

AP Studio Art 3-D Syllabus

Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development— quality, concentration, and breadth—as outlined in the Course Description and Poster throughout the duration of the course.	2- 4
SC2 The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of 3-D design.	2-3
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).	2, 5-6 8-11
SC4 The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2-3, 5-8
SC5 The course teaches students a variety of concepts and approaches in 3-D design so that the student is able to demonstrate a range of abilities and versatility with problem solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2-3, 7-8
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	2-3, 5-9
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	3-12
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	3-12
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.	3-5, 7-12
SC10 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists’ works, the course teaches students how to develop their own work so that it moves beyond duplication.	6-7

In this course students will pursue the investigation of the three-dimensional form in ceramics. There is no desired or dictated method of approaching the three dimensional form. It is important that students learn to express themselves in their own personal style. Students learn that art making is an ongoing process in which they create, review, make modifications, and explore variations as they make critical decisions and develop their art forms. Homework assignments, journals, and work outside of the school day will take place throughout the year. [SC7] Ongoing group critiques with peers and the teacher, as well as ongoing individual conferences with the teacher, will take place throughout the course and form part of the assessment for the course. [SC8] Other assessments will be formative and summative as requirements are completed.

AP Studio Art: 3-D Design

Portfolio Requirements

AP Studio Art: 3-D Design Portfolio

To complete the quality, concentration, and breadth sections of the portfolio, 18 to 24 3-D pieces are required. [SC1]

Section I: Quality

For the quality section of the portfolio, five works must be selected for excellence of original work. These works must demonstrate quality and must show mastery in concept, composition, and execution. These works may be from either the breadth or concentration sections. Five actual works/10 images/two views of each work. Each work will show mastery of varied media, techniques, approaches, concepts, and subject matter [SC2]

Section II: Concentration

The concentration section requires an in-depth personal commitment to a particular artistic concern: 12 images/some details/10 to 12 works. For the concentration section of the portfolio, students will choose an idea to explore in depth. In the concentration section, students are expected to develop a body of work that is an investigation of a theme or idea that is important to them. Any 3-D art medium or combination of three-dimensional media may be used for this exploration, over time. Students will, during ongoing individual conferences, develop and present to the teacher for approval a specific plan of action or investigation. The plan of action must include explanation of the development of concept or idea and, if possible, art media used to explore the concept. For example, the idea might be to create a series of human figures in varied positions to express a response to one's environment. One work might be a seated figure, constructed using hand-built stoneware clay; another figure might be reclining and constructed from extruded terra cotta; another sculpture might be carved from a clay block; and another figure in motion might be constructed using a wire armature with draped clay. Students' ongoing journal and sketchbook can be quite helpful in this developmental process. Modifications can be made to original plans of action and need to be approved by the teacher. [SC3]

Section III: Breadth

The breadth section requires a variety of experiences in using the formal, technical, and expressive means available to an artist: 16 images/eight works/two views of each.

[SC6] Total pieces: 18 to 20 works required. (*Quality is selected from these 18 to 20 works.*)

Breadth Section [SC4, SC5 & SC6]

The assignments listed below will help meet the requirements of the 3-D portfolio. Students may have other 3-D projects that would also fit in this section from previous classes. In the breadth section of the portfolio, students will experience a variety of concepts and approaches that will help demonstrate versatility with techniques, ideation, and problem solving. As always, students will use the elements of art and principles of design to assist them as they develop and construct three-dimensional forms. Unity, balance, plane, scale, dominance, line, similarity, contrast, emphasis, form, texture, space, color, and shape are all considerations for exploring, problem solving, and developing 3-D structures addressing both positive and negative space.

Media possibilities include clay, stoneware and terra cotta, plaster, carved stone, carved and/or constructed wood, fabrication, constructed metal, wax to cast metal, vessels, and containers with lids and/or handles.

Additional forms can include cylindrical vessels created with slabs or coils, or formed on the potter's wheel, draped forms, etc. Students can use a variety of textures pressed or stamped into the clay surface. Glazes, stains, colorants, underglaze pencils and crayons, and paints will be used for various explorations.

