

# **AP STUDIO ART APOLLO HIGH SCHOOL**

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## AP<sup>®</sup> STUDIO ART

### Drawing / 2- D Design / 3- D Design

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. Students entering this class should show high levels of self-motivation. AP studio art is an excellent chance to build a portfolio for college or scholarship opportunities as well as potentially earn college credit. So, jump in... work hard and enjoy the process.

Students will:

Maintain a strong work ethic for the duration of the school year.

Work through and solve visual problems effectively.

Refine the ability to draw/render/record/sculpt what you see.

Demonstrate willingness to learn and expand.

Understand how art elements and design principles communicate content.

Increase awareness of the creative process.

Increase knowledge of art tools and materials.

Develop mastery in concept, composition and execution.

Pursue the art making process with a passion—be fearless.

Portfolio requirements:

Students will address three components in their portfolios: Quality, Concentration, and Breadth as they increase their knowledge of artists, art movements and art history associated with their artistic inquiries.

Drawing and 2-D students will produce a minimum of 24 works for inclusion in their portfolio (12 each of breath and concentration), and 3-D students will complete 20 works (8 breath and 12 concentration) that satisfy the requirements of the Quality (5 that overlap with the breath and concentration), Concentration, and Breadth sections of the AP submissions. Work may be included from previous years but the majority of the portfolio should be new work. All 3 sections of the portfolio are scored separately yet given equal weight.

**\*\*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.**

ASSESSMENT: All grades will be assigned according to a college level standard set by the College Board. Goggle AP central for scoring criteria for each of the portfolios as well as to view high quality examples of artwork.

Any student who falls below a C average for the course will be removed after the trimester grading period (this is due to an inability to maintain the integrity of this course)

**1<sup>st</sup> trimester**

<b>Summer homework photographs/3d work</b>	<b>100 points</b>
<b>Summer homework visual journal</b>	<b>100 points</b>
<b>2D Breath &amp; concentration work</b>	<b>900 points</b>
<b>3D Breath and concentration work</b>	<b>800 points</b>
<b>Research/ written work /Class Critiques</b>	<b>225 points</b>
<b>Visual Journal -new</b>	<b>75 points</b>
<b>Class participation/work ethic</b>	<b>100 points</b>

**2<sup>nd</sup> trimester**

<b>2D Concentration &amp; breath work</b>	<b>900 points</b>
<b>3D Concentration &amp; breath work</b>	<b>700 points</b>
<b>Research/ written work /Class Critiques</b>	<b>200 points</b>
<b>Visual journal</b>	<b>100 points</b>
<b>Class participation/work ethic</b>	<b>100 points</b>

**3<sup>rd</sup> trimester**

<b>Breath &amp; Concentration work (As determined by conference)</b>	<b>600-800 points</b>
<b>3D Breath &amp; Concentration (As determined by conference)</b>	<b>500-600 points</b>
<b>Portfolio prep</b>	<b>100 points</b>
<b>Research/written/class critique</b>	<b>200 points</b>
<b>Visual journal</b>	<b>50 points</b>
<b>Class participation/work ethic</b>	<b>100 points</b>
<b>Other –as determined (post deadline 1<sup>st</sup> Friday in May)</b>	<b>200 points</b>

Late work will loose 10 points per day and will not be accepted more than one week late.

What you will need/ financial obligations:

AP Exam fee due in March. Last year the exam fee was \$85.00 but students paid \$21.00 since the state covered the rest. It is unclear what student costs will be this year, but the financial advantage over paying college credit is substantial. It is the expectation that all students in AP studio art will submit this body of work to the College Board for grading and possible college credit. Students choosing not to will be transferred to Advanced art for trimester 1-2 or Independent study art or another art class for trimester 3.

Standard \$15 / trimester fees will be assessed for basic materials costs – Students using more materials than covered in this fee will be notified up front. Stretched canvas is not covered in this cost. AP art students have access to the computer lab as well as the cabinet of quality art supplies that must stay in the classroom. Students are encouraged to purchase some of their own supplies for home use in addition to the materials box assigned as needed. A digital camera, Photoshop, a jump drive, and a range of other materials would be helpful.

