



## SAMPLE SYLLABUS #3

# AP<sup>®</sup> 3-D Art and Design

## Curricular Requirements

---

<b>CR1</b>	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	<i>See pages:</i> 5, 11, 12
<b>CR2</b>	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	<i>See pages:</i> 6, 11
<b>CR3</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	<i>See pages:</i> 7, 8
<b>CR4</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	<i>See pages:</i> 4, 7, 12
<b>CR5</b>	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	<i>See pages:</i> 8, 10
<b>CR6</b>	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	<i>See page:</i> 4

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

---

## Course Description

This course is designed for the highly motivated student artist looking to define their own personal style while developing an exemplary portfolio for presentation. Collaborating with the art teacher and with the help of their peers, students will complete a variety of sketchbook journal activities, design challenges, and research investigations that will help to inform their thinking and inspire their decision making. With studio practice using a range of materials, processes, and ideas, students will create a body of work that demonstrates the successful development of three-dimensional ideas, concepts, forms, and structures that apply a variety of design concepts. Through the exploration of a core question in a sustained investigation, students will also develop an in-depth series of works that show evidence of a high level of thought, concept, and skill. With the help of guided questions, students will document the processes involved in the creation of their sustained investigation work by developing written explanations of their decision making, providing evidence of the successful synthesis of their ideas, concept, experimentation, and revision in their three-dimensional art.

## Instructional Goals

Students in this course will expand their three-dimensional methods, forms, and techniques while advancing their visual communication skills by exploring a variety of design processes that integrate several 3-D compositional and aesthetic concepts. Students will utilize the elements of art and principles of design, specific art mediums, art techniques, and content/concepts, students will complete a variety of inquiry-based sketchbook (in two and three dimensions) and studio practice project assignments to demonstrate their abilities in three-dimensional problem. Through the successful completion of these activities, students will develop mastery in development and exploration of concept, composition, execution, and evaluation of 3-D work.

3-D design issues to consider may include, but are not limited to, the following:

**Principles of Design/Art:** unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

**Elements of Art:** point, line, shape, plane, layer, form, space, mass, volume texture, color, value, opacity, transparency, time

These goals are achieved through a variety of 3-D art and design projects that may include: figurative/nonfigurative sculpture, architectural models, industrial design, metalwork, ceramics, glasswork, installation, assemblage, jewelry, mask-making, basketry, and fiber arts..

The final product of this course is a two-part digital portfolio that will be presented to the College Board in May. This portfolio will include the following components as described by the *AP Art and Design Course and Exam Description*:

**Selected Works (40% of score):**

10 digital images consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills, forms, and structures.

The images submitted should demonstrate:

- 3-D skills
- Synthesis of materials, processes, and ideas/concepts

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 and techniques used (100 characters maximum, including spaces)

**Sustained Investigation (60% of score):**

15 digital images of 3-D works of art and processes documenting and demonstrating a sustained investigation created and developed through practice, experimentation, and revision.

A sustained investigation is defined as “a body of work unified by an underlying idea/concept/theme that has visual coherence.”

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

The 3-D images, structures, forms, and/or designs submitted should demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, ideas, and themes
- Synthesis of materials, processes, and ideas; elements of art and principles of design
- 3-D designs, forms, and structures including drawing skills
- Students will also 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) **CR4**

For each digital image, the following should be identified:

- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Size (height × width × depth, in inches)

For each written prompt, students should keep in mind:

- The most successful responses in terms of assessment are those that are clearly related to the images of 3-D work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of 3-D design materials, processes, concepts, and ideas shown in the work.
- Responses are not evaluated for correct spelling, grammar, or punctuation.

## Developing a Question for the Sustained Investigation:

Consider this part of your artistic endeavor as you might a science fair project: What are you interested in learning more about (and what can sustain your interest for several months)? When you come up with a few topics or general ideas, transform the topic into a question that has the potential for multiple answers (your 3-D design projects and structures).