Concentration Section

After students have completed eight breadth pieces, they select an area to focus on and create works that show mastery, development, and growth over time. The body of work for the concentration will grow from investigation of an idea that is of interest to student. From this idea, students will develop a body of work through their specific plan of action. Each student will present an outline of his or her plan of action to the class through sketches and dialogue. Work may be in the form of containers, figures, hand built, slab, wheel thrown, draped, modeled, geometric, organic, coils, extruded, etc. This is a 3-D design portfolio, so work focuses on sculptural form. As students' experiences broaden, the focus of their concentration idea may change. It is important to give them enough time to investigate an idea and adapt to the changes that may occur. For this section, 12 images must be submitted, some of which may be second views, details, or process-oriented shots or Im stills if these are useful in documenting a performative or particularly intricate aspect of a work.

Quality Section

Five works from the breadth or concentration section may be used for the quality section of the portfolio. Students need two views of each (10 images). The quality section contains the most successful work produced, works that demonstrate mastery in concept, composition, and execution.

The elements of art and principles of design will be used to investigate the three areas of the portfolio. Students will be expected to develop mastery of their concepts and the execution of the desired processes used to develop their ideas into three dimensional forms. The course consists of further investigation of various forms of expression and techniques using clay.

Students will be introduced to new 3-D artists and more sophisticated techniques as points of departure to create work that reflects their spirit and vision. By exploring 3-D mediums students will be able to develop a body of work that reflects a range of personal ideation and indicates mastery in the execution of ideas.

We will research, keep art journals/sketchbooks, have class group discussions and critiques (at the onset of a project and at the completion of a project), have ongoing individual critiques with the teacher (as students are working), and engage in artistic dialogues that hopefully will inspire students as they create. [SC8 & SC9]

This is a fast paced class emphasizing higher-level thinking and skills, outside projects, gallery visitations, and research. The nature of the course requires the teacher, student, and parents to commit the time and energy needed to successfully complete the required work. This course includes group and individual student critiques and instructional dialogue with the teacher to help students learn to analyze and discuss their own artworks and the works of others in a professional manner.

<p><u>Week 1</u> Specific Breakdown of preparing students for commitment of AP class</p>	<p>Focus:</p> <p>Day 1- Distribute AP Studio Art posters and go over with all students. Discuss portfolio requirements and time commitments. Review syllabus and agreements. Begin showing examples of past AP work. Begin discussion about the reality of time management. Discuss grading for class.</p> <p>Day 2- Introduction to the importance of sketchbooks. Round-robin class discussion on summer assignment. Each student will share artist research, museum/gallery visits and sculptures made while peers give input and feedback. Together create an action plan calendar for the first marking period including</p>	<p><u>Concerns</u> Understand the difference between Breadth, Concentration, and Quality</p> <p>Voice honest concerns about time, quality,</p>
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	<p>benchmarks, due dates, deadlines.</p> <p>Day 3- Review scoring guidelines and include student contribution to defining the scoring guidelines to focus on Quality, Concentration and Breadth (give handouts). View concentration and breadth example portfolios on AP College Board disc. Discuss successful model for in class critique (with handout). Discuss what makes a good artwork and how to select for breadth, concentration, and quality. – AP craftsmanship, content and process. Bring in one completed breadth piece for discussion. Conduct class critique of breadth piece.</p> <p>Day 4- Hand out (or create) personal or collaborative poster (maybe put on wall or in sketchbook) of goals with check boxes. They should check things off as they complete them. Review individually with each student their art and homework and begin establishing goals for the weeks to come. Establish individual calculations of time management. Look at student work together. Discuss possibilities for breadth.</p> <p>Exercises:</p> <ul style="list-style-type: none"> - Wedging Clay - Slip and Score - Mix Slip - Wire Bending - Plaster Mixing <p>Project(s): Expressive self-portrait that tells their story in 3-D.</p> <p>Materials: AP Studio Art poster, Class syllabus, AP Studio Art 3-D Portfolio Guidelines packet, variety of 3-D materials.</p> <p>Critique: Share summer sketchbook assignments ... find 3 works they like in review...explain why.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Bring in all summer assignments (Works must be in by midweek) - Artists to look at: Choose four from list of unconventional artists (Louise Nevelson, Deborah Butterfield, Joseph Cornell, Nick Cave, Mark Bradford, Claes Oldenburg, Jeff Koons, Dale Chihuly, El Anatsui.) Research their work. Take notes on differences in three-dimensional works by the artists. 	<p>enjoyment, learning</p> <p>Students must understand the value of sketchbooks and USE them</p>
<p><u>Week 2</u> Back to basics- review techniques/ skill/ procedures</p>	<p>Focus: Begin generating new works of art through a review of basic techniques, skills and procedures.</p> <p>Day 1- Distribute action plan calendar created as a group during week 1 to give sense of time. Discuss last week’s homework and relate to in class assignments.</p>	<p><u>Concerns</u> Observe student skill level and push towards mastery</p>

