

AP[®] Studio Art: 3-D Design Design Portfolio

Syllabus 3: Ceramics

Overview of Visual Arts Curriculum

In this course you will pursue the investigation of the three-dimensional form in ceramics. There is no desired or dictated method of approaching the three-dimensional forms. It is important that you learn to express yourself in your own personal style. [C5] Critiques with peers and teacher will be an ongoing process and form part of the assessment grade for the course. [C6] Other assessments will be formative and summative as requirements are completed.

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

AP Studio Art 3-D Design Portfolio Requirements

AP Studio Art 3-D Portfolio

18 to 24 Ceramics pieces are required to complete the Quality, Concentration, and Breadth sections of the portfolio. [C1]

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

Section I: Quality

Excellence demonstrated in original artwork from either your Breadth or Concentration sections. Five actual works/10 slides/two views of each [C1, C2]

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

Section II: Concentration

An in-depth personal commitment to a particular artistic concern. 12 slides/some details/10 to 12 works [C1, C3]

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

Section III: Breadth

A variety of experiences in using the formal, technical, and expressive means available to an artist. 16 slides/eight works/two views of each [C1, C4]

Total pieces: 18 to 20 works required (*Quality is selected from these 18 to 20 works.*)

Breadth Section

The assignments listed below will help you meet the requirements of the 3-D portfolio. You may have other ceramics projects that would also fit in this section from previous ceramics classes. In the Breadth section of the portfolio you will experience a variety of concepts and approaches that will help you demonstrate your versatility with techniques, ideation, and problem solving. [C4]

Concentration Section

After you have completed your eight Breadth pieces, you will select an area to focus on and create 10 to 12 works that show mastery, development, and growth. You will develop a body of work that grows from an investigation of an idea that is of interest to you. From this idea, you will develop a body of work through a planned investigation. Each student will provide and present an outline of their “plan of action” to the class, perhaps through sketches and dialogue. [C3] Your work may be in the form of containers, figures, hand built, slab, wheel thrown, draped, modeled, geometric, organic, coils, extruded, ceramic art dolls, etc. Remember this is a 3-D portfolio, so be certain your work focuses on sculptural form. You may find that as your experience broadens, the focus of your concentration idea may change. It is important to give yourself enough time to investigate an idea and the changes that may occur. You must have 12 artworks for your concentration. [C3]

Quality Section

Remember that five works from the Breadth or Concentration section may be used for the Quality section of your portfolio. You will need two views of each (10 slides). The Quality section contains the best work you have produced. It does not have to illustrate variety—only your best work.

The elements and principles of design will be used to investigate the three areas of the portfolio. [C1] Students will be expected to develop mastery of their concepts and the execution of the desired processes used to develop their ideas into three-dimensional forms. [C2] The AP Studio Art: 3-D Design: Ceramics course consists of further investigation of various forms of expression and techniques using clay. You will be introduced to new potters/artists and more sophisticated techniques as points of departure to create work that reflects your spirit and your vision. By exploring the ceramic medium and traits particular to clay, you will be able to develop a body of work that reflects a range of personal ideation and indicates mastery in the execution of your ideas. [C2, C3]

We will research, keep art journals/sketchbooks, have class critiques (at the onset of a project and at the completion of a project), have individual critiques (as you are working), and engage in artistic dialogues that hopefully will inspire you as you create. [C6]

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem-solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

There are project requirements, but the projects are open-ended enough for you to develop your own style and mode of expression. Remember, the development of a portfolio is an ongoing process that uses informed and critical decision making to develop a body of work. The ongoing process will be facilitated by students' use of sketchbooks and journaling to convey ideas to the instructor, who will provide feedback accordingly. [C5] Your work is expected to be of high quality in thought, process, and product. You will demonstrate mastery in concept, in the composition of works, and in the execution of your ideas. [C2]

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C2—The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of drawing, 2-D design, or 3-D design.