For example, if you are interested in shoes, one question you could ask might be: How do various shoes reflect our personalities and experiences? Your investigation could explore different ways of constructing, destructing, or transforming shoes into three-dimensional works of art that reflect the person who wore them. You could incorporate the collage techniques of artists like Varvara Stepanova and the assemblage techniques of Louise Nevelson to create a series of “shoe boxes” telling these stories.

You could use a newspaper or magazine article or a TED Talk as a source for inspiration. If you are interested in food, you might want to incorporate ideas from a recent *National Geographic* article that would guide you in an investigation of one of the food issues facing our world today. For example, you could consider representing genetically modified three-dimensional foods by manipulating, constructing scale, and visually representing crops in unique structural ways.

By starting to develop your “loose list” of topics early in the year, you will be able to continue to brainstorm and build on a list from which you can select one specific idea and begin planning before the holiday break. This will help you to develop an in-depth question for your sustained investigation, one that will allow for the design and development of a series of successful three-dimensional projects.

**Plagiarism:** The following excerpt is taken directly from the *AP Art and Design Course and Exam Description*:

*If you incorporate artwork, photographs, images, or other content created by someone else (“pre-existing work”), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you must identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any preexisting work(s).* **CR6**

### **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.

### **CR6**

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

**Equity Statement:** The following excerpt is taken directly from the *AP Art and Design Course and Exam Description*:

*The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.*

## Commitment:

The process of developing a quality AP art portfolio requires a great deal of time and effort, and for most students, five class sessions per week is often inadequate. This is considered a college-level course and will require time outside the AP class period for students to successfully complete the amount and quality of work required to receive college credit. Additional time in the studio, where more resources are available, is recommended for success. Opportunities for students to work on their portfolios outside of their scheduled AP class period may include a second scheduled art class, study hall, art club, and/or other open studio time as students are able.

Offering AP courses requires a higher level of academic commitment from the school, teacher, student, and parents. The Board of Education expects students to commit to this high level of quality when they begin the course. In order to provide equitable access to this course, the Board has agreed to pay the \$90 fee required for each student to complete the submission of the final portfolio to the College Board in May.

Evaluation of student work will be completed in June by a review committee of at least seven different readers. Student portfolios receiving a score of 3 or higher on a scale of 1–5 are eligible to receive college credit from any public university in the state of Ohio. The type of credit (up to 3 elective or humanities credit hours) may vary based on the university, and acceptance of credit at private or out-of-state schools varies. Students will be able to view their final score in early July.

## Curricular Requirements

1. Students will use a variety of resources to gather ideas for their work. In their sketchbooks, students will document these sources of inspiration through the development of an illustrated and annotated resource list. These resources will include: **CR1**
  - a. Daily inspiration from:
    - i. Websites such as Colossal, Designboom, or Creative Boom
    - ii. Social media postings from a practicing artist, an arts college, an art museum, or a professional arts organization
  - b. Weekly inspiration from:
    - i. A variety of artists' websites examining the work of both past and present professional artists from around the world
    - ii. A personal art experience from the student's home, school, or community
  - c. Monthly incorporation of printed and digital resources, such as:
    - i. Art and design magazines such as *Art News*, *Mastercrafts*, or *Art in America*
    - ii. Short videos on contemporary artists found through the Art21 website, PBS's *Newshour's* weekly Culture Canvas, or the Canvas website

