

AP[®] Studio Art: 3-D Design

Syllabus 4

Course Description

“This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements of art principles in an integrative way. In the 3-D design portfolio, students should demonstrate their understanding of design principles as they relate to depth and space. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).”—from the *AP[®] Studio Art Course Description*, available on AP Central[®].

These issues can be explored through additive, subtractive, and/or fabrication processes, figurative or nonfigurative sculpture, architectural models, site-specific work, use of multiples, casting, assemblage and construction, jewelry, etc. Almost any material can be used in almost any combination: wood, paper, metals, rubber, Styrofoam, plaster, fabric, rope, acrylic, found objects, wax, clay, stone, earth, and concrete, among others. Critical to 3-D production, students must consider presentation: Will it stand on the floor, be suspended, mounted on the wall or shelf, be placed on a pedestal or base—or where is its place in the environment?

The instructional goals of the AP Studio Art: 3-D Design program are emphasized during a sustained course of study over several years. The program culminates as the mature student becomes an independent art maker who actively seeks the criticism of teachers, students, and other art professionals he or she may encounter. [C5, C6]

AP Studio Art: 3-D Design course instructional goals:

- Encourage creative and systematic investigation of formal and conceptual issues in 3-D design; demonstrate abilities and versatility with techniques, problem solving, and ideation. [C4]
- Develop mastery in concept, composition, and execution [C2]
- Emphasize art making as an ongoing process that involves the student in informed and critical decision making. [C5]
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture.

The AP Studio Art 3-D Design course is for highly motivated students seriously interested in art. All students who want to pursue the AP Studio Art 3-D Design portfolio are encouraged to do so. Systems are in place to support struggling

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

students. Time before and after school, during lunch, and several evenings and Saturdays during the school year will be made available for conversations with the teacher and for an opportunity to complete work outside of the scheduled class time. There is a commitment to provide multiple opportunities for AP Studio Art students to be successful in their work.

Students choosing to complete the AP Studio Art 3-D Design portfolio will be familiar with the group critique process. AP Studio Art students will regularly engage in one-on-one critiques with teachers and other AP students [C6] and will exhibit a developed practice of writing about their work in journals. Also, students will have a thorough understanding that copying other artists' work is not permitted and that only original work will be used in portfolios. [C7] Appropriation, referencing, and extension of ideas will be addressed at each level of instruction.

Research is integral to the 3-D design work. Students are expected to research artists in whom they are interested, movements in design and sculpture that have historically impacted contemporary work, unfamiliar 3-D techniques and materials, and how non-Western artists and cultures have approached 3-D work.

Research is also integral in developing a strong concentration. Students should research and collect information from a variety of sources in order to inform and clarify their work for the Concentration section of the portfolio. By the time students are working on their AP portfolio, a strong practice of research and investigation should be part of the art making process in response to the assignments. [C3, C5]

Our city is home to many museums, commercial galleries, nonprofit art institutions, and public sculptures. Students will have opportunities to visit these spaces through organized school trips, summer assignments, and assigned visits throughout the year. Where possible, students will visit artists' studios, and artists will be scheduled to visit school classrooms for discussions and critiques.

Portfolio Development

The AP 3-D Design course promotes a sustained investigation of all three aspects of portfolio development—Quality, Concentration, and Breadth—as outlined in the *AP Studio Art Course Description* and Studio Art poster throughout the duration of the course. [C1] The 3-D Design course follows the guidelines provided by the College Board for submitting the Studio Art 3-D Design portfolio at the end of the yearlong course. Stressing original thinking, students are encouraged to create work from their own knowledge, experiences, and interests.

The 3-D Design portfolio has three sections.

- The Quality Section (I) requires 10 slides—five works, two views of each—work that demonstrates mastery of three-dimensional design.
- The Concentration Section (II) requires students to submit 12 slides, some of which may be details or second views. The high-quality work in the Concentration section is unified by an obvious conceptual idea.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

C7—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.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C1—The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the *AP Studio Art Course Description* or AP Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course.)

- The Breadth Section (III) requires students to submit 16 slides—eight works, two views of each—showing a variety of works that demonstrate understanding of the principles of three-dimensional design as evidenced by a range of high-quality conceptual, expressive, and technical work.

Quality

The course enables students to develop mastery in concept, composition, and execution of 3-D design.

