

A.P. Studio Art: Drawing

Coronado High School

J. Sellers, Instructor

Materials

1. An art fee of \$40.00 is due by the end of the second week in September. This will be added to the school budget for the class and will allow the student access to higher quality paper, paint, pencils, supplies, and tools. These materials help assure better results, longer lasting pieces of work, and promote a more professional attitude in the production of artwork.
2. A portfolio envelope size 23" x 31" is required for each student. This will be used for storage, protection, and transportation of artwork. The approximate cost for this is \$15.00
3. The Advanced Placement exam fee is approximately \$85.00. The portfolios must be submitted in early May for evaluation. The exam fee will be due in Feb. prior to the submission date.
4. A Cougar planner and folder are also required of each student.
5. Access to a digital camera and a memory card are required of each student.
6. Several blank CDs for contests and projects.
7. A sketchbook (9x12) of the student's choice of paper.

Prerequisites

1. Successful completion of at least one lower level art class including Art I or Drawing I and
2. Permission of the instructor.

Course Description

This course enable highly motivated students to do college level work in studio art while still in high school. The program is intended for students seriously committed to studying art and involves a significant amount of time and personal dedication. Students participating should strive to produce high quality work and will submit a portfolio of work for evaluation at the end of the school year. The College Board will review the portfolios from nationwide submissions. A panel of artists, university professors, and secondary school art teachers will evaluate the work and rate it on a scale of 1 to 5. A score of 3 or higher is

acceptable to most colleges and universities which will award academic credit equivalent to a freshman level studio art class.

Drawing Portfolio

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.

Any work that makes use of other artists' works (including photographs) and/or published images 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 simply to copy an image (even in another medium) that was made by someone else.**

Course scope

The AP Art Program sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year, the thousands of portfolios that are submitted from AP Art classes to the National Board are reviewed by college, university, and secondary school art instructors using rigorous standards for performance in the visual arts that allow students to earn college credit and/or advanced standing in college while still in high school.

Objectives

The instructional goals, as established by the College Boards are as follows:

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

Course Outline

The purpose of this class is to prepare a student final portfolio consisting of many projects. Therefore, all of the following projects will be assigned at some stage of development over the course of the entire school year.

Students are expected to study contemporary artists and trends. In addition to class work, students are expected to visit galleries and local art shows to gain insight into various styles of art.

- A. A directed sketchbook is composed of visual ideas, notes, thumbnail sketches, assignments, plans, drawings, and practice of various techniques.
- B. A project with a single visual concern explored in depth. This **area of concentration** is comparable to a visual term paper. When a topic is selected, the student should spend considerable time researching the method they will ultimately use to present their work on the topic. The final work should reflect the highest quality of the student's abilities.
- C. Directed class assignments include a variety of drawing issues and media.
- D. The AP program is also an honors program and requires homework. It is recommended that a minimum of 4-6 hours per week outside of the classroom should be dedicated to the AP art program to allow ample time for the student to produce the volume and quality of work necessary for the final portfolio.
- E. Two PowerPoint presentations are required of each student, one per semester. The topics may include the following topics, or related topics:
 - I. Biographies of selected artists
 - II. Art styles
 - III. Artistic movements
- F. A minimum of six high quality projects are due each quarter of the school year. Students should spend ten hours outside of class time per week working on their drawings so that their portfolio will be completed by early May.
- G. Students will participate in individual and group critiques.

AP Portfolio

The AP portfolio will be graded in three sections and need to be considered during the entire term of the course. The sections include:

1. Quality: Individual quality should be evident. Work should excel in concept, composition, and execution. Student should select pieces of work which demonstrate their highest level of accomplishment in drawing.

Section 1: Quality (Best of the best). Actual pieces of work required for submission:

Submit five pieces of work. These may include mixed media, pastels, paintings, and prints. Individual pieces of work may not be larger than 18" X 24" including matting or mounting. Works that are smaller than 8" X 10" should be mounted on sheets which are 8" X 10" or larger.

2. Concentration: An area of particular interest, visual context, or problem should be evident in the student's work. The concentration should be a body of related works describing an in depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual ideal.

Section 2: Concentration. Digital photos of the pieces of work are required for submission:

The portfolio requires at least twelve digital photos of the student's work. A concentration is 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. This is not a selection of a variety of work produced as solutions to class projects, or a collection of work with differing intents.

3. Breadth: Experience in the formal, technical, and expressive means of the artist should be evident. Works that demonstrate a variety of concepts, media, and approaches should be used. In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems.

Section 3: Breadth. Digital photos of the pieces of work are required for submission:

The portfolio requires twelve digital photos of the student's work. A variety of high quality drawings in various media are required. The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the students work should demonstrate a variety of drawing skills and approaches. The work submitted should demonstrate an understanding of fundamental drawing concepts, including drawing from observation, work with invented or non-objective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark making.

Course Plan

1st Semester: Students will concentrate on the breadth section of their portfolios.

1st Semester Overview: Students will work on the **Breadth** (variety), **Section III** of their portfolios.

Drawing: Breadth, Section III

Create a variety of work which demonstrates an understanding of a various drawing issues. Show an engagement with a range of form, content, tonal values, line qualities, form, depth perspective, and other spatial systems, composition types, drawing surfaces, pattern and texture, representation and abstraction, materials and mediums, techniques and styles.

Assignments may not be in sequential order and may be changed or altered to meet the needs of individual students.

Teacher demonstrations will be presented as needed by individual and/or group needs and requests.

Critiques will be verbal and written throughout the course and will be graded on content as well as active participation.

Students have several photographic assignments throughout the year which will be used for reference material in the completion of some assignments.

Students will be required to participate in several art shows throughout the year, as well as, displays including an outdoor show in Bolder City and the school wide art show.

Several opportunities for students to participate in field trips will be offered. Examples of past trips include a visit to Nelson's Landing Gold Mine where students had the opportunity to learn about history of mid 1800's Nevada, tour a gold mine, photograph and draw landscapes, plants, animals, typical 1800 buildings, antiques, and other items and locations, many of which have been used in recent movies and television shows. Students also recently visited Bonnie Springs Nevada, a "living" ghost town, The Las Vegas Art Museum, Bellagio Art Museum, and various other locations.

