

AP ART AND DESIGN

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# Course Framework



# Introduction

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

The course framework integrates these skills to support student learning. It is the starting point for designing the course, the learning activities, and the assessment strategies that meet the teacher's needs and those of their students as well as state and local curricular requirements. Detailed information is provided about what students need to know and be able to do to

achieve success with the AP Art and Design Portfolio Exams, to earn opportunities for college credit and placement, and to be well prepared for subsequent art and design work. Teachers are encouraged to adapt the framework to their own and their students' diverse needs and interests; there are many different ways to organize and present a successful AP Art and Design course.

Influenced by the Understanding by Design® (Wiggins and McTighe) model of curriculum development, this course framework provides a clear and detailed description of the knowledge and skills necessary for student success in AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing courses, evaluated in the context of the portfolio exams and aligned with college expectations. The framework focuses on big ideas that encompass core principles and processes of art and design. The framework encourages instruction that prepares students for advanced art and design learning as well as lifelong engagement with art and design.

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# Course Framework Overview

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The AP Art and Design course framework is composed of course skills, big ideas, essential questions and enduring understandings, learning objectives, and essential knowledge statements.

## Course Skills

AP Art and Design skill categories delineate overarching understandings central to the study and practice of art and design. Each of the three skill categories consists of skills that encompass foundational to advanced learning over the span of the course. Students need to develop, practice, and apply these skills in a variety of contexts.

Although skill categories and skills are presented in a sequential order, all the course skills on the following page are intended to be taught, developed, and assessed throughout the course. While some skills are not directly assessed within the portfolio exams, they are essential for supporting students' success with the portfolio. All 15 skills of the course framework should be taught, practiced, developed, and assessed from the beginning of the course until its conclusion. These skills are long-term learning goals addressed throughout the course as students develop knowledge and abilities specified in the learning objectives and accompanying essential knowledge statements.



## Course Skill 1

### ***Inquiry and Investigation*** 1

Investigate materials, processes, and ideas.

## Course Skill 2

### ***Making Through Practice, Experimentation, and Revision*** 2

Make works of art and design by practicing, experimenting, and revising.

## Course Skill 3

### ***Communication and Reflection*** 3

Communicate ideas about art and design.

## SKILLS

**1.A** Generate possibilities for investigation (*not assessed*).

**1.B** Describe how inquiry guides investigation through art and design (*not assessed*).

**1.C** Describe how materials, processes, and ideas in art and design relate to context (*not assessed*).

**1.D** Interpret works of art and design based on materials, processes, and ideas used (*not assessed*).

**1.E** Investigate materials, processes, and ideas (*not assessed*).

**2.A** Formulate questions that guide a sustained investigation through art and design.

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

**2.C** Make works of art and design that demonstrate synthesis of materials, processes, and ideas.

**2.D** Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.

**3.A** Identify, in writing, questions that guided a sustained investigation through art and design.

**3.B** Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.

**3.C** Identify, in writing, materials, processes, and ideas used to make works of art and design.

**3.D** Describe how works of art and design demonstrate synthesis of materials, processes, and ideas (*not assessed*).

**3.E** Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills (*not assessed*).

**3.F** Present works of art and design for viewer interpretation (*not assessed*).

Note: While some skills are not directly assessed on the AP Portfolio Exams, they are essential for supporting students' success.

## Big Ideas

Big ideas structure students' development of understanding and skills, enabling them to connect what they learn with prior knowledge and experiences. The three big ideas of AP Art and Design are:

1. Investigate materials, processes, and ideas.
2. Make art and design.
3. Present art and design.

As with the course skills, all the big ideas should be sustained throughout the course.

## Essential Questions and Enduring Understandings

Essential questions are open-ended queries intended to provoke thought, inquiry, discussion, and understanding related to the big ideas. Essential questions offer opportunities for students to consider evidence, challenge assumptions, and support their ideas.

Enduring understandings are long-term understandings related to the big ideas. They are responses (but not answers) to essential questions. Students develop enduring understandings over time by learning, applying, and connecting knowledge and skills throughout the year.

## Learning Objectives and Essential Knowledge

Learning objectives define what students need to know and do to develop enduring understandings and course skills. Students' achievement of the course learning objectives is essential for success with the AP Portfolio Exams.

Essential knowledge statements accompany each learning objective and describe the specific information students need in order to demonstrate each learning objective.

