



SAMPLE SYLLABUS #2

AP[®] Art and Design

Curricular Requirements

CR1	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> 7, 8, 10, 11, 12, 13
CR2	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> 6
CR3	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> 3, 7, 8, 9
CR4	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> 8, 10
CR5	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> 6, 10, 14
CR6	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 pages:</i> 2, 4

Advanced Placement Art and Design Sample Syllabus #2

Course Description

The AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing courses are designed specifically for students who are seriously interested in the practical experience of art and wish to develop mastery in concept, composition, and execution of their ideas. AP Art and Design is not based on a written exam, but instead a portfolio the student submits for evaluation in early May. A student's portfolio should demonstrate the journey of the student as they experience a variety of concepts, techniques, mediums, and approaches. The portfolio showcases the student's ability, and their versatility with specific techniques, problem solving, and ideation. Students also develop a body of work for the Selected Works section of the portfolio that investigates an idea of personal interest to them.

The goals of the AP Art and Design course are to:

- Encourage creative as well as systematic investigation of formal and conceptual issues in the Sustained Investigation and Selected Works sections of the portfolio. [2.A and 2.B]
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation. [2.B and 3.B]
- Develop technical versatility and skills while using the visual elements of art and the principles of design to compose images of two-dimensional designs. [2.D]
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art. [2.C]

This AP Art and Design course addresses four major concerns that are constants in the teaching of art: (1) Formulation and identification in writing questions that guide a sustained investigation [2.A]. (2) Demonstration of written and visual evidence of practice, experimentation, and revision guided by questions in a sustained investigation [2.B] (3) Making works of art and design that demonstrate synthesis of materials, processes, and ideas [2.C] (4) Making works of art and design that demonstrate 2-D, 3-D, or drawing skills [2.D]

Summer Assignment [1.A]

The following is a strongly recommended summer foundation to prepare the student for the first year of the AP Art and Design class. Work on building a digital reference library of images to use throughout the year. Common issues with appropriation can be incredibly damaging in creating an AP portfolio. To avoid relying on other peoples' images, build a personal image library to reference. Listed below are categories to include in the library. The more images collected, the more references and inspiration the student will have available to work from throughout the school year. The collection will continue to be built throughout the school year. Any images taken from another artist's work must be properly cited. **CR6**

For all the categories, focus on having a range of perspectives and angles. Think about taking images with foreshortening present, worm's eye view, bird's eye, etc. Take pictures at different times of the day and in different weather conditions for outdoor photos. Play with light, indoors with back lighting, flashlights, side lighting, shadows, etc.

People – Include close ups of the face, with and without hands, showing and expressing some sort of emotion (not all smiling), include all ages, full bodies for posing purposes (full bodies should also express various emotions), connections and interactions between

CR6

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

people, and people in motion. Observe how a person's body moves. Try observing dancers or sports practices.

Animals – Focus on movement, textures, personality, and colors.

Location – Indoor and outdoor views, 1- and 2-point perspective, architecture (houses, shops, factories, streets, bridges), pictures as references to various architecture and landscapes that differ greatly from one's hometown, places such as small/tiny spaces, or large, wide city views. Photograph the same place from various angles.

Nature – Include more closeups or references of specific items. Leaves, branches, trees, bark, flowers, rocks, water, clouds, etc.

Transportation – Document the inside and outside of cars, motorcycles, planes, boats, skateboards, and bikes.

Still Lifes – Include some still lifes; however, most of these works will be drawn from observation. Take images of or about food: whole, sliced, partially eaten, drinks, formal settings, etc. **CR3** (Skills 1.A, 1.B)

AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing

Look back at personal artworks from the past years asking what sort of references are needed to recreate them. Think of reference images as artworks. It should not look like a Facebook/Instagram feed. These should be thoughtful, well-composed images. Create a personally named, digital folder in the school Google Drive to hold all personal images; sort them by category. Printing these images in color to build up a small, physical folder is optional, but beneficial. [1.B]

Required: In a small sketchbook for working on drawing from observation, focus on gesture drawings and speed, not necessarily accuracy. Explore the same images from the personal photo bank to work on capturing their essence. Document everything!