Some examples of alternate assignments listed in the course plan include drawings of:

- A. a personal interpretation of a song.
- B. a clear glass or shiny metal objects rendered using a wide range of value.
- C. an architectural structure, entire or details.
- D. multiple points of view of a single object (example: David Hickney's work)
- E. artwork produced using written musing as a theme.
- F. a figure under a spotlight using chalk and Conte on gray or toned paper.
- G. movement based on work such as Marcel Duchamp's "Nude Descending a Staircase".
- H. a self portrait drawn on collaged rice paper.
- I. the human figure from observation (25 gesture drawings and three contour drawings using varied line).
- J. a candy wrapper still life or fast food packaging which has been folded, looped or bent, or ribbon.
- K. social commentary depicted in the medium of choice relating to a current social issue.
- L. a surrealistic topic created from a collage of realistic items arranged in a surrealistic form.
- M. a Cubist style painting of a portrait.
- N. Nature drawings of plants, shells, bones and skulls.
- O. nature drawings of birds or other animals photographed by the student.
- P. nature drawings of landscapes including rocks and mountains photographed by the student.
- Q. bottles, baseball gloves and shoes.
- R. an animal or person transforming into an object. Reference M.C. Escher.
- S. your dream house using perspective.
- T. the corner of your room using perspective.
- U. yourself using a mirror for reference and a pastel monochromatic color scheme showing emotion or mood.
- V. of an object illustrating a theme or word product. Example: "Reading is the Key", "Splash into Good Health".

1st Quarter:

Week 1: Discuss course expectations, art supplies, fees, course overview, school rules and emergency procedures

Objectives:

1. Students will become familiar with the requirements of the AP Art portfolio and each of the three sections of the portfolio.
2. Students will be given the opportunity to read rubrics of quality and apply the rubrics during a review of photographs of past students AP artwork. The focus of discussions will be on topics including the analysis of visual presentation and organization of the art, interpretation of the artist's message in the art, and personal judgment and critique of the selected works of art.
3. Students will review the elements and principles of design. Classroom discussions will focus on topics including the overall subject (image), composition (the organization of the principles and elements) and the content or message the artist communicated in the work.

Assignments:

1. Read Art Talk pages 16-21.
2. Take at least 50 digital photographs of people, place, or animals reflecting the theme "happy times".
3. Homework: read chapter one of "Drawing Basics".

Week 2:

Objectives

1. Concentration: Students will discuss the concentration area of the portfolio and review slides of previous students work submitted in this section.
2. Breadth: Students will begin directed assignments related to the breadth section of the portfolio.
3. Students will develop an understanding of realism, detail, proportion, color and value, contrast, and craftsmanship.

Assignments:

1. Read the AP rubric on concentration.
2. Read the rubric relating to breadth.
3. Create a realistic drawing in the 12" X 18" horizontal format of a happy time, vacation, holiday, or happy children, people, or animals.
4. Discuss chapter one reading assignment of "Drawing Basics".
5. Homework: finish the drawing.
6. Homework: read chapter two of "Drawing Basics".

Week 3:

Objectives:

1. Students will use the AP rubric on breadth to critique works and score them on a scale of 1-6.
2. Students will enhance their understanding of value and composition.

Assignments:

1. Shading: Create a drawing in the 9" X 12" horizontal format emphasizing a full range of value/contrast. Place emphasis on composition, craftsmanship, detail, and proportion. You may use as a reference your own photographs or work from a still life composition.
2. Class discussion on chapter two "Drawing Basics".
3. Homework: take at least fifty digital photographs of a scenic area such as Red Rock Canyon, Bryce Canyon, or Mount Charleston.
4. Homework: read chapter three of "Drawing Basics".

Weeks 4-5:

Objectives:

1. Students will be able to use the AP rubric, and the elements and principles of design to critique recently completed artwork.
2. Students will review and enhance their understanding of perspective.
3. Students will complete a drawing emphasizing value, color value, and perspective.

Assignments:

1. Complete verbal and/or written critiques of recently completed 9" X 12" drawings.
2. Complete an 11" X 14" horizontal format drawing of a landscape showing figure to ground relationships and atmospheric perspective. Use recent landscape photographs as a reference. The assignment should be completed using pencils and/or watercolors.
3. Homework: finish the landscape drawing.
4. Homework: read chapter four of "Drawing Basics".

Week 6:**Objectives:**

1. Students will use the AP rubric to critique recently completed works portraying landscapes.
2. Students will review and enhance their understanding of value, form, composition, craftsmanship, and contrast.
3. Students will review material illustrating examples of crosshatching.

Assignments:

1. Complete a 9" X 12" crosshatching of a still life composition including a cow or sheep skull as the main focus.
2. Homework: take at least fifty digital photographs of objects at the Las Vegas Natural History Museum or the Nevada State Historical Museum.
3. Homework: read chapter five in "Drawing Basics".

Weeks 7-8:

Objectives:

1. Students will use AP rubrics to complete a critique of the recently completed still life drawing assignment.
2. Students will review material illustrating principles and examples of drawing using stippling techniques.

Assignments:

1. Complete an ink stipple drawing on 11” X 14” paper emphasizing value, composition, contrast, proportion, craftsmanship. Use recent photographs from the Natural History Museum as a reference.
2. Homework: read chapter six in “Drawing Basics” and review the handout from “Creating and Understanding Drawings”

Week 9:**Objectives:**

1. Students will use the AP rubrics to complete a critique of recently completed drawings using the stippling technique.
2. Students will complete a pastel drawing emphasizing color value and intensity.

Assignments:

1. Complete a pastel drawing in the 12” X 18” format emphasizing color, value, verve, and voice. Students may use their own photo or a still life composition as a reference.

Weeks 1-2:

Objectives:

1. Students will be able to complete a critique of the recently created pastel drawings using AP rubrics.
2. Students will review and enhance their skills using gesture drawing.
3. Students will draw live models. Emphasis will be on proportion and value.

Assignments:

1. Using members of the dance class, complete at least ten drawings of the dancers in various poses.
2. Complete at least five gesture drawings of a student model in front of a spotlight emphasizing proportion, value, and contrast. Using toned paper and white, black and gray Conte crayon to draw the model's form, shadow, cast shadows, and reflected light.
3. Class discussion on reading assignments in "Drawing Basics".

