

STUDIO ART

Course Description

Effective Fall 2014

AP Course Descriptions are updated regularly. Please visit AP Central® (apcentral.collegeboard.org) to determine whether a more recent Course Description PDF is available.

The College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. For further information, visit www.collegeboard.org.

AP Equity and Access Policy

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 course work 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.

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About AP[®]

The College Board's Advanced Placement Program[®] (AP[®]) enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need later in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. Most four-year colleges and universities in the United States and universities in more than 60 countries recognize AP in the admissions process and grant students credit, placement, or both on the basis of successful AP Exam scores. Visit www.collegeboard.org/ap/creditpolicy to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a gateway to success in college. Research consistently shows that students who receive a score of 3 or higher on AP Exams typically experience greater academic success in college and have higher graduation rates than their non-AP peers¹. Additional AP studies are available at www.collegeboard.org/research.

¹See the following research studies for more details:

Linda Hargrove, Donn Godin, and Barbara Dodd, *College Outcomes Comparisons by AP and Non-AP High School Experiences* (New York: The College Board, 2008).

Chrys Dougherty, Lynn Mellor, and Shuling Jian, *The Relationship Between Advanced Placement and College Graduation* (Austin, Texas: National Center for Educational Accountability, 2006).

Offering AP Courses and Enrolling Students

Each AP course and exam description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content knowledge and skills described here.

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit www.collegeboard.org/apcourseaudit.

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 course work 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.

How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. To find a list of each subject's current AP Development Committee members, please visit press.collegeboard.org/ap/committees. AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP coursework reflects current scholarship and advances in the discipline.

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair and that there is an appropriate spread of difficulty across the questions.

Throughout AP course and exam development, the College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement upon college entrance.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP Exam score of 5, 4, 3, 2, or 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP Exam score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A–, B+, and B. AP Exam scores of 3 are equivalent to college grades of B–, C+, and C.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and the exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit or placement:

AP Score	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

Additional Resources

Visit apcentral.collegeboard.org for more information about the AP Program.

AP Studio Art

Updated text of the Course Description is indicated by shading and/or boxes. Please note that there are no changes in the curricular requirements through these revisions. All updates are intended to increase the clarity and specificity of information provided about the AP Studio Art Program.

INTRODUCTION

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The AP Studio Art Program consists of three portfolios — 2-D Design, 3-D Design and Drawing — corresponding to common college foundation courses.

AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the tens of thousands of portfolios that are submitted in AP Studio Art are reviewed by college, university and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. It also offers teachers a professional development opportunity by inviting them to develop a course that will motivate students to perform at the college level. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge and encourage that accomplishment through the granting of appropriate credit and placement.

For the latest information about AP Studio Art, visit AP Central (apcentral.collegeboard.org). This site includes teachers' perspectives on the AP art courses and portfolios, as well as many student works from all three portfolios and the guidelines used to score the portfolios. You can also find out how to become a member of the AP Studio Art online teacher community, which will enable you to discuss, among other things, the portfolio requirements with veteran teachers and AP Readers. Alternatively, you can e-mail the content experts at apexams@info.collegeboard.org.

INSTRUCTIONAL GOALS

The instructional goals of the AP Studio Art program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- 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 through artmaking.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. Accordingly, the committee has chosen to suggest guidelines for the submission of an AP portfolio rather than to delineate a specific course. The portfolios are designed to allow freedom in structuring AP Studio Art courses while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. Therefore, the major responsibility for creating an AP course in art and preparing work to submit for evaluation belongs to the participating teachers and students.

The Development Committee has had the counsel of both secondary school and college faculty in defining the scope of work that would be equivalent to that of introductory college courses in studio art. Because art courses vary from college to college, the guidelines provided for AP Studio Art are not intended to describe the program of any particular institution but to reflect the coverage and level typical of good introductory college courses. Periodic curriculum surveys and continuing dialogue with college educators are among the means used to assure that this connection is made.

AP courses should address three major concerns that are constants in the teaching of art: (1) the student's ability to recognize quality in her or his work; (2) the student's concentration on a sustained investigation of a particular visual interest or problem; and (3) a range of approaches to the formal, technical and expressive means of the artist.* AP work should reflect these three areas of concern: quality (selected works), concentration (sustained investigation) and breadth (range of approaches).