<p>Concentration proposal discussion</p>	<p>Exercises:</p> <ul style="list-style-type: none"> - Focus on continuing or expanding upon one of the exercises from week one while reviewing basic techniques. Ex: take a slip and scored piece of clay or wire bent practice and turn it into a piece of art. - Identify what a concentration is and view possible concentration ideas. <p>Materials: Critique handout, action plan calendar, variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Select sculptures from exercises for critique. Discuss the act of critiquing (Description, Analysis, Interpretation, and Judgment). Utilize critique handout. Peer critique and teacher feedback. - During critique in the beginning of the week, students will present their project proposal for concentration with supporting sketches, thumbnails, and/or sculptures (part of summer assignment). - At the end of the week, present week 2 homework assignment. - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Pick three from list of Outdoor Site Specific list (Andy Goldsworthy, Maya Lin, Christo and Jeanne-Claude, Robert Smithson, Frank Gehry, Frank Lloyd Wright, Im Pei and Alvar Aalto) research their work. - Create: Piece of art inspired by Outdoor Site Specific artists- ex: sculpture inspired by natural materials found outdoors. 	<p>Overcoming critique shyness</p> <p>Discipline to do art homework</p> <p>Overcome fear of working from life</p>
<p><u>Week 3</u> Elements of Art & Principles of Design</p>	<p>Focus: Recognizing and reviewing elements of art and principles of design.</p> <p>Discussion: Continue to discuss breadth and concentration ideas and how elements and principles are used in the projects. Teacher will provide a list of breadth and concentration idea examples and class will identify what elements and principles can be applied to the project.</p> <ul style="list-style-type: none"> • Breadth: <ul style="list-style-type: none"> ▪ Animal effigy vessel designed as a totem ▪ Found-object insect deity ▪ Sculptural clothing designed to also house flora/fauna • Concentration: <ul style="list-style-type: none"> ▪ A series of kinetic sculptures based on simple crank toys that share a common concept or theme ▪ A series of figures exploring aspects of power and authority ▪ A series of sculptures and documented performance pieces centered around converging cultures <p>Exercises:</p>	<p><u>Concerns</u> Focus on really understanding the difference between elements and principles and how they are applied to art</p> <p>Seeing student artistry level</p> <p>Concentration ideas</p>

