

# AP Studio Art: 3-D Design Syllabus

## INSTRUCTOR

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## COURSE DESCRIPTION:

### Overview:

The AP Studio Art classes are intended to be the equivalent of a beginning college level class in either Drawing, Two-Dimensional Design or Three-Dimensional Design.

As stated by the College Board: “The 3D 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 non-figurative sculpture, architectural models, metal-work, ceramics, three-dimensional fiber arts/fashion, jewelry and body adornment.” (AP Studio Art Poster)

The class is recommended for students who have strong skills in various three-dimensional art techniques and media and are motivated to seek mastery in skill, composition and concept. Students who take this course should have a high level of motivation, diligence, commitment, and independence.

The final goal of the AP course of study is to successfully complete the spring AP exam and seek college credit. For the exam, students focusing on the 3-D Design portfolio submit a portfolio of 20 pieces, focusing on development in three areas, **Quality**,

**Concentration and Breadth.** The portfolio/exam is initially graded on a 6 point scale and then translated to a final 5 point general AP score. Universities and colleges generally will accept scores of 4-5 for credit in either an art or an elective course. Scores of 3 are also sometimes accepted. Check individual universities and colleges for specifics.

Students will be required to work on filling their portfolio in these areas both during school and on their own time. In addition to making work to fill their portfolio, students will be required to:

- \* participate in class demonstrations, critiques and discussions,
- \* complete daily and weekend exercises to develop skills,
- \* reflect and record their art-making experience by maintaining a sketchbook,
- \* develop an artist statement,
- \* participate in art showings and
- \* prepare digital slides of their work for final submission in the spring exam process

## **General Learning Outcomes:**

Students will:

- promote a sustained investigation into all three areas of portfolio development- Quality, Concentration, and Breadth- as outlined in the AP Studio Art poster.
- develop mastery in concept, composition, and execution of 3-dimensional design. (Quality)
- develop a body of work investigating a strong underlying visual idea that grows out of a coherent plan of action or investigation. (Concentration)
- learn to use a variety of concepts and approaches in 3D Design so that he/she is able to demonstrate a range of abilities and versatility with technique, problem-solving, and idea. (Breadth)
- learn to experience art as an ongoing process that involves the student in informed and critical decision making. (Sketchbook and Weekly Homework Assignments)
- learn to analyze and discuss their own artworks and those of their peers through group and individual student critiques and instructional conversations with the teacher. (Critiques)
- learn to incorporate contemporary and postmodern concepts into their own work, taking risks and emphasizing their own voice.
- understand artistic integrity as well as what constitutes plagiarism.

## **COURSE DESIGN:**

### **Prerequisites**

Sophomore and junior students who show high motivation, high academic achievement and

talent and skill in the Arts are encouraged to accept the challenge and register in an AP Studio Art course for their junior and/or senior year. Students must have completed two to three lower to high level art classes at our school with a B or better and/ or should have the recommendation of one of the art teachers. In the event that a student is new to the school or has not completed the required classes, they should seek approval from the AP instructor before enrolling.

## **Application and Acceptance**

In the spring, students are accepted and meet for the first time where the instructor provides them with a general outline of the class, the portfolio expectations and summer homework.

## **Summer Homework**

Because the three portfolios require the submission of 24 pieces each, with the exception being 3-d with a requirement of 20 pieces, it is required that all students enrolled in AP Studio Art for the fall do some preliminary work in the summer to make the school year less stressful. This includes both project and sketchbook work, as well as work collecting original images to be used for reference. Work in both finished studio projects and sketchbook will be critiqued and assessed in the first week of first semester.

**SUMMER PROJECTS:** Each student in 3-D Design must complete **at least three** pieces over the summer. Some of these may be refinished projects from the past but at least one should be new so that the instructor can better assess where you are currently. **It is strongly suggested that if you are a slower artist, you make more than the minimum number required to help you be successful and less stressed during the school year.** Additional projects, if approved by receiving a mark of 3-5, can be submitted as a substitute for certain assignments during the year. Students may reference the list of potential projects or choose their own visual problems to solve. The focus of the summer pieces should rest on breadth of experience and visually display understanding of strong composition and using the elements (line, shape, form, space, value texture, color) and principles (emphasis, unity, balance, contrast, pattern, movement and rhythm.) of design to convey one's idea.

A list of suggested summer projects is available in the spring.

