Question:

How does an artist use the elements of art and principles of design as building blocks to cohesively organize 3D work of art?

Objectives: Students will be able to:

- Create images that illustrate repetition and pattern.
Demonstrate how unify a composition by using the principle of rhythm.
- **Transform through creative trigger mechanisms.**
- **Develop Ideas:**

- Identify subject,
- Break it down,
- Generate options,
- Choose Best option,
- Transform into Tangible form

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes

Design Synectics by Nicholas Roukes

Vocabulary: repetition, pattern, rhythm, unity

Unit Four: Concentration Exploration, 2-3 projects

Essential Question:

How can you structure a body of artwork around a cohesive theme?

What is involved in creating a body of artwork and how does it evolve?

Objectives: Students will be able to:

- **Create a mini concentration of 2-3 projects that explore ideas for a body of work based on a theme.**
- **Expand or re-imagine work already created in the breadth section**
- **Explore new ideas and employ techniques used in prior breadth projects.**

II State Standard:

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Theme, concept, contemporary, process, subject

Unit Five: Signals, Signs, and Symbolism; Mining your past for artist content (Game of Life)

Essential Question:

How can you create a piece of artwork that draws from your personal history and while addressing a larger question about the world in which you live?

Objectives: Students will be able to:

- Create a finished work of art that is based on a memorable childhood game.
- Demonstrate knowledge of the elements and principles through the use of a chosen media.
- Compare and compare and contrast their finished piece with their inspiration artist.

II State Standard:

26.A.5 Common for all four arts: Analyze and evaluate how the choice of media, tools, technologies and processes support and influence the communication of ideas.

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

27.B.5 Analyze how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Simile, Metaphor, conceptual

Semester Two

The 3-D Design portfolio demonstrates any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber Arts.

Concentration and Quality:

Create works describing an in-depth exploration of a particular concern for their effect in communicating ideas through artwork.

Vocabulary: Student Essential Vocabulary

Line Value Color Texture Shape Form

Space	Color scheme	Proportion	Balance	Light and shadow	Artist's Statement
Cast shadow	Highlight	Pattern	Rhythm	Emphasis	Narrative
Motif	Module	Critique	Volume/Mass	Elements of art	Process
Emotion			Visual communication	Concept	Portfolio
Principles of design					

Unit One: Concentration Development

Essential Question:
 How can works of art be unified by an underlying idea that has visual and/or conceptual coherence?
 How can an artist's choices of technique, medium, style, form, subject and content result in thoughtful investigation of a specific visual idea?

Objectives: Students will be able to:

- Develop a theme to be carried out through 8-10 (12 Images) works of art that they create.
- Explore concentrations by artists and students in order to develop one of their own for their artwork.

II State Standard:
25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning.
26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.
27.B.5 Analyze how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.

Assessment:
AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.** There are four major areas of concern in scoring concentrations:

- Coherence and/or development – Is the work presented actually a concentration?
- Quality – Is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work – Including the amount of work or number of pieces represented, what is the degree of development and investigation of the theme of the concentration body of work?
- Quality of the work in both concept and technique, regardless of the medium

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Visual Communication, Emotion, Concept, Theme

Unit Two: Learn to think and create independently

Essential Question:

How do you articulate the meaning of a piece of artwork

How do you determine the success or failure of a piece of artwork?

Objectives: Students will be able to:

- Create finished pieces of art for the Quality section of their portfolio.
- Demonstrate highly developed skills using technique and media.
- Make a piece of art that effectively communicate ideas to the viewer, uses elements of art and principle of design, and has a style that is unique.

II State Standard:

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

Core and Supplemental Text:

- From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth
- Art Synectics, by Nicholas Roukes
- Design Synectics by Nicholas Roukes

Vocabulary: Motif, critique, Artist's statement

Unit Three: Independent Portfolio Work

Essential Question:

How do you distinguish your artistic voice from that of your peers?

How do you create consistency within your own concentration?

Objectives: Students will be able to:

- **Create original artworks that reflect their artist vision.**
- **Demonstrate highly developed skills in their chosen media, style, and subject matter.**

II State Standard:

26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.