### **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.

- d. By incorporating technology such as Google Classroom or Instagram, students will be able to build a digital portfolio with scans, digital photos, and written reflections that show the following:
  - i. The impact of the above-mentioned inspiration on the development of the student's artwork
  - ii. Input from ongoing class discussions of the materials, processes, and ideas behind such work
  - iii. Visible growth through the photographic documentation of the process and product of making art **CR2**
2. Participants in the class will have access to a variety of technological tools and will be trained in methods that will help them to document the process of making art as well as facilitate the viewing and critique of artwork.
  - a. Students will be trained in the use of the classroom's digital cameras, photo editing software, and projection tools. **CR2**
    - i. A digital camera station that will include the camera, a variety of backdrops, specialized lighting, and measurement tools will be available in the classroom for students to set up and properly photograph their artwork.
    - ii. Student computers will have access to Google Photos as well as Adobe Photoshop for the proper editing of digital pictures.
  - b. Students will complete a variety of short, open-ended art and design challenges that will require them to work both independently and collaboratively to design, build, and critique a variety of artwork.
    - i. The goal of these challenges is to present a variety of design and tech tips that will help students develop stronger 3-D portfolios.
    - ii. Weekly collaborative demonstrations will be given via the digital projector to help students share best practices that creatively incorporate the use of other technologies such as cell phones and editing apps.
3. Students will be given the opportunity to investigate a variety of three-dimensional materials, processes, ideas, and concepts through activities such as:
  - a. Art and design lessons that respond to teacher, peer, and self-generated, open-ended challenges.
    - i. These challenges will require students to observe a variety of 3-D forms and investigate how the materials, processes, concepts, and ideas incorporated by the artist featured in the lesson related to their context.
    - ii. Students will address design challenges by creating a piece inspired by the featured artist, using guidelines created by either the teacher, their peers, or the students themselves.
    - iii. Finished projects will be evaluated in terms of the incorporation of the elements of art and principles of design/art, with students describing the impact made by the interactions and relationships of these elements and principles regarding the challenge and their influence on the composition of the work.

**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

- b. The development of a “loose list” of interests created based upon research and the concepts presented in these challenges. **CR3**
    - i. The documentation of these projects will inspire students to research the materials, processes, and ideas of other related artists.
    - ii. This list will help to guide student discussion as they begin to identify common threads in their current work and develop questions that could potentially be answered in work that may become the core concept for their sustained investigation.
  - c. Small-group challenges that will provide the opportunity for students to use uncommon materials. **CR3**
    - i. This will allow students to brainstorm collectively and explore new concepts while experimenting with unfamiliar media.
    - ii. These checkpoint challenges will also provide the opportunity for immediate teacher feedback and the ability for students to rethink and rework ideas within a relatively short period of time.
4. After completing a variety of sketchbook (two-dimensional and three-dimensional) research and journal activities, art and design lessons, and small-group collaborative challenges, students will have the opportunity to build their portfolio through the independent development of their art-making skills by incorporating practice, experimentation, and investigation.
- a. Students will begin to develop an action plan that will help them to formulate questions that will help to guide their sustained investigation. **CR4**
    - i. These project plans must include preliminary project sketches, models, a list of materials, and notes.
    - ii. Plans will also document the results of testing various materials, processes, and ideas and note how changes to the media and techniques used to make the project affect the outcome.
  - b. Students will document how the testing of materials, processes, and ideas affect the development of their portfolio. **CR4**
    - i. Students will record any revisions that strengthen the work by improving the synthesis of materials, processes, and ideas through inquiry.
    - ii. They will also select at least one work that they will alter by making three additions or changes to the piece, documenting the process of their thinking, and making while also describing the results of practice, experimentation, and revision.
5. Throughout the course, students will be required to express their ideas through the thoughtful reflection and critique of works.
- a. Students will present work in teacher-led critiques that include label copy written by the students.
    - i. These museum-style labels should describe how the students brought together the materials, processes, concepts, and ideas to create the work.
    - ii. Specific references should be made to visual evidence that documents their growth as an artist and designer.
  - b. Monthly investigations of the sketchbooks of professional artists, such as Renaissance artist Leonardo da Vinci or contemporary artist Vik Muniz, will help students to develop questions that will help to guide their sustained investigation.
    - i. Regular review of student sketchbooks (2-D and 3-D) will provide individual feedback and help guide student inquiry.
    - ii. Through weekly think-pair-share time, students will be given the opportunity to record and share questions about the processes involved in their art-making and the results of materials and 3-D design experimentation.