Weeks 3-4:

Objectives:

1. Students will complete individual and class critiques of recently completed gesture drawings.
2. Students will review and enhance their understanding and abilities emphasizing proportion, composition, shadow, highlight, cast shadow, full light, reflected light, and local color.
3. Students will draw a still life emphasizing value and form.

Assignments:

1. Draw a still life in the 12" X 18" format of a life size baseball and glove using a full range of value.
2. Homework: read chapter seven of "Drawing Basics".

Week 5:

Objectives:

1. Students will continue to enhance their abilities using various techniques including: proportion, composition, shadow, highlight, cast shadow, full light, reflected light, and local color.
2. Student will draw a still life of kitchen utensils.

Assignments:

1. Complete a still life drawing of various kitchen utensils.
2. Emphasize good composition, contrast, reflections, and a full range of value.
3. Homework: read chapter eight of "Drawing Basics".

Week 6:**Objectives;**

1. Students will complete individual and group critiques of recent work using AP rubrics.
2. Students will continue to develop their abilities emphasizing composition, value, contrast, and craftsmanship.

Assignments:

1. Complete recent assignments and critiques.
2. Draw your hand holding an object on toned paper using a limited pastel palette. Use excellent craftsmanship.

Week 7:**Objectives:**

1. Students will continue to develop their abilities emphasizing proportion, composition, shadow, highlight, cast shadow, full light, reflected light, and local color.
2. Students will draw their self portrait using a mirror for a reference.

Assignments:

1. Using a mirror, students will complete a self portrait in the 11" X 14" vertical format. Emphasis should be placed on proportion, composition, shadow, highlight, cast shadow, full light, reflected light, and local color.
2. Discuss reading assignments from "Drawing Basics".

Week 8:

Objectives:

1. Students will use various resources to research an artist which interests them. The research should provide information on the artist, their culture, and style of work.

Assignments:

1. Prepare a PowerPoint presentation based on the artist you have researched and include a critique of the artist's work, along with information about the artist's culture. Compare and contrast the artist you selected to another artist. Base your presentation on the questionnaire provided at the start of your research.
2. Homework: finish the PowerPoint presentation on the artist you selected.
3. Homework: Read chapter nine of "Drawing Basics".

Week 9:

Objectives:

1. Students will broaden their knowledge of various artists and styles by observing other students presentations resulting from recent research projects.

Assignments:

1. Present your PowerPoint presentation and related information on the artist you gained from your recent research project.
2. Use the rubric worksheet to critique other students' presentations.
3. Homework: read the remaining sections of "Drawing Basics".

Semester Exam:

The semester exam will be based on the student's art , research projects and presentation, individual and group critiques of their work in the breadth section. The semester exam will comprise 10% of the semester grade.

2nd Semester

Students will become more independent during the second semester and will develop their voice or technique of expression. They will focus on the concentration section of their portfolio.

Critiques will be conducted every one-two weeks. Grades will be based on the content of the students' critiques and participation in the critiquing process.

2nd Semester Overview

Concentration: Section II

The AP drawing students will begin their concentration (theme) or body of work unified by an underlying idea which has visual coherence.

Students should strive to develop and demonstrate:

- A. Coherence and/or development in the work presented is actually a concentration.
- B. Quality of the concept or idea represented and evidence of critical thinking and focus.
- C. A degree of development and investigation is evident in the work and the amount of work is sufficient to meet AP requirements.
- D. High quality and exceptional technique should be evident in the concept and completion of all work.

Quality: Section I

Five pieces will be selected from the best work of a student's work in their breadth or concentration sections. These pieces will be selected in mid-April during a personal critique with one student at a time and the instructor.

Third quarter:

Weeks 1-3:

Objectives:

1. Students will complete, redo, or rework pieces in the breadth section of their portfolios.
2. Students should complete the breadth section of their portfolios.

Assignments:

1. Complete the Breadth worksheet and Breadth section. Answer the essay questions on the concentration “think” worksheets
2. Complete the Concentration worksheets. Complete the self reflective essay questions on the “think” worksheets.
3. Decide if any completed pieces of art fit into the “concentration”, Section II, and, if so, create other breadth pieces related to the topic of those chosen for section III
4. Follow the assignment schedule listed below.

Weeks 4-9:

Objectives:

1. Students will complete the concentration (theme) portions of their portfolios.

Assignments:

1. Follow the assignment schedule listed below.
2. Work on concentration area.

Fourth quarter:

Objectives:

Students will complete the concentration and entire portfolio.

Assignments:

1. Follow the assignment schedule given to you so that you will have your portfolio completed.
2. Turn in work for the concentration area and finish shooting digital photographs of the work.
3. Work with the instructor to select the five best pieces of work to complete the quality area of the portfolio.
4. Sign up on the AP Central site and submit your digital portfolio.
5. Complete the concentration statements. The responses must be typed.
6. Turn in the completed AP portfolio with the five matted quality pieces.

Grading

Grading is highly subjective due to the individual creativity and design of artwork. The elements considered in the grading process are craftsmanship, meeting the criteria of given projects, creativity, and effective use of time.

There are standards of quality in student artwork, and expectations are based on the range of accomplishments of other AP classes and previously successful students.

All work must be original creations by the student. No copied work is allowed.

Course expectations will be discussed with students individually and will be critiqued in class. It is assumed that all students in the AP program are highly motivated and talented.

A grade of “A” indicates all work is of the highest possible quality and is completed on time. A grade of “B” indicates the student is maintaining high quality, but is not meeting deadlines. A grade of “C” indicates that the student is probably unprepared for work at this level and would be more successful in a less demanding program.

Some students elect to do the studio section one year in advance of the AP course. Students who plan a career in art may choose to also select Independent Study in Art to allow additional preparation time for their portfolio and enhance their likelihood of admission to art schools after high school graduation.

All students receiving less than an “A” will prepare a critique of their own work and will work with the instructor to attempt to correct any problems. The critiquing process may seem frustrating to some students, but it is intended to assist the student in improving future work. Successful critiques will allow the student to raise their grade one level.

A student may also correct a problem or redo an assignment in an attempt to raise their grade for the class.

Evaluation

Letter grades will be assigned based on the following scale:

A= 90% or greater

B= 80-89%

C= 70-79%

D= 60-69%

F= Below 60%

A.P. art grades are based approximately on the following:

projects/portfolio/critiques 75%, homework 10%, participation 10%, and tests 5%.