Sketchbook that you keep with you at all times.

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. Remember- ***The Journey is the Destination*** a lot of times. ☺ Students will use their sketchbooks as tools for developing and recording their ideas.

## CLASS STRUCTURE

During the first two trimesters a variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving and ideation in class. Students are expected to use class time very well. Arrive on time and be ready to work. Have several projects rolling at the same time in various stages between home and school. A schedule is designed to help you keep pace and to avoid a final rush.

Students will transition into more open-ended independent work to complete and strengthen both sections throughout the third trimester.

It is your job to communicate with me as the teacher. Tell me what you need from me. Are you stuck? Do you need advice, ideas, materials or a specific workspace? Let me know. All assignments given are intended to be structure in which students may really explore their own creativity and stretch their abilities and artistic voice. Do you have a better idea that explores the same concepts? Go for it...just talk it over with your teacher first. I want to give you room for personal voice, but the good of the portfolio will be kept in mind at all times.

On weeks that assignments are not due visual journal or writing/research assignments will be collected/checked. Unless otherwise noted on the schedule all work will be due by the end of the week on the schedule.

Critiques—the majority of class time is spent making artwork, though students are expected to participate in-group and individual critiques throughout the year. Critique dates will be set and provided periodically. Students will be expected to have projects “critique ready” at the beginning of class on the assigned critique day.

Museum/gallery visits: A minimum of one museum or gallery visit per trimester is required. Portfolio review day at MCAD in the fall is recommended.

AP students will also be asked to occasionally help with display, promotion or activities related to the art department along with development of future AP students. Submissions to competitions, shows or scholarships are highly encouraged.

#### TIME:

The process of developing a portfolio requires a great deal of time and effort. The five - 50 minute class sessions per week are inadequate to create the amount of work necessary for a quality portfolio. The “studio” style classroom is designed to provide concentrated work time with the teacher present mainly as a resource. The teacher will work as an aide in problem solving, but is not present so much as a “teacher”, but as an “aide” or fellow artist to bounce ideas off of. Students may receive specific assignments or just be asked to spend time working on a particular assignment at home. They should be prepared to spend a minimum of one hour a day outside of class for every hour spent in class (5 hours) and understand that it may take more. Students may take additional art classes P/F in order to have more time to complete their AP work. It is important for you to find a place where you can work undisturbed at home. Develop good work habits. You will be expected to make art creation a high priority in your life.

AP students are welcome and encouraged to work in the art room most days from 7:30-4:00 unless otherwise notified. Some workshop days are also a possibility for extra studio time. It is important that this remain a highly productive atmosphere. Guests are welcome outside of class hours in the circumstances that they do not create a distraction for you in your working process.

#### In Class Resources:

These books as well as many others and are available for research and inspiration in the office of the art room. They may be checked out for 1 week.

Zelanski, Fisher. *Shaping Space The Dynamics of Three-Dimensional Design*. Holt, Rinehart and Winston, Inc.

Chaet, Bernard. *The Art of Drawing*. Wadsworth Thomsom Learning

Goldstein. *The Art of Responsive Drawing*. Prentice Hall

Wong. *Principles of Color Design*. Van Nostrand Reinhold

Mendelowitz, Wakeham, Faber. *A Guide to Drawing*. Wadsworth Thomson Learning

Peterson, Susan. *The Craft and the Art of Clay*. Prentice Hall

Speight. *Hands in Clay An Introduction to Ceramics*. Mayfield Publishing

**Digital Submission of slides:** In February or March you will be able to set up your digital submission account on line. It is important to have proper formatting of your images.

**File format:** All images must be submitted in JPEG format (file name extension .jpg).

**Image size:** The image sizes below are recommendations. Your image sizes may be different.

**Landscape orientation:**

Recommended maximum size: 780 \_ 530 pixels (10.83 \_ 7.36 inches)

Recommended minimum size: 480 \_ 480 pixels (6.67 \_ 6.67 inches)

**Portrait orientation:**

Recommended maximum size: 530 \_ 780 pixels (7.36 \_ 10.83 inches)

Recommended minimum size: 480 \_ 480 pixels (6.67 \_ 6.67 inches)

**Maximum file size:** 3.0 MB per image

You will be asked to list size and media for some if not all of the images.

