



## SAMPLE SYLLABUS #2

# AP<sup>®</sup> 3-D Art and Design

## Curricular Requirements

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<b>CR1</b>	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See pages:</i> 8, 11, 13
<b>CR2</b>	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	<i>See page:</i> 7
<b>CR3</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See pages:</i> 7, 8, 12, 17
<b>CR4</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	<i>See pages:</i> 11, 12, 13, 14, 16
<b>CR5</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See pages:</i> 8, 12, 13, 15, 16
<b>CR6</b>	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	<i>See page:</i> 6

# Advanced Placement 3-D Art and Design Sample Syllabus #2

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## AP Art and Design Introduction:

This highly challenging course enables willing and academically prepared students to pursue college-level three-dimensional art and design studies with the opportunity to earn college credit, advanced placement, or both, while still in high school. Students will hone skills in written and visual evidence of questions/inquiry that further a sustained investigation demonstrating the synthesis of three-dimensional materials, processes, ideas and concepts, written and visual evidence of practice, experimentation, and/or revision. Because Advanced Placement (AP) requires mastery of concepts, composition/form, and execution, the AP 3-D Art and Design schedule of assignments focuses on fulfilling portfolio requirements for the Sustained Investigation and Selected Works sections. The teacher assumes that AP Art and Design students have reached a level of academic and artistic maturity in previous classes.

## High School Prerequisites for AP Art and Design:

AP Art and Design courses are for all students who are interested in inquiry-based thinking, creating, and making. Prior experiences learning about and making art and design support student success. Students should take as many studio art courses as possible before enrolling in AP. They should also consider taking community art courses and summer precollege courses or workshops available at art schools.

## Course Objectives:

### 1. For students to become independent artists by ...

- Keeping an artist's sketchbook
- Mastering the planning and research necessary in making three-dimensional works of art
- Becoming fully engaged in the process of making art and developing a disciplined work ethic
- Visiting art galleries/museums regularly and becoming acquainted with the work of other artists
- Creating works that visually demonstrate a mastery of advanced 3-D skills in concepts, compositional design, and execution
- Providing visual evidence of synthesis of 3-D materials, processes, concepts, and ideas
- Creating a competent college-level portfolio and developing into an independent 3-D structural image maker
- Creating independent and unique 3-D works that do not make use of existing copyrighted material of any type by other artists
- Developing works based on their individual life observations, experiences, dreams, and/or fantasies
- Shooting professional-quality photographs in an indoor studio setting using a digital camera and/or computer with image editing software

**2. For students to put together a competent ap portfolio by ...**

- Conducting a sustained investigation in 3-D design through practice, experimentation, and revision, guided by questioning
- Mastering skills in concept, composition/design, and execution that synthesize material, processes, and ideas
- Articulating in writing information about their work

**3. For students to develop communication and assessment skills by ...**

- Selected Works Section
  - ♦ Demonstrating mastery of concepts, compositional/structural design and execution in 3-D art and design
  - ♦ Demonstrating a synthesis of materials, processes, and ideas in 3-D art and design
  - ♦ Writing clear and concise statements to explain:
    - Ideas/concepts that are visually evident (100 characters maximum, including spaces)
    - Materials used (100 characters maximum, including spaces)
    - Processes used (100 characters maximum, including spaces)
- Sustained Investigation Section
  - ♦ Identifying the questions that guided their sustained investigation
  - ♦ Describing how their sustained investigation shows evidence of their concept idea, practice, experimentation, and revision guided by their questions (1,200 characters maximum, including spaces, for responses to both prompts)
  - ♦ Identifying for each image:
    - Materials used (100 characters maximum, including spaces)
    - Processes used (100 characters maximum, including spaces)
    - Size (height x width x depth, in inches) (For images that document process or show detail, students should enter “N/A” for size. For digital and virtual work, students should enter the size of the intended visual display.)
- Holding regular formal and informal peer and individual critiques and learning to appreciate the value and importance of outside criticism.
- Developing personal critical decision skills essential to the process of image making.

## AP Portfolio Selection Requirements:

Students will use the following descriptions, as well as those outlined on the Studio Art poster, to successfully articulate information about their work and complete artwork for the two sections of the AP Portfolio.

### Section I: Selected Works (40% of Total Score)

Students should carefully select the works that demonstrate their skillful synthesis and mastery of concept, composition/design, and execution of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that

provide further evidence of skillful synthesis and mastery of concept, composition/design, and execution of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation.