Assessment:

AP Studio Art Scoring Guidelines, Critique and Reflection

- **Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion**
- **Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.**

<p>Core and Supplemental Text:</p> <ul style="list-style-type: none"> • From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth • Art Synectics, by Nicholas Roukes • Design Synectics by Nicholas Roukes
<p>Vocabulary: Vision, style, composition, technique</p>
<p>Unit Four: Photographing Artwork</p>
<p>Essential Question: How can you successfully represent your 2-D artworks through digital Photography?</p>
<p>Objectives: Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate proper use of a digital camera to document artwork • Create a portfolio of artwork that accurately represents the original works of art
<p>II State Standard: 27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes. 26.B.5 Common for all four arts: Create and perform a complex work of art using a variety of techniques, technologies and resources and independent decision-making.</p>
<p>Assessment: AP Studio Art Scoring Guidelines, Critique and Reflection</p> <ul style="list-style-type: none"> • Formative Assessments may include group critique, peer to peer critique, teacher critique and open studio discussion • Summative assessment will be done at the end of each unit based on studio critique and evaluation using the AP scoring rubric.
<p>Core and Supplemental Text:</p> <ul style="list-style-type: none"> • From Ordinary to Extraordinary: Art and Design Problem Solving by Ken Vieth • Art Synectics, by Nicholas Roukes • Design Synectics by Nicholas Roukes
<p>Vocabulary: Visual Communication, representational, reflective, organization, narrative, process</p>

Weekly Plan:

Semester One	Topic: Breadth The 3-D Design portfolio demonstrates any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber Arts.
Unit One	Mini breadth concentration 2-3 projects
Q 1. 1	Review syllabus, slide show of sample student work, assign sketchbook Observational to Conceptual: Transforming Found Objects

	<ul style="list-style-type: none"> • Create a mini concentration of two projects that embody the Project Objectives. • 2 sketchbook drawings
2	<ul style="list-style-type: none"> • Artifact: Working on Mini Concentration of 2 Sculptures: Transforming Found Objects • 2 sketchbook drawings
3	<ul style="list-style-type: none"> • Artifact: Working on Mini Concentration of 2 Sculptures: Transforming Found Objects • 2 sketchbook entries
4	<ul style="list-style-type: none"> • Artifact: Completion of Mini Concentration of 2 Sculptures: Transforming Found Objects • 2 sketchbook entries • Critique
Unit 2	Mini breadth concentration 2-3 projects
5	Principles of visual organization and technique: <ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody the Project Objectives. • Form and Space • 2 sketchbook entries
6	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody the Project Objectives. • Mass/Volume • 2 sketchbook entries
7	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody the Project Objectives. • Proportion/Scale • 2 sketchbook entries
8	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody the Project Objectives. • Critique
Unit 3	Mini breadth concentration 2-3 projects
9	Design and Abstraction <ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody Progression • Artifact: Creation of a mini concentration of 2-3 projects that embody Metamorphosis • 2 sketchbook entries
Q 2.1	<ul style="list-style-type: none"> • Transformation through creative trigger mechanisms. • Artifact(s): Develop Ideas: <ul style="list-style-type: none"> ○ Identify subject, ○ Break it down, ○ Generate options, ○ Choose Best option, ○ Transform into Tangible form • 2 sketchbook entries
2	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that embody transformation through creative trigger

	<p>mechanisms (continued)</p> <ul style="list-style-type: none"> • 2 sketchbook entries • Critique
3	•
Unit 4	<i>Concentration Exploration 2-3 projects</i>
4	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that explore ideas for a body of work based on a theme. • Artifact: Expand or reimagine work already created in the breadth section • Artifact: Exploring new ideas and employing techniques used in prior breadth projects.
5	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that explore ideas for a larger body of work based on a theme. • 2 sketchbook entries • Critique/presentation
Unit 5	<i>Mini breadth concentration 2-3 projects</i>
6	<p>Signals, Signs, and Symbolism; Mining your childhood for artist content</p> <ul style="list-style-type: none"> • Artifact(s) related to unit may include: <ul style="list-style-type: none"> ○ Wire Sculpture ○ Multiples additive, rhythm and movement ○ Paper Mache' ○ Functional Clay forms ○ Sculptural Clay forms <p>2 sketchbook entries</p>
7	Artifact: Creation of a mini concentration of 2-3 projects that explore the unit topic; choice of materials.
8	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that explore the unit topic; choice of materials • 2 sketchbook entries
9	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that explore the unit topic; choice of materials • 2 sketchbook entries
	<ul style="list-style-type: none"> • Artifact: Creation of a mini concentration of 2-3 projects that explore the unit topic; choice of materials • 2 sketchbook entries • Breadth Portfolio Review • Critique
Semester 2	<p>Topic: Concentration</p> <p>The 3-D Design portfolio demonstrates any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber Arts.</p>
Unit 1	Concentration Development