**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.

6. Students will be challenged to integrate thinking, making, and writing in a variety of ways.
  - a. Peer critiques will focus on identifying examples of how student work incorporates the elements of art and principles of design.
    - i. Students will incorporate both images and words in all sketchbook (2-D and 3-D) activities.
    - ii. Discussions will help each student understand how their works address the question posed in their investigation.
  - b. Weekly dialogue days will assist students in identifying new three-dimensional materials, processes, techniques, and ideas while providing constructive feedback through the discussion of works presented.
    - i. Students will summarize feedback on their work in their sketchbooks or by making specific notes on their planning pages.
    - ii. More in-depth discussions with gallery walks that use blind critiques, sticky notes, index card “cheer-and-change” tents (compliments on one side of the tent and suggestions for improvement on the other) will be used on a monthly basis.
  - c. Students will research how professional artists and designers present information and share their work.
    - i. Using websites such as Art21 or by visiting a museum or gallery, **CR3** students will select a work of art to summarize, sharing their writing with peers for critique and incorporating the writing and feedback into their sketchbook.
    - ii. By participating in a variety of art contests and shows, students will practice writing about their own work and submitting it for review by others outside class.
7. Throughout the course, students will document the evolution of their ideas and how these ideas are expressed in their creative work.
  - a. Lessons defining artistic integrity and individual vision will be incorporated into each quarter of the school year.
    - i. Hands-on group activities such as still life pop-up drawings and transforming a photocopied picture into 3-D masterpieces will be included in these lessons.
    - ii. Critiques of these sample activities will identify how the definitions of artistic integrity and individual vision are interpreted and how the sample works reflect personal thinking and making.
  - b. Daily teacher feedback on the progress being made on individual works will share input and raise questions of how each student draws on inspiration from other artists, personal photographs, direct observation, and experience to create unique 3-D works.
    - i. **CR5** Students will follow up with continuing to document the sources of inspiration and making written statements of changes on their planning pages.
    - ii. At the end of each semester, students will select a work done by a classmate to investigate using the artist’s sketchbook and planning page, presenting the work and their evaluation to the class.

**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



- c. Quarterly, students will share their own three-dimensional work in a formal presentation.
  - i. Classmates will analyze each work to evaluate how it acts as a record of history, prediction of the future, interpretation of an idea or feeling, representation of an object in three dimensions, etc.
  - ii. Following the sharing of each classmate's analysis, the student artist will present their own work along with their sketchbook (2-D and 3-D) as visual documentation, describing how this work shows personal vision.

## Responsibilities

- Daily: Record visual or verbal artistic inspiration from observations in their individual life, the web, or social media  
Teacher feedback on the progress of individual 3-D design works
- Weekly: Reflections on the student artists' websites and personal art experiences  
Sharing tech tips through a variety of three-dimensional art and design challenges and critiques  
Collaborative demonstrations sharing best practices and the use of various technologies  
Regular review of student sketchbooks (2-D and 3-D) to provide individual feedback and guide student inquiry  
Think-pair-share time  
Dialogue days identifying new materials, processes, concepts, and ideas while providing constructive feedback
- Monthly: Incorporation of printed and digital resources  
Completion of checkpoint challenges  
Investigations of the sketchbooks of professional three-dimensional artists to help students to develop questions  
Gallery walks that use blind critiques, sticky notes, index card "cheer-and-change" tents
- Quarterly: Small-group collaborative challenges providing the opportunity for students to use uncommon materials  
Researching and summarizing how professional artists share their work  
Participation in a variety of art contests, exhibitions, and shows  
Lessons defining artistic integrity and individual vision  
Presenting their own work for a formal presentation and critique
- Semester: Selection of a work to alter by making three additions or changes to the piece  
Selection of a classmate's work to investigate using the artist's sketchbook, presenting the work and their evaluation to the class

Throughout the course:

Sketchbooks:

- Daily inspirations (written and constructed)
- Weekly artist reflections and personal art experiences
- Monthly professional artists' sketchbook reflections and checkpoint challenges
- Critiques such as: think-pair-share activities, dialogue days, gallery walks
- A running list of resources and thumbnails from digital resources
- A "loose list" of questions for sustained investigation
- Thoughts and feedback from tech tips, collaborative challenges, artistic integrity activities

Google Classroom submissions:

- Research and summaries of professional works
- Sharing and entering contests and shows
- Project planning pages (with scans of sketches and notes reflecting changes)
- Three-alterations project photos and written documentation
- Investigation of a peer's work
- Digital portfolio and written statements

## Evaluation of Work

By working through and solving visual problems effectively, students will improve their ability to bring ideas to three-dimensional visual form and understand how the elements of art and principles of design help to communicate content while increasing their knowledge of art tools, materials, and the artistic process. While most of the class time is spent making art, students are expected to participate in design challenges and group critiques as well as ongoing, individual, one-on-one critiques and conferences with the teacher throughout the course. **CR5** Furthermore, individual instructional conversations with the teacher will assist each student in assessing strengths and weaknesses in their own work while providing feedback on ways to further develop their own unique style. In turn, these conversations will help students discover ways to improve their art-making and three-dimensional design forms.

Grades are based upon the successful completion of these requirements along with the technical quality, uniqueness, and diversity of artistic works. Evaluation of student work is based on the attached rubric set forth by the College Board.

**AP SCORING:** Review pages 31-33 of the AP Art and Design CED to learn more about rubric application in the scoring process. Students are additionally encouraged to review student samples and the AP Art and Design rubrics located on the [AP 3-D Art and Design Portfolio](#) page of the AP Central website.

## Resources

Supplies: Most supplies and equipment will be provided, but additional, project-specific supplies may need to be purchased by students. Students will be using their laptops to access digital resources and add to our Google Classroom. They will also be using the classroom photo station to help document their work. **CR2**

Textbook resources include: **CR1**

- *Design Basics*, Third Edition. David A. Lauer. 1990.
- *From Ordinary to Extraordinary: Art & Design Problem Solving*. Keith Vieth. 1999.
- *Principles of Three-Dimensional Design: Objects, Space and Meaning*. Stephen Luecking. 2002.
- *Gateways to Art*, AP Edition. DeWitte, Larmann & Shields. 2016.

Recommended museums and galleries include:

- Toledo Museum of Art. Toledo, Ohio.
- Columbus Museum of Art. Columbus, Ohio.
- Fort Wayne Museum of Art. Fort Wayne, Indiana.
- Wassenberg Art Center. Van Wert, Ohio.
- ArtSpace. Lima, Ohio.
- ArtLink. Fort Wayne, Indiana.

Suggested 3-D artists: **CR1**

- Magdalena Abakanowicz
- Gian Lorenzo Bernini
- Constantin Brâncuși
- Alexander Calder
- Elizabeth Catlett
- Dale Chihuly
- Christo and Jeanne-Claude
- Marcel Duchamp
- Frank Gehry
- Alberto Giacometti
- Sir Anish Kapoor
- Jeff Koons
- Yayoi Kusama
- Rebecca Louise Law
- Maya Lin
- Maria Montoya Martinez
- Marisol
- Henry Moore
- Francois Morellet
- Vic Muniz
- Louise Nevelson
- Claes Oldenberg and Coosje van Bruggen

- Nam June Paik
- I.M. Pei
- Robert Rauschenberg
- Bill Reid
- Auguste Rodin
- George Segal
- Anna Skibaska
- David Smith
- Kiki Smith
- Louis Comfort Tiffany
- Frank Lloyd Wright **CR1**

## Studio Practice Timeline **CR4**

**Week 1: 3-D Design AP Guidelines and Portfolio Reviews** — Share syllabus requirements and timelines, review and discuss AP portfolio examples, introduce students to our Google Classroom and resources, begin tech demonstrations with introduction of classroom photo station, begin daily and weekly curricular requirement activities.