## Section II: Sustained Investigation (60% of Total Score)

Students submit 15 images demonstrating their 3-D art and design skills. Students will conduct a sustained investigation based on questions discovered through practice, experimentation, and revision. The sustained investigation is guided by explorations and questions. Students are expected to document—with images and words—their practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. These works may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses are evaluated along with the images of designs, forms, structures, that students submit. When submitting work for the Sustained Investigation section, students should carefully consider the sequence of their images. There is no required order; images should be presented to best demonstrate their sustained investigation. Students should also consider the relationship of the images with the written information they submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that provide evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content in this section. Students should be the principal artist/designer of the work submitted. If any of the work involves collaboration, the student submitting the work needs to have made **all** the key decisions about materials, processes, and ideas used and needs to have performed **all** the activities that produced the work.

## Portfolio Overlap:

There is possible overlap among the three AP Art and Design portfolios. For example, a student whose work is focused on 3-D art and design could submit, in their AP 3-D Art and Design Portfolio Exam, drawings and/or 2-D compositions associated with their 3-D work. These could include concept drawings of a sculpture or the floor plan of an architectural structure. In planning for and developing their body of portfolio work, students should select a particular focus of 3-D Art and Design. Pieces/works may be made that diverge in format from the selected portfolio type.

For the Sustained Investigation section, AP portfolio exams are more likely to be successful in terms of the assessment rubric if divergent forms (e.g., 3-D Art and Design pieces submitted for an AP Drawing or AP 2-D Art and Design Portfolio Exam) are clearly related to the investigation of stated questions.

For the Selected Works section, AP portfolio exams are more likely to be successful if divergent forms demonstrate mastery in concept, composition, execution, synthesis of materials, processes, and ideas, using skills related to the designated portfolio.

## 3-D Art and Design Portfolio Requirements:

This portfolio is designated for work that focuses on the use of 3-D elements of art and principles of art and design, including point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition,

connection, juxtaposition, and hierarchy. Students should consider how materials, processes, concepts, and ideas can be used to make work that involves actual, three-dimensional space and form.

Students can work with any materials, processes, concepts, and ideas. Figurative or nonfigurative sculptures, architectural models, sculptural metal constructions and work, carved or constructed wood, jewelry design (miniature sculptural design), ceramics, glasswork, plaster (cast or carved), installation, performance, assemblage, and 3-D fabric/fiber arts, are among the possibilities for submission. Still images or forms and/or constructed, carved, or cast structures from videos or film are accepted. Composite images may be submitted.

Note: AP 2-D Art and Design and AP Drawing selected works portfolio envelopes cannot accommodate 3-D work.

AP 3-D Art and Design selected works must be submitted as photographic reproductions of the actual 3-D works.

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**Section I: Selected Works**

- 10 digital images consisting of two views each of five 3-D design works that demonstrate mastery in concept, composition, execution, and synthesis of materials, processes, and ideas using 3-D art and design skills
- For all five works of art:
  - ♦ Clear and concise statements to explain ideas/concepts that are visually evident (100 characters maximum, including spaces)
  - ♦ Materials used (100 characters maximum, including spaces)
  - ♦ Processes used (100 characters maximum, including spaces)

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**Section II: Sustained Investigation**

- 15 digital images of works of art and process documentation that demonstrates a sustained investigation through practice, experimentation, and revision
  - Detail images should be submitted only when it is important to see a close-up view of a work as evidence of practice, experimentation, and revision or mastery of skillful synthesis of materials, processes, and ideas.
  - Identify the questions that guided the sustained investigation. Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1,200 characters maximum, including spaces, for responses to both prompts).
  - Identify for each image:
    - ♦ Materials used (100 characters maximum, including spaces)
    - ♦ Processes used (100 characters maximum, including spaces)
    - ♦ Size (height x width x depth, in inches) (For images that document process or show detail, students should enter “N/A” for size. For digital and virtual work, students should enter the size of the intended visual display.)
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## In-Class Grading:

<b>Test:</b> Art/2-D and 3-D design projects	60%
<b>Daily:</b> ATCs/photo collages Other (critiques, portfolio uploads, gallery visits, special assignments) Participation (arriving on time, being prepared, staying on task)	40%

## In the Studio:

Each student **must** work in class every day to receive instructional and academic support. Students are also required to meet quarterly with the instructor to plan and discuss their portfolio development. AP Art and Design students should also attend Art Club, spend power hour in the art room, and/or designate extra time at home to complete weekly projects. Whenever possible, art professionals, artists, or 3-D artists or designers will visit the studio for critiques and/or to demonstrate and highlight their creative work.