Semester grades will be determined using the following formula:

$(1^{\text{st}} \text{ or } 3^{\text{rd}} \text{ quarter} \times 45\%) + (2^{\text{nd}} \text{ or } 4^{\text{th}} \text{ quarter grade} \times 45\%) + (\text{Semester exam grade} \times 10\%)$.

Testing: There will be a cumulative test at the end of each semester and an average of two tests per quarter. Tests will incorporate multiple choices, true/false, short answer, essay type questions, and applied art techniques. Semester exam grades will comprise 10% of the semester grades.

Homework: Completion of assignments not finished during class time must be done outside of class. Assignments will be given a value comparable to the percentage of the class dedicated to each assignment.

Make-up work: Students may work after school to complete missed or unfinished work. Because most of the work in the class consists of long term projects, a student who has excused or unexcused absences will be allowed ample time to complete the work prior to the end of the grading quarter.

Participation: Daily participation points will be part of each quarter's grade and will account for up to 10% of each quarter's grade.

Students are required to attend the student art show which is held during the second semester in an evening to be announced. This will also be part of the students' grades and only students with a valid, written excuse will be allowed to miss the event without a penalty.

Spelling and grammar: All students are expected to demonstrate proper use of English language skills and spelling. The improper use of language skills, including misspelled words will result in a lower grade on each assignment where errors occur.

Organization: Students are expected to keep their notes in a folder in an organized manner.

Honor code: The Coronado High School Honor Code will be enforced.

Student conduct

Citizenship: The following expectations will be enforced:

1. No talking during attendance, reviews, lectures, or demonstrations.
2. No distracting, disruptive, or harassing behavior.
3. All Clark County School District and Coronado High School rules and policies apply, including no food or drinks in the classroom.

Violation of any of the above rules may result in any of the following:

1. Loss of participation points.
2. Detention before or after school.
3. Parent contact.
4. Counselor or Dean Referral.

Rewards for proper behavior and good citizenship:

1. Positive parental contact.
2. Extra credit for perfect attendance and/or no tardies.

School tardy and absence policies apply.

Incentive:

Special Art Medal (requirements)

1. Maintain a grade of “A” in art throughout the year.
2. Display consistently good citizenship.
3. Exhibit your artwork at least twice during the school year.
4. Bronze Medal: Assist a minimum of four hours outside of school with art shows.
Silver Medal: Assist a minimum of eight hours outside of school with art shows.
Gold Medal: Assist a minimum of twelve hours outside of school with art shows.

Student printed name and signature

Parent’s printed name, signature and e-mail address or phone_____

AP Drawing (Portfolio) Bibliography

*Ragans, Rosalind *Art Talk* Glencoe Publishing, 2000

Nicolaides, Kimon *The Natural Way to Draw* Boston, Houghton Mifflin Co., 1994

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*Mittler and Howze *Creating and Understanding Drawing* Glenco, McGraw, Hill, 2006

The Complete Painting Course, Ian Simpson Edition Pennsylvania, Running Press, 1993

Roddon, Guy *Pastel Painting Techniques* Cincinnati, OH, Quarto Book, 1987

*Rouken, Nickolas *Art Synectics* Massachusetts, Dewis Publishing, 1982

Hogarth, Burn *Dynamic Anatomy: Measurements, Proportions, Anatomical Details, Surface Forms, Foreshortening, Movement* New York, Watson-Guptill Publishing, 1990
ISBN 0-8230-1550-5

Simpson, Ian *The Complete Drawing Course: A Comprehensive Learning Guide and Reference Manual* Philadelphia, PA, Quarto Book, Running Press, 1993
ISBN 1-56138-349-X

*Dodson, Bert *Keys to Drawing* First Edition, Ohio, North Light Books, 1990
0-89134-337-7

**Drawing Basics* (College/AP classroom text) www.thomsonedu.com/school/ap
ISBN 0495-00628-9

A Guide to Drawing www.thomsonedu.com/school/ap
ISBN 0495-0094-7

Advanced Placement Art, 3-D Design

Coronado High School

J. Sellers, Instructor

Materials

1. An art fee of \$40.00 is due by the end of the second week in September. This will be added to the school budget for the class and will allow the student access to higher quality paper, paint, pencils, supplies, and tools. These materials help assure better results, longer lasting pieces of work, and promote a more professional attitude in the production of artwork.
2. The Advanced Placement exam fee is approximately \$85.00. The portfolios must be submitted in mid May for evaluation. The exam fee will be due in Feb. prior to the submission date.
3. A Cougar planner and folder are also required of each student.
4. Access to a digital camera and a memory card are required of each student.
5. A small sketchbook 9x12 or smaller.
6. Several blank CDs for contests and projects.

Prerequisites

1. Successful completion of Ceramics I, and
2. Permission of the instructor.

Course Scope

The AP Art program sets a national standard for performance in the visual arts which contributes to the significant role the arts play in academic environments. Each year, thousands of portfolios are submitted in AP Art classes from around the country and are reviewed by college, university, and secondary school art instructors using rigorous standards for performance in visual arts. This program allows students to earn college credit and/or advanced standing in college while still attending high school.

Objectives

The instructional goals, as established by the College Board are as follows:

1. Encourage creative, as well as systemic investigation of formal and conceptual issues.
2. Emphasize making art as an ongoing process which involves the student in informed and critical decision making.
3. Develop technical skills and familiarize students with the functions of visual elements.
4. Encourage students to become independent thinkers who will contribute in an inventive and critical manner to their culture through the production of art.

3-D Design Portfolio

This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to depth and space. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationship) can be articulated through the visual *elements* (mass, volume, color/light, form, plane, line, texture).

For this portfolio, students are asked to demonstrate mastery of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, and three-dimensional fiber arts.

Any work that makes use of other artists' work (including photographs) and/or published images 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 simply to copy an image (even in another medium) which was made by someone else.**

Course Outline

The purpose of this class is to prepare a student's final portfolio consisting of many projects. Therefore, all of the following projects will be completed at some stage of development over the course of the school year, prior to the AP portfolio submission deadline.

Students are expected to study contemporary artists and trends. In addition to class work, students are expected to visit galleries and local art shows to gain insight into various styles of art.