AP 2-D Art and Design Portfolio and Drawing Portfolio Requirements

Section I – Selected Works

The Selected Works section requires five original artworks demonstrating student mastery of design. The works may include drawings, paintings, prints, digital works, photographs, diagrams, plans, animation cells, collages, montages, etc. The works may be in one or more media; they may be on flat paper, cardboard, canvas board, unstretched canvas or other suitable material. [2.C]

Section II – Sustained Investigation

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained Investigation is work united by a single guiding inquiry. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Students are encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses 2-dimensional design issues (2-D Portfolio), 3-dimensional design issues (3-D Portfolio), or drawing issues (Drawing Portfolio). The sustained investigation should grow out of and demonstrate questions of inquiry, process experimentation, and revision in which the student has invested considerable time, effort, and thought. The investigation should show visual evidence of the student's thinking,

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.

selected method of working, and development of concept and work over time. In addition, the student has to research, plan, prepare, and present to the teacher their selected works proposal, which will include the guiding questions and focus, as well as a specific, coherent plan of action for the development of the student's focused investigation and specific art mediums and techniques. Synthesis of these processes must contain a body of work that is developed from guiding questions, material and process experimentation, revision, technical excellence, and written communications regarding each of these experiences.

Studio Time

Studio time will consist of instruction, demonstration, production, and critique. The course teaches students a variety of concepts and approaches so that the student can demonstrate a range of abilities and versatility with ideation (i.e., sustained investigation). Such variety can be demonstrated through either the use of one or the use of several media exploring a range of combinations and techniques. [2.C, 2.D] Assignments have end dates. Students should make every effort to complete work by the end date. Should circumstances arise that cause an assignment to be delayed it is important that students have a discussion with the instructor. Group critiques are an integral aspect to this course and should be a priority for students to attend and actively participate. [2.B, 2.C] Individual student critiques and or instructional conversations with the instructor and peers will be ongoing to facilitate student growth and informed decision making by the student. [2.B, 2.C].

Homework and Open Studio

As in any college-level course, it is expected that students will spend a considerable amount of time outside the classroom working on completion of assignments during open studio, during the summer assignment, and throughout the course. Ideas for projects or solutions to problems should be worked out in a sketchbook both in class and outside of class. The sketchbook is an essential tool in recording ideas, capturing visual information, working on compositional issues, and just creating. Sketchbooks are checked weekly for progress and document biweekly. *Students are expected to attend a before school, after school, and/or Instructional Focus (IF) session each week.* [1.A-1.F]

Artistic Integrity Statement **CR6**

All individual student work must be original in concept, composition, and execution. Throughout the course, explicit and specific examples of ongoing activities will take place that will help students understand how artistic integrity, plagiarism, and moving beyond duplication are incorporated into all aspects of the course. Ongoing individual conferences and group critiques will aid student understanding. In addition to these activities, the teacher will conduct discussions and assigned readings that reflect what constitutes ethical behavior in the making of art. Students are not to use someone else's designs and or images from the internet, books, or published or unpublished sources as a basis for their individual creations. Artistic integrity is essential to this course. Students are to work from direct observation, dreams, fantasies, life experiences, and their own photographic compositions and designs. [2.C, 2.D] When in doubt, use the TinEye app to check for visual plagiarism.

Students will be shown the following Artistic Integrity Agreement statement from the College Board:

“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).”

Course Curriculum Overview

2-D Design Portfolio

The 2-D Design Portfolio should focus on 2-D elements and principles of design, including point, line, shape, plane, layer, form space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, and hierarchy. Consider how materials, processes, and ideas can be used to make work that involves space and form. Graphic design, digital imaging, photography, collage, fabric design, waving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images of video or film are accepted, including composite images. 2-D skills for the selected works should focus on the synthesis of materials, processes, and ideas. [2.C, 2.D]

The written portion will include 100 characters each for discussing ideas, materials, and processes. Also, in 1200 characters of writing, identify questions that guided the sustained investigation, and describe how the sustained investigation shows evidence of practice, experimentation, and revision guided by these questions. Processes imagery should be labeled NA for size. For digital work, enter the size of the intended visual display. Be sure to include the size in inches for height x width x depth. [2.A, 3.A, 2.B, 3.B]

3-D Design Portfolio

The 3-D design portfolio focuses on the use of three-dimensional elements and principles of art and design, including line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, and hierarchy. Consider how materials, processes, and ideas can be used to make work that involves space and form. Subjects might include figurative or nonfigurative sculpture, architectural performance, assemblage, and 3-D fabric/fiber arts as possibilities for submission. Still images from videos of film are accepted, including composite images. 3-D skills for the selected works should focus on synthesis of materials, process, and ideas. [2.C, 2.D]