- Students submit five slides of their best work that clearly demonstrate mastery in application of the principles of design through composition (mastery in the use of the principles of art for the effective organization of the elements of art), concept (mastery of the development of an idea), and execution (technical mastery). These works may come from, but are not limited to, the Breadth and/or Concentration sections. Students will submit two views of each of the five works.
- The concept of quality is reinforced throughout the year in critiques and assessments that are based on the AP Studio Art 3-D Design scoring guidelines.
- The work must meet the quality standards of an introductory college course. [C2]

C2—The course enables students to develop mastery (i.e., “quality”) in concept, composition, and execution of drawing, 2-D design, or 3-D design.

Concentration

The course enables students to develop a focused body of work investigating a strong underlying visual idea in 3-D design that grows out of a coherent plan of action or investigation. [C3] Quality is evident in both concept and technique.

- Students sign up for AP Studio Art 3-D Design in the spring semester preceding the class. They must attend three lunch meetings where the idea of a concentration is discussed (see second bullet). Students will view concentration slides from the College Board, thematically related bodies of work from contemporary artists, and past AP Concentration projects. At that time, students will receive their summer assignments. In addition to the project assignments, students must come up with five ideas for their Concentration and produce five sketches for each idea in their sketchbook. In August, during the first three weeks of school, students will meet with the teacher about their ideas, narrowing them down to one. Students will refine their Concentration idea and present it to the class as another way of articulating the initial artist statement.
- Students are presented with the concept of a Concentration defined on the AP Studio Art poster. Students are monitored for understanding before they leave for summer break. They are reminded that the evaluator is interested not only in the work presented, but also in visual evidence of the student’s thinking, selected methods of working, and development of the work over time.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a “concentration”).

- Through reflective writing assignments and group critiques, students will articulate the central idea of their Concentration and how their Concentration has evolved in areas such as clarity of conceptual direction, technical expertise, personal imagery and subject matter, and mastery of the design elements and principals. [C3, C5, C6]
- Through reflective writing and group critiques, students will refer to influences on their work: a continuum of a stylistic direction from art or design history, contemporary artists' works influencing their thinking, and their ongoing research into personal interests.

C3—The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").

C5—The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

C6—The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.

A Concentration is a body of related works that:

- grows out of a coherent plan of action or investigation
- is unified by an underlying idea that has visual and/or conceptual coherence
- is based on individual interest in a particular visual idea
- is focused on a process of investigation, growth, and discovery
- shows the development of a visual language appropriate for the subject

Calendar

- Summer assignment: Develop five ideas for the Concentration and produce five sketches for each idea in a sketchbook.
- August: Meet with the teacher and narrow the Concentration idea down to one. By September 1, each student will present his or her idea to the AP class.
- October 1: 10 sketches for Concentration pieces due
- October: First Concentration piece due
- November: Second Concentration piece due
- Before winter holidays: Third Concentration piece due
- During winter holidays: Complete fourth Concentration piece
- January: Fifth and sixth Concentration pieces due
- February: Seventh and eighth Concentration pieces due
- March: Ninth and tenth Concentration pieces due
- April: Eleventh and twelfth Concentration pieces due

Examples of Concentrations:

- A series exploring cultural intersections
- A series about ritual and self-portraits
- A series about weaving with nontraditional and traditional materials that evolve into objects
- A series of animal- or plant-inspired forms that evolve into formal objects
- A series of wire figures in various environments
- A series about changing the function of common objects
- A series exploring rhythm and movement with common materials
- A series giving human qualities to common objects
- A series using elements of the urban landscape as a basis for three-dimensional design
- A series of abstractions from natural objects
- A series using multiples to create formal three-dimensional design
- A series of personal icons
- A series of enlarged common objects constructed from unusual materials
- A series of interpretive busts or figure studies that emphasize expression and/or abstraction
- A series of architectural models for homes, public buildings, or monuments
- A series of assemblages that juxtapose the coarse and refined qualities of a material
- A series of multiples/modules to create compositions that reflect psychological or narrative events
- A series of sculptures that explore the relationship between interior and exterior space
- A series of personal or family history communicated through the content and style of narrative assemblage
- A series of figures exploring aspects of self
- A series of sculptures and installation pieces centered around cultural views of women and their bodies

- A series of sculptures reinterpreting themes and deities from world religions
- A series of self-portrait busts
- A series of welded metal sculptures that investigate formal design elements

Breadth

The course teaches students a variety of concepts and approaches in 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation. Such conceptual variety can be demonstrated through the use of several media. [C4]

- Students will work to complete their Breadth pieces early in the fall semester. For the Breadth section, students may use work created in their 3-D foundation courses (in the pre-AP years, sculpture, jewelry, fabrics, and/or ceramics). Students are expected to complete three Breadth pieces during the summer.
- Student work should demonstrate understanding of the principles of 3-D design, showing examples of unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scales, and figure/ground relationship.
- The student is introduced to a broad variety of media and techniques and encouraged to experimentally use a variety of media and techniques. Breadth exploration must include a wide range of thematic explorations, formal design problems, concept-based works, expressive manipulation of subject matter, and the exploration of ideas within a social, political, or economic framework. [C4]
- Students should include direct observational studies for 3-D design work.

