

Advanced Placement 3-D Art and Design Syllabus

The AP 3-D Art and Design course is designed to be the equivalent of a one-semester, introductory college course in three-dimensional (3-D) art and design.

Course Description:

The AP 3-D Art and Design course framework presents an inquiry-based approach to learning about and making forms and structures in art and design. Students are expected to conduct an in-depth, sustained investigation of materials, processes, concepts, and ideas in three dimensions. The framework focuses on concepts and skills emphasized within college art and design 3-D foundation courses with the same intent: to help students become inquisitive, thoughtful artists and designers able to create, explore, and develop works as well as to articulate information about their work. AP 3-D Art and Design students develop and apply skills of inquiry and investigation, practice, experimentation, exploration, revision, communication, and reflection.

Instructional Goals:

The AP 3-D Art and Design course addresses the following learning outcomes:

- The ability to conduct a sustained investigation through practice, experimentation, and revision, guided by questions and explorations.
- The ability to skillfully master and synthesize materials, processes, concepts, and ideas.
- The ability to articulate, through three-dimensional works and in writing, information about one's work.

AP 3-D Art and Design Curricular Requirements:

1. Students will be encouraged to investigate a variety of 2-D and 3-D creative art and design resources to enhance their aesthetic understanding and generate possibilities for their sustained investigation as well as the Selected Works section of the AP 3-D Art Portfolio Exam. The following online resources can be valuable tools: <https://Art21.org>, [YouTube](#) and lineofaction.com
2. While online resources are phenomenal tools for inspiration, students are expected to experience two-dimensional and three-dimensional art and design in person as well. Students will use sketchbooks to document and verbally share at least one work of art and design they experience in person each week. Examples include architecture; both wheel and hand-constructed ceramic vessels; sculpture in clay; carved and/or constructed wood, metal, stone, wax, or wire; 3-D fashion forms; graphics constructions; and art and design in the classroom, at home, or in the community. Students should observe diverse visual forms, investigating how materials, processes, concepts, and ideas used in a work relate to the context of the artist/designer.
3. Printed and digital art and design magazines & books such as *Scholastic Art*, *Art in Focus*, *Art Talk*, *Understanding Art*, and many more, will be available in the classroom and/or school library to allow a constant flow of new information resources, both historical and contemporary, for investigating materials, processes, and ideas.
4. Regular screenings in class of short videos on contemporary artists and designers from the Art21 website or YouTube will offer students a wide variety of potential sources of inspiration for portfolio development.

5. Throughout the year, while building their AP 3-D Art and Design portfolios, students will create a digital portfolio on their laptop, facilitating ongoing class discussions, and enabling each student to see their growing portfolio in digital form through the process of development. These digital portfolios include both finished and in-process works such as pages scanned or photographed from sketchbooks, journals, and other analog resources, as well as writing about their work.

A backdrop and umbrella lamps will be available for students to photograph and document work. Students and Teachers have access to :

- digital cameras, (these can include cell phones)
- laptops with image editing software, to enhance images, clearly showing materials, processes, and ideas.
- means to display artwork and/or resources to facilitate viewing and discussion with students. During group critiques, students will show images of their original work and discuss how they relate to specific AP portfolio requirements.

Throughout the course, students will be assigned short, open-ended digital art and design challenges. These assignments begin with teacher presentations of tips that show students how to use digital resources to support their three-dimensional design portfolio development.

Each week, class time is dedicated to collaborative demonstrations via digital projector or in person observation. Students will share best practices for using cell phone cameras and free editing apps to make quality images of works and process documentation. Demos also include instruction on creative uses of the class set of digital cameras, laptops, scanner, and accompanying software.

Beginning in November, students will begin uploading work to the AP digital submission web application. This web-based submission process is used for both the Sustained Investigation section, and the Selected Works section of the AP 3-D Art and Design Portfolio Exam. The AP 3-D Art and Design portfolio digital submission web application (apstudio.ets.org/apstudioart) is accessible to coordinators, teachers, and students beginning in November of each year. Teachers and students will use the digital submission web application to:

- Upload and view student digital portfolios while their work is in progress.
- Track student progress toward a completed portfolio.
- Review the digital portfolios for completeness and accuracy before and after formally submitting portfolios.

AP Course Skills:

Skill 1- Inquiry and Investigation: investigate materials, processes, and ideas.

- Make works of art and design that demonstrate synthesis of materials, processes, and ideas.
- Make works of art and design that demonstrate 3-D skills.