## Student Expectations:

Students will:

- Come to class and begin working
- Complete work assigned for outside the class
- Complete projects on time (and meet with the instructor if an event arises that prevents this)
- Participate in lectures, discussions, group and individual critiques, and demonstrations
- Seek advice from peers with special knowledge or skills when they get stuck
- Clean up their work and take care of equipment
- Show respect to everyone in the classroom and their artworks, as well as to their own works of art
- Take advantage of the sketchbook—it's a great place to develop and store ideas and it will be graded

## Artistic Integrity Agreement **CR6**

Throughout the course, AP Art and Design students learn that they **must** create their own works. They should consider their individual direct observations from their own life experiences, environment, dreams, and fantasies.

The student's individual vision should be clearly evident. This course will teach students to understand artistic integrity, plagiarism, copyright laws, and the need for citations for all resources used to develop their work. When students are working from an in-class same-context assignment, an ongoing critique/discussion will be used to discuss artistic integrity and how each student's work reflects their own thinking and making. Students are encouraged to create works based on their own experiences, knowledge, and interests. Students research others' thinking and making from the perspectives of many disciplines. When students present their work for feedback during informal and formal critiques, they share visual documentation of sources of inspiration and describe how their work shows their personal vision.

### **CR6**

The syllabus must include the Artistic Integrity Agreement from the AP Course and Exam Description (CED) verbatim and in full.

Students will read and discuss the “Artistic Integrity Statement” from the *AP Art and Design Course and Exam Description*: “If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you must identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any preexisting work(s).”

While digital images of student work may be edited, students must be able to state, “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.” College Board reserves the right to decline to score or cancel an AP Art and Design Portfolio Exam if misconduct, such as copying another artist’s work, occurs.

## Photographing Artwork:

Images that are unclear, out of focus, lacking in contrast and detail, distorted, too light or dark, incomplete, ambiguous, and/or include distracting backgrounds do not support success with the AP 3-D Art and Design Portfolio Exams.

When photographing work and documenting process for this portfolio, capture the highest-quality images possible. **CR2** School-provided software, cameras, and projection devices can be used to edit images, saving both high-resolution image files and image files that meet AP Art and Design digital submission specifications. Complete edits in a high-resolution file and save a file that meets submission specifications. Images should be stored in more than one location in case of technical difficulties.

Image specifications for the AP Art and Design digital submission web application can be found at AP’s Art and Design Digital Submission.

## Mixed-Media Fridays:

On these days, we will **all** (no exceptions!) do a one-day project. I will mix it up ... life drawing, collage, new media, etc. We will keep that day fun and new. The final product will be an ATC. ATCs are mixed-media 2.5” x 3.5” artist trading cards. Use any media on a heavier weight paper. You may get paper from me to cut down and use for ATCs at school and at home.

## Tech Tip Fridays:

For this section you will be assigned open-ended digital art and design challenges associated with a tech tip to give you practice in using digital resources to support portfolio development. You’ll prepare a shared Google Slide show to present each week on best practices such as using cell phone cameras, digital cameras, editing apps, computer software, scanners, and any other means of digital fluency available in the classroom.

## Sketchbook Fridays:

Students will need an 8.5” x 11” sketchbook to investigate materials, processes, concepts, and ideas by responding to teacher-, peer-, and self-generated, open-ended art and design challenges and to attach handouts to. (1.A) I will check/grade sketchbooks weekly and when you need me to review investigations of materials, processes, and ideas. (1.B, 1.E) Experiment with observation of visual forms, investigate how materials, processes, and ideas used in a work relate to the context of the artist/designer, document works of art and design you encounter weekly (can be in the classroom, home, or in the community), and explore composition, media, etc. **CR3**

### CR2

The syllabus must explicitly state that students and teachers have access to:

- digital cameras (these can include cell phones)
- computers or other devices with image editing software
  - ♦ a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students

### CR3

The syllabus must describe two or more activities throughout the duration of the course in which students:

- generate possibilities for investigation in their work
- describe, interpret, and investigate materials, processes, and ideas

Single activities can synthesize more than one of the above components.



## Critique Fridays:

Students will discuss works of art and design in terms of visual elements of art and principles of design/art, describing how compositional components and relationships affect interpretation of work as well as ways to use these to organize focus in their work.