COMMITMENT FROM STUDENTS, TEACHERS AND SCHOOLS

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. AP Studio Art is for highly motivated students who are seriously interested in the study of art; the program demands significant commitment. It is highly recommended that studio art students have previous training in art. At the same time the College Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial and socioeconomic groups that have traditionally been underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

The emphasis on critical analysis and innovative art-making processes and products in AP Studio Art makes active demands not only on the students but also on the teachers and on the school itself. Ideally, classes should be small enough to permit teachers and students to work in close cooperation; extended blocks of time should be allotted for instruction; and the teachers' other responsibilities should be reduced to reflect the greater demands of the program. The course has been taught in many different ways: for example, as a separate, one-year class; or as a separate program of study for AP students who meet during a general art class period; or as independent study for a few highly motivated students. After-school programs and

*Shaded text indicates changes from the previous edition of the AP Studio Art Course Description.

home schooling also enable students to participate in the program. Since an introductory college course usually meets twice a week for three hours, such a schedule is preferable to the five one-hour sessions a week typical of high school. Because AP Studio Art is designed as an intensive course and requires more time than traditional offerings, some schools may prefer to extend it over more than one year. In such cases, the most recently published AP Studio Art brochure, detailing current requirements for each of the portfolios, should be consulted at the beginning of the submission year of the course so that any changes in the portfolio requirements can be taken into account well before the materials are to be submitted.

As in the introductory college course, students will need to work outside the classroom, as well as in it, and beyond scheduled periods. Students should be considered responsible enough to leave the art room or school if an assignment requires them to do so, and homework, such as maintaining a sketchbook or a journal, is probably a necessary component of instruction. Critiques, a common structure in the college classroom, are important in AP as well. Group and individual critiques enable students to learn to analyze their own work and their peers' work. Ongoing critical analysis, through individual critiques, enables both the students and the teacher to assess the strengths and weaknesses in the work.

Teachers and students are strongly encouraged to use museums and galleries, actual and virtual, as extensions of classroom studio time and to allot class time accordingly. In addition, art books, Web resources, and various forms of investigation, interaction, and critique provide important examples for the serious study of art. Such references are invaluable in expanding students' awareness of visual traditions — cultural, historical and stylistic.

STRUCTURE OF THE PORTFOLIOS

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding of visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** (Sustained Investigation) section (Section II). In the **Breadth** (Range of Approaches) section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** (Selected Works) section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique and content. The diagram on the next page summarizes the section requirements for each of the three portfolios.

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

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

Questions often arise regarding the distinction between the Drawing Portfolio and the 2-D Design Portfolio. There is a large area of possible overlap between the two portfolios — that is, a large domain of art that could legitimately be submitted for either portfolio. The distinction in many cases is a matter of the focus of the work. The *AP Studio Art Teacher's Guide, Evaluating the AP Portfolios in Studio Art* (available on AP Central) and other AP Central resources provide articles and information to help make this distinction. In her 2004 Exam Report, Penny McElroy, the former Chief Reader for AP Studio Art, discusses this issue:

Two-dimensional design is, in a sense, an umbrella — everything that happens on a two-dimensional surface, regardless of media, is designed.

This means that a work of art that is created with drawing materials will have aspects of two-dimensional design that contribute to its success. The drawing may be well designed, showing sophisticated positive and negative space/shape relationships. It may be visually unified. It may be visually balanced. It may use color in a creative and informed way. If so, then this drawing could also be said to be a good example of two-dimensional design.

This, obviously, can be confusing. Is it a drawing or is it a design? In fact it is both.

So then, how do AP Readers evaluate this work that is both a drawing and a design? If it appears in the Drawing Portfolio, we evaluate it as a drawing, giving preference to drawing issues and qualities, i.e., using a drawing “lens.” (It should be noted that the drawing lens includes composition; two-dimensional design is never absent from the evaluation of a work of two-dimensional art. However, in the Drawing Portfolio, the evaluation of composition is mingled with the evaluation of such aspects of drawing as line quality, tonal values, illusory space, representation/abstraction, etc.) If the work turns up in a 2-D Design Portfolio, we use a two-dimensional design lens to evaluate the work. The design qualities of the work are considered foremost. Active engagement with the elements and principles of design is assessed. The Readers ask themselves: *Is understanding of the principles of design evident in this work? Are the principles used intelligently and sensitively to contribute to its meaning? Were the elements created and used in purposeful and imaginative ways? How and what does the interaction of the elements and principles of design contribute to the quality of the work?*

High school teachers can help students by incorporating questions such as these into critique sessions, by encouraging students to use knowledge of the elements and principles of design to solve problems in their work, and by urging students to present work that shows definite and obvious competence with two-dimensional design skills and concepts, regardless of the media.

AP PORTFOLIO SUBMISSION PROCESS

Actual artworks are submitted for the Quality (Selected Works) sections of the 2-D Design and Drawing Portfolios. Students receive all the portfolio materials for submission of the Quality (Selected Works) sections in May of each year. A digital, Web-based submission process is used for the Concentration and Breadth sections of the 2-D and Drawing Portfolios and all sections of the 3-D Portfolio. This online application is available for Coordinators, teachers and students to access in late January of each year.

