

AP Studio Art: 3D Design Ceramics

Student Handbook

Name_____

AP Studio Art Submission Deadline:
May 6, 2016

In class Deadline: May 2, 2016

Allows extra time, just in case.

What is AP Studio Art?

A letter to parents and students:

The AP Studio Art course is for advanced, serious, and self-motivated art student. The demands of the class require extra time and effort to satisfactorily complete the requirements.

The student will create and assemble a body of work demonstrating breadth and a concentrated area of study totaling approximately 20 pieces of art. There is some wiggle room in how many pieces are necessary, but only by 2 or 3 pieces; I will address this in class. Some of these pieces have already been created in previous years, but many students make the primary bulk of their portfolio during their AP year. This portfolio of the student's work will be photographed and submitted digitally to the College Board for analysis and scoring; no physical pieces are shipped anywhere.

The Hendrickson High School AP 3D Design Studio Art class will work toward this goal both collectively and independently. It is, however, not the primary focus of the course. The class is designed to promote analytical thinking skills and ownership of opinions and ideas processed into an art product created by an accomplished art student. I strive to promote student understanding of art dialog, art critique, and self-evaluation of performance.

The AP Art student is encouraged to be innovative, experimental and open-minded in their approach to their work, which will result in new and fresh involvement between the student's self-expression and the art pieces themselves.

The student work is graded in class by a variety of rubric scales. Each one designed to build student learning and understanding. All students are expected to succeed at their particular level of readiness.

Extra time outside of class is essential for success in completing this class. I provide open studio hours during both 4th & 5th periods, provided that I don't have a meeting, and 2-3 days after school (days will be announced to students ahead of time).

Please don't hesitate to contact me throughout the year with any questions or concerns. I am here to help guide your student through this process and will help however I can. It's going to be a great year!

Abigail Soto

Art I & Ceramics Teacher

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Syllabus

AP Studio Art: 3D Design Ceramics Portfolio

Prerequisites

Art III-Ceramics should precede the Advanced Placement Studio Art: 3D Design Ceramics course. However, students can be added without this prerequisite dependent upon the instructor's review of the student's artwork and work ethic. In order to be considered, students must have successfully completed the Art I – Foundations (or other Art I credit) and at least one other Ceramics class.

Suggested Classes

To prepare for AP Studio Art: 3D Design Ceramics, it is recommended that students also take all preceding ceramics courses, levels 1-3. Other sculpture classes, drawing classes, or art history classes would also be helpful towards preparation.

Course Description

AP Studio Art is a college level course taught in high school. Students will study 3D Design in Ceramics, thereby building a foundation for further study of visual art in higher education. Students will have the opportunity to create, document, and compile a digital portfolio of their best artwork for submission to and review by the College Board. Students will submit this portfolio in the first week of May (May 2 will be the in-class deadline to allow time for last minute hiccups, should they occur); submissions will be submitted via the College Board web app. Although the class is called AP Studio Art: 3D Design Ceramics, any 3D work in other media can be submitted as part of the portfolio, provided it meets the necessary artistic quality in production. Other 3D media might include other sculptures in wood, metal, glass, plastic, or any other imaginable 3D item that could be used in a sculpture, which is to say, anything 3D. Even 3D computer graphics can be included! All portfolios consist of three sections:

AP Overarching Goals

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

Course Objectives

In this course students will pursue the investigation of three-dimensional form in the ceramics medium.

- Students will be expected to creatively problem solve, using their understanding of the elements and principles of art and design. Students will also be expected to demonstrate knowledge of the

elements and principles of art and design through their ability to self-critique their own work as well as in their critiques of others.

