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## Course Description

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. **[SC1]** I show extensive examples from both the AP Studio Art website and past students' work that correspond to each section of the portfolio. Additionally, the students review the images and instructions on the AP Studio Art: 3-D Design Poster. Students are expected to produce quality work that develops mastery in concept, composition, and execution of ideas. **[SC2]**

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## Summer Assignment

**Instructions:** Complete at least four of the following assignments over the summer. It is also recommended that you begin work in a personal sketchbook/visual journal/ altered book, which will be collected throughout the year. **[SC7]** Summer assignments will be due at the beginning of the third week of school. Review and conscientiously apply the elements and principles of design as you think, plan, and make critical decisions about your work. Your work outside of class will constitute 50 percent of your grade throughout the year.

SC2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.

Take time over the summer to think about ideas you may want to pursue as a concentration. Please bring an illustrated (sketches, photos, color swatches, etc.) list of 10 potential concentration ideas to be discussed with the class in group critiques during the second week of school.

SC7—The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

### Assignment 1

Using Popsicle sticks, wooden matches, toothpicks, dowel rods, straws, mat board, cardboard, paper, any combination of the above, or similar materials of your choice, create an architectural model of a dwelling for a specific species of bird of your choice. The structure should be based on research of “your” bird’s nesting and other habits/ needs. In the design, also include a visual reference to some characteristic of the bird AND an element that references a specific human-made architectural structure. You may want to explore the work of Frank Gehry, I. M. Pei, Zaha Hadid, or Moshie Safdie; local architecture and/or historic architecture from Nan Madol to the Djenné mosque; or ziggurats, yurts, and shipping containers.

### Assignment 2

Using polymer clay, fashion a full-figure caricature or symbolic representation a famous or infamous person. Use the elements and principles of design in your sculpture to depict why the person is well known.

### Assignment 3

Using a modeling material of your choice (clay, plaster, Styrofoam, fabric, etc.), create a pair of three-dimensional entities (plant or animal) from the natural world. Your depiction may be realistic, abstract, symbolic, or nonobjective. Portray the entities as two distinctly different versions of the same plant/animal, and make them interact in some way.

### Assignment 4

From wood, plaster, or found materials from nature make a small sculpture that is inviting to touch. You might look at the work of Nick Cave, Lee Bontecou, Harry Bertoia, Jean Arp, Yayoi Kusama, Huichol beadwork, and/or Oceanic stick navigation charts. Consider elements in addition to texture, and address both positive and negative space.

### Assignment 5

Create a three-dimensional sculpture from found materials (natural and/or synthetic) that embodies the concept of movement, actual or implied. You may choose to observe the work of Tomoko Takahashi, Kurt Schwitters, Arman, Marina de Bris, John Dahlsen, and Haroshi.

The following assignments are suggestions for concepts, media, and approaches that you might explore in your works for this course. **[SC6]**

### Assignment 1

**Create a Soft Sculpture Object Based on a Food.** Make a larger-than-life (at least 2 feet in length or width) form that portrays a food of your choice, from fortune cookie to artichoke. Use stuffed fabric or other flexible materials to create a basic form. Pinch, gather, pierce, sew, and embellish its surfaces to create distinctive details. Focus on making the form of your food sculpture realistic, but create the sculpture using colored materials (or materials that can be painted) in a color scheme and/or patterns that are surprising and perplexing to viewers. You may wish to augment the effect of the unexpected color/patterns with textural additions to the sculpture as well.

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.

### Assignment 2

**Transform an Ordinary Shoe to Exemplify a Design Principle.** Get an old shoe or boot from the basement, attic, or local flea market. Select a design principle to epitomize unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion, scale, or occupied/unoccupied space. Deconstruct and reconstruct the shoe using additive and reductive processes to develop a sculptural form that unmistakably exemplifies the design principle you selected. Embellish surfaces of the shoe-based form to further reinforce the design principle. Mount the completed sculpture on a base.

### Assignment 3

**Create a Sculpture That Produces Sound Effects.** Collect materials and objects that can be used to produce different sounds. Design and construct a sculpture that involves the perception of sound. The structure may involve spectator participation, insofar as it can be “played” like a musical instrument; may react to environmental conditions on its own (having elements that respond to wind, rain, etc.) and translates them into sounds through appropriate devices; or may be a kinetic sculpture programmed with switches, timers, or other mechanisms to create or amplify sound. In addition to addressing the sound-producing problem, design the sculptural form to

ensure its audiences realize its sound-producing capabilities through visual as well as aural properties.

