**3D Studio Art AP 2019/2020**

**Sculpture is a three-dimensional object with a message**

**3D Studio Art Class Review: Projects will reflect your use and knowledge of the Elements and Principles of Design as discussed for each lesson. The Elements and Principles are added sequentially during the term. Do not think that you cannot use an element or principle we have already studied as you develop your work. Smaller studies will be done in your sketchbook, as well as class work related to techniques, and your project ideas. Writing and Research about art and artists will also be placed in your sketchbook.**

**Course Description: Students explore how space, mass, balance, and form combine to create art forms or utilitarian products and structures. Instruction may include, but is not limited to sculpture, ceramics, or building arts. Media may include, but are not limited to, clay, wood, plaster, and paper with consideration of the workability, durability, cost, and toxicity of the media used. Student artists consider the relationship of scale through the use of positive and negative space volume, visual weight, and gravity. Weekly Sketchbook assignments are required and will include research of contemporary artists. Student artists use an art criticism process to evaluate, explain, and measure artistic growth in personal or group works.**

**Resources: SUBSCRIBE TO:**[**http://ceramicartsdaily.org/**](http://ceramicartsdaily.org/)

**AP 3-Design Portfolio:**

The AP Studio Art: 3-D Design portfolio has two sections.

Sustained Investigation (15 images) and Selected works (5 images).

There are several writing requirements will accompany the sustained investigation and quality works. The writing requirement is mandatory and important. I will be assisting you with your assignments and completion of all aspects of your portfolio investigation. All proposals for selected works are required to be sketched with at least 2 views and with an investigation statement.

You will be evaluated on the execution: technical skills to develop the 3-D design portfolio. Work from your assignments can lead to the process students will follow to develop a cohesive underlying original visual idea through a specific plan of action or investigation in 3-D design. Once students have developed their area of investigation, the works that show excellence should be chosen for the Selected Works area.

**Critical Evaluation:**

The course includes group critiques, and individual critiques with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

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. Plagiarism will not be tolerated.

Students will refine their investigation idea and present it to the class as another way of articulating the initial artist statement.

**Grading**Each student will have a copy of the most recent scoring guidelines.

**Concentration Rubric (quality of the concept/idea represented)**There is evidence of thinking and of focus for each piece in the concentration section.

* \_\_\_\_\_  100: The concept engages the viewer with the work and the idea. The work dem- onstrates an original vision — innovative visual solutions working toward an individual voice. The work shows informed risk taking and development beyond technical concerns. Form and content are synthesized to clearly and repeatedly communicate the idea. The idea/concept is explored and developed.
* \_\_\_\_\_  90: The idea is good to strong; there is evidence of thought in the work. An evocative theme is investigated and pursued.
* \_\_\_\_\_  80: Manipulation of ideas is evident. Some growth and discovery are evident.
* \_\_\_\_\_  75: Insufficient sense of investigation. Problems are not successfully resolved.
* \_\_\_\_\_  70: Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student’s voice is not discernible.
* \_\_\_\_\_  60: Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions.

The concentration rubric is slightly modified for a breadth rubric, where each piece is assessed for conceptual success.

**Technical Quality Rubric (for Concentration and Breadth work)**

Craft and construction are successful. Student chose an appropriate material for execution of the work. Those materials enhance the conceptual focus of the work. The work is presented well; the 3-D work is stable in the environment.

* \_\_\_\_\_  100: Excellent mastery of craft and construction techniques. The work shows effective integration of concept and technique.
* \_\_\_\_\_  90: Strong evidence of craft and construction competence. Skill is evident.
* \_\_\_\_\_  80: The craft and the construction quality are generally good.
* \_\_\_\_\_  75: Moderate craft and construction skills are demonstrated.
* \_\_\_\_\_  70: Weak, awkward skills are evident. Another choice of material would have made the piece more successful.
* \_\_\_\_\_  60: Poor quality of craft and construction skills

**Suggested Artist List for AP Studio Art: 3-D Design:**

Magdalena Abakanowicz Robert Arneson

Chakaia Booker

Kendall Buster Alexander Calder Elizabeth Catlett

Dale Chihuly

Christo and Jeanne-Claude

Tony Cragg

Mark di Suvero

Marcel Duchamp

Lucio Fontana

Frank Gehry

Nancy Graves

Ann Hamilton

Joseph Havel

Eva Hesse

Luis Jimenez

Jan Kaneko

Jeff Koons

Marilyn Levine

Maya Lin

Marisol

Lazlo Maholy-Nagy

Juan Munoz

Bruce Nauman

Claes Oldenberg and Coosje vanBruggen Adrian Piper

Martin Puryear

George Rickey

Betty Saar

George Segal

Joel Shapiro

David Smith

Renee Stout

Lenore Tawney

Carl Andre

Gian Lorenzo Bernini Louise Bourgeois

Debra Butterfield Anthony Caro

John Chamberlain Eduardo Chillida Joseph Cornell

Stephen De Staebler Tara Donovan

Dan Flavin

Viola Frey

Andy Goldsworth

Red Grooms

David Hammons Barbara Hepworth

Alan Houser

Donald Judd

Edward Kienholz

Henri Laurens

Sol LeWitt

Richard Long

Ana Mendieta

Henry Moore

Isama Noguchi

Louise Nevelson

Judy Pffaf

Gio’ Pomodoro

Robert Rauschenberg Ursula Von Rydingavard Kurt Schwitters

Richard Serra

Sandy Skoglund

Kiki Smith