C4—The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the students are able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., “breadth”). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

The best demonstrations of Breadth clearly show a range of conceptual approaches to 3-D design. Examples include:

- work that employs line, plane, mass, or volume to activate form in space
- work that suggests rhythm through modular structure
- work that uses light or shadow to determine form, with particular attention to surface and interior space
- work that demonstrates an understanding of symmetry, asymmetry, balance, anomaly, and implied motion
- assemblage or constructed work that transforms materials or object identity through the manipulation of proportion/scale
- work in which the color and texture unify or balance the overall composition of the piece

- work that explores the concept of emphasis/subordination through a transition from organic to mechanical form

Calendar

- During the school year before the AP Studio Art course, students will choose two to four pieces of work (first and second) to be considered for Breadth from previous courses in the pre-AP years.
- Summer assignment: Third, fourth, and fifth Breadth pieces are to be completed.
- August: Sixth Breadth piece due.
- September: Seventh Breadth piece due.
- October: Eighth Breadth piece due.

Examples of Breadth

- Rhythmic constructions using at least 500 pieces of the same small common object, emphasizing horizontal or vertical movement
- Totem inspired by the Bauhaus or the Art Deco style that is biographical in content
- Portrait heads, busts, and entire figures: sculpted in clay, constructed from wire and/or screen, assembled with found objects, string/rope stabilized with wax
- Clothing/hats/shoes/bags constructed from metal, clay, paper, wire, or wood
- Figures constructed from welded metal, clay, paper, wire, or wood that move through a door
- Modular designs created by using paper tubes and other geometric forms constructed from museum board
- Organic sculptures inspired by the work of Hepworth, Moore, or Noguchi
- Plaster casts of simple iconic buildings forms embedded with industrial or organic materials
- Multiples combined to make a formal 3-D design
- Metamorphosis: an organic form evolving into another organic form; an organic form evolving into a geometric form
- Abstraction and stylization of architectural models

- Modular development: five to seven large forms or 15 to 20 smaller forms assembled into a formal 3-D design emphasizing color and/or surface treatment
- Forms evolving from seedpods or legumes
- Biographical figures that open up to reveal personal icons
- An altar influenced by non-Western spirituality
- Multiples: wax or plaster poured into clay molds and then assembled into a formal 3-D design
- Three to five transparent containers filled with some repeating elements that create a narrative
- A Bauhaus-inspired object, using various papers and balsa wood
- A formal 3-D design that balances negative and positive areas, using nine cubes, rectangles, and dowels
- Clay busts of iconic painted portraits from art history

Higher Order and Visual Thinking

The course emphasizes art making as an ongoing process that involves the student in informed and critical decision making.

- The work should show evidence of exceptional quality, obvious evidence of thinking, and a sense of confidence and verve. The works should also address complex visual and/or conceptual ideas; show an imaginative, inventive, and confident use of the elements and principals of design; show successful engagement with experimentation and/or risk taking, be notable for sensitivity and/or subtlety, show purposeful composition, and demonstrate informed decision making.
- Students are encouraged to become independent thinkers. [C5]
- By looking at and studying historical and contemporary art, students can articulate how artists have contributed to cultures worldwide and will see themselves in a continuum of that tradition.
- Sketchbook/Journaling (from *AP Vertical Team Guide*): Sketchbooks are valued not only for their accessibility but also for their intimacy and their potential to work through ideas. Through this visual thinking and practice at making, analyzing, and interpreting, the sketchbook encourages the more evolved stage of visual literacy. . . . Students at the advanced level must spend time problem solving and recording visual ideas on their own. The sketchbook can become commonplace to the art

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making process. The student may personally select the subject matter, materials, and methods to develop his or her images, whether visual or verbal. Work may be confined within a sketchbook format or not. Ideation is an important aspect for the advanced student.

Critiques

The course includes group and individual student critiques and instructional conversations with the teacher that enable students to learn to analyze and discuss their own artworks and those of their peers. [C7] The 2005 (or most current) AP Studio Art 3-D Design Scoring Guidelines are discussed in all art courses in the pre-AP years and applied appropriately. All AP students will have copies of the most recent scoring guides.