# Big Idea 1: Investigate Materials, Processes, and Ideas

## Essential Questions and Enduring Understandings

## Learning Objectives

## Essential Knowledge

### What informs why, how, and what artists and designers make?

*Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*

#### 1.A

Document experiences to generate possibilities for making art and design.

#### [Skill 1.A]

#### 1.A.1

An experience is an event or occurrence. Experiences include interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research. Reflecting on experiences often sparks questions and inspires investigation. Experiences can be documented by recording observations and perceptions related to an experience.

#### 1.A.2

Documentation is recording information. Documentation takes many formats, including images (e.g., drawings, photos, diagrams, videos), samples of materials, models, verbal description, and sound. Documentation related to works of art and design can be shared with viewers to affect interpretation and feedback about the work, which can further the artist's/ designer's understanding of viewer responses to their work.

#### 1.A.3

Viewers are people who look at a work of art or design (the artist or designer who made the work is also a viewer).

#### 1.A.4

Interpretation is understanding based on personal experiences and perspectives.

#### 1.A.5

Feedback is information about how someone responds to a work of art or design. Feedback can be spontaneous and informal or more formal and structured. Feedback can be a conversation, written commentary, and/or nonverbal (e.g., a physical reaction; a response presented by drawing). Ideally, feedback is constructive (useful).

#### 1.B

Document examples of how inquiry guides sustained investigation through art and design.

#### [Skill 1.B]

#### 1.B.1

Documentation of experiences becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

#### 1.B.2

A sustained investigation through art and design is an inquiry-based, in-depth study of materials, processes, and ideas done over time. Sustained investigation expands artists' and designers' awareness of possibilities for making. Investigation includes asking questions about materials, processes, and ideas within and beyond the disciplines of art and design. A question is words used to find information. Questions can be as simple as asking who, what, when, where, why, how, what if, and why not.

#### 1.B.3

Sustained investigation is guided by questions. It involves research: discovering or verifying information. Investigation includes perception, curiosity, examination, discovery, imagination, interpretation, description, and conversation. Investigation can confirm and challenge thinking, revealing connections and opportunities.

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# Big Idea 1: Investigate Materials, Processes, and Ideas *cont'd*

## Essential Questions and Enduring Understandings

### What informs why, how, and what artists and designers make?

*Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*

## Learning Objectives

**1.C**  
Document investigation of viewers' interpretations of art and design.  
**[Skill 1.D]**

## Essential Knowledge

**1.C.1**  
Researching investigations of artists, designers, and people working in other disciplines develops understanding of how inquiry guides the making of art and design. Research can be indirect, such as examining how a designer's work shows evidence of inquiry, or direct, for example, talking with a physicist about questions they asked and how they investigated those questions.

**1.C.2**  
Examples of how inquiry guides sustained investigation through art and design can be documented by recording questions, lines of inquiry, investigative processes (e.g., practice, experimentation, revision), and outcomes (e.g., learning about materials, processes, and ideas and asking more questions). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

**1.C.3**  
Interpretation of art and design can be investigated by describing materials, processes, and ideas (components) of works of art and design, the context of works, and viewer responses to works.

**1.C.4**  
Context is information about when, where, how, why, and by who a work was made and viewed. Context affects how a work is interpreted by its maker and by viewers.

**1.C.5**  
The materials, processes, and ideas used to make a work of art or design influence the artist or designer making the work, and these components influence viewer interpretations. People associate what they perceive in a work with their own experiences, affecting their interpretation.

**1.C.6**  
By investigating how viewers interpret art and design based on materials, processes, and ideas, artists and designers can develop understanding of how people respond to work, including work that they make. They can also learn about their own interpretations of art and design.

**1.C.7**  
Investigations of viewer interpretation of art and design can be documented by recording questions, lines of inquiry, and investigative processes and outcomes (i.e., talking with viewers to learn how they interpret a specific material used in a sculpture). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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## Big Idea 1: Investigate Materials, Processes, and Ideas *cont'd*

### Essential Questions and Enduring Understandings

#### What informs why, how, and what artists and designers make?

*Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*

### Learning Objectives

#### 1.D

Document how works of art and design relate to art and design traditions.

#### [Skill 1.C]

### Essential Knowledge

#### 1.D.1

Artists and designers make work in the context of art and design traditions established throughout history by diverse cultures around the world. Artists and designers are influenced by work that they experience, and their work likely influences those who experience it.