Q 3.1	<ul style="list-style-type: none"> • Artifact: Concentration Piece #1 and 2 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
2	<ul style="list-style-type: none"> • Artifact: Concentration #1 and 2 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
3	<ul style="list-style-type: none"> • Artifact: Concentration #1 and 2 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries • Critique
Unit 2	Learn to think and create independently
4	<ul style="list-style-type: none"> • Artifact: Concentration #3 and 4 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
5	<ul style="list-style-type: none"> • Artifact: Concentration #3 and 4 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries Portfolio Review/Sketchbook
Unit 3	Independent Portfolio Work
6	<ul style="list-style-type: none"> • Artifact: Concentration #5 and 6 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries • Critique
7	<ul style="list-style-type: none"> • Artifact: Artifact: Concentration #5 and 6 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. 1-2 Sketchbook entries
8	<ul style="list-style-type: none"> ○ Artifact: Concentration #7 and 8 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries

9	<ul style="list-style-type: none"> • Artifact: Concentration #7 and 8 continued • Research paper on a master artist relating to your interests and regarding your Concentration (minimum, 1.5 pages typed, single spaced) • 1-2 Sketchbook entries • Critique
Quarter 4	Topic: Concentration
Q 4. 1	<ul style="list-style-type: none"> • Artifact: Concentration #7 and 8 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
2	<ul style="list-style-type: none"> • Artifact: Concentration #9 and 10 <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • 1-2 Sketchbook entries
3	<ul style="list-style-type: none"> • Artifact: Concentration #9 and 10 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • Critique
4	<ul style="list-style-type: none"> • Artifact: Concentration #9 and 10 continued <ul style="list-style-type: none"> ○ Show evidence of thought process, preliminary drawing, fully thought out compositional decisions, and art references. • Portfolio Review
Unit 5	• Photographing Artwork
5	Lighting and Organization
6	<ul style="list-style-type: none"> • Complete Portfolio Photos
7	Final Portfolio review/AP Submission
8	<ul style="list-style-type: none"> • Presentation
9	<ul style="list-style-type: none"> • Reflection

Syllabus:

Advanced Placement Studio Art Syllabus

3D Design Concentration

Mrs. Jacobs
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The Advanced Placement Studio Art course is offered to students who have excelled in at least two years of high school art study and choose to commit to a *rigorous* investigation of art making both in and outside the classroom. Students will create a portfolio of work in one of three areas of study: Drawing, 2-D Design, and 3-D Design. Students will develop a portfolio of college-level artwork that demonstrates mastery of concept, composition, and execution by addressing the three components of the AP portfolio: Quality, Breadth, and Concentration. The Advanced Placement Studio Art course emphasizes making art as an ongoing process that involves the student in informed and critical decision-making. This course requires a significant investment of time outside of class. This body of work can be used to meet college admission portfolio requirements and will be assessed by the College Board for Advanced Placement credit in lieu of an examination

Students in AP Studio are encouraged to work independently, investigate art issues that contribute to the development of an art portfolio. While students are self-directed and work independently, teacher acts as mentors and guides students through the process with these instructional goals:

1. Encourage creative and systematic investigation of formal and conceptual issues.
2. Emphasize making art as an ongoing process that involves the student in informal and critical decision-making.
3. Help students develop technical skills and familiarize them with the functions of the visual elements.
4. Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. Each AP Studio Art student will select one of three portfolios —Drawing, 2-D Design or 3_D Design — for his/her concentration. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique and content

Sketchbook/Artist Journal

A sketchbook/artist journal is required and will be used as an idea generator, note taking, and problem solving as well as technique practice and experimentation. The book will be assessed several times a quarter.

Portfolio Requirements

Each student will be guided individually through the three stages of the portfolio process, (Concentration, Breadth, and Quality) in the order that best meets that student's creative development at the pace that best matches the individual student's skill development. Below is a generic outline of the process any student will go through to develop his/her artwork and compile his/her work in a portfolio for submission to the AP College Board.

The three sections of the portfolio

Section One: Quality

Rationale: Quality refers to the total work of art. Mastery of design should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred style or content.

Requirements

Refer to the chart below

Section Two: Breadth

Rationale: The student's work in this section should demonstrate understanding of the principles of design integrated with the elements of design and proportion/scale and figure/ground relationships. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

Requirements

Refer to the chart below

Section Three: Concentration

Rationale: 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 a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two dimensional or three dimensional design issues.