- Based on “The Role of Constructive Criticism in the Art Classroom” (*Studio Art, Teacher’s Guide*)
- Defining assignment standards. Without clearly defined expectations, it is difficult to assess student work accurately, consistently, and fairly. See scoring guides that are based on the principles and elements of art and design. A “common language” is used in classroom discussions, critiques, and handouts. Students are expected to use professional art terminology in class discussions.
- Developing student “experts.” Students will become good assessors of their work by looking at and discussing exemplars of student work as well as historical and contemporary works. Students will support their views in critiques as well as in written reflections.
- Students will discuss with their teacher and examine, analyze, and integrate the elements of art and principles of design by way of meaningful one-on-one critiques.
- The teacher will engage in ongoing dialogue with each student in order to assess the strengths and weaknesses of their artwork and will provide feedback on how students can develop their work further.
- Demonstrating a constructive critique. Students will become experts in the critique format. They will use the language of the AP Studio Art scoring guide to support their criticism.
- Avoiding “drift.” Critiques will be based on consistent standards and constructive criticism that rewards what is strong in a work and addresses areas for improvement.
- Creating a community. By creating a culture of trust and support, students will feel they have a safe, supportive environment for artistic expression and experimentation that is open to constructive critique.

C7—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.

- Promoting objectivity. The purpose of constructive criticism is to evaluate the work, not behaviors.
- The text, *The Critique Handbook, a Sourcebook and Survival Guide* by Kendall Buster and Paula Crawford, will be used as a source for developing critique questions and structures for the teacher and her students.

Integrity

AP Studio Art students will have a thorough understanding of artistic integrity and what constitutes visual and conceptual plagiarism. As students explore stylistic and thematic ideas, they will be guided to create their own work so that it avoids duplication, redundancy, trite and overused images, and sentimentality.

[C7]

- Students will understand the difference between copying and appropriation. If a student appropriates another artist’s work, the student must demonstrate manipulation of the formal qualities, design, and/or concept of the original work. “It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (in another medium) that was made by someone else.”
- Beginning with the Foundation Art 1 class through the AP courses, teachers address the issue of copying and its ramifications in course outlines, in the critique format, in introductions to units, and during personal conversations.

C7—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.

Resource Requirements

The school ensures that each student has access to art materials and resources necessary to meet the standards for the portfolio he or she chooses to submit. Some examples are listed below.

Basic shop tools and supplies

Ceramic tools

Kiln

Potter’s wheel

Slab roller, plaster, and plaster tools

Paper cutters

Metal rulers/straight-edges, various sizes

Cutting boards

Knives and cutters, various sizes

Various adhesives and tapes

T-squares

Jewelry tools

Rudimentary looms

Paper-making supplies

Paint, oil pastels, colored pencils, etc.

Paper

Museum board

Styrofoam

Foam core

Wax

Hot plates

String, rope, thread

Fabric

Large shop tables

Wire, various

Wheat paste

Sewing materials

Textbooks

Zelanski, Paul and Mary Pat Fisher, *Shaping Space: Dynamics of Three-Dimensional Design*.

Buster, Kendall and Paula Crawford, *The Critique Handbook, a Sourcebook and Survival Guide*.

Students are required to visit museum and art space websites through Internet searches.

Suggested artist list for AP Studio Art 3-D Design:

Magdalena Abakanowicz	Luis Jimenez
Carl Andre	Donald Judd
Robert Arneson	Jan Kaneko
Gian Lorenzo Bernini	Edward Kienholz
Chakaia Booker	Jeff Koons
Louise Bourgeois	Henri Laurens
Kendall Buster	Marilyn Levine
Debra Butterfield	Sol LeWitt
Alexander Calder	Maya Lin
Anthony Caro	Richard Long
Elizabeth Catlett	Marisol
John Chamberlain	Ana Mendieta
Dale Chihuly	Lazlo Maholy-Nagy
Eduardo Chillida	Henry Moore
Christo & Jeanne-Claude	Juan Munoz
Joseph Cornell	Isama Noguchi
Tony Cragg	Bruce Nauman
Stephen De Staebler	Louise Nevelson
Mark di Suvero	Claes Oldenberg & Coosje van
Tara Donovan	Bruggen
Marcel Duchamp	Judy Pffaf
Dan Flavin	Adrian Piper
Lucio Fontana	Gio' Pomodoro
Viola Frey	Martin Puryear
Frank Gehry	Robert Rauschenberg
Andy Goldsworth	George Rickey
Nancy Graves	Ursula Von Rydingavard
Red Grooms	Betty Saar
Ann Hamilton	Kurt Schwitters
David Hammons	George Segal
Joseph Havel	Richard Serra
Barbara Hepworth	Joel Shapiro
Eva Hesse	Sandy Skoglund
Alan Houser	David Smith

Kiki Smith
Renee Stout
James Surls
Lenore Tawney
Robert Terrell
Anne Truitt

Peter Voulkos
Minako Watanabe
Patti Warashina
Rachel Whiteread
Jackie Windsor
Frank Lloyd Wright

Examples of Assessments

All grading rubrics are based on the 2005 (or most current) AP Studio Art 3-D Design Scoring Guidelines. Each year, grading rubrics will be updated based on information available on AP Central. Each student will have a copy of the most recent scoring guidelines.