**CR3** (1.D) Presentations include displaying short written descriptions of how works demonstrate mastery in concept, composition/design, and execution, and synthesis of materials, processes, and ideas, supported by visual evidence from the work. (3.F, 3.D) Students will explain how their work shows their individual vision. Students will project uploaded images and written documentation that has been uploaded to my.bulbapp.com or the AP digital submission site. **CR5**

## Suggested Research:

### 1. All Portfolios **CR1**

*Art in America*, *Art News*, *Columbus Dispatch*, other periodicals, and art reviews

Lessons in Creativity

What Designers Do

Art 21

Ted Talks

**AP Art and Design Program**

Tate Shots (series of short films exploring art and artists)

The Art Assignment

This Is Colossal

Khan Academy Art History Global Culture

**Khan Academy AP Art History: Global Contemporary**

Google Arts and Culture

22 Artists on the Materials that Inspire and Drive Their Work

A Craftsman's Legacy

Arts and Culture Shorts

Hyperallergic

Design Boom

### **CR5**

The syllabus must describe two or more activities in which students communicate ideas about art and design through writing which address:

- Skill 3.A (“Identify, in writing, questions that guided a sustained investigation through art and design”) or 3.B (“Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions”)
- Skill 3.C (“Identify, in writing, materials, processes, and ideas used to make works of art and design”)

AND

The syllabus must describe one or more activities involving group discussion of how works of art and design demonstrate either of the following:

- Skill 3.D—Synthesis of materials, process, and ideas
- Skill 3.E—2-D, 3-D, or drawing skills

### **CR1**

The syllabus must include at least two examples (titles, URLs, etc.) of art and design resources (e.g., books, periodicals, reproductions, and online media) that are used to support specific learning goals.



2. **3-D Portfolios:**

[2020 AP Art and Design Digital Exhibit](#)

[The 2021 AP Art and Design Digital Exhibit](#)

[2021 AP 3-D Art and Design Student Sample 1](#)

[2021 AP 3-D Art and Design Student Sample 2](#)

[2021 AP 3-D Art and Design Student Sample 3](#)

Craft in America

*American Metalsmith Magazine*

*Ceramics Monthly Magazine*

*Lapidary Journal*

*American Craft*

## Summer Work:

To prepare for the rigorous portfolio year, AP students will have recommended summer assignments. Prepare five ideas for your sustained investigation in 3-D design, including investigation into materials and artists who are influencing your work in your sketchbook. In addition, complete one piece of art, making sure to choose assignments that pertain to the portfolio you are going to submit. These will be due the first week of class. In addition, you are encouraged to take a precollege or college-level summer course at an art school or college art program a year or two before enrolling in AP Art and Design.

## Weekly Requirements:

### AP 3-D Art and Design

- Participate in Mixed-Media Fridays.
- 2–4 ATCs and up to 2 bigger works are due per quarter.
- Participate in Critique Friday.
- Turn in 2 new 3-D works every other week.
- Turn in weekly sketchbook after review.
- Upload all images (ATCs, process images, finished works) to your digital portfolio.

## Quarterly Requirements:

Sustained Investigation Statement and Work	AP Art and Design Digital Images	Quarterly Individual/ Group Critique
<input type="checkbox"/> Submit your latest statement about your idea, concept, process, and materials.	<input type="checkbox"/> Upload all digital images of sustained investigation including statement, title, materials, process, and size.	<input type="checkbox"/> Sign up for scheduled one-on-one critique.
<input type="checkbox"/> Be concise and to the point, but clearly explain your theme, concept, ideas, and sources as well.	<input type="checkbox"/> Follow the guidelines I have given on photographing your work.	<input type="checkbox"/> Find/bring artistic influence from a book or an approved magazine or website and explain why it influences you.
<input type="checkbox"/> Type, proofread, and spell-check!	<input type="checkbox"/> Images must be in sharp focus, high quality, and saved in your Google Drive as JPEGs.	<input type="checkbox"/> Come prepared to discuss your idea, process, materials, and artist inspiration.
<input type="checkbox"/> Keep all old drafts in your sketchbook/ Google Drive.	<input type="checkbox"/> You are responsible for shooting quality digital images for the AP portfolio.	<input type="checkbox"/> Pick a work you like and explain why (in art terms) it works as an image.
<input type="checkbox"/> Submit all statements along with evidence and visuals.		<input type="checkbox"/> Pick an unfinished work and explain how you would improve it.
<input type="checkbox"/> Submit a bibliography with at least 1–2 artists and 1–2 materials or processes referenced a week.		<input type="checkbox"/> Participate in all group and one-on-one critiques

## Big Idea:

This is your first step in figuring out what your sustained investigation work will be. You will use your sketchbook to document/record your responses to the guiding questions we develop throughout activities every week. Your responses can include images, works, ideas, and more questions. You will expand on your initial idea throughout the week to explore personal inquiry, making, communicating, and reflecting.