#### 1.D.2

Artists and designers can connect their work with art and design traditions by comparing materials, processes, and ideas they use with those used by artists and designers who work in different contexts, from the artist or designer working next to them to prehistoric cave painters. Considering the context of each work—when, where, how, why, and by who the work was made and viewed—allows for the works to be related more appropriately. Comparing works of art and design reveals similarities and differences in materials, processes, and ideas, often highlighting distinctive aspects of each work.

#### 1.D.3

Developing awareness of art and design traditions can expand possibilities for thinking and making. When artists and designers relate their work to art and design traditions, they can decide whether to align with or challenge those traditions. Documenting influences of art and design traditions on work can demonstrate integrity by acknowledging references and influences.

#### 1.D.4

Documentation of how works of art and design relate to art and design traditions becomes a resource. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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## Big Idea 1: Investigate Materials, Processes, and Ideas *cont'd*

### Essential Questions and Enduring Understandings

#### What informs why, how, and what artists and designers make?

*Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*

### Learning Objectives

**1.E**  
Document evaluation of art and design.  
[Skill 1.D]

### Essential Knowledge

**1.E.1**  
Works of art and design can be interpreted through the process of evaluation: using evidence to compare work with specific criteria, such as the artist's or designer's goals for making the work. Works in AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios are evaluated based on specific criteria stated within the scoring guidelines, involving relationships (connections) of materials, processes, and ideas.

**1.E.2**  
Works of art and design can be evaluated by:

- Carefully and methodically observing the work, identifying materials, processes, and ideas (components) individually. Components can be pointed out, listed, and discussed using visual evidence from the work of art or design.
- Focusing on one component and its visual connections to other components. For example, identify a material and a process used within the work and describe how they are connected visually within the work. Expand the focus, considering the ideas that were used—how are they visually related to the materials and processes? Are the relationships clear and strong? Do additional viewers interpret the relationships similarly?
- Observing and reflecting on individual and combined effects of components within the work.
- Considering how connections among the components could be strengthened to show synthesis: integration or coalescence of materials, processes, and ideas.
- Identifying the use of specific skills within the work. For example, identify how color is skillfully used to emphasize shapes that are integral to a graphic design concept.
- Considering how visual evidence of the skills used within a work could be strengthened.

**1.E.3**  
Communication between the artist/designer and viewers can inform evaluation of works of art and design. Evaluative decisions about relationships of materials, processes, and ideas of a work, whether made by the artist/designer or a viewer, should be supported by visual evidence within the work.

**1.E.4**  
Evaluation of art and design by considering relationships of materials, processes, and ideas may be spontaneous and informal, done by the artist or designer as they work, or may be more formal and structured, with feedback from peer reviews, group critique, a teacher, mentor, or client. Evaluating a work by considering relationships of materials, processes, and ideas develops understanding of how components interact to produce an overall effect, informing thinking and making.

**1.E.5**  
Documentation of evaluation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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## Big Idea 1: Investigate Materials, Processes, and Ideas *cont'd*

### Essential Questions and Enduring Understandings

#### What informs why, how, and what artists and designers make?

*Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*

### Learning Objectives

**1.F**  
Document selection of materials, processes, and ideas to investigate.  
**[Skill 1.E]**

### Essential Knowledge

**1.F.1**  
Selecting materials, processes, and ideas to investigate may be intentional, based on experiences, interests, and availability of materials and tools. Selection can be spontaneous, open to experimentation and discovery, or strategic, focused on a question, hypothesis, or goal. Artists and designers consider inherent (observable, physical) and interpreted (determined by context, including personal and cultural perspectives of the artist/designer and viewers) attributes.

**1.F.2**  
Investigating materials, processes, and ideas beyond those traditionally used to make art and design can expand possibilities for thinking and making. Researching materials, processes, and ideas that diverse thinkers and makers use can inform artists' and designers' selections.

**1.F.3**  
Selecting one component to investigate can lead to questions about other components. For example, selecting a material to investigate can lead to questions about processes: how can the material be used? and ideas: what concepts and connotations are associated with the material?

**1.F.4**  
Selections of materials, processes, and ideas can be documented with images (e.g., drawings, photos, diagrams, videos); samples of materials, models, verbal identification, description, questions, and/or rationales; and/or sound. Documentation of selections becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

## Big Idea 2: Make Art and Design

### Essential Questions and Enduring Understandings

#### How do artists and designers make works of art and design?

*Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*

### Learning Objectives

#### 2.A

Formulate questions that guide a sustained investigation through art and design.