Assignments and Projects

Week of September 19, 2006

Project 1: Slab Pot

Homework

Read/review from your class text: p. 5: Introduction; p. 6: Properties of Clay; p. 7: Types of Clay; p. 8: Other Materials; and p. 9: Clay Mixtures. Draw sketches/ideas for your cylindrical vase in your art journal, three sketches, one full-page each.

Project 1: Hand-building—Class Text—Cylindrical Vase, p. 44.

After reading this chapter and reviewing slab building techniques in class, create a three-sectioned cylindrical vase. Draw three possible designs in your sketchbook. We will have a class critique on the three sketches to help you determine which design works best. [C6] The vase is to be a minimum of 12" tall. Incorporate the following elements that are not in this chapter:

- A. Add texture to the main body by using burlap or the texture stamps, templates.
- B. Incorporate negative space by cutting out a section in a geometric or organic shape that complements the form of your vase.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

The completed greenware piece is due at the beginning of the following week.

Due: September 18, 2006

Project 2: Hand-building—Coil Pot, Organic Pot, or Geometric Pot

Homework

Now that you have completed your first project, write about what you hope to learn and accomplish in AP Studio Art 3-D Design: Ceramics.

Draw three designs that are full-page sketches of clay bottles that incorporate various coil styles, are organic in form, or are geometric in form. These are due at the beginning of next class, September 19, 2006. A class critique on the three sketches will help you determine which design works best.

Project 2: Hand-building—Coil Pot—Organic Piece, p. 22 or Rectangular Bottle, p. 25.

Look at the coil bottles in your text. One style is very geometric and the other style is organic. If you decide to use coils as the major design element, incorporate elements of style in the shapes of the coils and repetition of coils.

Or

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. The greenware piece is due September 29, 2006.

Project 3—Pinch Pot

Homework

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, make each one a full-page sketch. Also draw three sketches of pieces inspired by the impressions or sculpture gallery. **Due: October 2, 2006.** We will have a class critique on the sketches to help you determine which design works best. *Make sure to glaze and bisque fired completed pieces in between other assignments. Critique dates will be given based on kiln firings.*

Week of October 9, 2006

Project 4: Pocket Vessel with Wheel Thrown Spouts

Homework

Research ceramic vessels that are a combination of hand-built and wheel-thrown sections. (Use the resource list at the top of the syllabus as well as your handouts). Make sketches that combine a hand-built vessel body with one, two, or three wheel-thrown spouts. Draw possible shapes for pocket pieces. Three full-size sketches are required. We will have a class critique on the three sketches to help you determine which design works best.

There will be a class demonstration on building and supporting walls using the slab method. There will also be a demonstration on throwing spouts on the potter's wheel. You will slab build a textured pocket vessel that incorporates wheel-thrown spouts and hangs. Use incised decoration or textured impressions to form an interesting surface. Use the potter's wheel to make your spouts unless you give

me an alternate design with hand-built spouts. Watch the balance of the piece as it exists in space. As this project is more complicated, you have been given additional time to create your piece.

Week of October 23, 2006

Project 5: Choice Project

Homework

Look through both of your texts for hand-building and decorating; use your Internet resources, or Links to Inspire. Select/design a project of your choice. Make three sketches for the class critique. [C6]

Week of October 30, 2006

Project 6: Slab or Wheel Form with Extruded Spout or Teapot (with two cups)

Homework

Extruded ceramics is a process for forming vessels and other pottery forms using an extruder. Research extruded ceramics/pottery/extruded-ceramic forms. Include four examples in your journal. Look at tea sets and have three examples of sets that interest you. Also use class resource texts: *500 Teapots: Contemporary Explorations of a Timeless Design*, and *The Artful Teapot*.

Draw three sketches for vessels: one geometric slab vessel that is pieced from several extruded pieces; and one vessel that has a slab body from one piece, which you have altered by bending or curving; and one design of your choice in form. Or draw sketches for teapot sets if you are going in that direction. A class critique on the three sketches will help you determine which design works best.