	<ul style="list-style-type: none"> • Review and define the elements and principles. • Pick out artists three dimensional works and relate them to the elements and principles. <p>Project(s):</p> <ul style="list-style-type: none"> - Create a 3-D sculpture - Recreate the 3-D sculpture three times to show how different elements and principles are applied to an artwork. <p>Materials: A variety of three-dimensional objects, clay, plaster, wire, yarn, balsa wood.</p> <p>Critique:</p> <ul style="list-style-type: none"> - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. [SC2] - Group critique of wrapped in-class project and homework assignment <p>Portfolio: Take pictures of finished work; begin saving digital images to a computer folder.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Installation artists (Sandy Skoglund, Richard Serra, Los Carpinteros)- sketch form artists work and take notes. Identify what elements and principles are used in the work. - Create: interpret an in-class assignment in a new 3-D work of art using the “Artists to look at” for inspiration. Do not replicate the in class assignment, choose one element from it as a springboard for the homework assignment. 	
<p><u>Week 4</u> STYLE- Continue Sculpting & Breadth, Discuss ethics/ plagiarism, stealing, creating a unique “personal voice” [SC10]</p>	<p>Focus: Developing an individual /authentic artistic voice/style</p> <p>Fieldtrip: Go to local art museum (Everhart Museum, Allentown Museum of Art, etc.) bring sketchbooks to note techniques, sketch from master works, and to jot down notes and ideas.</p> <p>Research: Use laptop cart and research three-dimensional artists and techniques.</p> <p>Discussion: [SC10]</p> <ul style="list-style-type: none"> - The importance of learning from masters - Look at sketchbook entries from museum: what caught your attention? What inspired you? - Style/voice... what is it? How does it happen? Where does it come from? How does it relate to personal voice? - What kind of style do you think you have? - Review the AP poster and the Course Description in regards to artistic integrity, plagiarism, original work, and moving beyond duplication. 	<p><u>Concerns</u> Students struggling with their own voice and always relying on others</p>

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or other artists' work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student's individual "voice" should be clearly evident. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.**

Digital images of student work that are submitted for the Breadth and Concentration sections of the portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

[SC10]

Project(s):

- Choose an artist's work to appropriate inspiration in their work. In sketchbook, draw 4-6 thumbnail sketches of possible choices to work from.

Materials:

Variety of mediums and surfaces

Critique:

Discuss pictures from summer assignment. Critique week 4 project.

Portfolio:

Take pictures of finished work, saving in computer folder.

Homework:

- Artists to look at: view all artists from the Controversial list (Ai WeiWei, Damien Hirst, Marco Evaristti) take notes on artists style and work.
- Resources: Bring in the 10+ printouts of pictures taken over the summer by day 1 of week 4

Week 5

Exploring new and unfamiliar techniques & work on breadth

Focus:

Practice working with new or different materials. Working with a myriad of three-dimensional materials and techniques, students will problem-solve, explore diverse ideas and create sculptural works. Using the elements and principles of art will help with these sculptures. (SC4, SC5, & SC6)

Exercises:

- Have a conversation with a peer on what is lacking in their portfolio.
- Create a list of mediums that are foreign to them.
- Choose a new material or medium to explore during the project assignment.

Concerns

Students not branching out or trying new things

Students only working with familiar materials

	<p>Discussion: Concentration ideas solidified – planning thumbnails and sketch ideas</p> <p>Project(s): Continue to work on breadth ideas:</p> <ul style="list-style-type: none"> • Create jewelry with a purpose beyond ornamentation using unfamiliar materials. • Body extension/distortion sculpture that depicts a specific event or emotional state. • Hand-built clay forms representing scientific knowledge <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Peer critique of completed and in progress work - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work. <p>Portfolio: Continue taking pictures of finished work, saving in computer folder</p> <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: view all artists on the Traditional Figurative list (Edmonia Lewis, Louise Bourgeois and Tim Burton) take notes on the similarities and differences of their styles and focus on the various materials used by the artists. 	<p>Take notes on what students need help with to show progress</p>
<p><u>Weeks 6-8</u> Breadth Focus</p>	<p>Focus: Big Push for rounding out breadth- ceramics, plaster, wire armatures- etc. Students will be mixing teacher guided projects with self-guided exploration. Review and reapply elements and principles.</p> <p>Project(s):</p> <ul style="list-style-type: none"> - Student directed choice in projects, examples: <ul style="list-style-type: none"> • Wind-driven sculptures • Conceptual, ephemeral pieces that deal with life cycles • Engines, tools, machinery, how things work • Rework an idea from your summer sketches • Functional cardboard chair for alien creatures • Vessel designed to hold something dangerous • Teapot and cups that are impossible to use, formed from clay on the potter’s wheel and modified. <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Individual and group critiques of completed and in-progress work. 	<p><u>Concerns</u> Materials management</p> <p>Check-in /progress monitoring</p>