- A. Each student must maintain a directed sketchbook composed of visual ideas, notes, thumbnail sketches, assignments, plans, drawings, and practice of various techniques.
- B. A project with a single visual concern explored in depth the **area of concentration** is comparable to a visual term paper. When a topic is selected the student should spend considerable time researching the method they will ultimately use to present their work on the topic. The final work should reflect the highest quality of the student's abilities.
- C. Directed class assignments are in four categories and a working knowledge of the elements and principles of design is imperative. This will include projects using slab, coil, wheel thrown, and sculpture techniques.
- D. The AP program is also an honors program and requires homework. It is recommended that a minimum of 10 hours per week outside of school be dedicated to the AP Art program to allow ample time for the student to produce the volume and quality of work necessary for the final portfolio.
- E. Two written reports are required, one per semester. Examples of topics include:
 - I. Biographies of selected artists
 - II. Artistic styles
 - III. Artistic movements
- G. **A minimum of four high quality projects are due each quarter.**

Course Plan

1st Semester: Students will concentrate on the breadth section of their portfolios.

1st Semester Overview: Students will work on their Breadth (Variety), Section III of their portfolio.

Create a variety of works that demonstrate understanding of the principles of design. Show an engagement with a range of 3-D design principles including: Unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship.

Assignments may not be in sequential order and may be changed or altered to meet the needs of individual students.

Student will be given selected reading assignments throughout the year.

Demonstrations by the instructor will be presented as needed by individual and/or group needs and requests.

Critiques will be verbal and written throughout the course and will be graded on content, as well as, participation.

Students will be required to participate in several art shows during the course of the year, along with, displays, including an outdoor show in Boulder City and the school wide art show.

Several opportunities for students to participate in field trips will be offered. Examples of past trips include a visit to Nelson's Landing Gold Mine where students had the opportunity to learn about history of mid 1800's Nevada, tour a gold mine, photograph and draw landscapes, plants, animals, typical 1800 buildings, antiques, and other items and locations, many of which have been used in recent movies and television shows. Students also recently visited Bonnie Springs Nevada, a "living" ghost town, The Las Vegas Art Museum, Bellagio Art Museum, The Art Institute of Las Vegas, "Glassic Art" with owner, Leslie Rankin, who is a professional glass artists has given motivational speeches, tours, and demonstrations, and "Hot Glass", a professional glass blowing studio and gallery.

Some examples of alternate Breadth assignments and projects include:

- A. A soft sculpture. Inspiration reference: Claus Oldenburg.
- B. An animal or vegetable inspired teapot.
- C. Altered wheel thrown vases. Reference: Patrick Horsley PowerPoint presentation.
- D. A hand built birdhouse with a theme.
- E. Sewn apparel emphasizing rhythm.
- F. A mobile.
- G. Fiber arts.
- H. A relief sculpture.
- I. Forms evolving from seed pods. Reference: Carol Genders.
- J. A mask representing a culture.
- K. Hand built and wheel thrown vessels.
- L. A Nevelson inspired wall relief or assemblage.
- M. A plaster or alabaster organic carved sculpture inspired by such artists as Henry Moore or Barbara Hepworth.
- N. A clay purse, shoe, or other apparel. Reference: M. Levine.
- O. A self portrait bust in clay.
- P. An inventive pendant. Reference: "500 Pendants" book.
- Q. An altered book or box.
- R. A functional ceramic water fountain with a theme.
- S. A sculpture which explores interior and exterior clay using extruded clay or another medium.
- T. A ceramic pueblo or cliff dwelling. Research Anasazi ruins, Southwest Native Americans.
- U. Fused glass vases or bowls.
- V. Silver clay rings, bracelet, or pendant with a fused glass cab.
- W. A three section vase, hand built and wheel thrown with a scaffito design carved into the vase.

1st Quarter

Week 1:

Objectives:

1. Discuss course expectations, art supplies, fees, course overview, school rules, and emergency procedures.
2. Students will become familiar with the requirements of the AP Art portfolio and each of the three sections of the portfolio.
3. Students will be given the opportunity to read the AP rubrics during a review of slides of past students' AP artwork. The focus of the discussions will be topics including the analysis of visual presentation and organization of the art, interpretation of the artist's message in the art, and personal judgment and critique of the selected works of art.
4. Students will review the elements and principles of design. Classroom discussions will focus on topics including the overall subject (image), the organization of the principles and elements (composition), and the content or message the artist attempted to communicate in the work.

Assignments:

1. Read chapter one in "Shaping Space Dynamics of 3-D Design".

Week 2:

Objectives:

1. Students will discuss the **concentration** area of the portfolio and review slides of previous students' work submitted in this section.
2. Student will begin directed assignments related to the **breadth** section of the portfolio.
3. Students will develop an understanding of the principles and elements of design and how they relate to 3-D design. Instructor directed lecture and discussion will be centered on examples featured in photographic slides.

Assignments:

1. Read the AP rubric on concentration.
2. Read the AP rubric relating to breadth.
3. Create a wire sculpture of a person involved in a sport or hobby with an emphasis on proportion, form, and balance.
4. Discuss chapter one “Shaping Space” in class.

Weeks 3-4:

Objectives:

Students will use the AP rubric on breadth to critique the wire sculptures and score them on a scale of 1-6.

Students will create an effigy pot emphasizing form, human or animal characteristics, balance, proportion, and/or surface decoration.

Assignments:

1. View slides of effigy pots from Peru. Slides were taken at the Metropolitan Museum of Art in New York City.
2. Create an effigy vase emphasizing a human or animal.
3. Create legs, a lid, or any details to make your vase unique.
4. Use high quality craftsmanship.
5. Emphasize balance, proportion, and/or surface decoration.
6. Glaze the bisque fired pot in a Duncan Courtyard glaze to resemble wood or stone.
7. Homework: create a wire sculpture of an animal. Emphasize balance and proportion.
8. Finish glazing the effigy vase.

Week 5:

Objectives:

1. Students will be able to use the AP rubric, and the elements of principles of design to critique recently completed artwork.
2. Students will begin breadth assignment #3 emphasizing craftsmanship on a cross/assemblage project.

Assignments:

1. Complete verbal and/or written critiques.
2. View the PowerPoint presentation with slides of “Grounds from Sculpture: Rats”. The slides were taken in New Jersey.
3. Create a cross/assemblage using dowel sticks, screw eyes, string, rivets, or other method to join the dowel sticks. The final project must be self supporting and free standing. It should be visually appealing from any angle or point of view.
Define space with lines, planes, or masses.
References: Kenneth Snelson, Michael Hall, Anthony Caro, Mark Suvero.
4. Homework: Complete the assemblage and paint it.
5. Homework: Read Chapter two: “Shaping Space”.

