

AP Studio Art Syllabus: the 3-D Design Portfolio
Shawn Stokes
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Course Description:

- **Portfolio:** Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process.
- **Focus:** Students will develop mastery in concept, composition and execution.
- **Essentials:** Students will address three components in their portfolios: Quality, Concentration, and Breadth.
- **End Goal:** Students are encouraged to, but have the option to, submit this body of work to the College Board for grading and possible college credit. (The AP exam fee will be \$0, if you qualify for free or reduced lunch.)
- **Artistic Integrity:** Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea.

Student Objectives

- Maintain a strong work ethic.
- Work through and solve visual problems effectively.
- Refine the ability to draw/render/form what you see or concept you want to communicate
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Pursue the art making process with a passion—be fearless.

The 3-D Design Approach:

All students will advance their understanding of the complexities and benefits of 3D space by exploring a variety of compositional and aesthetic concepts. Students will expand their three-dimensional design skills and thoughtfully apply the principles of design. Student work focuses around any 3D design issues and can include various media--such as ceramics, plaster, mixed media, metals, etc.

Summer Assignments

You are encouraged, but not required, to explore design problems over the summer (see appendix A). These pieces will give you an early start to exploring ideas and techniques for your final portfolio. It is also recommended that you begin working in a personal sketchbook/visual journal and think about ideas that you may want to pursue as a concentration.

Expectations

Investment--The process of developing a portfolio requires a great deal of time and effort and the five 49-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. The open studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open studio is not required but is recommended for success.

Homework—Students may receive specific assignments or just be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend three to five hours a week outside of class on their work.

Sketchbook—Students will use a sketchbook as a visual journal to work through ideas, to practice drawing and design skills, and to record their journey through this year. (Yes, even sculptors, potters and jewelers need to draw!)

Critiques—the majority of class time is spent making artwork, though students are expected to participate in group and individual critiques throughout the semester. Each student must show his/her work and briefly discuss his or her intent. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique.

Portfolio Show—Students will be required to have public viewings of their portfolio with two gallery shows hosted at the school (or other local public venue) during the school year.

Grading & Final—The final assessment activity for each semester is a combination of a written reflection and oral critique. The student's grade will be based on a "Satisfactory" or "Unsatisfactory" mark until the final 2nd semester grade, in which a letter grade for the overall portfolio will be given.

Portfolio Components

During the first week of school, the course is outlined to the students. The individual sections of each portfolio—Quality, Concentration and Breadth—are discussed in detail. Slide examples from both the College Board that correspond to each section of the portfolio will also be reviewed and discussed. Additionally, the students review the images and instructions from the AP Studio Art Poster.

For the 3D Design Portfolio, students will produce a minimum of 20 to 22 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 3-D Design Portfolio.

Supplies

Supplies* and equipment will be provided by the school, but students might wish to purchase their own personalized sketchbook or visual journal.

*If a student opts to submit their portfolio for the final College Board review, they will need to purchase at least 2-3 rolls of Fuji 100 slide film, pay for its developing and pay the entry fee.

**Students that qualify for free or reduced lunch should talk to the teacher about a possible waiver for the evaluation fee.

Bibliography-- The following books will be available in the room for student reference.
Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Wadsworth Thomson Learning
Roukes, Nicholas. *Art Synectics*, Davis Publications, 1984.
Roukes, Nicholas. *Design Synectics*, Davis Publications, 1988.
Landa, Robin and Rose Gonnella. *Visual Workout Creativity Workbook*, Thomson Learning, 2001.
Edwards, Betty. *Drawing on the Artist Within*. Simon & Schuster, 1986.
Zelanski, Paul and Mary Pat Fisher. *Shaping Space: The Dynamics of Three-Dimensional Space*, 3rd edition. Thomson-Wadsworth 2007. ISBN 0-534-613934

Course Outline and Schedule

- The first few weeks will be devoted to brainstorming and "pulling" inspiration from various resources--art books & magazines, the internet, local galleries, etc.—with the

- end goal of creating a rich bank of concepts on which to build your portfolio.
- Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation.
 - The instructor will direct various skill-building activities as this semester progresses to strengthen and explore student's skill with particular media.
 - Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester.
 - Students will develop a body of work for the Concentration section that is a planned investigation of an idea of interest to them.

Sample projects and design problems for each category can be viewed in Appendix B.

Selecting and Preparing Section Pieces

After spring break the students are instructed to identify the pieces to be submitted for the Quality section of the portfolio. Preparation of these pieces will begin before the actual portfolios arrive. As the Portfolios are due usually at the end of the first week of May, the last due date for work is around the third week of April, thus allowing time for photographing the work. This date may be pushed forward a week with the AP Exams being moved up a week.

Appendix A: Optional 3D Design Summer Problems

1. Building of the Future: Using either Popsicle® sticks, wooden matches, toothpicks, dowel rods, matboard cardboard, or any combination of the above, create an architectural model for a house (domestic architecture), a city skyscraper, or a museum of modern art to be built in the year 2075. (This should be the exterior structure, not an interior cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.
2. Clay Portrait: Using clay, fashion a three-dimensional self-portrait bust, or, a portrait of friend or family member.
3. Organic, Touchable Form: From a block of wood or plaster (at least 7 inches square), fashion a handheld organic sculpture that is inviting to the touch. Tools necessary to manipulate these materials include a rasp (a very rough file), possibly a bandsaw for the wood, a variety of sandpaper grits, and fine steel wool to finish it off. You may choose to oil the wood sculpture as a protective finishing coat. You might look at the work of Henry Moore, Barbara Hepworth, or Isami Nagouchi.
4. Working with Found Material: Create a three-dimensional sculpture from found objects. You may choose to look at the work of Pablo Picasso, Julio Gonzales, Richard Chamberlain, or Robert Rauschenberg. Consider how the specific found material will carry symbolic meaning.