Concentration Rubric (Quality of the concept/idea represented)

There is evidence of thinking and of focus for each piece in the Concentration section.

_____ 100: The concept engages the viewer with the work and the idea. The work demonstrates an original vision—innovative visual solutions working toward an individual voice. The work shows informed risk taking and development beyond technical concerns. Form and content are synthesized to clearly and repeatedly communicate the idea. The idea/concept is explored and developed.

_____ 90: The idea is good to strong; there is evidence of thought in the work. An evocative theme is investigated and pursued.

_____ 80: Manipulation of ideas is evident. Some growth and discovery are evident.

_____ 75: Insufficient sense of investigation. Problems are not successfully resolved.

_____ 70: Simplistic in addressing solutions to problems. The idea is the same as the one(s) before. Shows no clear intent. If other source materials are used, the student's voice is not discernible.

_____ 60: Shows little, if any, evidence of thinking/artistic decision making. Trite in addressing solutions.

The Concentration rubric is slightly modified for a Breadth rubric, where each piece is assessed for conceptual success.

**Technical Quality Rubric
(for Concentration and Breadth work)**

Craft and construction are successful. Student chose the best material for execution of the work. Those materials enhance the conceptual focus of the work. The work is presented well; the 3-D work is stable in the environment.

- _____ 100: Excellent mastery of craft and construction techniques. The work shows effective integration of concept and technique.
- _____ 90: Strong evidence of craft and construction competence. Skill is evident.
- _____ 80: The craft and the construction quality are generally good.
- _____ 75: Moderate craft and construction skills are demonstrated.
- _____ 70: Weak, awkward skills are evident. Another choice of material would have made the piece more successful.
- _____ 60: Poor quality of craft and construction skills.

**Composition and Visual Complexity: Use of Design Principles
(written assessment)**

Assess the principles of 3-D design for each work on a scale from one to six. For each principle assessed, write the rationale for the score.

Where appropriate, discuss the visual elements (mass, volume, color/light, form, plane, line, texture) when assessing the principle being addressed and the intersection thereof.

Discuss how the design principles and the idea/concept of the piece (Breadth or Concentration) are effectively (or not) integrated.

	Rationale
_____ Unity	_____ _____
_____ Variety	_____ _____
_____ Balance	_____ _____
_____ Emphasis	_____ _____

_____ Contrast	_____

_____ Rhythm	_____

_____ Repetition	_____

_____ Proportion	_____

_____ Scale	_____

_____ Figure/Ground Relationships	_____

Suggested Calendar

Prerequisites

- Students will complete two to four pieces for the Breadth section of the portfolio during art classes preceding AP Studio Art.
- Students will bring critique skills and a habit of working in their sketchbooks/journals to AP Studio Art.

Summer before AP Studio Art 3-D Design class:

- Develop five ideas for his/her Concentration and produce five sketches for each idea sketchbook.
- Third, fourth, and fifth Breadth pieces are completed.

During class every Friday, all AP Studio Art students will discuss their work progress and their sketchbook/journal work in a “workshop” format. Group and individual critiques are ongoing.

August

- Meet with the teacher and narrow the Concentration ideas down to one. By September 1, each student will have presented his or her idea to the AP Studio Art class.
- Sixth Breadth piece due.

September

- Work on Concentration sketches. Ten sketches for Concentration pieces due by October 1.
- Seventh Breadth piece due.

October

- First Concentration piece due.
- Eighth Breadth piece due.

November

- Second and third Concentration piece due.
- Slides complete to date.

December and Winter Holiday

- Fourth and fifth Concentration pieces due.

January

- Begin to select Quality pieces.
- Sixth and seventh Concentration pieces due.

February

- Eighth and ninth Concentration pieces due.

March

- Slides are complete to date.
- Artist statement in draft form due.
- Tenth and eleventh Concentration pieces due.

April

- Artist statement completed.
- Twelfth Concentration piece due.

May 1

- Slides are completed.
- All work completed for portfolio.