#### [Skill 2.A]

#### 2.B

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

#### [Skill 2.B]

### Essential Knowledge

#### 2.A.1

A sustained investigation through art and design is an inquiry-based, in-depth study of materials, processes, and ideas done over time.

#### 2.A.2

Formulating guiding questions for sustained investigation can include:

- Reflecting on documentation of experiences
- Thinking about past and current experiences and work, as well as knowledge, skills, intentions, and goals
- Inquiry about materials, processes, and ideas
- Open-ended queries that begin with what if, how, why
- Focusing on questions that can guide thinking and making
- Envisioning possibilities for investigation within and beyond the disciplines of art and design
- Organizing questions by grouping similar ones together
- Evaluating and ranking questions according to their potential for discovery
- Exchanging constructive feedback about clarity and the potential for each other's questions to inspire in-depth investigation over time

#### 2.A.3

Questions are continually formulated, documented (visually and with writing), developed, and evaluated throughout a sustained investigation. Investigation and making often inspire more questions. Learning and discovery during the investigation can lead to refinement of questions.

#### 2.B.1

Practice is repeatedly using a material, process, or idea over a period of time. Practice should support learning and development.

#### 2.B.2

Experimentation is testing a material, process, or idea. An experiment can begin with a question as simple as *What if . . . ?* Experimenting involves trying something different. Results can be surprising, sparking new ways of thinking about and using components.

#### 2.B.3

Practice and experimentation often include revision. Revision is intentionally making a change. Revision can be spontaneous, quick changes made during the working process. Revision can be methodical, complex, substantial changes made after stopping to evaluate work. Revision is often based on bringing together actual and desired states of work. It can include consideration of relationships of materials, processes, and ideas.

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## Big Idea 2: Make Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### How do artists and designers make works of art and design?

*Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*

### Learning Objectives

#### 2.B

Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions. [Skill 2.B]

### Essential Knowledge

#### 2.B.4

Practice, experimentation, and revision using materials, processes, and ideas can:

- Develop understanding of and skills using particular components
- Lead to refinement, distillation, elaboration, and discovery
- Guide and further investigation, leading to discovery, transformation, and in-depth exploration

#### 2.B.5

Feedback on practice, experimentation, and revision can provide insight about the effects of those activities.

#### 2.B.6

Conducting a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by a question can include:

- Formulating and selecting questions to guide practice, experimentation, and revision
- Selecting materials, processes, and ideas in relation to questions that guide investigation
- Practicing with materials, processes, and ideas in relation to questions that guide investigation
- Experimenting with materials, processes, and ideas in relation to questions that guide investigation
- Revising materials, processes, and ideas in relation to questions that guide investigation
- Documenting practice, experimentation, and revision with materials, processes, and ideas in relation to guiding questions
- Reflecting on relationships of questions and practice, experimentation, and revision with materials, processes, and ideas
- Exchanging constructive feedback about visual evidence of sustained investigation and practice, experimentation, and revision guided by questions in each other's work
- Revising questions that guide the sustained investigation as a result of learning from practice, experimentation, and revision

#### 2.B.7

Documentation of sustained investigation that demonstrates practice, experimentation, and revision guided by a question should include visual evidence of practice, experimentation, and revision and of their effects. It can also include written descriptions. Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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## Big Idea 2: Make Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### How do artists and designers make works of art and design?

*Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*

### Learning Objectives

#### 2.C

Make works of art and design that demonstrate synthesis of materials, processes, and ideas.

#### [Skill 2.C]

### Essential Knowledge

#### 2.C.1

Materials, processes, and ideas used to make a work of art or design may be visually unrelated or disconnected within a work. They may be related or connected; or they may be synthesized. Synthesis of materials, processes, and ideas of works of art and design is demonstrated by visual evidence of integration or coalescence of these components.

#### 2.C.2

Making work that shows visual evidence of synthesis is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate synthesis can involve:

- Selecting materials, processes, and ideas by considering individual and combined characteristics
- Identifying materials, processes, and ideas used to make a work of art and design, providing visual evidence from the work to support identification
- Considering each component's relationships with other components within a work of art or design
- Making deliberate, clear, visual connections among materials, processes, and ideas within a work of art or design
- Practicing, experimenting, and revising combinations of materials, processes, and ideas to strengthen relationships within a work of art or design
- Describing how materials, processes, and ideas are related within a work of art and design, providing visual evidence from the work to support description
- Exchanging constructive feedback about clarity of relationships among materials, processes, and ideas

For example, a student investigating negative human impacts on the environment using digital photography might transition to using an anotype process, making ephemeral images with plant-based photosensitive materials as a way to synthesize idea, material, and process.