**SUMMER SKETCHBOOK:** Over the summer, students should start researching and developing potential project ideas in their sketchbooks. (Again, this is to make the class less stressful by giving you a head start on ideas.) Their sketchbook should become their "new best friend" over the summer. Students should open it up every day...draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to make it look like their own book. At the end of the summer it should reflect them and their experiences throughout the summer. Work in sketchbooks is an ongoing process that will help them to make informed and critical decisions about the progress of their work. Sketchbooks are the perfect place to try a variety of concepts and techniques as students develop their own voice and style.

## Portfolio Development-

20 pieces submitted as digital slides for review by the College Board.

- Breadth- 8 works that demonstrate a student's experiences and accomplishments in a variety of art forms and techniques.
- Concentration- 12 works that represent a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery.
- Quality- 5 original works, most often selected from the Concentration and Breadth section; show **MASTERY** in concept, composition and technical skills.

## Artistic Integrity and Appropriating Images

The College Board states that "any work that makes use of photographs, published images, and /or other artists' works must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.**" ([apcentral.collegeboard.com](http://apcentral.collegeboard.com))

Appropriating (Copying) another's artwork is a complicated issue. Throughout history, many artists in their studies have used appropriated images. The tricky part is in their reasoning and approach. It is an opportunity to learn, discover and reinterpret an artist's master work. Art is an ongoing dialogue. What defines the difference is a response or reaction to a work rather than a reworking of it.

## Maintaining a Sketchbook

### Record of Research, Development and Evaluation/Reflection

In order to gain the most from one's artistic experience, it is important that one takes the time to fully explore options, make record while in the process of making and reflect once all is done. Research, development, evaluation and reflection are three easy steps through which every student should be able to grasp and understand the concepts of developing a good piece and body of work.

- Research involves collecting information of any kind to inspire the art making process. This includes brainstorming both individually and in groups, privately searching through one's own mind and memory for ideas, researching other artists and their solutions to various visual arts problems, and pushing initial ideas- accepting that no potential solution is too absurd to hold the germ of an unusual, but effective solution to a problem.

- Development of an idea occurs both before starting and during the process of making a portfolio artwork. For every project, after the initial project brief and research, students should produce at least one or two drawing sheets that show the student's idea and thought processes. They should then take time out during the making of each piece to visually reflect and make record of processes and decisions that work and do not work.
- Evaluation and Reflection involves the students making critical reflection about each piece when finished and about the overall development of their portfolios. These reflections will be guided in class.

**For each project, at least a page should be devoted to each of these stages.**

### **RULES for working in your sketchbook:**

1. DO NOT make "perfect" drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings not what your brain is telling you to do.
2. ALWAYS FILL the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.
3. Always finish what you start no matter how much you don't like it.
4. Do not start something and abandon it. Go back later, change it, and make it into something excellent. Being able to rescue bad beginnings is the sign of a truly creative mind.
5. DO NOT DRAW FROM PHOTOGRAPHS, magazines, etc. unless absolutely necessary. The use of published photographs or the work of other artists for duplication is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world and back again.
6. NO CUTE, PRETTY, PRECIOUS, ADORABLE or TRITE images. This is a college level art class and should reflect college level thinking. Expect your ideas about what makes good art to be challenged.
7. Don't be boring with your work. Challenge yourself!
8. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don't need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking. Don't invite criticism unless you are confident that it won't derail your free spirit.
9. Put the date on every page you finish.
10. Fill at least half your sketchbook by the first day of class.

### **WAYS TO WORK in your sketchbook:**

- Draw, draw, draw, draw, paint, paint, paint, collage, collage, collage, etc.
- Use pencils, pens, crayons, sticks, charcoal, burnt matches, pastel, watercolor, acrylic, cut paper, found objects, fingers, basically anything that will make a mark. You have the power to make a mark.
- Draw what you SEE in the world. Try to avoid drawing images from published images (plagiarism) or even your own personal photographs. You need to learn to draw without the

crutch of someone else's composition or flattening of space.

- Use gesture, line, and value in your drawings. Try to create a sense of light and depth.
- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, i.e., ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoe laces, whatever. Make a collage with the stuff. Add these things to pages that you started but don't like. Let your imagination go wild.
- Build the pages up by layering things, paint on top of collage, newspaper, and drawing. Attach pieces of fabric and photographs and paint over parts of them. What did you do? What are you trying to say?
  - Express yourself! Work to develop mastery in concept, composition, and execution of your ideas.
  - Make decisions about what you do based on how things look. Go for the tough look, not the easy solution. Do not be trite, say something important about the world you live in.
  - Take a news story and interpret it visually, use abstraction to express an idea.
  - Play around with geometric and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
  - Create a self-portrait using distortion, Cubism, Impressionism, Minimalism or Pop!