The following assignments are from the text *Art Synectics* (Davis Publications, 1984) by Nicholas Roukes:

5. Transform an Ordinary Shoe into a Symbolic Monument: Get an old shoe or boot from the basement, attic, or local flea market. Select a theme from the following list, or make up your own subject: Ode to Carl Jung, Ode to Lemuel Gulliver, Ode to Napoleon Bonaparte, Ode to Icarus, Ode to Albert Einstein, Ode to John Dillinger, Ode to Mohammed Ali, Ode to Rene Magritte, Ode to Pablo Picasso, Ode to Roy Lichtenstein, Ode to Salvador Dali, Ode to Marilyn Monroe, Ode to Houdini, Ode to Toulouse Lautrec. Embellish the shoe with elements to portray the theme; for example, add papier-mache wings, roller skates, miniature toys, ladders, lights, taxidermy eyes, sails, transistors, plumbing fixtures, coins, papier-mâché appendages, etc. Decorate the surface with bits of mosaic, glitter, yarn, mirror, paint, etc. Mount on a base and affix a nameplate to it.
6. Changing Perceptual Responses to an Object by Making it Larger: Select a subject for your composition that is normally quite small, such as a paper clip, nail clipper, wrist watch, corkscrew, electrical or mechanical parts, bugs or other small creatures, etc. recreate the subject on a giant scale: Make a soft sculpture by cutting fabrics and flexible materials, which are then sewn, stuffed, stitched, and decorated; or create a large rigid structure by using cardboard and tape.
7. Creating an Aesthetic Object from an Abandoned Derelict: Find an interesting object from the garage, attic, flea market, auction, or secondhand store. Transform the object by covering its entire surface with textural materials: mosaic, pebbles, glass, mirrors, feathers, flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand, marbledust, or sawdust on it. (Use tile cement to attach heavier materials.)
8. Redoing An Old Master: Select a sculpture or well known image from art history for interpretation. Redo the work three-dimensionally: update it, change colors, media, characters; or, recreate a two-dimensional Old Master, three-dimensionally.
9. Discovering the Skeleton of a Mythological Creature: Select a theme based on a mythological character or legendary beast: Big Foot, the Lochness Monster, Cyclops, Cyborg, The Troll, Bionic Beast, etc. Using pottery clay, fashion a skull, skeleton, or anatomical fragment of the legendary beast. Place the "evidence" in a display box.
10. Create a Three-Dimensional Sculpture that Produces Sound Effects: Collect materials and objects that produce different sounds. Construct a three-dimensional sculpture with them. The structure may involve spectator participation, insofar as it can be "played" like a musical instrument; react to environmental conditions on its own (having elements that capture wind, rain, etc.) and translate them into sounds through appropriate devices; or be a kinetic sculpture programmed with switches, timers, or other devices.

Appendix B

3D Design Studio—Sample Projects

<u>Breadth</u>	<u>Concentration</u>
Earrings and pendants fashioned in jewelry, including wire and cast pieces	A series of animal sculptures constructed from welded metal.
Cups, bowls, and plates thrown on the potter's wheel emphasizing inventive form	A series of portrait heads sculpted from clay.
Hand-built ceramic vessels—coil and slab emphasizing inventive form	A series of hand-sewn figures based on sketches of "mutated creatures."
Portrait heads, busts, and entire figures sculpted in clay	A series of boxes inspired by Joseph Cornell or Betye Saar
Hats and bags constructed from woven fibers	A series of "combines" inspired by the work of Robert Rauschenberg.
Figures and animals constructed from welded metal	A series of figures created from old computer parts.
Modular designs created by combining paper tubes and other geometric	A series of vessels created of blown glass that actively and inventively engaged space.
Forms constructed from matte board	A series of nude figure studies fashioned from clay.
Functional cardboard chairs	A series of organic sculptures carved from wood.
Constructed chairs inspired by the work of another artist (e.g., Nevelson)	A series based on abstracted architectural forms.
Assemblages of found materials	A series of large "soft" sculptures of everyday items (Oldenburg).
Figures constructed from found materials	A series of welded metal sculptures that investigated formal design elements and principles including line, shape, texture, balance, repetition, harmony, variety, etc.
Found Wood Relief Sculpture—using dissimilar shapes and sizes of wood, create a relief sculpture that demonstrates unity and balance (resource: Louise Nevelson).	A series of cast silver rings with stone settings.
Organic sculptures inspired by the work of Hepworth, Moore, or Noguchi	A series of thrown and hand-built ceramics that were enhanced by the attachment of appendages reminiscent of sea anemones—the theme was "Horned Pots."
Plaster casts or carvings	
Illuminated Paper Sculpture—create an armature of wire, reed, or dowels and use handmade paper to cover the armature—a lamp kit will be provided (resource: Paper Illuminated by Helen Hiebert).	
"Combination" pieces that involve 2-D and 3-D elements (Rauschenberg)	
Interpreting a 2D masterpiece into 3D space.	
Cross-Contour Wire Sculpture—experiment with the use of line to define form: use wire or other linear materials to create a cross-contour sculpture that can be naturalistic or nonobjective (resource: Calder's	
100s or 1000s of Things Sculpture—use small objects that come in 100s or 1000s (such as toothpicks, nails, pushpins, etc.) to create an interesting form that demonstrates a sense of rhythm and movement.	