Sample 3-D portfolio ideas:

- Abstract or stylized construction developed from natural or mechanical objects
- A series of images/forms; representational interpretation/evolve into abstraction
- A figurative sculpture project combining animal-human subjects; studies/completed works
- Growth or decay as a theme, kinetic art, showing both skin and inner structures
- Use of found objects, assemblages, installations
- Working with a setting or a concept (e.g., defying gravity, large scale, wrapped objects)
- Working with a variety of textures; exploring combinations of textures/materials
- Positive/negative forms and how they relate to shadows and light
- Abstract works developed from natural forms and/or microscopic images
- Design problems: repetition, rhythm, balance, emphasis, line, etc.
- Use of additive and/or subtractive methods or materials to create a certain look or theme
- And so many more! Do your research and you will come up with something AP will love.

## Quarter One Objective:

### Sustained Investigation—Inquiry and Investigation Through Portfolio Development

This quarter we will explore a variety of media, styles, and themes using a variety of art and design resources. Follow the elements of art and principles of design/art.

AP is looking for ...

Investigation of art and design resources to further your understanding and generate investigation	Exploration of artists' and designers' websites for in-depth understanding of process
Documentation of works and designs you encounter weekly	Inspiration from print and digital sources for portfolio development
Communication and reflection on <a href="http://bulbapp.com">bulbapp.com</a>	Viewing and discussing works of art and design
Investigation of materials, processes, concepts, and ideas	Making through practice, experimentation, and investigation for portfolio development
Communication and reflection through portfolio development	

#### CR4

AP Classroom Resources and AP Daily Videos: <https://apcentral.collegeboard.org/instructional-resources/ap-classroom>

### Handouts and References Quarter 1:

- Elements of art and principles of design/art (Elements are “what” the artist uses [shape/form] and principles of design are “how” the artist uses the elements [contrast in scale for emphasis].)
- “What Designers Do” by Andrew J. Ko
- “What Do Artists Actually Do?”
- Artist as visual communicator
- Skeleton/anatomy handout
- How do artists make a living?
- Sample sustained investigation visuals and statements
- Portfolio tips, CCAD
- Bibliography and annotated bibliography, Chicago style **CR1**

### Other Items of Interest:

- National Portfolio Day takes place in October. This is your chance to have your work critiqued by representatives from nationally ranked art programs. It’s worth doing even if you are not a senior.

#### CR4

The syllabus must describe two or more activities in which students make works of art and design demonstrating the synthesis of materials, processes, and ideas by practicing, experimenting, and revising. A portion of those works must be related through a sustained investigation.