## Homework

The process of developing a portfolio requires a great deal of time and actual class time is markedly inadequate to create the amount of work necessary for the portfolio. Students are expected to work outside of class time to complete work in order to have it turned in at critique time. This may be anywhere between 2-10 hours per week, depending on the student's individual pace.

## Late Work

Projects for Portfolio Development are due by the beginning of the class on the assigned due/critique date. Those that are submitted after this time will be marked down accordingly:

1 day- 1 week late = 1 point off of final grade using 6 point scale

1-2 weeks late = 2 points off

2-3 weeks late = 3 points off

4 weeks = not accepted

Students needing an extension need to make an appointment with their instructor outside of class time to discuss options for such before the due/critique date.

For the 3D portfolio, work is considered finished for the initial due/critique date with completion of form and modeled surface. If needed, the work should then be finished (glazed, mounted, etc.) and re-submitted for final evaluation within two weeks of the initial due/critique date.

## Monitoring Work

Students should keep track of the progress of their assignments in the provided chart ( kept in

their file in the designated area of the room). In one on one evaluation meetings, the instructor will monitor this progress and make certain that everything is complete and ready for the digital slide. In addition, a large wall chart will help to maintain track of all students.

## **Critiques**

The majority of class time is spent making artwork. During first semester, students will also meet regularly to critique the class work in various sized groups and settings. During second semester, students will meet less frequently in larger group settings and focus instead on smaller group critiques and one on one critiquing meetings with the instructor. As well, students will be asked to submit their work on a class blog site where others (such as Skyline's art teachers, your AP class peers and possibly professional artists in the community) will comment on your work.

## **Exploring Contemporary/ Postmodern Art Concepts**

In order to aid students in finding their own voice in an ever-changing postmodern art world, some instruction will focus on exploring concepts and theory behind contemporary/ postmodern art.

## **Exhibition/ Displaying Work**

It is strongly encouraged that AP Studio Art students display their work whenever possible. Specific opportunities directed by the school include:

- \* Hall Display
- \* Required AP gallery shows throughout the school year
- \* Submission to state Scholastics competition in January
- \* Fine Arts Festival in March
- \* District Art Show in April

Students are also encouraged to display their work on their own. Galleries and coffee shops are a great place to start with this. Please see the instructor if you need assistance in setting up your own show.

## **Taking Digital Images of Work and Submitting to AP Collegeboard**

For each section of the portfolio (Breadth, Concentration and Quality), students are required to submit 1- 2 digital images of each of their pieces for the AP exam in May. To prepare for this, students will be required to submit 3-4 images of each piece to the instructor within one week of the due date/critique time. Each image should be labeled firstnamelastname\_title\_description\_view# and submitted to shared folder in Google Docs. ex. jennifermclees\_womanhouse\_claycabinetwithdollhead\_view1

## **Fees and Supplies**

- As stated in the spring letter:

Please note the financial obligation in registering to take an AP Studio Art course- the cost of

project materials per semester (\$30 of materials included in per semester- additional materials must be paid for as needed), the exam fee (\$87) and a sketchbook (ranging from \$4-\$10).

Students on free/reduced lunch should ask the office secretaries to e-mail Mrs. McLees as they are eligible to receive \$15/\$30 of materials per semester and a reduced exam fee.

Please let Mrs. McLees know if the costs behind the class are too much. The office might be able to help here and there in special situations.

## **Bibliography (Supportive Texts)-**

Edwards, Betty, Drawing on the Right Side of the Brain, J.P. Tarcher, Inc., Los Angeles, 1979.

Forster, Hal, Art Since 1900, Thames and Hudson, New York, 2004.

Kleiner, Fred S., Gardner's Art Through the Ages: The Western Perspective Custom Edition, Thomas Wadsworth, Mason, Ohio, 2006.

Krause, Jim, Creative Sparks: An Index of 150 concepts, Images and Exercises to Ignite Your Design Ingenuity, How Design Books, 2003.

Storr, Robert, art:21 Art in the Twenty-First Century: Seasons 1, 2 and 3, Harry N. Abrams, Inc., 2001. (video)

Vieth, Ken, From Ordinary to Extraordinary: Art and Problem Solving, Davis Publications, 1999 [www.collegeboard.com](http://www.collegeboard.com)

...and many, many more...check out books and magazines in front cabinets!