Skill 2- Making Through Practice, Experimentation and Revision: make works of art and design by practicing experiment and revising.

- Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.

Skill 3- Communication and Reflection: communicate ideas about art and design.

- Formulate questions that guide a sustained investigation through art and design.
- Identify, in writing, questions that guided a sustained investigation through art and design.
- Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.
- Identify, in writing, materials, processes, and ideas used to make works of art and design.

Selected Works Section

This section of the AP 3-D Art and Design Portfolio Exam offers students the opportunity to make and present three-dimensional works of art and design with minimal constraints. Each work is expected to demonstrate mastery and skillful synthesis of materials, processes, concepts, and ideas. Students should carefully select works that best demonstrate their mastery and skillful synthesis of materials, processes, concepts, 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 of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artist or designer of the work they submit. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Requirements and Prompts

Submit five works (10 images) that demonstrate 3-D skills as well as mastery and synthesis of materials, processes, concepts, and ideas. For each work, state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)

General Scoring Note:

When applying the rubric, the response does not need to meet all three criteria for each score point. You should award the score according to the preponderance of evidence; however, if the written evidence is completely unrelated to the work, the maximum possible score is 2.

Scoring Criteria:

- A. 2D/3D/ Drawing Art and Design skills
- B. Materials, Processes, and Ideas
- C. Writing

Scoring Rubric for Selected Works -- The body of work demonstrates:	
5	
A.	Visual evidence of advanced 2D/3D/Drawing skills .
B.	Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis .
C.	Written evidence identifies materials, processes, and ideas.
4	
A.	Visual evidence of good 2D/#D Drawing skills .
B.	Visual relationships among materials, processes, and ideas are clearly evident .
C.	Written evidence identifies materials, processes, and ideas.
3	
A.	Visual evidence of moderate 2D/3D/Drawing skills .
B.	Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated .
C.	Written evidence identifies materials, processes, and ideas.
2	
A.	Visual evidence of rudimentary 2D/3D/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 to no visual evidence 2D/3D/Drawing skills .
B.	Little to no evidence of visual relationships among materials, processes, or ideas.
C.	Written evidence may identify materials, processes, and ideas.

Sustained Investigation Section

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present three-dimensional works of art and design based on an in-depth investigation of materials, processes, concepts, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate mastery and skillful synthesis of materials, processes, concept, and ideas. Works from the Sustained Investigation section 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 to these prompts 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 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 for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Requirements and Prompts

Submit 15 images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, concept, and ideas of 3-D skills
- Skill in 3-D art and design

Students will additionally need to state the following in writing:

- Identify the questions that guided your 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 response to both prompts).

Scoring Rubric for Sustained Investigation			
General Scoring Note When applying the rubric, the score for each row should be considered independently from the other rows. Student work may receive different scores for each row. When applying the rubric for each individual row, you should award the score for that row based solely upon the criteria indicated for that row, according to the preponderance of evidence.			
Row	Scoring Criteria		
A 	Inquiry		
	1	2	3
	Written evidence identifies an inquiry but visual evidence does not relate to that inquiry. OR Written evidence does not identify an inquiry.	Written evidence identifies an inquiry that relates to the sustained investigation. AND Visual evidence demonstrates the sustained investigation.	Written evidence identifies an inquiry that guides the sustained investigation. AND Visual evidence demonstrates the sustained investigation.
B 	Practice, Experimentation, and Revision		
	1	2	3
	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 the 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.
C 	Materials, Processes, and Ideas		
	1	2	3
	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 .
D 	2D/3D/Drawing Art and Design		
	1	2	3
	Visual evidence of rudimentary and moderate 2D/3D/Drawing skills.	Visual evidence of moderate and good 2D/3D/Drawing skills.	Visual evidence of good and advanced 2D/3D/Drawing skills.

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions based on their own experiences and ideas. These guiding questions should be documented and further developed by students throughout the sustained investigation. Students must identify the following for each image:

- Materials used (100 characters maximum, including spaces)

- Processes used (100 characters maximum, including spaces)
- Size (height × width × 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.

Throughout the sustained investigation, students need to document—with images and words—practice, experimentation, and revision using materials, processes, concept, and ideas as well as mastery and skillful synthesis of materials, processes, and ideas. From their documentation of thinking and making, students select images and writing to include in their portfolio that most effectively demonstrate sustained investigation according to AP Art and Design Portfolio Exam assessment criteria. Process documentation images included in the portfolio should show evidence of practice, experimentation, and revision using materials, processes, concept, and ideas, and/or of mastery and skillful synthesis of materials, processes, concept, and ideas.