#### Assignment 4

**Create a Monumental Construction.** Create a trophy, monument, or shrine that recognizes and pays tribute to a meritorious achievement, real or imagined, in sincerity or parody. Use materials of your choice. Present your monumental construction as a performance piece. You can act as reporter, emcee, achiever, detractor, etc.

#### Assignment 5

**Create Protective Wearable Art.** Design and craft a sculptural garment that protects its wearer from a natural or imagined force (rain, gravity, curse, sadness, abduction by extraterrestrials, or being tickled, for example). The sculptural garment should be functional and also communicate its intended purpose symbolically in its design. Use or create a textile in addition to other materials of your choice.

#### Assignment 6

**Create a Changing, Interactive Form.** Plan and construct a sculptural object or group of objects that allows the work's audience to interact with and change the form of the sculpture. In your planning and implementation, devise a way to record and display the changes in the sculpture's form that result in audience participation. Also be sure to include directions or an invitation to the work's audience so they understand their role in its creation/evolution. Use at least one natural material.

#### Assignment 7

**Create a Partly Invisible Sculpture.** Develop a sculptural form that is completed by the addition of an "invisible" element that is only perceived in certain conditions. For example, you could design a pyramid form with missing linear elements filled in by beams of light from a source that can be turned on and off. An essential component of form, content, and/or function must "appear" to (or be perceived by — don't forget other senses) the viewer only when conditions are right. Select materials of your choice.

#### Assignment 8

**Create an Ode to Rhyme.** Think of, write down, and say sets of words that are only related by rhyme, such as Fauve/stove, frog/cog, flower/tower, bone/cone, hive/dive, etc. Choose a pair of rhyming words and create either a small mobile, stabile, or sculptural jewelry using found materials that depicts a synthesized fusion of the two words.

## Course Schedule

Modified block scheduling is used. Classes meet every other day for 80 minutes, with the exception of a "flex period" — a one-hour class that meets every day. The course focuses on both sections of the portfolio (breadth and concentration) throughout the year, with the most successful artwork selected for use in the quality section of the portfolio. [SC1]

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The breadth work is somewhat teacher driven. As I am (very much) against a formulaic response to the completion of the AP portfolio, students will develop work that shows evidence of a variety of concepts and approaches to problem solving and ideation in response to visual and conceptual challenges I present. **[SC5]** Students will be expected to use a variety of sculptural techniques and media to develop and illustrate their ideas and content. I vary assignments from year to year so they are tailored to each group's needs and interests, and I encourage individual and unique responses to all work. **[SC6 & SC7]**

The assignments made are based on a variety of collected problems commonly encountered in college-level 3-D design courses. The students have specific in-class and out-of-class assignments; they also are expected to complete some in-class work out of class, depending on the schedule of assignments. Often students have work from their 3-D studio classes (jewelry, ceramics, and sculpture) that is used for breadth. Please keep in mind always to use specific elements of art and specific principles of design in your thinking, planning, and all ongoing critical decisions you make as you and your class explore three dimensional forms.

The following are examples of types of work previously submitted for the breadth section of the portfolio. **[SC4, SC5 & SC6]**

- Earrings and pendants based on different forms of water, including wire and cast pieces
- Cups, bowls, and plates thrown on the potter's wheel emphasizing inventive form related to humor
- Hand-built ceramic vessels — coil and slab emphasizing inventive form, with direct and indirect references to sound
- Hand-built ceramic residences for imaginary beings
- Portrait heads, busts, and entire figures sculpted in clay that depict a personal narrative
- Hats and bags constructed from woven fibers that camouflage the wearer in certain natural surroundings
- Animals constructed from welded metal that address the impact of climate change
- Modular designs created by combining paper tubes and other geometric forms constructed from matte board to create futuristic forms of transportation
- Combination pieces that involve 2-D and 3-D elements (Rauschenberg)

In the past, I have also used assignments from the summer list, especially those that the students avoided attempting.