The written portion will include 100 characters each for discussing ideas, materials, and processes. Also, in 1200 characters of writing, identify questions that guided the sustained investigation, and describe how the sustained investigation shows evidence of practice, experimentation, and revision guided by these questions. Processes imagery should be labeled NA for size. For digital work, enter the size of the intended visual display. Be sure to include the size in inches for height x width x depth. [2.A, 3.A, 2.B, 3.B]

Drawing Portfolio

The Drawing Portfolio is work that focuses on the use of mark making, line, surface, space, light and shade, and composition. Consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and relationships of marks and ideas. Drawing skills for the selected works should focus on the synthesis of materials, processes, and ideas. [2.C, 2.D]

The written portion will include 100 characters each for discussing ideas, materials, and processes. Also, in 1200 characters of writing, identify questions that guided the sustained investigation, and describe how the sustained investigation shows evidence of practice, experimentation, and revision guided by these questions. Processes imagery should be labeled NA for size. For digital work, enter the size of the intended visual display. Include the size in inches for height x width x depth. [2.A, 3.A, 2.B, 3.B]

Note: Overlap between portfolios is inevitable and encouraged during the sustained investigation. Ultimately, the portfolio selected for submission should be carefully considered by the student and instructor based on portfolio descriptions and the potential for the highest score. In general, the 2-D Portfolio encompasses the broadest range of work

processes. Students taking AP as a junior should generally consider the 2-D Design or 3-D Design Portfolio, while seniors may choose from any portfolio. The rigorous Drawing Portfolio is typically reserved for senior AP examiners.

All students in the class have access to a variety of technological tools and will be trained in methods that will help them to document the process of art making, as well as facilitate the viewing and critique of artwork. These include a set of classroom digital cameras, computer stations with photo editing software, and projection tools for sharing and critiquing artwork together as a group. **CR2**

Course Schedule

A modified block schedule is used. Classes meet Monday, Tuesday, and Friday for 45 minutes, and either Wednesday or Thursday for 90 minutes. Students work on a 3-week schedule from research, planning, and trials to completion. A new project is initiated every other week so in progress work can coincide with planning the next work. It would be wise to have multiple pieces in progress to maintain productivity when encountering roadblocks or drying time. Every other Thursday, sketchbooks are due to review research, composition sketches, and media trials. Discussions on issues that might surface regarding various materials, processes, and ideas will be addressed either in class or online using discussion boards. Progress critiques will be held weekly to provide reflections for revision. **CR5** *Revision is a key component to your score.* Process and final pieces are due on Mondays through digital upload and need to be physically turned in every third Monday in class.

Snapshot of Basic, Course Schedule:

1st Monday:	Partner share Preliminary Sketches, Maquettes, and Written Notes (1.C, 3.D, 3.E)
Tuesday–Thursday:	Research and Trials (1.D, 3.A, 3.B); Studio work with informal feedback and reflection (1.F, 3.C)
Friday:	Sticky note progress critique (1.E, 3.F)
Weekend:	Studio homework with 50% process completion (2.C, 2.D)
2nd Monday:	Progress Documentation, including sketchbook and process reflection (3.A, 3.C)
Tues and Wed.:	Studio work for completion
Thursday:	Formal, digital progress critique with Peer Feedback (3.F, 3.C, 3.D)
Friday:	Revision studio and written reflection (3.B, 3.C, 3.D, 3.E)
Weekend:	Complete revisions (3.B)
3rd Monday:	Begin inquiry research and planning for next project (2.A, 2.B)
Tuesday–Thursday:	Studio push for last 50% of final project completion
Friday:	Final Documentation and Instagram posting (3.F) Sticky Note Critique (3.D)
4th Monday of project 1/1st Monday of project 2:	
	Digital presentation of finished work (3.D, 3.E); protect and submit physical work
	Begin process trials for next work (2.B)
	*Repeat the sequence for 10–12 final works.

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

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

AP Pacing Guide 2019-2020

Semester 1 – Complete and digitize a minimum of 8 images of 6 different works; detail and process images are required.

Assignment Prompts: Research the noted and other artists for each assignment in the sketchbook!