For the concentration section you will be asked to write about the following:

**What is the central idea of your concentration?** (500 characters maximum)

**How does the work in your concentration demonstrate the exploration of your idea? When referencing specific images, please indicate the image numbers.** (1350 characters maximum)

\*HINT Write down your user name (it is case sensitive) and password in a place where you will not lose it.

<b>Schedule</b>	<b>Drawing /2D</b>	<b>3D</b>	<b>Visual journal</b>
<b>Week 1</b> <b>Intro to class</b> <b>Sept 8-11</b>	Portfolio Review of previous & summer work Slides/lecture Idea / Overview of expectations for course	Portfolio Review of previous and summer work/ Slides/lecture Proposal Idea / Overview of expectations for course	Collect 1 <sup>st</sup> day of class Summer homework Set goals  Sculptures/photos due last day of 1 <sup>st</sup> Week of class.
<b>Week 2</b> <b>Sept 14-18</b>	<b>PHOTOSHOP as a tool... images ready to draw/paint/print.</b> <b>Intro 1/2</b>		Find 2 current artists that you really like in the media of your choice– print out 2 of their works and fill out a critique sheet
<b>Week 3</b> <b>Sept 21-25</b>	Photoshop/ Draw from summer homework	Intro 1	30 photos from list- Visual journal assignment
<b>Week 4</b> <b>Sept 28-Oct2</b>	Photoshop/ Draw from summer Homework  1 <sup>st</sup> 3 works due-Intro 3/4	2 works due (+ 1 summer assignment)	-----
<b>Week 5</b> <b>Oct 5-9</b>	Style slides		Visual journal assignment
<b>Week 6</b> <b>Oct 12-14(MEA)</b>		Intro 2	Concentration sheets or if already approved 1+ page writing about why you care about your concentration/ research into details or on what current artists are doing along that topic
<b>Week 7</b> <b>Oct 19-22</b>	<b>2 works due</b> <b>Intro 5/6</b>	<b>2 works due</b>	-----
<b>Week 8</b> <b>Oct 26-30</b>			Find 2 artists in the style that you really like (any media)-print out/photocopy and fill out a critique sheet
<b>Week 9</b> <b>Nov 2-6</b>		<b>Intro 3</b>	Visual journal assignment

<b>Week 10</b> Nov 9-13	2 works due Intro 7/8	<b>2 works due</b>	-----
<b>Week 11</b> Nov 16-20			2 Gallery visit sheets/ (portfolio day If you can attend) reactions
<b>Week 12</b> Nov 25-25 End Trimester 1 Thanksgiving		Glaze	Review of progress so far- breath sheet
<b>Week 13 –</b> Nov 30-Dec 3	Nov. 30 <sup>th</sup> -4 <sup>th</sup> 2 works due + all touch ups Demo 9/10	Nov. 30 <sup>th</sup> 1 work due Intro 4	-----
<b>Week 14</b> Dec 7-11			Visual journal assignment
<b>Week 15</b> Dec 14-18			Find 2 artists.... That have a great sense of color in their work
<b>Week 16</b> Dec 21-23 Winter break	2 works due	2 works due	-----
<b>Week 17</b> Jan 4-8			Visual journal assignment
<b>Week 18</b> Jan 11-15	2 works due	<b>2 works due</b>	-----
<b>Week 19</b> Jan 19-22			Personal response to progress. What you have learned so far.
<b>Week 20</b> Jan 25-29			<b>Visual journal assignment</b>
<b>Week 21</b> Feb 1-5	<b>2 works due</b>	2 works due	-----
<b>Week 22</b> Feb 8-12			<b>Visual journal assignment</b>
<b>Week 23</b> Feb 16-19			<b>2 Gallery/museum visit reaction sheet</b>
<b>Week 24</b> Feb 22-26	2 works due	2 works due	-----
<b>Week 25</b> Mar 1-5 End trimester 2	<b>1 additional work- Sketchbook/choice piece or substitute. Review portfolio- set plan for third trimester</b>	+ Glaze due	<b>Review of progress</b>