Week 6:

Objectives:

1. Students will be able to critique recent projects using the AP rubric.
2. Students will begin project 4 in the breadth section. Assemblage of found objects.
3. Students will emphasize rhythm, variety, form, balance, and craftsmanship.

Assignments:

1. Read “Beginning Sculpture” page 144.
2. Critique verbally or in writing recent projects.
3. Create an assemblage of found objects which illustrate the theme of water conservation. Emphasize use of a variety of objects. Repeat objects, shapes, or colors to help create rhythm, harmony, and unity. Use high quality craftsmanship.
4. Homework: Finish the assemblage.
5. Discuss the “Shaping Space” reading assignment (chapter two).

Weeks 7-8

Objectives:

1. Students will be able to critique recent art work using the AP rubric.
2. Students will begin Breadth project 5: a wheel thrown teapot.
3. Emphasis will be placed on proportion, verve, voice, and craftsmanship.

Assignments:

1. Written and/or verbal critiques of recent artwork using the AP rubric.
2. View the PowerPoint presentation: “500 Teapots” and “The Artful Teapot”.
3. Draw several sketches of ideas and plans for a teapot project. Submit for a grade.
4. Wheel throw the body, lid, rim, and spout of the teapot project.
5. Embellish the teapot by adding details to add verve and voice.
6. Use excellent craftsmanship.
7. Homework: Look for an item to use in making a cast mold. Examples: keys, buttons, and shaped magnets. Make sure it is a relief form. Finish sketches and plans for the teapot project.
8. Discuss the “Beginning Sculpture” reading assignment.

9. Review the major points of the “Shaping Space” chapter two reading assignment.

Week 9

Objectives:

1. Students will be able to critique art work using the AP rubric.
2. Students will begin breadth project #6: Modular sculpture.
3. Students will emphasize rhythm, unity, verve, and voice in their work.

Assignments:

1. Critique in writing and/or verbally recently completed art work.
2. Create a modular sculpture using either repeated cast clay objects or other repetitive patterns of objects. Emphasize rhythm by repeating shapes or forms. The work must be interesting from all angles. Use exceptional craftsmanship.
3. View the PowerPoint presentation of previous students’ modular sculptures for inspiration.
4. Homework: Read Chapter 3 of “Shaping Space”.
5. Homework: finish the sculpture.

2nd Quarter

Week 1

Objectives:

1. Students will be able to critique recently completed art work using the AP 3-D rubric on breadth.
2. Students will be able to complete project #7 of the breadth area; an architectural model emphasizing interior and exterior space, relationships, form, and harmony.

Assignments

1. Critique recent art work using the AP rubric and the elements/principles of design.
2. Research Frank Lloyd Wright, Roman architecture, and Mayan architecture for inspiration.
3. Create an architectural model emphasizing interior and exterior spatial relationships, form and harmony. Use excellent craftsmanship using clay and/or foam core board. The model needs to be visually pleasing from all angles.
4. Discuss the main ideas of chapter three in “Shaping Space”.
5. Homework: finish the model.

Week 2

Objectives:

1. Student will critique recent assignments using the scholastic rubric.
2. Students will begin the breadth assignment #8; a contemporary ceramic box and lid with emphasis on texture, form, rhythm, interior and exterior relationships.

Assignments:

1. Critique recent art work in a verbal and/or written critique using the AP rubric.
2. View the presentation of slides on boxes including Patrick Horsley's boxes for inspiration.
3. Create a ceramic box and lid emphasizing texture on all sides of the box. Create feet and a knob for the box; they should have a unique design. Refer to the handout on feet and knob ideas for inspiration. Make the inside of the box as interesting as the outside; consider placing a surprise inside the box. Consider adding notches on the edges of the box to add verve to the design.
4. Read the process of creating a lidded box in the handout.
5. Homework: Read chapter four of "Shaping Space".

Weeks 3-4

Objectives:

1. Students will critique recent art work using the AP rubric.
2. Students will begin breadth assignments #9, 10, and 11.
3. Students will wheel throw three vases emphasizing texture, positive and negative space, harmony and unity, and form. One vase must have a lid.
4. Students will view slides of previous students AP work for inspiration.
5. Students will view slides taken at the Metropolitan Art Museum of New York in order to develop a better understanding of historical pottery.
6. Vase #1 must have a pierced design, vase #2 will have appendages covering the surface to make it interesting and appealing from several angles. Vase and lid #3 must have a knob made of something other than clay.

Assignments:

1. Critique recent art work verbally and/or in writing using the AP 3-D rubric on breadth.
2. Throw five vases after viewing slides on form from the “Potters Directory of Shape and Form”
3. Choose the best three vases and use the following requirements:
 - A. One vase must have a pierced design. Use a stencil or create a new design for a piercing template.
 - B. One vase must have appendages added to it when it is leather hard. Make it a visually appealing form from every angle.
 - C. One vase must have a well fitting lid. The knob on the lid must be unusual.
Use a formed object or organic shape. Examples: bamboo, drift wood, a slice of geode, or a fossil of an ammonite (inserted into the knob after firing.)
7. Watch the demonstration on making lids.
8. After the vases are bisque fired, choose glazes which create unity and harmony with the three vases.
9. Discuss Chapter four of “Shaping Space”.
10. Homework: read chapters five and six of “Shaping Space”.

Week 5

Objectives:

1. Students will be able to provide a written or verbal critique of recently created vases using the AP 3-D breadth rubric.
2. Students will complete project #12 in the breadth area. The project will be a fused glass vase emphasizing form, color, and rhythm.