Week	QUARTER 1: Sustained Investigation/Selected Works for 3-D Projects
1	<p>Introduction to the AP Art and Design portfolio. Classroom introductions/getting-to-know-you activity. Syllabus discussion. <b>CR3</b> Brainstorming possible topics for sustained investigations by creating a one-page “loose list” or visual mind map of anything that interests you—ready to be shared and discussed. Expect questioning as to why you are drawn to works with certain ideas, materials, or compositions/structures, or processes and how they relate to your personal experiences and context. (1.C) Process/instruction: As a preface to this assignment, I discuss differences between working from direct observation with set criteria, which is the emphasis in our foundation drawing and design classes, and work that encourages a more subjective response, which is what I am trying to initiate. This line of discussion leads into a general assessment and observation about contemporary art, as varied and multifaceted as it is, being more about the artist’s experience and ideas, and less about drawing or painting pretty pictures. To further this introduction, I show the segment “Memory” from the PBS series <i>Art:21</i> (<a href="http://www.pbs.org/art21/series/seasonthree/memory.html">http://www.pbs.org/art21/series/seasonthree/memory.html</a>). Mixed-Media Friday.</p>
2	<p>Look at What Designers Do and “What Do Artists Actually Do?”. Use 22 Artists on the Materials That Inspire and Drive Their Work or other resources of your choice to research how the materials, processes, and ideas you’re interested in have been used by other artists, designers, and makers. (1.D, 1.E) Working in small groups, investigate a material not traditionally used in 3-D art and design. (1.A, 1E) Investigation includes perception, curiosity, examination, discovery, imagination, interpretation, description, and conversation.</p> <p>Investigation can confirm and challenge thinking, revealing connections and opportunities. Develop and document several different processes for using the material to make visual forms. (1.B) <b>CR5</b> Be prepared to present and discuss your current work with the entire class. As a class we will work to help each other identify a common thread/idea represented through two or more works shown. Consider how the idea that’s identified has been explored in different works/forms/structures. Envision development of the idea in future work, leading to questions that can guide a sustained investigation. (1.A) A question is words used to find information. Questions can be as simple as asking who, what, when, where, why, how, what if, and why not. Generate at least 10 possibilities for investigation through research. (1.B) Describe how inquiry guides investigation through art and design. Keep an ongoing annotated bibliography of all references to be turned in on Google Classroom. Tech Tip Friday: Learn APA 7 style for references and record them on a Google Doc/my.bulbapp.com.</p>
3	<p><b>CR3</b> Class discussion covering understanding and creating essential questions to guide each student’s sustained investigation through 3-D art and design structures and forms. (2.A) Develop and revise work. Be sure to strengthen relationships of ideas, materials, and processes to demonstrate synthesis. (2.C) Document all testing of materials, processes, ideas to explore, possible outcomes, notes in techniques and outcomes, and any changes made or needed. (2.B) Document how your learning from practice, experimentation, and revision will result in 3-D skills to support the development of your portfolio. Begin work on a sustained investigation with preliminary sketches, maquettes, and/or written notes to inform ongoing practice and experimentation. (2.B) Sketchbook review on Friday.</p>
4	<p><b>CR4</b> Select a work from your sustained investigation and make at least three additional iterations. Document your thinking and making, describing how each iteration is the result of practice, experimentation, or revision. (Skill Category 2) Formal critique on Friday—be ready to explain how these iterations furthered your inquiry about a specific material, process, or idea.</p>

Week	QUARTER 1: Sustained Investigation/Selected Works for 3-D Projects
5	<p>Make books, drawing on the inspiration of past and contemporary artists' and designers' sketchbooks. After making our books, we will use them as inquiry/lookbooks (images can be submitted as part of your sustained investigation section) to document questions that guide your sustained investigation. (3.A) Write and use visuals to record materials, processes, and ideas used to make work. (3.C) Include evidence of your skill development (3.E), practice, experimentation, and revision. (3.B) Mixed-Media Friday.</p> <p><b>Art History References and Published Sketchbooks</b></p> <p><i>A Degas Sketchbook</i>, 2000</p> <p><i>Cezanne Sketchbook: Figures, Portraits, Landscapes and Still Lifes</i>, 1985</p> <p><i>Sketches from Japan</i>, by Frank Ching, 2000</p> <p><i>The Dedalus Sketchbooks</i>, Robert Motherwell, 1988</p> <p><i>The Journey Is the Destination: The Journals of Dan Eldon</i>, 1997</p> <p>Look up and find some contemporary artists' sketchbooks too. <b>CR1 CR4</b></p>
6	<p><b>CR5</b> Continue to record and share questions, processes, and results of your experimentation through writings, sketches, and discussions (daily with instructor and/or student-led). (3.A, 3.B) Tech Tip Friday: Photographing your work.</p>
7	<p>In the process of generating ideas for making art and design, students use images and words in combination in their sketchbook/journal. Watch Natalie Calao's video statement. Divide into groups of two. Answer the following questions and be prepared to share with the rest of the class. Be sure to document anything you learned and add to your bibliography.</p> <ol style="list-style-type: none"> <li>1. What is it that inspired this student to conduct this investigation?</li> <li>2. How did this student use her experiences to inform inquiry?</li> <li>3. How did her experiences and observations relate to the work she made?</li> </ol> <p>Student sketchbook review on Friday: Divide into groups of two. Write a short statement about a work by your partner, discussing specific elements and principles of art and design used in the work and how the work embodies the questions and inquiry of that student's sustained investigation. Use visual evidence from the work you're writing about to support your statements. Partners share statements, discussing and learning about each other's interpretations.</p>
8	<p>Look at Njideka Akunyili Crosby. Examine how her work shows evidence of inquiry or investigation. Research how other artists/designers present information about their work, using the Art:21 website as a starting point. Then choose a work of focus and write a summary of the materials, processes, and ideas used by the artist/designer to make the work, based on your research. Share your research with a partner by showing the work of focus and your written summary. Discuss how the summary helped you better understand their work. Brainstorm ways to apply your learning to hone your own writing about your portfolio work. Formal critique on Friday.</p>
9	<p>Mixed-Media Friday. Formal digital critique.</p>

**CR5** Once a week, on Wednesdays, we will gather as a group for dialog about work in progress. Discussion will be on materials, processes, and ideas you're using to make work. Receive constructive feedback from peers and instructor aligned with AP portfolio requirements. Document all references in your working bibliography. Feedback is provided through discussion and gallery walk notations, using sticky notes to write brief comments relating to specific portfolio requirements (e.g., evidence of skillful synthesis of materials, processes, and ideas; practice, experimentation, and revision; inquiry). Each student writes, types, or audio-records and digitally transcribes a summary of feedback about their work to inform ongoing thinking and making. Use my.bulbapp.com to record statements in the comments section for each student.