<b>SPRING BREAK</b> .....	<b>Transition to independent study style learning environment</b>		
<b>Week 26</b> <b>Mar 15-19</b>			<b>Artist statement draft 1 due for concentration</b>
<b>Week 27</b> <b>Mar 22-26</b>			Visual journal assignment
<b>Week 28</b> <b>Mar 29-April1 (Easter)</b>			
<b>Week 30</b> <b>Ap 6-9</b>	<b>Portfolio review 3 due</b>	<b>Portfolio review 3 due</b>	.....
<b>Week 31</b> <b>AP 12-16</b>			<b>Artist statement draft 2 due for concentration</b>
<b>Week 32</b> <b>Ap 19-23</b>		<b>Fire and glaze Last wet clay April 21 Final 2 due</b>	.....
<b>Week 33</b> <b>Ap26-30</b>	<b>All artwork complete Final 3 due Final shoot/ computer entry</b>	<b>Glaze fire and shoot slides</b>	<b>Send digital version to teacher to review. Final version of all.</b>
<b>Week 34</b> <b>May 3-7</b>	<b>Evaluate/ Organize/ Mat Work/ Final draft of written statement</b>		
<b>Week 35+</b>	<b>—Portfolio review, slide show, celebration of the year's work.</b>		

Overall tips... These assignments are meant to give you a starting place and some structure. Do your best to push everything to a high level. AP readers look for evidence of moving toward a personal voice in your work, not just that you can copy something. Try to say something through as many of the artworks as you can or make people stop and think. Avoid one subject in the middle of the page. If one assignment goes fast push yourself...do a small series or try it again from a different angle. Mix it up. Look for interesting compositions and points of view. Find ways to push the complexity of the imagery. Always push the contrast! Make your images bold so they pop. Look at the world as an artist would. Notice the visual potential in things.

Look at quality examples and study them. Do not copy but gain inspiration.

Set goals for yourself, work hard and take pride in your work.

Idea + quality execution = good score

## Breadth assignments - Drawing/ \*good for 2D also

### 1. Portrait – good photos with contrast really help!

#### Ideas:

- a. Self-portrait or one of friend or family member with hands doing something expressive (consider facial expression and background).
- b.\* divide into squares and alter colors for each square. You can weave with other images and block out selected squared. Choose colors that say something about who you are.
- c. Surreal twist to show something about personality.
- d.\*-photographs showing multiple sides and angles of a person and then collage together...some may then also be drawn and scanned in and combined with photos.
- e.\*Do a portrait –person or animal on a large paper and overlay it with a design that you create by cutting shapes. Within each shape create a range of values and textures/colors using a variety of media.

What can you do to make this portrait stand out from an ordinary portrait? Consider photographing with interesting angle and lighting first – may use a grid for accuracy. Charcoal or pastels may be good media choice to show depth. What about emotion? Consider background, incorporating objects, multiple people or people and pets interacting. Fragmentation may create an interesting effect. Stay away from a baby in a blanket or a graduation photo type shot.

### 2. Landscape

- a. Create a landscape in the style of Van Gough's landscapes using a variety of strokes. Use a strong range of colors.
- b. \*Create a fragmented drawing that incorporates various landscape type imagery. Cut and collage landscape pictures (preferably that you have taken) together then draw.
- c. Create an expressionistic style landscape using paint sticks.
- d. Create a surreal type landscape with color pencil.
- e. Create a landscape painting from a picture you have taken yourself.
- f. Incorporate a figure or figures in a landscape.

g. Use still life objects such as folded cloths or layered bones to create a landscape type drawing or painting.

h. Do two landscape drawings one of close up grouping (micro) of something like leaves and stones and another a view of something you see far away (macro) such as the view out your window.