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## Big Idea 2: Make Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### How do artists and designers make works of art and design?

*Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*

### Learning Objectives

**2.D**  
Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.  
**[Skill 2.D]**

### Essential Knowledge

**2.D.1**  
2-D skills: use of two-dimensional elements and principles—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, hierarchy

**2.D.2**  
3-D skills: use of three-dimensional elements and principles—point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy

**2.D.3**  
Drawing skills: use of mark-making, line, surface, space, light and shade, composition

**2.D.4**  
Making work that shows visual evidence of skills (abilities) is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate skills may include:

- Selecting materials, processes, and ideas by considering how skills will be developed and demonstrated using those components
- Selecting specific skills to develop and demonstrate within works of art or design
- Developing specific skills through practice, experimentation, and revision
- Identifying specific skills demonstrated within a work of art and design, providing visual evidence from the work to support identification
- Describing how specific skills are demonstrated within a work of art and design, providing visual evidence from the work to support description
- Exchanging constructive feedback about clarity of visual evidence of specific skills demonstrated within a work of art or design



## Big Idea 3: Present Art and Design

### Essential Questions and Enduring Understandings

#### Why and how do artists and designers present their work to viewers?

*Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*

### Learning Objectives

#### 3.A

Identify in writing, materials, processes, and ideas used to make works of art and design. [Skill 3.C]

### Essential Knowledge

#### 3.A.1

Materials are physical substances that artists and designers use to make works of art and design. Processes are physical and conceptual activities involved with making works of art and design. Ideas are concepts used to make works of art and design.

#### 3.A.2

When identifying materials, processes, and ideas of a work of art or design in writing, it is important to:

- Begin by carefully and methodically observing the work of art or design
- Consider which components are used, as well as why and how they are used
- Use clear, concise words to provide essential information about materials, processes, and ideas

#### 3.A.3

When writing about materials, processes, and ideas used, it's important to make strong connections between visual evidence seen in the work and the words used in writing. It may be helpful to avoid giving information that's visually obvious and less important, instead focusing on more important and less visible aspects of the components used. For example, when identifying materials, processes, and ideas within a drawing of a tree that was made using a piece of charred twig and paper found on the ground, instead of identifying materials as "charcoal on paper" and process as "drawing," the artist could identify materials as "burned twig on found paper" and processes as "foraging, burning, recycling, and observational drawing."

#### 3.A.4

Researching artists' and designers' written descriptions of components used in their work can further develop writing skills. Exchanging constructive feedback about clarity and effectiveness of writing about materials, ideas, and processes can also hone writing.

#### 3.A.5

Written identification of materials, processes, and ideas used to make art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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## Big Idea 3: Present Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### Why and how do artists and designers present their work to viewers?

*Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*

### Learning Objectives

#### 3.B

Describe how works of art and design demonstrate synthesis of materials, processes, and ideas.

**[Skill 3.D]**

#### 3.C

Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills.

**[Skill 3.E]**

### Essential Knowledge

#### 3.B.1

Describing synthesis of materials, processes, and ideas of works of art and design builds understanding of how these components can coalesce or be integrated. Investigating and analyzing interactions of components within diverse works of art and design informs learning about how synthesis can be achieved. Discussing relationships between components of works of art and design can hone understanding of how synthesis is visually evidenced.

#### 3.B.2

To describe relationships among materials, processes, and ideas in a work of art or design, it is important to:

- Begin by carefully and methodically observing a work, identifying components individually: they can be pointed out, listed, and discussed
- Compare characteristics of one component with another, identifying similarities and differences
- Describe relationships among all three types of components (materials, processes, and ideas), giving examples of visual evidence of their connections
- Consider how visual evidence of connections among the components could be strengthened to show synthesis: the effect of combined components being greater than the effect of individual ones

#### 3.B.3

Description of how works of art and design demonstrate synthesis is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

#### 3.C.1

Skills that are shown in a work of art or design can be pointed out, listed, and discussed, citing visual evidence from the work to support descriptions. Describing 2-D, 3-D, or drawing skills observed within diverse works of art and design builds understanding of how skills can be demonstrated. Discussing skills that are observed within works of art and design can hone understanding of how skills are visually evidenced.

