



PISCATAWAY TOWNSHIP SCHOOLS

Dr. Frank Ranelli
Superintendent of Schools

Dr. William Baskerville
Assistant Superintendent

AP Studio Art 3-D Design Portfolio

Content Area: Visual Art
Grade Span: Grades 11-12
Revised by: Mary Wartenburg
Presented by:
Approval date: August 2020

Members of the Board of Education

Shelia Hobson | President
Nitang Patel | Vice President
Tom Connors
Ralph Johnson
Shantell Cherry
Jeffrey Fields, Sr.
Kimberly Lane
Brenda Smith
Calvin Laughlin

Piscataway Township Schools
1515 Stelton Road
Piscataway, NJ 08854-1332
732 572-2289, ext. 2561
Fax 732 572-1540
www.piscatawayschools.org

COURSE OVERVIEW

Description

The AP Studio Art Portfolio course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. AP Studio Art is not based on a written exam; instead, students submit portfolios or evaluation at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. Students also develop a body of work for the concentration section of the portfolio that investigates an idea of personal interest to them.

Prerequisite: A final grade of 90 or higher in Ceramics 3: The Pottery Wheel and Teacher Recommendation

Goals

- Encourage creative, as well as systematic, investigation of formal and conceptual issues in the quality, concentration, and breadth sections of the portfolio.
- Emphasize making art as an on-going process that involves the student in informed and critical decision making to develop ideation.
- To develop technical versatility and skills while using the visual elements and principles in compositional forms.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.
- 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.
- Students will develop mastery in concept, composition, and execution.
- Students will address three components in their portfolios: Quality, Concentration, and Breadth
- Students will submit this body of work to the College Board for grading and possible college credit.
- 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.

Scope and Sequence

Time Frame	Topics/Events
Marking Period 1	<ul style="list-style-type: none"> • Introduction to AP course requirements and description • Develop a working definition of what constitutes an acceptable and successful concentration • Be assisted in discovering and narrowing their areas of greatest strength and interest • Receive guidance in planning a sequence of action for individual pieces

	<ul style="list-style-type: none"> • Complete a series of teacher-initiated assignments presented with the purpose of introducing students to the widest possible range of experiences in 3D design. This body of work is suitable for the Breadth section of the portfolio.
Marking Period 2	<ul style="list-style-type: none"> • Continue development of concentration • Understand artistic integrity as it applies to work • Be presented with historical, contemporary, and contextual references • Achieve quality in the completion of assignments that demonstrate confident use of design considerations such as composition, focal point, and use of space; meaningful and personal responses to stated assignment criteria; mastery of a variety of materials that are black/white, color, wet/dry; sensitive visual response to demonstrations of a variety of techniques • Begin to compile digital library of completed artwork
Marking Period 3	<ul style="list-style-type: none"> • Achieve quality in completing concentration pieces that demonstrate: a sense of pursuit in visual problem-solving; the creation of a related body of work with an underlying theme; that all pieces have relevance to the study; progression through discovery, active problem-solving, and invention; and choices of materials and techniques successfully linked with ideation development. • Work to satisfy the breadth requirements of each portfolio • Continue to compile digital library of completed artwork • Individual conferencing with students to assist in completion of portfolio requirements

<p>Marking Period 4</p>	<ul style="list-style-type: none"> • Begin the first part of the written statement forming an individual plan of action and writing it down as succinctly as possible. • Reference at least one artist whose work has some relationship to section II work. • Sequence work to best advantage in demonstrating the development of the body of work. • Identify the opening piece in the presentation sequence. • Plan best strategies for continuation while reviewing the plan for study. • Students will receive individual mentoring regarding the selection of pieces for the breadth section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision-making for the concentration section. • An individual mentoring appointment will be scheduled at which time the breadth section and the concentration section will be thoroughly reviewed in order to identify and remedy weak pieces. • Students will evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course. • Shoot all slides for Sections II and III of the portfolio. • Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III. • Implement strategies for identifying and presenting five best-quality pieces, including matting and mounting artwork. • Complete final editing and printing of the written statement for Section II.
-------------------------	--

Resources

Course Structure/Expectations
 Students will produce a minimum of 18-20 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 3-D Design Portfolio.