\*Make visual comparisons between these two ideas through photography.

i. Incorporate a hand into a landscape.

(For 2D may be completed fully or partially digitally)

### 3. Figure

Skeleton drawing

Full figure in expressive mood with writing/poem incorporated

Minimum 18 x 24 study of a figure. Draw from real life...be artistic in your poses and subject matter. Media of your choice.

Draw a grouping of people.

Do a comic book layout with at least 3 characters.

Place a figure within another subject (make the figure have an expressive position)

Create a figure drawing and fill with magazine clipping

### 4. Folds

-Draw a pile of dirty clothes.

- Set up a still life that represents you. Place a flowing cloth behind the objects arranged in an interesting manner.

-Simple forms could also be used white on a black folded cloth.

(For 2D may be abstracted or include a patterned boarder)

### 5 & 6. Perspective – in and out

\*-Pen and ink –may use computer to reduce photograph to line ink and photocopy to create color rendition

-Interesting interior space with shading. Could be from your house or other setting. (Churches or colleges can be interesting spaces)

-Create a warped perspective such as that of a fish eye lense

-Draw or paint a complex city or neighborhood scene (take pictures) that shows your understanding of perspective.

### 7. Abstraction- (painting)\*

Choose a “circular” shape to focus on. Do many thumbnails to work out composition.

May also be abstraction of images that contains repetition of circles or a non-objective interesting combination of shapes and

colors. Overlay colors- experiment with techniques such as wash, dripping, glazes work on big canvas. Or may be rendered in charcoal with various textures added. How can you incorporate some subject matter?

## 8. Reflective Surfaces – see artists Parmgiano and Janet Fish

Draw metal objects and include their reflections of you and or the room in them. Teakettle on a stove, spoons overlapping, a doorknob with a hand reflection. Etc....

Do a still life incorporating a number of different surfaces from cloth to metal to glass.

Do a close up of an object that contains both metal and glass such as a gumball machine.

## 9. Reduction process\*

- a. -Reduction print minimum 5 colors (more shows initiative)
- b. -Charcoal reduction
- c. -Scratch board
- d. Subject of choice-may combine with portrait

## 10. Social issue (dice roll)\*

- a. Collage images on Photoshop- then draw.
- b. Look at newspaper articles to illustrate or research a relevant topic
- c. Pose friends for a photo shoot to illustrate. Choose informative background, angle and draw.

## 11. Close up (repetition)\*

a. Use the computer to compose an image, which makes use of repeated object, shapes or subjects, and turn into a drawing.

b. Find objects that are small yet visually interesting that you can repeat such as shells in a bowl, corks in a bucket, flowers etc...a photo may be necessary. Pay close attention to the arrangement... does your eye flow through the piece?

c. Zoom way in on the subject matter. Capture lots of great details and depth

d. Use the computer to create a collage with repetition in it. Turn it into a drawing- use a different drawing material than you have so far.

## 12. MARK MAKING

a. Using only hatching, cross hatching or stippling create a drawing

Subject matter of your choice

b. Use inks – colored or black and white to create a drawing that shows a range of mark making techniques.

c. See examples of tool drawings in which students incorporated marks, smudges, erasing and tight drawing.... what could you do with that to make it your own?

**1-2 CHIOCE-** Two breath assignments may be substituted from the list above based on student choice. May be pulled from visual journal (if acceptable) or ideas can spring from visual journal or may be an extra piece not included in the concentration. What will make your breath portfolio stronger? Repeat with a different twist any of the above. May be determined through conference with teacher or a part of a competition/scholarship application.

## 2 dimensional design portfolio

\* = Particularly good assignments for 2D portfolio.  
Keep in mind they will be scoring you based on your use of the elements and principles. Always have in mind as you create your artwork what principle and element you are focusing on.

<u>Elements</u>	<u>Principles</u>
Color	Balance
Line	Unity
Shape	Rhythm/ pattern
Value	Movement
Texture	Emphasis
Form	Figure/ground relationship
Space	Contrast

Same as for drawing consider \* assignments

Here are a few more considerations...