There will be a class demonstration on how to use the extruder and shape forms. You may pinch or traditionally join sides by scoring or using slip. If you are making a teapot set you may hand-build or throw on the potter's wheel as well. Or, if you do not wish to use the extruder or the wheel, research a ceramic project of your own by using the class resources. Define your project with notes and sketches after researching. Make a presentation for the class critique of projects to be made.

Week of November 6, 2006

Project 7: Slip Decorated Piece or Secrets Face Vessel

Homework

Option # 1—Draw three sketches for containers. Build a container that has slip decoration. You may use wax resist as well as underglazes or underglaze pencils.

Option # 2—Face vessels /secrets container. Build a slab vessel that incorporates

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a face. Use class resource books by Raul Acero (http://acero.home.mindspring.com/l_alma.html and http://acero.home.mindspring.com/p_pictografia.html) and Kathy Triplett for research/inspiration. The Triplett text is filled with various face constructions (pp. 10, 32, 42, 52, 76, 77, 78, 107, 111). Look at these approaches as well as considering face casting. Then go to pages 139, 140, 141, and 144 for some whimsical and alternate approaches to what your project will be about. Think of a container that would hold secrets and incorporate a face into the vessel design. This is to be a symbolic piece. There will be a class demonstration on modeling the face/facial proportions, and casting clay from a plaster cast for those wishing to cast. Three sketches are required. A class critique on the three sketches will help you determine which design works best.

Week of November 14, 2006

Project 8: Figure in Clay

Homework

Whether realistic or abstracted, whimsical or symbolic, interpret a figurative form. Use the Triplett text (pp. 14, 21, 47, 49, 53, 55, 63, 67, 145) and/or the resource book, *500 Figures in Clay*, to inspire your creation. Also research the work of Mark Kostabi (<http://images.google.com/images?hl=en&lr=&q=Mark%20kostabi&sa=N&tab=wi>).

Other resources:

Person/figurative sculpture: http://acero.home.mindspring.com/v_human.html

Art dolls: <http://www.valeriebunnell.com/main.html>

Three sketches are required. A class critique on the sketches will help you determine which design works best. [C6]

Be sure to complete glazing and project details during time between projects. Pieces are due at the time we have the final critique for each project listed above. Written assessments will occur after the final critique for each assignment.

Optional Projects

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

Identity project: Create a PowerPoint presentation about identity. After reviewing plaster castings and viewing the video on George Segal, do a face casting project that reflects a yin/yang aspect of your personality.

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.

Beachball slab-pieced bowl project: Using a beachball as a form, piece slabs to

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form a bowl.

Any projects inspired by your class texts!!!!

Projects inspired by class resources: *Ceramics Monthly*, ceramics books, online research, library research

Class Texts

Chavarria, Joaquim. *Ceramics Class: Hand-building Techniques*. Watson-Guptill Publications, 2000.

Chavarria, Joaquim. *Decorating Techniques (Ceramics Class)*. Watson-Guptill Publications, 1999.

Class Resource Books

Acero, Raul. *Making Ceramic Sculpture: Techniques * Projects * Inspirations*. Lark Books, 2001.

Chavarria, Joaquim. *The Big Book of Ceramics: A Guide to the History, Materials, Equipment, and Techniques of Hand-Building, Molding, Throwing, Kiln-Firing, and Glazing*. Watson-Guptill Publications, 1994.

Clark, Garth and Tony Cunha. *The Artful Teapot*. Watson-Guptill Publications, 2001.

Tourtillot, Suzanne. *500 Teapots: Contemporary Exploration of Timeless Design*. Lark Books, 2002.

500 Figures in Clay: Ceramic Artists Celebrate the Human Form. Lark Books, 2004.

500 Bowls: Contemporary Exploration of Timeless Design. Lark Books, 2003.

500 Cups: Ceramics Exploration of Utility and Grace. Lark Books, 2005.

Artistic Integrity

No copy work is allowed. Work that is based on a published photo or another artist's work must be more than mere duplication. Any published work must serve your vision in a way that moves beyond copying and becomes your original statement. Through discussion and critiques, students will gain an understanding of ethical practices in art making. [C7]

C7—The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.