## **COURSE OUTLINE AND CALENDAR**

### **First Quarter Overview**

First quarter focuses on loosely structured projects that address the Breadth section of the portfolio. Requirements are given in written form and online before each project commences. The process of research, development and reflection also begins as students begin to chart out their thinking processes in well-developed sketchbook investigations. These investigations, as well as completed projects are shared in bi-weekly critiques with both peers and individually with the instructor. Homework focuses on development of students' sketchbooks, weekend activities and completing in-class projects.

### **Second Quarter Overview**

In class, students continue to develop the Breadth section of the portfolio through guided studio practice. Projects start to explore the place of the students' art in the contemporary art world, with projects focusing on newly explored aesthetic theory and postmodern art concepts. In



addition, students will begin their own individual investigation into others' work as they take time during school sponsored trips and on their own time to apply newly learned concepts to the "real" art world. Homework continues with more self-directed study and some guided development of the Concentration section. Class and individual critiques are still held bi-weekly. Students begin to inventory their breadth and concentration artwork on paper.

### **Third Quarter Overview (beginning of 2nd semester)**

Some guided studio practice continues in class but most time is focused on developing individual Concentrations and understanding the College Board Concentration rubric. Homework still focuses on developing the sketchbook and completing projects started in class. The instructor negotiates timelines with students on a case-by-case basis if the artwork is especially complex or if an individual process is time consuming. A focus is put on individual teacher-student critiquing so that students learn to listen to their own internal voices and are not influenced by other students. Documentation of artwork in slide form begins and students are required to turn in their updated paper inventory of Breadth and Concentration work by the last week of the quarter. Before Spring Break, students must know exactly what is needed to complete their portfolio.

### **Fourth Quarter Overview**

Class work and homework consists of filling in the existing gaps in the portfolio. In addition to individual project grades, students earn a grade for each section of the portfolio they complete. Once evaluated, portfolios are assembled for submission to the AP Studio Art exam. After the portfolio is submitted, students work on completing their sketchbooks and making a piece to be donated to the school (ie. another brick on the wall). The final exam is a critique of the final assignment.

### **Course Calendar**

A proposed calendar will be given to students at the beginning of each semester. Calendars may be subject to change.

## **ASSESSMENT AND EVALUATION**

### **Portfolio Development (70 percent)**

- Based on finished work as per term quota.
- Both volume and quality will be taken into consideration for grading.
- Projects are due on the critique date and should be turned in with an assessment sheet in the designated area
- Rubric correlates directly to both the Skyline Visual Arts rubric (SCORE) as well as the AP rubric for Quality.

[http://apcentral.collegeboard.com/apc/public/repository/ap12\\_studio\\_art\\_scoring\\_guidelines.pdf](http://apcentral.collegeboard.com/apc/public/repository/ap12_studio_art_scoring_guidelines.pdf)

If the student does not score in the 4 to 6 range, students may reassess their strengths and weaknesses and rework the piece to raise it to a 6. Rationale for a raised score must be explained in written form when resubmitting.

## Research and Investigation (20 percent)

- Sketchbook
- Rubrics
- Critique Reflections
- \* Weekly Homework

## Studio Conduct (10 percent)

- Mandatory regular attendance, following school policy:  
*Attendance Policy- Students are allowed only 5 excused absences without official documentation such as a note from a doctor, the courts, an approved absence form or so on. After 5, all will be marked as unexcused. All unexcused absences will result in a 2% deduction from your final grade.*  
*Tardy Policy- follows school policy...PLEASE don't be late!*
- Use of in-class time.
- Attention to lectures, directions, and demonstrations.
- Participation in class discussions.
- Proper, safe use of materials and equipment.
- Clean-up duties and storage of work.

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Please sign and certify that you have read and understand the details of this syllabus and have your parents do so also. Return this portion of the syllabus to the instructor as soon as possible. Keep the body of the syllabus for your own reference.

I have read and discussed this course syllabus with my student. I understand that I may call for additional details if necessary. This document, with signatures, is due back to the instructor on

\_\_\_\_\_.

Name of Student (Printed): \_\_\_\_\_

\_\_\_\_\_

Parent/Guardian Signature

Date

Student Signature

Date

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Email address for Parent/Guardian

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Email address for Student