1. Create an artwork that focuses on Line and rhythm
2. Rhythmic Still life
  - a. Do a flattened composition still life that includes a patterned boarder. Media of choice.
  - b. Set up a rhythmic composition with items that can be repeated and layered such as building blocks or take out boxes and draw with shading.
  - c. Make a drawing or photograph of 100-1000 of something (or close)
3. Computer edited and manipulated photograph(s)
4. Computer Graphic Design

Create a web page, poster or brochure of your choice.

Create a CD cover design  
Typography based design  
Magazine layout

5. Photography- Juxtaposition of 2 (+) images either by overlapping or by side-by-side placement.
6. Mixed media combine collage, drawing and painting materials in a 3-layer artwork that shows a local, national and world issue.
7. Fabric or wall paper design
8. Illustrated/altered book
9. Typography based artwork

## 3 dimensional design – Breadth

### 1 Negative/positive space (figure ground)

- a. Using any media or construction method create a piece that engages both positive and negative space in equal importance.
- b. Create a piece where the inside and the outside have equal importance that allows the viewer to enter the inside of the piece. Think about shells that allow you to see in, or do something with cutting into the outside.
- c. Do a couple thrown pieces such as goblets, lidded jars or vases with handles that focus particularly on the interaction of positive and negative space.

### 2 Abstract form construction - movement

a. Shows movement –may or may not be functional. Consider a base. Make it crazy and engage space in an interesting way.

b. Using a coil method, build a bottle that is either clearly organic or geometric in

Form. You may smooth the coils entirely if you wish or you may use a combination

of visible coils and blended coils. You may also incorporate a slab section into your

Project.

c. Visit the following website:

<http://jmichaudgallery.hypermart.net/htdocs/Gallery.shtml>.

Look at the pinch pots on this site and at the impressions and sculptures on the

page: <http://jmichaudgallery.hypermart.net/htdocs/Gallery.shtml>.

Save two examples of pinch pots, two examples of impressions, and two examples

of sculptures created by Joyce Michaud. In your art journal, draw three sketches of

Clay pinch pot bottles that show movement and are elongated in form.

### 3 Repetition

a. Clay or other material Use 100 of something to make a sculpture think about visual puns.

b. Try an Installation piece

c. Fluting or faceting can create a great sense of repetition

- d. Spikes or other form of surface design that focuses on pattern.
- e. See examples of ancient coil pots how their rims incorporated built out patterns. Use either Organic or Geometric design
- f. Alter the rim of a bowl or vase to create repetition...how can the foot match the repetition?

#### 4 Subtraction- Rhythm

- a. Coil reduction carved from block (focus on movement)
- b. Carved from block to create realistic sculpture of an object, person or animal
- c. Soap stone or plaster carving options available
- d. Do a series of small porcelain sculptures that portray rhythm. How can they be displayed...all in a row, hang from the ceiling, on a board (carved? with relief carving...)

#### 5 UNITY- Combine 2 materials (soft and hard or fragile and sturdy) into a sculpture or functional piece

- a. ALTERNATIVE CONSTRUCTION METHOD -MOLD /pinch/ coil or other media of choice (metal fabrication, wire, wire with nylon stretched over, plaster, wood)
- b. Could combine something unusual with clay  
Lidded jar with wood stick handle, weave wood into holes cut along the edge of a clay bowl. How can you unify the two pieces?
- c. A metal piece can be made from all similar types of metal or spray painted one color to unify.

#### 6 Emphasis

- a. Clay piece that the surface design focus is on contrast/emphasis of one particular part of the piece. Could include add ons, stamping, texturing, etc... carved design with positive and negative space. Enhance with the glaze.

#### 7 Proportion/scale

- a. Set of 3 thrown pieces that show interaction with proportion and scale. Pay attention to body, neck, and foot relationships in any form of choice (vases, bottles, goblets, bowls, lidded jars)
- b. Fabricated sculpture from found objects that focuses on a scale issue...mix and match size like an elephant standing on a leaf construction.

c. Study (close-up) of a Man-made Object (tool, toy, fishing lure, etc.) or Study (close-up) of a Natural Object (leaf, shell, pinecone, fruit, etc.)