## Quarter Two Objective:

### Sustained Investigation and Selected Works

You will begin the quarter by letting me know your sustained investigation ideas. Devote as much time as possible to explore your material, process, and ideas. Your goal is to submit only your best work. **CR4** Work the theme in a variety of media, formats, two and three dimensions, etc. See how far you can push the idea. Keep researching different artists. Keep tweaking your questioning until it is concise, to the point, and descriptive of your work.

### Possible Handouts and References Quarter 2:

- Portfolio tips—University of the Arts, Moore College of Art & Design, Art Institute of Chicago
- Artist statements

### Other Items of Interest This Quarter:

- This quarter you will also prepare a “Scholastic Art Show” senior portfolio.
- Prepare for state VASE.

Week	QUARTER 2: Sustained Investigation/Selected Works for 3-D Projects
1	<p>As a visual research assignment, find a work of art or design, investigate the maker’s influences, and present your findings for class discussion about creative integrity. You may work from life and self-produced imagery (e.g., photographs). A discussion on the benefits of making work based on direct observation and experience will be ongoing. If reference images or work created by others is used, a digital bibliography, and analog sketchbooks are used to create a visual/written bibliography of sources referenced. All work turned in for teacher evaluation is accompanied by sources from your visual/analog bibliography and a written statement of how the work shows your ideas.</p>
2	<p>Sustained investigation continued: Write at least one question to guide your sustained investigation. Make at least one or two images (sketches or snapshots) that show practice related to your question and write about how each image shows that practice.</p> <p>Understanding the Selected Works section of the portfolio: You have several options for developing your Selected Works section. Practice and development of the skills of using, relating, and communicating about materials, processes, and ideas are their keys to success. Write and/or draw responses in your sketchbook.</p> <p>Imagining possibilities—look at Nadia Lezcano’s sculptures. Questions to consider:</p> <ol style="list-style-type: none"> <li>1. How could drawings or 2-D compositions related to the sculpture provide information about the sculpture with respect to:             <ol style="list-style-type: none"> <li>a. Materials, processes, and ideas used to make the sculpture</li> <li>b. Relationships/synthesis of materials, processes, and ideas</li> <li>c. 3-D skills</li> <li>d. Sustained investigation related to written question</li> <li>e. Practice</li> <li>f. Experimentation</li> <li>g. Revision</li> </ol> </li> <li>2. How could sketches, photographs, or images of process documentation add to your understanding of the sculpture as a 3-D form?</li> <li>3. How could an image of this sculpture be effective in an AP 2-D Art and Design portfolio? In an AP Drawing portfolio?</li> </ol> <p>Sketchbook review on Friday.</p>

Week	QUARTER 2: Sustained Investigation/Selected Works for 3-D Projects
3	<p>Checking for understanding:</p> <p>Group 1: List advantages and disadvantages of submitting work that diverges from the portfolio you selected. For each pro and con listed, try to give a specific example that shows the positive or negative aspects of that choice. Switch with a group member to have them come up with some strategies you can use to help you home in on a skill, reference, or material that better suits the outcome.</p> <p>Group 2: Use chart paper to list questions you have about the three different portfolios represented in class. For example, if you are submitting a 3-D portfolio you would concentrate your questioning on 3-D. Brainstorm to find the answers to the questions. Use your sketchbook and camera to record your discussion findings and document your learning.</p> <p>Groups will switch. Formal critique on Friday.</p>
4	Practicing, experimenting, and revising with materials, processes, and ideas. Mixed-Media Friday.
5	Connecting visual and written evidence: 3-D box building—explore something as simple as a box in contemporary art today. What has been done? What is being done now? What can you do to connect it to your own sustained investigation? Research, sketch, record, draw, and then make. Tech Tip Friday.
6	<p>Skillful synthesis of materials, processes, and ideas. Sustained investigation continued: Write at least one question to guide your sustained investigation. Make at least one or two images (sketches or snapshots) that show practice related to your question and write about how each image shows that practice.</p> <p><b>CR5</b> Sketchbook review on Friday.</p>
7	Striving for equity and access using the growth mindset. Formal critique on Friday.
8	Formative and summative assessment. Field trip (students have to be in good academic and behavioral standing to participate). Mixed-Media Friday.
9	Presenting art and design for interpretation. Formal/digital critique (exam week). Tech Tip Friday. <b>CR5</b>