#### 3.C.2

To describe how skills are demonstrated in a work of art or design:

- Carefully and methodically observe the work, identifying a specific skill that is visually evident. For example, focus on color within a graphic design, using words to describe how skillful use of color emphasizes shapes that are integral to the design concept.
- Continue describing how other skills are shown
- Consider how visual evidence of skills used within a work could be strengthened

#### 3.C.3

Describing how works of art and design demonstrate skills is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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## Big Idea 3: Present Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### Why and how do artists and designers present their work to viewers?

*Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*

### Learning Objectives

#### 3.D

Identify, in writing, questions that guided a sustained investigation through art and design.

#### [Skill 3.A]

### Essential Knowledge

#### 3.D.1

To identify, in writing, questions that guided a sustained investigation:

- Reference documentation of questions that were recorded throughout work on the sustained investigation
- Reflect on the questions that were initially formulated, and on how questions changed as the sustained investigation took place
- Carefully and methodically observe the work made throughout the sustained investigation
- Use clear, concise words to identify questions that guided the work
- Consider connections between words within the questions and visual evidence within the work of the sustained investigation
- Communicate the inquiry that guided the work
- Try different approaches to writing and evaluate their effectiveness in conveying questions and aligning with the work within the portfolio

#### 3.D.2

Researching artists' and designers' written questions and descriptions of inquiry that guided their work can support development of writing skills. Exchanging constructive feedback about clarity of written questions can also hone writing.

#### 3.D.3

Written identification of questions that guided a sustained investigation through art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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## Big Idea 3: Present Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### Why and how do artists and designers present their work to viewers?

*Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*

### Learning Objectives

#### 3.E

Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.

#### [Skill 3.B]

### Essential Knowledge

#### 3.E.1

To describe in writing how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by a question:

- Be sure questions of the sustained investigation are clearly identified in writing
- Carefully and methodically observe the work within the sustained investigation
- Reference documentation of practice, experimentation, and revision guided by questions
- Use clear, concise words to describe activities of practice, experimentation, and revision and how they were guided by questions
- Consider connections between the words within the description and visual evidence within the work of the sustained investigation
- Try different approaches to writing and evaluate their effectiveness in conveying the practice, experimentation, and revision guided by questions
- Consider writing about what was done, how it was done (practice, experimentation, and revision in relation to questions), and why it was done (to conduct a sustained investigation through art and design)

#### 3.E.2

Researching artists' and designers' writing about practice, experimentation, and revision can develop writing skills. Exchanging constructive feedback about clarity of descriptions can also hone writing.

#### 3.E.3

Written description of how a sustained investigation shows evidence of practice, experimentation, and revision guided by questions is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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## Big Idea 3: Present Art and Design *cont'd*

### Essential Questions and Enduring Understandings

#### Why and how do artists and designers present their work to viewers?

*Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*

### Learning Objectives

**3.F**  
Document presentation of works of art and design for viewer interpretation.  
**[Skill 3.F]**

### Essential Knowledge

**3.F.1**  
Presenting works of art and design to viewers for interpretation involves making decisions about what to show, when to show it, how to show it, and to whom it is shown. Different ways of presenting work can lead to different interpretations—even for the artist or designer who made the work. The artist or designer has the power to affect how materials, processes, and ideas within a work are perceived, based on decisions they make about how they present or display the work.

**3.F.2**  
Work can be presented informally—for example, showing work in progress and asking questions to elicit feedback about a specific component—or formally, such as showing a collection of completed works publicly to multiple viewers. Presentation can include information about the work, such as documentation of materials, processes, and ideas. It can include communication between the artist or designer and the viewer.

**3.F.3**  
Showing work to viewers can build artists' and designers' understanding of how viewers interpret materials, processes, and ideas they used to make a work. It can inform thinking and making.

**3.F.4**  
When submitting an AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolio, it is essential to present digital images and physical work for evaluation, so evaluators can clearly see accurate representations work and work processes. When digitally photographing works of art and design and process documentation for the portfolio, it is important to check lighting, focus, and overall clarity of each image to ensure legibility. Writing about the works is also part of the presentation. Writing should be carefully reviewed to ensure that it clearly conveys ideas in response to the prompts.

**3.F.5**  
Presentation of works of art and design can be documented by recording information based on direct observation of what was shown, and why, how, and to whom it was shown. Documentation can include viewer interpretations of the work presented. Documentation of presentation becomes a resource for the artist/designer and it can be shared with viewers.