Course Work

In addition to working on Sustained Investigations and the writing for them, students will have activities, discussions, critiques, research, written work in Canvas, sketchbook assignments and surveys pertaining to the class. The following are a few examples of work with inquiry and guiding questions for their Sustained Investigations:

- Students will fill out several online worksheets designed to help them generate possibilities for investigation in their work.
- Students will participate in a word dice activity where they generate possibilities for investigation in their work and practice in writing guiding questions.
- Students will be given different substrates and mediums they need to incorporate into their sustained investigations. Students will have to demonstrate the synthesis of materials & investigate processes, and ideas and investigate materials, processes, and ideas and verbally explain them to the teacher.
- Students will have an **“R & R”** assignment. They will choose one of their sustained investigation compositions they want to revise and then they will revise it. They will take a before and after photo and then write a reflection in Canvas about what they did. describe, interpret and investigate materials, processes, and ideas
- Students will have many opportunities to inquire and investigate through portfolio development, practice, experimentation and revision while working on each of their Sustained Investigations; they will write reflections in their sketchbooks and have discussions about their developments.

Sketchbooks: Every week throughout the course, students will have sketchbook assignments designed for practicing, experimenting, revising, describing, interpreting, and investigating materials, processes, and ideas specifically for their investigations that will include the following and more:

- They will do sketchbook exercises and assignments in Canvas that will help them develop a theme and guiding questions for their sustained investigations (they may put these in their

sketchbook). They will print out a Word document they have developed, which has their theme and guiding questions and put it in their sketchbook.

- Artist 2-page spreads: draw on the inspiration of past and contemporary artists' and designers' and choose one artist to do a visual 2-page spread. They will make their own inquiry of materials, style, color, processes and designs that can help them document questions to guide their sustained investigation or to apply to their sustained investigation compositions..
- Students will be asked to record how they achieved their inquiries and investigations and will be asked to reflect on their methods, how the investigations relate to one another, describe & interpret how well they used materials, processes, and ideas.
- They will use writing and draw visuals to record materials, processes, and ideas used to make work as well as evidence of their skill development, practice, experimentation, and revision.
- Students will be asked to share and record critique information: questions, comments, discussion notes and reflections.
- Students will participate in "Technique Tuesdays". They will practice and experiment with techniques using specific materials. They will describe, interpret, and investigate materials, processes, and ideas and record them in their sketchbook. They may also be asked to include a technique in their SI compositions.
- As a visual research assignment, students find a work of art or design, investigate the maker's influences, and present their findings for class discussion about creative integrity.
- Record notes about plagiarism and ethical conduct as teacher presents information and the class has a discussion.
- When students have several of their sustained investigation compositions finished, students will have a discussion and critique about their work. They will do a self-reflection and evaluate how they are doing with connecting their sustained investigations, their quality and skill, what materials they may need for future compositions, what processes they have used or could use, and how they can improve their work. They can also record comments from other students in the class.

Critiques

Students will regularly have scheduled critiques and may also ask for unscheduled ones. These will help them focus on drawing or construction skills, revisions needed, and processes they used or might use in the future. 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. They will participate in both verbal and written critiques (some will be done in their sketchbook, see above).

Plagiarism & Ethical Conduct

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). We will watch several videos and have several class discussions about plagiarism, so students are expected to develop their own personal imagery.

It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else's work or imagery (even in another medium) and represent it as one's own. Photographic references must be created by the student and not be copyright images. Any published image must be altered substantially so that it no longer resembles the original. This is a matter of artistic integrity, and anything less is unacceptable. Collage work is an exception to this law but also must be changed substantially with other collage elements.

Any work that makes use of (appropriates) photographs, published images, and/or the work of someone else must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the materials, processes, and/or ideas of the source. The student's individual vision should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy someone else's work or imagery (even in another medium) and represent it as one's own.

If students reference images or work created by others, they should use digital and analog sketchbooks to create a visual bibliography of sources they reference. When students turn in work for teacher evaluation, it's accompanied by sources from their visual bibliography and a written statement of how the work shows the students' ideas. The instructor will weave learning about art/design integrity into daily class activities. Students will be given frequent opportunities to work from life and self-produced imagery (e.g., photographs). We will discuss the benefits of making work based on direct observation and experience.