	<p>Portfolio: Spend time taking photographs. Work with the Photo department to learn how to take the best pictures of artwork.</p> <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: Select three new artists that inspire/influence your work or you identify with to introduce to the class, collect information and images for presentation. Student choice of delivery method: PowerPoint, video, etc. - Create: continue to work in sketchbook 	
<p><u>Weeks 9-16</u> Refinement of Breadth Introduction to Concentration</p>	<p>Focus: Big Push for beginning concentration</p> <p>Fieldtrip: Museum visit (MoMA, Whitney Museum of Art, Philadelphia Museum of Art, Metropolitan Museum of Art, etc.), bring sketchbooks and note techniques, sketch from master works, jot down notes and ideas.</p> <p>Discussion:</p> <ul style="list-style-type: none"> - The importance of learning from masters - Look at sketchbook entries from museum: what caught your attention? What inspired you? - Concentration criteria, viable ideas, individual concentration suggestions. Reflect in your sketchbook about your concentration ideas. - Revisit setting deadlines, limits, due dates, and pushing quality. <u>Refocus</u>, <u>Reassess</u>, and <u>Redefine</u>: goals, limitations, interests, direction. <p>Project(s):</p> <ul style="list-style-type: none"> - Students will continue to develop their body of work showing concentration, breadth, and quality <p>Materials: Variety of mediums and surfaces</p> <p>Critique:</p> <ul style="list-style-type: none"> - Teacher will conduct a midpoint critique of artwork, looking for clear full understanding of direction - Peer review of written concentration idea <p>Homework:</p> <ul style="list-style-type: none"> - Artists to look at: view all artists in the Social Commentary group (George Segal, Kiki Smith, Doris Salcedo, Judy Chicago and Kara Walker) Write a brief description of what a concentration idea for each artists artworks could be. - Write: "Concentration Idea" explaining the focus of your work (ex. overview, subject matter, materials, meaning, timeframe, etc.). This may be modified in the future, but first draft is due by mid- 	<p><u>Concerns</u> Not deciding on a concentration</p> <p>Not enough work for breadth</p> <p>Not enough TIME for quality concentration work</p>

	December.	
<u>Week 17</u> (Winter Break)	<p>Homework:</p> <ul style="list-style-type: none"> - Write: reflective entry (which should be ongoing from this point) in your sketchbook about your concentration, works completed, where you are headed in your work, etc. 	<u>Concerns</u> How to maintain inspiration
<u>Week 18</u> Develop concentration	<p>Focus: Students deciding on their concentration. Students select an idea or concept that is important to them to explore in depth. Together, we develop a plan of action for their concentration. (SC3)</p> <p>Discussion:</p> <ul style="list-style-type: none"> - How to stay on task with concentration? - Where does one find inspiration? <p>Project(s):</p> <ul style="list-style-type: none"> - Continue with concentration - Possible ideas to look at and consider: <ul style="list-style-type: none"> o Series of sculptures based on interacting with plant life o Series of sculptures addressing a specific environmental issue or concern o Series of shelters for a specific life form o Series of three-dimensional objects that recall a historical event or time period. <p>Materials: Variety of mediums and surfaces</p> <p>Critique: Group critique of all work. Show/discuss growth and progress</p> <p>Portfolio: Signup with College Board for uploading. Begin to upload pieces to your portfolio.</p> <p>Homework</p> <ul style="list-style-type: none"> - Artists to look at: Select three new artists that challenge, disturb, or bore you to introduce to the class, collect information and images for presentation. Student choice of delivery method: PowerPoint, video, etc. - Create: continue to work in sketchbook 	<u>Concerns</u> Keeping students motivated especially seniors
<u>Weeks 19- 28</u> Refining Concentration	<p>Focus: Meeting AP Studio Art 3D portfolio requirements. Ongoing discussions will be held with the teacher and classmates as students explore concepts in sculptural form to develop works for their three-dimensional design concentration. Students create coherent and related bodies of work investigating their concentration idea. (SC3)</p> <p>Exercises: Breakout exercises from beginning of the course and remind students to use</p>	<u>Concerns</u> Time management