Unit 1: Structured Inquiry

August

1. Research, Sketchbooks, Documentation, Communication, and Reflection

Elements and Principles: **Mark Making Line as Design** – Varied line quality, implied lines, l lines, perspective lines, and framing with lines

Samples of Evidence: **CR1** 1. Explore resources that enhance aesthetic understanding and generate possibilities for investigation. [1.C, 1.E]
[1.C, 1.E]

Website Suggestions: [The 2020 AP Art and Design Digital Exhibit](#)

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

2. View regular screenings of videos on contemporary artists and designers.

3. Communication and Reflection using a free, online platform, such as Instagram.com, to build a digital portfolio. Include both finished and process works that are scanned or photographed from your sketchbook and other analog sources, including writing about the work/process.

Prompt/Challenge: Find 3 different artworks that appeal to you, print them out, and attach to your [1.C, 1.E] sketchbook. Based on your inspiration and plans come up with materials you could use to make marks on your paper. You can't use any traditional tools to make your lines. This can be an example of the experimentation process or a finished portfolio piece. **CR3**

Suggested Media: **2-D & Drawing:** You can't use any traditional tools to make your lines. One option might be charcoal, or an ink brush tied to a long stick. Organic matter or eating utensils are additional possibilities. Experiment in your sketchbook with various materials. [1.F, 2.B, 2.C]

3-D: Ceramic form with slip trailing, sgraffito, engobe, or colored slip detailing, or applicator use [1.F, 2.B, 2.C]

2. Digital Image Editing

Elements and Principles: Balance, Movement, Emphasis, Unity

Reference Artists: Mags Ocampo (3D) Anila Quayyum Agha, Ayano Ueshima [1.D, 1.E]

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.

Prompt/Challenge: **CR4** Create a piece that demonstrates your understanding of symmetrically balanced design. [2.C, 2.D]

The concept to consider is what are the things we carry visible or invisible. What is a metaphor you can use to illustrate or convey this idea but using symmetry as mode of design? What are the things you carry? How do you carry them? Are they physical or mental? How can you show verve and risk taking in this piece?

Suggested Media: **2-D**: choice of analog media, documented digitally and edited in Adobe Photoshop

Drawing: choice of analog media, documented digitally and edited in Adobe Photoshop

3-D: Nature installation, digital photo OR Wearable sculpture, choice of media

3. Personal Works Reflection and Mind Map/List

Elements and Principles: Composition and all Elements and Principles of Art and Design

Reference Artist: The student

Prompt/Challenge:

- a. Document and post your previous works on Instagram. (1.B, 1.E)
- b. Present your work to the class and discuss common threads within the work. (1.A)
- c. Observe diverse visual forms investigation the work in relationship to the context of the artist/designer. (1.C)
- d. Discuss works in terms of visual elements and principles, describing how compositional components and relationships affect interpretation of work (1.D)
- e. Create a list or mind map of personal interest terms. Include objects, ideas, materials, and processes of interest in the context of personal experience and context. (1.C) **CR3**
- f. Research how the materials, processes, and ideas of personal interest have been used by other artists, designer, and makers. (1.D, 1.E) **CR3**
- g. Share the list/mind map with at least one other peer for feedback on identifying questions that can guide your sustained investigation. (1.A, 2.A)
- h. Submit the finalized guiding questions and possibilities for investigation to the instructor for feedback and approval. (1.B, 2.A)

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.

Unit 2: Controlled Inquiry

September

4. Making through Practice, Experimentation, and Investigation [2.A, 3.A–3.E]

Research: Research and find what resonates with you; Summarize and respond in writing

Process Documentation: Bleach trial; <https://art21.org/playlist/starting-from-sketches/> **CR1**

Prompt/Challenge: Mark-making, non-traditional tools

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

5. Develop a **Cohesive Plan of Action** for formulating guiding questions (2.A)

Research: Include process history and master exemplars in your research.

Process Documentation: Utilize preliminary sketches, maquettes, and/or written notes to inform ongoing practice and experimentation. (2.B)
Repeatedly test a specific material, process, or idea to discover possibilities, noting changes to/in techniques and outcomes.
(2.B) **CR3**

Prompt: Develop and revise work to strengthen the relationship of ideas, materials, and processes to demonstrate synthesis (2.C)

Process Reflection: Document intended application of learning to develop specific 2D/3D/Drawing skills in support of portfolio development. (2.D)

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [3.A–3.E]

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October

6. Iterations

- Prompt/Challenge: **CR4**
- Choose a personal work for the sustained investigation and create 3 additional iterations. [2.B]
 - Document thinking and making with a description of how each iteration is the result of practice, experimentation, or revision. Explain how these iterations further the inquiry about a specific material, process, or idea. [3.A–3.E]

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [3.A–3.E]