- Students will demonstrate a knowledge of the following processes, individually or combined, and will demonstrate each process within a specific design/conceptual approach:
 - Thrown and Manipulated thrown
 - Coil construction
 - Slab construction, soft and hard
 - Pinch construction
 - Drape/Impressed mold
 - Extruded forms
- Students will express themselves in their own evolving personal style, as they create original artworks. **Plagiarism is not acceptable, and students will not be allowed to copy other artists' work. Work based on photographs or the work of other artists must move beyond mere duplication and provide the basis for a personal approach to an idea.** (see page 6 for more details.)
- Students will develop a portfolio of work that is divided into 3 major parts: Quality, Concentration, and Breadth. These will be further examined in the next section of this handbook.
- Students will investigate and invent and develop surface decorative techniques and delve into glaze development and experimentation.
- Students will engage in group and individual critiques that will form part of the assessment process. Other assessments will be formative and summative as requirements are completed.
- Students will plan and execute a student group show in the school gallery.

Portfolio Requirements

Portfolio Structure

The AP Studio Art: 3-D Design Portfolio is divided into 3 sections: Quality, Concentration, and Breadth. A total of 18 to 24 artworks are required to fulfill these requirements. The entire portfolio for AP Studio Art: 3-D Design is submitted to the College Board digitally, therefore the below descriptions will refer to how many images the student must include for each section. No physical pieces are submitted to the College Board at any time in this process.

Section I: Quality

In the quality section, five of the student's most masterful artworks will be selected to exemplify excellence of original work. These works will be carefully selected to demonstrate the student's highest level of accomplishment. In addition, these pieces must evidence the student's mastery in conceptualization, composition, and execution of 3-D Design at a level of quality consistent with advanced art production. These artworks may come from either the breadth or concentration sections of the portfolio, but they do not have to; these works can come from a separate body of work, if the student so desires. Five actual artworks are required, with 2 views of each work, for a total of 10 images submitted.

Section II: Concentration

Students will create a body of work consisting of 12 pieces that are all investigating and exploring a central idea, referred to as a concentration. Students must be able to choose one idea about which to make a body of work that represents a sustained and thoughtful investigation of a specific visual idea. The concentration section cannot be a variety of works about differing topics/intents. The concentration section should really represent an intense and in depth exploration of an idea or concept. Students are free to examine their concentration focus using a variety of techniques so to allow a wide array of problem solving options. Students will develop their concentration through ongoing individual student/teacher conferences wherein they will devise a plan, including an explanation of their central focus as well as ideas for technical approaches to the concept. Keeping an ongoing journal/sketchbook can be hugely beneficial in the process of developing a concentration.

Below are some examples of concentration topics. Students should be able to clearly state the central idea of their concentration, and also be able to explain how the work in their concentration demonstrates their intent and the exploration of their idea. The idea needs to be more developed than simply being an exploration of ceramics. Pieces in this category need to be made by the student alone; collaborations or group projects should not be included. It must be noted that there cannot be any overlap between the concentration section and the breadth section; the pieces submitted for concentration cannot be also submitted for the breadth category. A total of 12 images must be submitted, some of which can be relevant details or process related, which requires 10-12 actual ceramic pieces.

- Abstract pieces that evolve from a representational beginning
- A series of site-specific installations that interact with the built environment
- Investigations of the human form through wheel thrown and hand built ceramic sculptures
- Explorations of plant, tree, and/or flower forms
- A series of ceramic expressions of emotional responses
- Deconstructions and abstractions of mechanical objects
- A series of ceramic pieces that portray the decay of the built environment

If students would like to read more sample concentration statements and see the correlating portfolios, they should visit

<http://studioartportfolios.collegeboard.org/category/3d-concentration/>

Section III: Breadth

In this section students will be asked to demonstrate a range of abilities reflecting a variety of experiences in using the formal, technical, and expressive means available to an artist. This is where students will be expected to include pieces about a wide array of ideas that show a variety of concepts and approaches in 3-D design, demonstrating an assortment of abilities with ideation, technical approaches and problem solving skills.

Students may include containers, figures, slab built geometric forms, manipulated thrown pieces, drape molded pieces, coil built structures, and pinch constructed forms about a

wide selection of topics. No matter the topic or technique, students will be expected to utilize the elements and principles of art and design to help them in the development and construction of their 3-D ceramic forms. Line, shape, form, value, texture, space, color, balance, emphasis, rhythm, harmony, proportion and variety are all to be considered when exploring, problem solving, and developing 3-D structures addressing both positive and negative space.