## 8 Balance

a. **Serving set (tea, communion, cream sugar) something that shows a spout balancing with a handle.**

**Must contain handles and spouts and show particular interest in creating a balanced design. Really pay attention to flow of handle and spout along with form.**

b. **Try an extruded teapot- can be partly thrown.**

## 1-2 Choice – must show range of ideas/skills

**May substitute one or two above for one of the following:**

Whether realistic or abstracted, whimsical or symbolic, interpret a figurative Form. Also research the work of Mark Kostabi

(<http://images.google.com/images?hl=en&lr=&q=Mark%20kostabi&sa=N&tab=wi>) or Person/figurative sculpture:

[http://acero.home.mindspring.com/v\\_human.html](http://acero.home.mindspring.com/v_human.html) - may be created out of other material such as cardboard, wire, metal, plastics

Eduardo Analuz project: Seek inspiration from the work of Analuz. Sketch Your ideas and build your own piece.

Texture drape slab pot project: Work with the draping qualities of clay and Create an organic shape. Incorporate texture and drape to obtain a 3-D form.

Beach ball slab-pieced bowl project: Using a beach ball as a form, piece textured slabs to Form a bowl.

Any projects inspired by your class texts!!!!

Projects inspired by class resources: Ceramics Monthly, ceramics books, Online research, library research – remember don't copy, just get ideas and make them your own.

## Breadth: Subjects, Media, Approaches and Strategies for Success

DRAWING (& PAINTING)		2-D DESIGN	
Check Off	Subjects	Elements/ Principles Strong evidence of the following:	Check Off
	Portraits	Movement	
	Figures	Repetition	
	Skeletons	Figure/ground relationship	
	Study (close-up) of a Natural Object (leaf, shell, pinecone, fruit, etc.)	Rhythm	
	Study (close-up) of a Man-made Object (tool, toy, fishing lure, etc.)	Balance	
	Still Life	Emphasis	
	Landscape (or Seascape)	Contrast	
	Interior (section of a room, a closet, a refrigerator, a drawer or any enclosed space)	Variety	
	Cityscape or Architectural Exterior	Scale/proportion	
	Figure Grouping or Genre Scene (people engaged in ordinary activities inside or out)	Line	
	Animal	<i>Shape/form</i>	
	Drapery (a piece of clothing or cloth hanging or draped over another object)	Color Value	
	Silhouettes/Shadows	Texture	
	Incorporate text (words) into positive or negative space	Space	
<b>Media</b>		<b>Media</b>	
Graphite, Charcoal, Colored Pencil, Conte, Crayons, Pastels, Oil Pastels, Markers, Ink, Paint (any type), Printmaking, mixed-media.		All of the same as Drawing plus the following: Photography, Digital Images, Mosaic (paper or other)	
<b>Supports and Grounds</b>		<b>Other options</b>	
Besides the typical drawing/painting papers (all types), canvas, and wood panel consider the following:		Typography-based design Fabric/wallpaper design Illustrated book	
Paint a wash over paper and draw or print on top.		Magazine layout, logo, brochure	
Collage onto support with e.g. pieces of torn newspaper and draw or print on top of that.		Altered book Photography	
A calendar page, a map, a page from a book, a piece of fabric or wallpaper, a crumpled smoothed paper bag		Note: avoid formulaic cartooning like anime Product design	
Found objects (e.g. rusted metal, an old window)			
<b>Approaches</b>			
Realistic, Abstract (geometric or organic), Gesture or Expressionistic, Contour, Non-Objective or a combination			
<b>Composition</b>		<b>Miscellaneous Strategies For Success</b>	
Use entire page		Throughout Breadth section, vary media, color schemes, modeling techniques, supports, approach, and composition	
Something should touch 3-4 edges of page			
Avoid placing main subject directly in the center			
Crop (show only part of subject; run off page)			
Overlap objects			
Use unusual perspectives occasionally (e.g. extreme bird's or worm's eye view, dramatic foreshortening)			