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## Quarter Three Objective:

### Analyze the Portfolio

This is your chance to improve and polish previous work, choose the selected works, and create more works where you need them in your portfolio. You will also still have one new work due per week. If you work really hard this quarter, the following quarter will be a breeze! So, get working, please!!! **CR5**



### Possible Handouts and References Quarter 3:

- “Toby Looks at Art” by Steve Martin
- MICA handouts on careers in the arts
- Artist statements

### Other Items of Interest:

- State VASE (Feb./March)
- Congressional art competition (March/April)
- Senior show (April)

Week	QUARTER 3: Sustained Investigation/Selected Works for 3-D Projects/Forms/Structures
1–8	<ul style="list-style-type: none"> <li><input type="checkbox"/> Scoring portfolios</li> <li><input type="checkbox"/> Continue uploading all work onto my.bulbapp.com and AP Art and Design digital submission page.</li> </ul>
2	<ul style="list-style-type: none"> <li><input type="checkbox"/> Sustained investigation continued: Write at least one question to guide your sustained investigation. Make at least one or two images (sketches or snapshots) that show practice related to your question and write about how each image shows that practice.</li> <li><input type="checkbox"/> Continue working on selected works.</li> <li><input type="checkbox"/> We will explore wearable sculpture as it may be applied to your sustained investigation or selected works. Materials, process, and research will help identify what each student will create. <b>CR5</b></li> </ul> <p>Sketchbook review on Friday.</p>
3	Mixed-Media Friday.
4	Lesson on a decorative vase as it may be applied to your sustained investigation or selected works. Materials, process, and research will help identify what each student will create. Tech Tip Friday.
5	Sketchbook review on Friday.
6	Formal critique on Friday.
7	Mixed-Media Friday.
8	Tech Tip Friday.
9	Formal/digital critique and sketchbook review on Friday.

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## Quarter Four Objective:

### Complete the Portfolio

This quarter is over quickly. You will rework images, reshoot, make close-ups, etc. You will then sort and upload onto the AP server. Finally, you will also prepare your “selected” work for the portfolio and the senior show. Non-seniors are also required to participate in the senior show preparations.

Week	QUARTER 4: Selected Works 3-D Projects
1-8	<ul style="list-style-type: none"> <li><input type="checkbox"/> Mat and label “quality” works and place in drawer</li> <li><input type="checkbox"/> Arrange digital portfolio/upload images and statement into AP digital submission application. <b>Do not delay!</b></li> <li><input type="checkbox"/> Send fully uploaded AP portfolios to teacher <b>no later than April 30.</b></li> <li><input type="checkbox"/> <b>RCHS sends AP portfolios the day of your scheduled test at 5 p.m.</b></li> <li><input type="checkbox"/> Senior show: See teacher for scheduled time and day (April)</li> <li><input type="checkbox"/> After submission you will work on your final project (community service), which is your semester exam grade.</li> </ul> <p>Formal Critique on Friday.</p>
2	Mixed-Media Friday.
3	Tech Tip Friday.
4	Sketchbook review on Friday.
5	Formal critique on Friday.
6	Mixed-Media Friday.
7	Tech tip Friday.
8	Sketchbook review on Friday.
9	“Art food” party. Formal critique on Friday.

Once a week, on Wednesdays, we will gather as a group for dialog about work in progress. Discussion will be on organization of the structure/form/design and the use of materials, processes, concepts, and ideas you’re using to make your 3-D design work. Receive constructive feedback from peers and instructor aligned with the AP portfolio requirements. **CR3** Document all references in your working bibliography. Feedback is provided through discussion and gallery walk notations, using sticky notes to write brief comments relating to specific portfolio requirements (e.g., evidence of skillful mastery and synthesis of materials, processes, and ideas; practice, experimentation, and revision; inquiry). Each student writes, types, or audio-records and digitally transcribes a summary of feedback about their work to inform ongoing thinking and making. Use [my.bulbapp.com](http://my.bulbapp.com) to record statements in the comments section for each student.