Requirements

Refer to the chart below

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
Quality (Selected Works) — Section I (one-third of total score)		
<p>5 actual works that demonstrate understanding of design in concept, composition and execution</p>	<p>10 digital images, consisting of 2 views each of 5 works that demonstrate understanding of three-dimensional design in concept, composition and execution</p>	<p>5 actual works that demonstrate understanding of drawing in concept, composition and execution</p>
Concentration (Sustained Investigation) — Section II (one-third of total score)		
<p>12 digital images; some may be details Works describing an in-depth exploration of a particular 2-D design concern</p>	<p>12 digital images; some may be details or second views Works describing an in-depth exploration of a particular 3-D design concern</p>	<p>12 digital images; some may be details Works describing an in-depth exploration of a particular drawing concern</p>
Breadth (Range of Approaches) — Section III (one-third of total score)		
<p>12 digital images; 1 image each of 12 different works A variety of works demonstrating understanding of 2-D design issues</p>	<p>16 digital images; 2 images each of 8 different works A variety of works demonstrating understanding of 3-D design issues</p>	<p>12 digital images; 1 image each of 12 different works A variety of works demonstrating understanding of drawing issues</p>

(For more information about the AP Studio Art course, look online at the College Board AP Studio Art site: <http://apcentral.collegeboard.com/apc/public/repository/ap-studio-art-course-description.pdf>)

Possible Concentration Topics for 3D Design:

<ul style="list-style-type: none">• A series of laminated wood sculptures that investigated formal design elements and principles including line, shape, balance, repetition, harmony, variety, etc.	<ul style="list-style-type: none">• A series of “combines” inspired by the work of Robert Rauschenberg.
<ul style="list-style-type: none">• A series of small installations investigating the theme of place and time.	<ul style="list-style-type: none">• A series of figures created from old computer parts.
<ul style="list-style-type: none">• A series of hand-built ceramics that investigated organic shapes and concave/convex space.	<ul style="list-style-type: none">• A series of figures based on family members and close friends placed within constructed vignettes.
<ul style="list-style-type: none">• A series of animal sculptures constructed from found objects.	<ul style="list-style-type: none">• A series of vessels created of broken light bulbs and wire that actively and inventively engaged space.
<ul style="list-style-type: none">• A series of portrait heads sculpted from clay.	<ul style="list-style-type: none">• A series of organic sculptures carved from wood.
<ul style="list-style-type: none">• A series of hand-sewn figures based on sketches of “mutated creatures.”	<ul style="list-style-type: none">• A series based on abstracted architectural forms.
<ul style="list-style-type: none">• A series of boxes inspired by Joseph Cornell.	<ul style="list-style-type: none">• A series of large “soft” sculptures of everyday items (Oldenburg).

Scoring Components for 3D Design:

Scoring Components	
SC1	The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.
SC2	The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.
SC3	The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).
SC4	The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.
SC5	The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.
SC6	The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.
SC7	The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.
SC8	The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.
SC9	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.
SC10	The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.

Artistic Integrity:

All work must be original. While images may be appropriated, they must be altered and transformed in an original way that is unique to the student artist. If student artworks reference works of art created by other artists, the source must be cited and a detailed

description of how the work was used must be included. Adherence to copyright laws is required to maintain Artistic integrity

Critiques

Students are expected to participate in regular individual and group critiques. Each student must share his or her work and discuss the intent behind the piece. Peers are expected to ask questions, offer feedback, and give suggestions for improvement. And open, positive dialogue will be facilitated. The teacher will also engage the students in questions, offer feedback and give suggestions for improvement. The critique discussions will also use the language from the rubric to familiarize the students with the expectations. Additional informal discussion and critique will take place on a daily basis during class time and additional studio time where open dialogue is encouraged.

Assessment

Assessments

Assessments are both formative and summative and include self-evaluations and peer evaluations. Summative assessments will occur at the conclusion of projects. The last week of the semester is used to review your photographic/digital work and select the work that best reflects Breadth for your AP portfolio. This will include individual conferences with the teacher, as well as a final critique session with the teacher.

Getting registered at the College Board Website:

You will need to register at www.collegeboard.com. Here you will find information about AP studio Art Classes, the exam, scoring rubrics, and examples of past student work.

- From the www.collegeboard.com homepage, click on the “for Students” tab- <http://student.collegeboard.org>
- Under My Organizer you can create a free user account. You can use this account to assess information about any AP exams and classes.
- Under the College Board Tests” section, you can click on “AP” which will take you to the AP homepage
- The studio Art Homepage can be found at: http://collegeboard.com/student/testing/ap/sub_studioart.html?studioart