	<p>these in their daily practice</p> <p>Discussion: Quality check and editing for portfolio submission. The development of the concentration is a process of continued evolution in which students use informed decision making and critical-thinking skills to refine their ideas.</p> <p>Project(s): - Continue with concentration</p> <p>Materials: Variety of mediums and surfaces</p> <p>Critique: - Critique works in progress (formal and informal) - Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work</p> <p>Portfolio: Review the portfolio requirements/criteria. Continue to take photos of work.</p> <p>Homework: - Revise: “Concentration Idea” explaining the focus of your work (ex. overview, subject matter, materials, meaning, timeframe, etc.). - Group Project: Choose historical art time period and research three-dimensional artists with group members. Develop a small presentation on artists from the time period and what the focus of their work was on.</p>	
<p>Weeks 29 – 34 Portfolio Submission Focus</p>	<p>Focus: Final push to address AP Studio Art 3D portfolio: quality, concentration, and breadth</p> <p>Fieldtrip: Museum visit (MoMA, Whitney Museum of Art, Philadelphia Museum of Art, Metropolitan Museum of Art, etc.) or art studio tour in the community. Bring sketchbooks to sketch from master works and jot down notes/ideas.</p> <p>Discussion: - Look at sketchbook entries from museum: What caught your attention? What inspired you?</p> <p>Project(s): Work on finishing concentration</p> <p>Materials: Variety of mediums and surfaces</p> <p>Critique: - Critique works in progress (formal and informal) and identify quality</p>	<p><u>Concerns</u> Portfolio deadlines and compliance</p>

- pieces
- Teacher will individually review with each student their homework and continue to discuss goals in developing the quality, breadth and concentration in their body of work.

Portfolio:

Continue mounting, photographing and uploading pieces to portfolio. Quality section MUST be addressed two weeks before due date – finishing touches made by due date.

Week 35
AP Studio Art
3D portfolio
submission

Focus:

Portfolio submission

Critique:

Final critique by students and teacher

Portfolio:

Final selections and tweaking of portfolio. Final touch ups of any photography. All projects mailed and/or uploaded.

Concerns
Meeting
portfolio
submission
deadline

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
Quality — Section I (one-third of total score)		
5 actual works that demonstrate mastery of design in concept, composition and execution	10 digital images , consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition and execution	5 actual works that demonstrate mastery of drawing in concept, composition and execution
Concentration — Section II (one-third of total score)		
12 digital images ; some may be details Works describing an in-depth exploration of a particular 2-D design concern	12 digital images ; some may be details or second views Works describing an in-depth exploration of a particular 3-D design concern	12 digital images ; some may be details Works describing an in-depth exploration of a particular drawing concern
Breadth — Section III (one-third of total score)		
12 digital images ; 1 image each of 12 different works A variety of works demonstrating understanding of the principles of 2-D design	16 digital images ; 2 images each of 8 different works A variety of works demonstrating understanding of the principles of 3-D design	12 digital images ; 1 image each of 12 different works A variety of works demonstrating understanding of the principles of drawing issues

Week 36	Project(s): <ul style="list-style-type: none"> - Continue working on projects that did not work for the portfolio- revise, rework, make new. - Explore other art methods- fiber art, mosaic tile sculpture, illustration, switching painting styles, etc. - Continue altered book project 	
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Assessment & Evaluation

- Portfolio Development: Breadth, concentration, quality
- In Class Assignments: Teacher assigned projects
- Sketchbook/Homework: Journal entries/sketchbook assignments, homework
- Participation/Effort: Work ethic, critiques, discussion, time spent, action plan calendar

Enrichment

- Time will be made to discuss college programs. Schools will visit the art department and information on additional programs will be available through the guidance office.
- There will be two to four field trips scheduled throughout the school year, attendance is strongly recommended.
- Students should seek exhibition opportunities at school and throughout community (Pocono Arts Council Annual Juried High School Art Show, Fine Arts Fiesta, Citizens Bank Art Show, etc.)

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