**Weeks 2 & 3: Figurative Study Project** — Focusing on contrast, select either a person or an animal to break down into at least six layers to rebuild and/or reconstruct the three-dimensional compositional form using varying layers of colored cardboard. The goal is to create a composition with a balanced use of positive and negative space and colors that bring out the three-dimensional form. Use the Columbus Museum of Art's *Langston Hughes* by Percy King as a source of inspiration.

**Weeks 4 & 5: Architectural Models with Organic and Geometric Shapes** — Select an architectural work from the AP Art History curriculum to create using clay. Building on the techniques learned in the first project, identify various organic and geometric shapes, and break the facade of the building down into at least six layers that will be built up on a slab form in order to create a bas relief. Fire and finish with either a glaze, stain, or acrylic paint.

**Week 6: Metal Work** — Investigate the history behind trench art and the ways in which soldiers used this art form as a type of therapy, especially during World War I. See examples from Soldiers & Sailors Museum in Pittsburgh for inspiration. Create your own creative, expressive form using a foil repoussé technique built around a section of four-inch PVC pipe.

**Week 7: Assemblage Project** — Using Frank Stella and Louise Nevelson as inspiration, create a collage of objects from your life that communicates a visual and a literal message that reflects both who you are and what represents you best. Repaint each of the objects with a variety of colors and assemble in a box or frame to demonstrate both unity and variety.

**Weeks 8 & 9: Exploring Varied Repetition and Shape** — Building on the last project and using Queen Brook's series at the Columbus Museum of Art, including *Homage: Ohio Folk Art Series* and *Night Life* for inspiration, create a composition that uses repetition of shapes, forms, and textures in two distinct ways by employing geometric unity joined by theme. First create the work using painted and patterned wooden blocks. Then, recreate the work using other mixed media.

**Weeks 10 & 11: Fiber Arts** — After examining the works of Mary Lee Bendolph's *Gee's Bend Quilts*, develop a plan to create a quilt of your own using a patchwork design that employs shape, line, value, texture, repetition, contrast, emphasis, and pattern in a unique

way. After gathering materials, cutting pieces to create your design, and assembling the quilt through either hand or machine stitching or fabric fusing, give the piece new meaning by displaying it in a way that creates a three-dimensional form.

**Weeks 12 & 13: Glass Floors and Ceilings** — Using Jeremy Leposito's *Water Tower* and Maya Lin's *Dew Point* (both part of the Toledo Museum of Art's collection) as inspiration, create a series of 6–12 glass bottles that you will arrange on a piece of glass and fill with various materials. Examine various ways to explore this glass assemblage by photographing it from underneath, with mirror reflections, and through various other screens. Experiment with painting on the glass and adding other glass elements to emphasize various pieces of the assemblage.

**Weeks 14 & 15: Remapped Installation of Chaos and Control** — Again, using Maya Lin as inspiration, examine her work *Topographic Landscape* from the Columbus Museum of Art's collection. Decide what materials you could use to recreate a topographical map for our region or another region. Focus on designing the work so that the installation can be built inside one of the school's display cases.

**Week 16:** Select a work of art from this semester to alter by making three additions or changes to the piece. Select a classmate's work to investigate using their sketchbook, presenting the work and your evaluation to the class.

**Weeks 17 & 18: Sustained Investigation**—Continue to explore various 3-D design mediums and mixed media including clay, plaster, paper-mache, metal, wood, heavy papers, plastic, glass, etc., as you begin to work through their sustained investigation. Make sure that all project documentation is complete in Google Classroom.

**Weeks 19–30: Concentration Section**—Continue research and reflection through daily, weekly, and monthly curricular requirements. Continue work on the sustained investigation with regular independent and group critiques.

**Weeks 31–34: Portfolio Prep** — Select quality work and finish digital portfolio for College Board submission. AP Studio Art Exhibition—install show and hold opening reception at the district art show.

**Week 35: Portfolio Due** — Final portfolio review, critique, and celebration of the year's work, with final senior show on honors night.