Artistic Integrity and Originality

By the time students reach AP Studio Art: 3-D Design, they should arrive armed with a thorough understanding of artistic integrity, intellectual property laws, and plagiarism. Beginning in the earliest stages of Art I, teachers and students have lengthy conversations about intellectual property, trademarks, copyrights, and other legal protections afforded to creative products. We also discuss how artistic plagiarism is not only an ethical issue but also a legal one as well since these protective measures are legally recognized. It is reinforced repeatedly that students are to not copy the work of another person, whether that work is found in a book, the Internet, or any other source. As artists, we are always looking for inspiration from myriad sources, and students will be taught that it is natural and that they are even encouraged to look at the work of other artists. However, when referencing the work of another artist, students must be working in their own voice to further their own artistic goals, and must move way beyond duplication of the referenced image, creating an artwork that “demonstrates their own unique imagery and point of view,” exhibiting “creativity and sophistication of approach that transcends mere copying.” Students are encouraged to work from their own photographs taken of their life events, friends, family, landscapes, etc. They are also encouraged to work from their own imagination, dreams, fantasies, and other original sources. As stated previously, regular use of a sketchbook can significantly aid in the development of such original ideas as well as serve as a place to record fleeting ideas so they can be fleshed out at a later time.

AP Studio Art Inventory Sheet

Name _____ Period _____

Use this page to help keep track of what you have already created. Write in titles/short descriptions that you'll understand to describe what you've created so far. Add new pieces as you finish them.

Section I

Quality – these can come from your Concentration or Breadth. Fill in this section last.

1. _____
2. _____
3. _____
4. _____
5. _____

Section II

Concentration – 12 images – may be 12 actual pieces or you can submit less pieces if you submit *relevant detail images* of a piece or process images.

- | | |
|----------|-----------|
| 1. _____ | 7. _____ |
| 2. _____ | 8. _____ |
| 3. _____ | 9. _____ |
| 4. _____ | 10. _____ |
| 5. _____ | 11. _____ |
| 6. _____ | 12. _____ |

Briefly describe the nature of your concentration: _____

Section III

Breadth - 16 images, 2 views of each piece. Must be 8 actual pieces.

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

College Board Short Rubric

When submitting a portfolio to the College Board it is assigned a single digit score, 1 – 5. Receiving a 3, 4, or 5 earns the student college credit. However, each of the 3 sections of the portfolio are scored on a 1-6 scale. Remember, the best score a portfolio Below is a small sampling of 3D design issues that the graders look for as well as a shortened rubric for each of the possible grades.

Design issues may include but are not limited to:

- Unity
- Variety
- Balance
- Emphasis
- Contrast
- Rhythm
- Repetition
- Proportion
- Scale
- Occupied/Unoccupied Space
- The way that the pieces interacts with the space around it.

Portfolio Short Rubric

6. Excellent

Clear connection between idea and work
Strong in technical aspects
Work takes risks and succeeds
Consistent high quality
Verve (visual nerve)

5. Strong

High quality evident in work
Evidence of thinking
Few weak pieces or weak in some areas
Composition, technique and use of materials
Mostly consistent high quality

4. Good

Sense of competence
Some inconsistencies and weaker work
Limited growth
Emerging technical competence

3. Moderate

Limited investigation
May be more technically competent than conceptually or vice versa
Little growth

2. Weak

Little technical competence
Inadequate ideas and execution
Weak technique

1. Poor

Little thought
Many weak/incomplete works
Poor technique, composition, or use of materials

The concentration section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved.

Use the below space for your first, rough draft. Refer to this sheet again and again throughout the year to grow, change, and evolve your statement so that it's perfect by May!

1. Clearly and simply state the central idea of your concentration. (500 character maximum – spaces count)
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples. (1,350 character maximum – spaces count)

[illegible]

[illegible]

This image shows a full page of blank handwriting practice paper. It features approximately 28 evenly spaced horizontal blue lines across the entire page, providing a guide for letter height and placement. The lines are consistent in color and thickness throughout.