College Board AP Central

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale

The AP Studio Art Portfolio Course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. AP Studio Art is not based on a written exam; instead, students submit portfolios or evaluation at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. Students also develop a body of work for the concentration section of the portfolio that investigates an idea of personal interest to them.

3-D Design Portfolio

Students will expand their three-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

The AP Studio Art course addresses three major concerns that are a constant in the teaching of art:

1. A sense of quality in a student's work
2. The student's concentration on a particular visual interest or problem
3. The student's need for breadth of experience in formal, technical, and expressive means of the student's art.

AP work should reflect these three areas of concern: quality, concentration, and breadth.

Concentration: Students develop a body of work that is derived from a planned investigation of an idea that is of personal interest to them. Ideation may be developed in any media or process. Students will use informed decision-making and problem-solving skills in an ongoing process to develop and select the 12 pieces of work for their concentration.

Breadth: Students will experience a variety of concepts and approaches to demonstrate their abilities and versatility with techniques, ideation, and problem solving.

State Standards

CPI #	Cumulative Progress Indicator (CPI)
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student's existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.

Portfolio Requirements

Summary and Rationale	
<p>Students will primarily be preparing work for the Breadth section of the portfolio during the first and second marking periods. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. Students will transition into more open-ended and exploratory work for the concentration section of the portfolio during the second marking period. Students will develop a body of work for the concentration section that is a planned investigation of an idea of interest to them.</p> <p>Critique dates will be set and provided along with each assignment. Students will be expected to have projects “critique ready” at the beginning of class on the assigned critique day. If a student has a planned absence on an assigned critique day, he or she must speak with the instructor prior to his or her absence. In the event of an unplanned absence, students must speak with the instructor upon their return regarding a new deadline if necessary. Critiques with peers and the teacher are mandatory.</p>	
Recommended Pacing	
Full Year	
State Standards	
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student’s existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12adv.Re9a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas

Instructional Focus

Unit Enduring Understandings

- A portfolio is representative of a body of work.
- Breadth demonstrates a broad spectrum of experiences.
- Quality refers to the value we place on something.
- A concentration is a body of work related by a central theme or idea.

Unit Essential Questions

- What are the portfolio requirements?
- How could you demonstrate breadth with drawing and painting media?
- How do you determine quality pieces for the AP Exam?
- What constitutes a concentration?
- How does a concentration develop?

Objectives

Unit Skills

- Meet the exam expectations for each portion of the AP exam.

Students will know:

- The portfolio requirements as set by the College Board.

Resources

Course Structure/Expectations

The process of developing a portfolio requires a great deal of time and effort and the time allotted in the school schedule is markedly inadequate to create the amount of work necessary for the portfolio.

Students will produce a minimum of 18-20 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 3-D Design Portfolio.

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 four to eight hours a week outside of class on their work.

Summer Assignments: Students may receive mandatory summer assignments to complete before school starts in September. Since the AP course is so rigorous, time must be spent outside of school. As well as specific projects, you are encouraged to work in your sketchbook regularly.

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. It is expected that students will use their sketchbooks as tools for developing and recording their ideas, as well as completing specific assignments. The sketchbook is an essential tool in recording ideas, capturing visual information, working on compositional issues, and just fooling around. Sketchbooks are checked frequently for progress.

Critique/Analysis:

- Develop advanced considerations of media, composition, themes, ideas, and concepts through the advanced uses of compositional elements.
- Identify specific visual issue (conceptual thesis) that can be pursued as a concentration by using a coherent plan of investigation to develop a body of work.
- Reflect on own work and the work of peers with informed and critical decision-making skills to make suggestions for improvement of personal work and the work of others.

Originality and Copyright Issues: Students are expected to develop their personal imagery. When published photographs or the works of other artists are used they should be in the service of a personal vision. Any published image should be altered in such a substantial way that it moves beyond duplication. This is a matter of artistic integrity.

Exhibitions/Competitions: AP Studio Art students are encouraged to participate in exhibitions and competitions. At the end of the school year, students will organize an exhibition of their work.

Assignments/Evaluation: Assignments have end dates. Students should make every effort to complete work by the end date, however, there may be circumstances that cause an assignment to be delayed. It is important that students have a discussion with the instructor if work is going to be turned in late or they will miss a critique. Work is evaluated in progress and in the finished state through critiques with teacher and peers. The AP Studio Art rubric, which is distributed separately, provides the grading criteria.