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November

7. Portrait Perspective/Point of View

Research and Process documentation: **CR1**

Use the previously demonstrated methods of research and experimentation from the Cohesive Plan of Action to explore a guiding question. Consider the following prompts OR the Art 21 website to stimulate your inquiry. [1.C, 2.A]

Principle of Design: Repetition; <https://art21.org/playlist/origin-stories/#/2>
[1.E, 3.B] **CR1**

Prompt 7 Expressive Portrait OR Exceptional View

Process Reflection: a. Document, Post to the AP Instagram account, and present work to the group. [1.D]

b. Following a group or peer discussion of intent, experimentation, process, and ideas, write a reflection on any revelations, ideas for further iteration, and potential revision ideas for the presented works. [3.A] **CR5**

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?

- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [3.A–3.E]

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Unit 3: Guided Inquiry

December

8. Iterations, Part 2

Research: **CR1** Website Suggestions: <https://www.thisiscolossal.com/>[1.C–1.E]
<https://www.hrm.org/exhibitions>
<https://art21.org/artists>
[The 2020 AP Art and Design Digital Exhibit](#)
[The 2021 AP Art and Design Digital Exhibit](#)

Process documentation: Experiment with Layered Media [2.A, 3.A, 3.B]

Prompt: Use the Terra Form cards to assist with selecting a focus idea.

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [2.A, 3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

Midterm

Upload and Present the first 6 Sustained Investigation pieces [3.F]

Semester 2 – Complete and digitize a minimum of 8 images of 6 different works; detail and process images are required.

Assignment Prompts: Research the noted and other artists for each assignment in the sketchbook!

Unit 4: Free Inquiry

January

9. Next Guiding Question Study

Research: **CR1** <https://art21.org/playlist/playing-with-tension/#/5> [1.C–1.E, 2.A, 3.A–3.B]

Process documentation: Cardboard Acrylic Paint or Oil /Oil Pastel Figure or Features; Stitched/Fiber;

Prompt: Cardboard Acrylic Paint or Oil /Oil Pastel Figure or Features; Stitched/Fiber

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [2.A, 3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

February

10. Iterations, Part 3

Research: **CR1** Richard Serra, Verb List <https://art21.org/artist/richard-serra/> [1.C–1.E, 2.A, 3.A–3.B]

Process Documentation: Ink, Charcoal, Graphite study of found object composition; Interiors

Prompt: Tear or crumple something as a surface for rendering; Ink, Charcoal, Graphite study; Interiors

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?

- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [2.A, 3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

March

11. Guiding Question or Place in Space

Research: **CR1** <https://art21.org/playlist/blockbusters/#/3> [1.C–1.E, 2.A, 3.A–3.B]

Process Documentation: Personal Heritage

Prompt: <https://art21.org/playlist/playing-with-tension/#/2>;
Spatial Study

Process Reflection:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [2.A, 3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

[Reminder to seniors] Capstone Flash Drive due March 15th

April

- a. **Portfolio Documentation and Editing**
- b. **Matting of Selected Works**
- c. **Written Statement, edited from prior written reflections**

May

Exam date TBA

Selected Works Are Due in April from your Sustained Investigation guiding questions. Discuss, select, and reflect in writing on the five examples of excellence to be matted in preparation for evaluation. The portfolio of work will be evaluated, only looking at pieces that are 16" x 20" or smaller, based on the rubric, considering technique, inventiveness, clear visual intent, purposeful composition, awareness of style and format, and evocativeness. [3.A–3.F]

Sketchbook – Your research and experiments must be organized and documented in your sketchbook. The sketchbook need be no larger than what can fit in your pocket or purse. Plan to keep this with you for records ideas and collecting reference imagery. Digital imagery from your sketchbook can be submitted as part of the portfolio for College Board, so take this requirement seriously. Sketchbooks will be checked and assessed biweekly. Remember to consider composition. Insert trials/sketches on loose papers/surfaces to your sketchbook, as well as print transfers of photographs. Actual photographs are discouraged due to their tendency to create more of a scrapbook impression. The sketchbook should be a collection of exploratory artworks, not a scrapbook. [1.A–1.F]

Assignment Reflection **CR5**

As part of the evaluation process and to practice writing about their artwork, students will need to write a reflection on each artwork when they submit it for grading. They focus on the following:

- **Guiding Questions:** Which questions lead to the sustained investigation works? Which questions lead to the selected works?
- **Research:** What resources were used to make this work? What influences can be found in the work? What inspired you to make this work? Did anything about the materials, processes, and ideas change as the work developed?
- **Content:** What ideas are communicated in this work? What do you want the viewer to think about or feel when they look at this work? How well do you think you were able to accomplish this? How do you know?
- **Technical Applications:** Technical applications address the use of the elements of art and principles of design as they support the content of the work. Reflect on the decisions made about the color, composition, texture, etc. What was intended as the emphasis? What media was used and why?
- **Creative Solutions:** What risks were taken in developing this work? What makes this work different from other works you have done? What original solutions were used to make this work? [2.A, 3.A–3.E]

The written portion of the exam will be edited and revised from these responses to fit the character limit prior to exam date, TBA.

Scoring Criteria:

Sustained Investigation Rubric: View this rubric through the lens of the declared portfolio.

Row	Inquiry		
	1	2	3
A	Written evidence identifies an inquiry, but visual evidence does not relate to the inquiry. OR Written evidence does not identify an inquiry.	Written evidence identifies an inquiry that relates to the sustained investigation. AND Visual evidence does not identify the sustained investigation.	Written evidence identifies an inquiry that guides sustained investigation. AND Visual evidence demonstrates the sustained investigation.

	Practice,	Experimentation,	& Revision
	1	2	3
B	Visual evidence of practice, experimentation, OR revision; however, visual evidence does not relate to a sustained investigation	Visual evidence of practice, experimentation, OR revision relates to a sustained investigation. AND Written evidence relates to the visual evidence of practice, experimentation, OR revision.	Visual evidence of practice, experimentation, AND revision demonstrates development of the sustained investigation. AND Written evidence describes how the sustained investigation shows evidence of practice, experimentation, OR revision.
	Materials,	Process,	& Ideas
	1	2	3
C	Little to no evidence of visual relationships among materials, processes, OR ideas.	Visual relationships among materials, processes, OR ideas are evident .	Visual relationships among materials processes AND ideas are clearly evident and demonstrate synthesis.
	2D/3D/Drawing	Art & Design	Skills
	1	2	3
D	Visual evidence of rudimentary and moderate 2-D/3-D/ Drawing skills.	Visual evidence of moderate and good 2-D/3-D/Drawing skills.	Visual evidence of good and advanced 2-D/3-D/ Drawing skills.

Selected Works Rubric: View this rubric through the lens of the declared portfolio.

A. 2-D/3-D/Drawing Art and Design Skills: 2.D

B. Materials, Processes, and Ideas: 2.C

C. Writing: 3.C

	Criteria
5	<p>A. Visual evidence of advanced 2-D/3-D/Drawing skills</p> <p>B. Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis</p> <p>C. Written evidence identifies materials, processes, and ideas</p>
4	<p>A. Visual evidence of good 2-D/3-D/Drawing skills</p> <p>B. Visual relationships among materials, processes, and ideas are clearly evident</p> <p>C. Written evidence identifies materials, processes, and ideas</p>
3	<p>A. Visual evidence of moderate 2-D/3-D/Drawing skills</p> <p>B. Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated</p> <p>C. Written evidence identifies materials, processes, and ideas</p>

- 2 A. Visual evidence of **rudimentary** 2-D/3-D/Drawing skills
- B. **Little to no** evidence of **visual relationships** among materials, processes, or ideas
- C. Written evidence **may identify** materials, processes, and ideas
- 1 A. **Little or no** visual evidence of advanced 2-D/3-D/Drawing **skills**
- B. **Little to no** evidence of **visual relationships** among materials, processes, or ideas
- C. Written evidence **may identify** materials, processes, and ideas

Contract

All students will utilize shared materials regardless of personal supply acquisition. Brand names for personal sets are available upon request. Submit payment to **mypaymentsplus** under the course name, **AP Art and Design** by **August 16**.

I have read and understand the expectations of this course. I assume responsibility for my time management both inside and outside of class time. I also understand that it will likely benefit me to purchase personal materials that suit my individual project needs when they are not part of the provided resources. I will regularly review my grades in infinite campus, understanding that **late work will be worth no more than half credit two weeks after the due date**. I acknowledge that it is my responsibility to check Itslearning and Infinite Campus for assignment details, resource links, and grade management. In the event of class absences, I will make up that time during or after school to keep pace with the course schedule. Questions regarding projects or other related matters will be discussed via email with the instructor to maximize work time during class.

Print Name	Sign	Date

Parent Name Printed	Best contact # or email	Sign	Date