For the 3-D Design concentration, students are expected to choose an idea or concept to explore in depth that is important to them and develop a cohesive body of sculptural work that grows from a planned investigation of their idea. Students are encouraged from the beginning of the year to formulate ideas for their concentration and to record topics and themes of interest in their sketchbook, along with supporting visuals. In small groups, students are involved in brainstorming activities to assist with the expansion and clarification of their initial ideas. They consider concepts and

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subject matter from other works they have created, as well as the varied art materials and media they have used for previously constructed three-dimensional structures. During individual conferences with each student, the teacher will guide the student in further refining his or her concentration theme. The students will each develop and present to the teacher their specific plan of action for the development of their chosen concentration. Work should be thoughtfully planned to investigate a specific idea that is of personal interest to the specific student. As students' work on their concentration progresses, modifications may be made to the original plan of action. **[SC3]**

The following are examples of types of work previously submitted for the concentration section of the portfolio:

- A series of cast silver rings with stone settings that represent historic developments in science and technology
- A series of thrown and hand-built ceramics that were enhanced by the attachment of appendages reminiscent of invertebrate sea creatures
- A series of extinct plants constructed from welded metal
- A series of hand-sewn figures based on sketches of "mutated creatures"

At present, the goal for the first semester is to complete about four breadth pieces and three to four concentration pieces. This may vary from year to year depending on the amount of time spent on specific breadth assignments. If the students were successful with their summer assignments, they may have enough work to complete the breadth section by the end of the first semester. In that (rare) case, the students might not be expected to do any additional assignments for breadth and may be allowed to focus on their concentration.

The second semester is devoted to completion of the breadth and concentration. As the portfolios have been due at the end of the first week of May, we generally try to schedule the last due date for work around the third week of April, thus allowing time for photographing and uploading digital files of the work. This date may be pushed forward a week with the AP Exams being moved up a week.

## Critiques [SC8 & SC9]

Critiques are an integral part of all studio art classes. All students are brought together for group critiques when they have major assignments due. Each student must show his or her work and briefly discuss the intent of the work. The class is then expected to provide positive feedback and offer suggestions for improvement. All students participate. The vocabulary of art (elements and principles of design) is introduced in earlier foundational classes and is reinforced through verbal and written critiques and exhibition reviews — a requirement of all visual arts classes. These critiques generally take the entire class to complete, sometimes more than one class period. I do very little of the talking during these sessions, other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as part of their discussion. I will only interject when I feel that there is something that has not been addressed or have an idea about a possible solution or suggestion for a next piece. I provide each individual student with brief written

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commentary on his or her work using a rubric based on the AP Studio Art: 3-D Design scoring guidelines, and I also respond to how the work aligns with the personal artistic goals the student has set and shared with me. Conferences, dialogue, and informal discussions with me and with their classmates also provide students with specific feedback, guidance, support, and encouragement. Class time is used to assess strengths and possibilities for further exploration in students' works.

## Copyright [SC10]

When students use work by another artist as a reference point in creating their own work, they thoroughly understand that the work is merely a resource and must be transformed significantly through their individual voice and expression in a three-dimensional media. Students must understand that copying another person's idea or work is a violation of artistic integrity and is unacceptable in the context of AP Studio Art: 3-D Design. Works that allude to those of other artists must move far beyond duplication of the original ideas or forms. Ideally students rely primarily on their own life experiences and imagination as the primary basis of their sculptural works. Issues surrounding ethical appropriation, referencing, and taking inspiration from doing extensive research on other artists and work are presented and discussed throughout the course, during day-to-day operations, and as a part of critiques and individual conferences. Students are supported in understanding the importance of developing their own ideas and approaches, as well as in finding and using their own artistic vision and voice to create works that relay their unique personal perspectives. They use sketchbooks to document their research of other artistic traditions and products and "cite" any work they reference by providing images of the original work (photos or sketches), the name of the source (URL or book title and page, for example), and also a brief written or drawn statement that explains how the work supports their own artistic goals and ideas; this way students' references can easily be checked and verified, and students can safely use other artists' work to inform their own.

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## Selecting and Preparing Quality Pieces [SC2]

After spring break, students identify works to be photographed for the quality section of their portfolio. Simply put, they are to pick their most successful works. Work is to be selected for excellence and mastery in concept, composition, and execution of 3-D design. Students have a strong understanding of quality because it has been exemplified in critiques and portfolio evaluations throughout the year.

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