



2025 AP[®] 3-D Art and Design

Selected Works—Score 4



Work 1.1

Selected Works

Height: 10.3

Width: 7.4

Depth: 7.2

Idea(s):

I wanted to incorporate a face in one of my pots.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

cut into the back, pushed some strips in and others out, added a face, sprayed glaze base dipped top

Use of Digital Tool(s): No



Work 1.2

Selected Works

Height: 10.3

Width: 7.4

Depth: 7.2

Idea(s):

I wanted to incorporate a face in one of my pots.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

cut into the back, pushed some strips in and others out, added a face, sprayed glaze base dipped top

Use of Digital Tool(s): No



Work 2.1

Selected Works

Height: 8.7

Width: 4.6

Depth: 4.5

Idea(s):

I was making a luminaire and wanted it to look a little like an old oil lamp

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

Top flared out too much, collapsed but didn't break. I flipped the pot upside down and cut triangles

Use of Digital Tool(s): No



Work 2.2

Selected Works

Height: 8.7

Width: 4.6

Depth: 4.5

Idea(s):

I was making a luminer and wanted it to look a little like an old oil lamp

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

Top flared out too much, collapsed but didn't break. I flipped the pot upside down and cut triangles

Use of Digital Tool(s): No



Work 3.1

Selected Works

Height: 12.1

Width: 9.4

Depth: 9.2

Idea(s):

I was wanting to create a smooth pot with a consistant flow of the pot that is not rigid.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

I threw a 2 piece , made cylinders cut it in half then attached it to the side of the pot

Use of Digital Tool(s): No



Work 3.2

Selected Works

Height: 12.1

Width: 9.4

Depth: 9.2

Idea(s):

I was wanting to create a smooth pot with a consistant flow of the pot that is not rigid.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

I threw a 2 piece , made cylinders cut it in half then attached it to the side of the pot

Use of Digital Tool(s): No



Work 4.1

Selected Works

Height: 8.8

Width: 6.3

Depth: 6.3

Idea(s):

I wanted to make a pot that looked like it was being held together by rope.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

A Base and donut cut in half and connected, cut the top and bottom of the pot, added holes a rope

Use of Digital Tool(s): No



Work 4.2

Selected Works

Height: 8.8

Width: 6.3

Depth: 6.3

Idea(s):

I wanted to make a pot that looked like it was being held together by rope.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

A Base and donut cut in half and connected, cut the top and bottom of the pot, added holes a rope

Use of Digital Tool(s): No



Work 5.1

Selected Works

Height: 9.1

Width: 8.8

Depth: 8.9

Idea(s):

I wanted to make a pot that looked weathered and overgrown but still has beauty in it.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

I made 2 bowls connected them I broke certain places added roses and vines, I glazed each different

Use of Digital Tool(s): No



Work 5.2

Selected Works

Height: 9.1

Width: 8.8

Depth: 8.9

Idea(s):

I wanted to make a pot that looked weathered and overgrown but still has beauty in it.

Materials:

Stoneware Clay Cone 6 Oxidation

Process(es):

I made 2 bowls connected them I broke certain places added roses and vines, I glazed each different

Use of Digital Tool(s): No

Scoring Criteria

Score Rationale

Writing

Written evidence **identifies** materials, processes, and ideas.

This portfolio earned a score of 4 because the written evidence identifies materials, processes, and ideas with clarity and consistency. Each work includes specific materials, such as *Stoneware Clay Cone 6 Oxidation*, and describes construction and surface techniques including wheel throwing, cutting, joining, and glazing. The ideas communicate intent and reflect personal decision-making, such as “wanting to incorporate a face into one of my pots” or creating a form that “looked like it was being held together by rope.” Although the writing occasionally reflects informal phrasing or surface-level explanation, the responses clearly identify how materials and processes relate to the ideas in each work.

3-D Art and Design Skills

Visual evidence of good 3-D skills.

Visual evidence of good 3-D skills is demonstrated across all works. The portfolio includes a range of construction methods, such as wheel throwing, hand building, and the deconstruction and reconstruction of forms, that are executed with proficiency and control. Vessels are well-formed and structurally sound, with intentional decisions guiding their alteration and surface development. In Work 1, the selective use of glaze suggests hair flowing over the sculpted facial features, enhancing the form conceptually and visually. In Work 4, mixed media is used thoughtfully; the incorporation of rope with ceramic components reflects deliberate consideration of how materials interact in three-dimensional space. Surface treatments throughout the portfolio are purposeful, showing control over color, glaze application, and texture. In Work 5, a combination of glazes is used to create a weathered effect and define added sculptural elements such as vines and roses. While there are minor moments of loss in glaze control, such as darker glaze overlapping onto rose petals, these do not detract significantly from the overall demonstration of good 3-D skills.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are **evident**.

This portfolio earned a score of 4 because visual relationships among materials, processes, and ideas are evident across all works. While the written ideas are often superficial or process-oriented—for example, “I wanted to make a pot that looked like it was being held together by rope” or “a smooth pot with a consistent flow...not rigid”—the visual evidence shows that these intentions guide

material selection and construction. In Work 5, the idea to create “a pot that looked weathered and overgrown but still has beauty in it” is clearly supported by both form and surface treatment. Two bowls are combined and broken to appear aged, while earthy glazes reinforce a weathered quality. The addition of roses and vines directly supports the concept of overgrowth, and the use of red roses conveys the stated symbolic meaning of beauty. In other works, processes like cutting, assembling, and glazing are consistently aligned with the forms and stated intentions, demonstrating intentional relationships among materials, processes, and ideas throughout the portfolio.

Summary

This portfolio earned a score of 4 because it demonstrates consistent and proficient achievement. The written evidence identifies materials, processes, and ideas with clarity, describing construction techniques and conceptual intentions that align with the visual outcomes. The portfolio shows visual evidence of good 3-D skills, with control over form, structure, and surface treatment across a range of techniques, including wheel throwing, hand building, and additive detail. While there are minor technical flaws, they do not significantly detract from the overall strength of the work. Visual relationships among materials, processes, and ideas are evident, as seen in the use of manipulated surfaces, glaze application, and sculptural additions that reinforce the conceptual goals of each piece. Together, these elements reflect a thoughtful and skillful body of work, aligning with the expectations for a holistic score of 4.