Assignments:

1. Critique wheel thrown vases using the AP rubric. Discuss verve, voice, and risk taking.
2. Observe the demonstration on cutting and grinding glass. Understand the safety issues in working with glass.
3. Read the handout on glass. Read and follow the directions listed below:
 - A. Use only System 96 glass for the project. Different glass does not have comparable characteristics, especially the COE or melting and fusing characteristics.
 - B. Cut a 10" circle of clear System 96 glass.
 - C. Choose four colors or transparent and/or opaque glass. Cut them into small shapes.
 - D. Create a design using the small pieces of glass on top of the clear circle.
 - E. Clean the pieces with fused glass cleaner and lint free paper towels.
 - F. Rearrange the pieces on the circle of glass.
 - G. Use glass tack glue to hold the pieces in place.
 - H. Use frit as a fifth color to fill in empty space between the pieces of glass.
 - I. Use the full fuse setting of the glass kiln to unite the pieces of glass.
 - J. Grind the fully fused circle to remove any rough edges. Wear eye and respiratory protection.
 - K. Clean the piece of work with glass cleaner.
 - L. Use two coats of glass kiln wash on a stainless steel floral form.
 - M. Place the two layer circle on top of the floral form and have the instructor slump the glass over the form.

N. Grind any rough edges and place the vase in the glass kiln to fire polish the form.

4. Homework: Read Chapter seven and eight in “Shaping Space”.

Week 6

Objectives:

1. Students will critique the fused glass vases using the AP rubric. Discuss other possibilities for future glass projects.
2. Students will complete breadth project #13; three plaster sculptures emphasizing form, and positive/negative space.

Assignments:

1. Critique the recent art work using the AP rubric in a written or verbal format.
2. View the PowerPoint presentation featuring slides of Henry Moore and Barbara Hepworth.
3. Mix plaster in a plastic lined bowl to the consistency of gravy. Pour the mixture into a strong balloon or a set of knee high panty hose. Manipulate the plaster to create interesting negative holes and to create and interesting form. After the plaster sets, smooth the seams and remove the balloon or hose. Repeat the process two additional times. Clean the three forms by sanding (complete this step outside while wearing a dust mask) Place the three forms together, or try threading them on a rod set in a board. Choose the best presentation. Powdered tempera pigment can be added to the plaster to create a marbling effect.
4. Homework: Read chapter 9 of “Shaping Space”.
5. Homework: Finish sanding forms and mount them on a finished base

Week 7

Objectives:

1. Students will be able to critique art work in a professional manner and use the language of the elements and principles, as well as, the AP rubric.
2. Students will complete project #14; a silver clay ring or bracelet with a fused glass cab. Emphasis should be placed on texture, form, verve, and voice.

Assignments:

1. Critique the recent sculptures using the AP rubric.
2. View slides taken from “500 Necklaces and 500 Brooches”, “Hot Glass Studio” and the “Glass and Bead Expo in Las Vegas” for inspiration.
3. Homework: Sketch several ideas for a ring or bracelet and submit for a grade.
4. Using the sketches of jewelry designs; create two models in Sculpey clay emphasizing texture and form.
5. Create several glass cabs with six layers of material. Follow the steps on the instructions sheet written by the instructor.
6. Select the best Cab and the best Sculpey clay ring or bracelet model and using precious metal clay with vegetable oil, roll thin slabs of “silver clay” between playing cards. Stamp designs on the silver clay. Work quickly and use silver clay paste to join pieces together.
7. Follow the Sculpey model and use a ring sizer, if making a ring, make the ring 2 sizes larger than the desired final product.
8. Set the cab in the bracelet or ring and secure it with a silver clay syringe. Allow the silver clay to dry overnight. Check for cracks the following day and fill the crack with clay if necessary. Smooth the rough edge edges with a file.
9. Fire the piece of jewelry in the glass kiln according to the precious metal clay guide schedule.
10. Polish the fired silver clay, taking care not to scratch the cab by covering it with tape. Buff the silver until shiny.
11. Critique the finished silver clay piece using the AP rubric.
12. Homework: Continue reading the remainder of “Shaping Space”, work on sketches and Sculpey molds.

Week 8

Objectives:

1. Students will use various resources to research a 3-D artist which interests them. The research should provide information on the artist, their culture, and their style of work.

Assignments:

1. Each student will prepare a PowerPoint presentation based on research on a particular 3-D artist. Information should include biographical, historical, and cultural facts on the artist and his/her environment, examples of the artist's work, a critique of the work, and a comparison and/or contrast of the artist and his/her work to another 3-D artist.
2. The presentation should be based on essay questions provided which relate to the selected artist.
3. Homework: finish the PowerPoint presentation if additional time outside of class is necessary.

Week 9

Objectives:

1. Students will broaden their knowledge of various artists and styles by observing other students' presentations resulting from the recently completed research.

Assignments:

1. Each student will deliver the PowerPoint presentation and related information to the class. The presentation will be based on the selected artist recently investigated in and out of class.
2. Use the rubric worksheet to critique other presentations delivered by other students.

Semester Exam:

The semester exam will be based on a 3-D project, research projects and presentations, individual and group critiques of work completed the Breadth section. The semester exam will comprise 10% of the semester grade

2nd Semester**2nd Semester Overview:**

Student will become more independent during the second semester and will focus on the **Concentration, Section II** of their portfolios.

The **Concentration, section II**, is a body of work unified by an underlying idea which has visual coherence.

1. Student should strive to show coherence and/or development and demonstrate the work is an actual concentration, not just a collection of work.
2. Students need to show quality in the concept or idea represented in the work. There should be evidence forethought and focus.
3. The concentration should show both development and investigation which is evident in the amount of work and in the correct number of pieces represented.
4. Quality should be evident in both the concept and the technique of the art work.

Quality, Section I: Five pieces will be selected from the best of the breadth or concentration. The selected pieces will be selected in mid-April during a personal critique and conference with the student and instructor.

Third quarter:**Weeks 1-3:****Objectives:**

1. Students will complete, redo, or rework pieces in the breadth section of their portfolios.
2. Students should complete the breadth section of their portfolios.

Assignments:

1. Complete the Breadth worksheet and Breadth section. Answer questions on the concentration “think” worksheets
2. Complete the Concentration worksheets. Complete the self reflective essay questions on the “think” worksheets.
3. Decide if any completed pieces of art fit into the “concentration” and, if so, create other breadth pieces related to the topic of those chosen
4. Follow the assignment schedule given to you.

Weeks 4-9:

Objectives:

1. Students will complete the concentration (theme) portions of their portfolios.

Assignments:

1. Follow the assignment schedule given to you so that you will create your portfolio on time.
2. Work on the concentration projects.

**Fourth quarter:
Objectives:**

Students will complete the concentration and finish the entire portfolio.

Assignments:

1. Follow the assignment schedule given to you.
2. Turn in work for the concentration area and shoot digital photographs of the work.
3. Go to AP Central and sign up and enter the digital pictures of your work online.
4. Work with the instructor to select the best pieces of work to complete the quality area of the portfolio.
5. Complete the concentration statements. The responses must be typed.
6. Turn in the completed AP portfolio online.

Grading:

Grading is highly subjective due to the individual creativity and design of artwork. The elements considered in the grading process are craftsmanship, meeting the criteria of given projects, creativity, and effective use of time.

There are standards of quality in student artwork, and expectations are based on the range of accomplishments of other AP classes and previously successful students.

All work must be original creations by the student. No copied work is allowed.

Course expectations will be discussed with students individually and will be critiqued in class. It is assumed that all students in the AP program are highly motivated and talented.

A grade of “A” indicates all work is of the highest possible quality and is completed on time. A grade of “B” indicates the student is maintaining high quality, but is not meeting deadlines. A grade of “C” indicates that the student is probably unprepared for work at this level and would be more successful in a less demanding program.

Some students elect to do the studio section one year in advance of the AP course. Students who plan a career in art may choose to also select Independent Study in Art to allow additional preparation time for their portfolio and enhance their likelihood of admission to art schools after high school graduation.

All students receiving less than an “A” will prepare a critique of their own work and will work with the instructor to attempt to correct any problems. The critiquing process may seem frustrating to some students, but it is intended to assist the student in improving future work. Successful critiques will allow the student to raise their grade one level.

A student may also correct a problem or redo an assignment in an attempt to raise their grade for the class.

The AP portfolio will be graded in three sections and need to be considered during the entire term of the course. The sections include:

- 1. Quality:** Individual quality should be evident. Works should excel in concept, composition, and execution. The final portfolio requires **10 digital photos, consisting of two views of each of the five.**
- 2. Concentration:** An area of particular interest, visual context, or problem should be evident in the majority of the student's work. A series of work should be organized around a compelling visual concept in a 3-D design. The final portfolio requires **12 digital photos; some may be details of second views of an art work but 12 different works generally makes a stronger portfolio.**
- 3. Breadth:** Experience in the formal, technical, and expressive means of the artist should be evident. Works that demonstrate a variety of concepts, media, and approaches should be used. The final portfolio requires **16 digital photos; two views each of eight different works.**

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, and repetition, proportion/scale, and figure/ground relationship. The work should show evidence of conceptual, perceptual, expressive, and technical range. Works submitted in the breadth category may be additive, subtractive, and/or fabricated. It may include study of relationships among 3-D forms and may include figurative, non-figurative, or expressive objects. The work should show a range of media, which could include ceramics, metal smithing, furniture, 3-D fiber, apparel, and/or architectural and industrial design models.

The best demonstrations of breadth clearly show experimentation and a range of approaches to the work.

Some students who plan a career in art may choose to also select independent studies in art to allow additional preparation time for their portfolio and enhance their likelihood of admission to art school after high school graduation.

Evaluation

Letter grades will be assigned based on the following scale:

A= 90% or greater

B= 80-89%

C= 70-79%

D= 60-69%

F= Below 60%

A.P. art grades are approximately based on the following:
projects/portfolio/critiques 75%, homework 10%, participation 10%,
and tests 5%.

Semester grades will be determined using the following formula:
(1st or 3rd quarter X 45%) + (2nd or 4th quarter grade X 45%) + (Semester exam
grade X 10%).

Testing: There will be a cumulative test at the end of each semester and an average of two tests per quarter. Tests will incorporate multiple choices, true/false, short answer, essay type questions, and applied art techniques. Semester exam grades will comprise 10% of the semester grades.

Homework: Completion of assignments not finished during class time must be done outside of class. Assignments will be given a value comparable to the percentage of the class dedicated to each assignment.

Make-up work: Students may work after school to complete missed or unfinished work. Because most of the work in the class consists of long term projects, a student who has excused or unexcused absences will be allowed ample time to complete the work prior to the end of the grading quarter.

Participation: Daily participation points will be part of each quarter's grade and will account for up to 10% of each quarter's grade.

Students are required to attend the student art show which is held during the second semester in an evening to be announced. This will also be part of the students' grades and only students with a valid, written excuse will be allowed to miss the event without a penalty.

Spelling and grammar: All students are expected to demonstrate proper use of English language skills and spelling. The improper use of language skills, including misspelled words will result in a lower grade on each assignment where errors occur.

Organization: Students are expected to keep their notes in a folder in an organized manner.

Honor code: The Coronado High School Honor Code will be enforced.

Student conduct

Citizenship: The following expectations will be enforced:

4. No talking during attendance, reviews, lectures, or demonstrations.
5. No distracting, disruptive, or harassing behavior.
6. All Clark County School District and Coronado High School rules and policies apply, including no food or drinks in the classroom.

Violation of any of the above rules may result in any of the following:

5. Loss of participation points.
6. Detention before or after school.
7. Parent contact.
8. Counselor or Dean Referral.

Rewards for proper behavior and good citizenship:

3. Positive parental contact.
4. Extra credit for perfect attendance and/or no tardies.

School tardy and absence policies apply.

Incentive:

Special Art Medal (requirements)

5. Maintain a grade of an “A” in art throughout the year.
6. Display consistently good citizenship and attendance.
7. Exhibit your artwork at least twice during the school year.
8. Bronze Medal: Assist a minimum of four hours outside of school with art shows.
Silver Medal: Assist a minimum of eight hours outside of school with art shows.
Gold Medal: Assist a minimum of twelve hours outside of school with art shows.

Student printed name and signature

Parent’s printed name , signature and e-mail address

Advanced Placement 3-D Design
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* Denotes main references cited for the class

PowerPoint Presentations and Slides

1. Student Portfolios of AP Work, purchased from the College Board.
2. Peru Effigy Pots, photographed at the Metropolitan Art Museum, New York City, New York.
3. Grounds for Sculpture "Rats", photographed in Trenton, New Jersey.

4. Student Portfolios, students of Jessica Sellers, Coronado High School, Henderson, NV.
5. A photographic tour of Hot Glass Studio, Las Vegas, NV, the Las Vegas Glass & Bead Expo, and of glass artist Patty Gray instructing. Photographed in Las Vegas, NV