How Digital Submission Works

The AP Studio Art Digital Submission Web application (<https://apstudio.ets.org/apstudioart/>) is made available in late January. Teachers are encouraged to use it as a pedagogical tool from the time it is made available. It can also be helpful as an effective means for students and their teachers to track the students' progress toward a completed portfolio. Beginning in January and throughout the spring, you will use the AP Studio Art Digital Submission Web application (<https://apstudio.ets.org/apstudioart/>) to:

- View your students' portfolios while their work is in progress
- Review the portfolios for completeness and accuracy after your students have formally submitted them to you
- Send a portfolio back to a student if you have recommendations for further action (optional)
- Forward the finalized portfolios to the AP Coordinator for submission to the AP Program

You should work with your students throughout the school year to help them prepare their digital images and arrange their portfolios. Please point your students to the AP Studio Art Digital Submission page (www.collegeboard.org/student/testing/ap/studioart/digital-submission.html) on the student site for more information about using the Web application.

Stage 1: Setting Up Access and Sharing Your Teacher Key with Your Students

Access to the Web application generally flows in a three-step process: from AP Coordinator to teacher to student. If this is your first year teaching AP Studio Art, by January, you should expect to receive an e-mail from your AP Coordinator containing a unique alphanumeric code called a Coordinator Key, along with your school code. These two codes are required for you to set up your access to the Web application. (If your school has participated in AP Studio Art in the past, your account has been retained in the database.) Once you receive this e-mail, setting up your access is a quick, easy process during which you will:

- Designate a username and password
- Identify your AP Coordinator and school
- Specify which portfolio type(s) your students will be submitting

After completing setup you will receive an e-mail confirmation that includes a unique Teacher Key and a link to the Web application. If you have taught AP Studio Art previously, you will use the Teacher Key you received when you originally set up access. Your account remains in the database and you should not have to go through the setup process again. You will be free to make any necessary changes either to your own information, to the portfolio(s) you are teaching, and so on. As soon as possible after receiving this e-mail, you should:

- **Share your Teacher Key** with your AP Studio Art students by forwarding this e-mail to them, posting it in the classroom, or through whatever means is most convenient for you. When sharing this information, you will need to specify the school code provided by your Coordinator; students will need both codes to set up their access to the application.
- **Follow up** with your students to confirm that they received the Teacher Key and successfully set up their access.

You are encouraged to set up your access and share your Teacher Key and school code with your students as soon as possible so that they can set up their access and begin uploading images. On the AP Studio Art Digital Submission page on the student site, students are told to check with their AP teacher (or Coordinator, if the student is home-schooled) if they have not received the Teacher Key by mid-February.

Note: Your participation in digital submission as an AP Studio Art teacher is encouraged but not required. If you are unable to participate in the digital submission process, notify your AP Coordinator, and your students can submit their digital portfolios directly to the Coordinator.

Stage 2: Viewing Student Portfolios in Progress

After completing the setup, you will be able to sign in with your username and password. Once some or all of your students have set up their access, your home page will include a list of students and their portfolios, enabling you to view each portfolio's status in the digital submission process. Once a student has begun uploading images, you will be able to view the portfolio while the student's work is in progress. You can view the student's portfolio by clicking his or her name in the portfolio list.

Stage 3: Taking Action on Completed Portfolios

After a student has completed all work on his or her portfolio, the student will formally submit the portfolio to you. You will have the option to review the submitted portfolio to ensure that all sections are complete and accurately presented, and then you must take one of the following actions:

- **Forward the portfolio to your AP Coordinator**, who will submit it to the AP Program to be scored. The AP Coordinator will have the option to review the portfolio and return it to you if he or she has recommendations for further action.
- **Return the portfolio to the student** if you have recommendations for further action. The student will have the option to make changes to address your comments or keep the portfolio as is. In either case, the student will need to resubmit the portfolio to you.

You and your AP Coordinator will be able to view each portfolio until your AP Coordinator sends the portfolio to the AP Program.

Students submitting Drawing or 2-D Design Portfolios will not complete the Quality section (Section I) using the Web application. This section will require the student to prepare a physical submission of five actual artworks. The AP Coordinator must submit these physical artworks, in addition to the digital portfolios, to the AP Program for scoring. (The 3-D Design Portfolio consists solely of digital images.)

For more information about the AP Coordinator's role in the digital submission process, visit the AP Studio Art Exams page (<http://professionals.collegeboard.org/testing/ap/coordinate/prep/studio-art>) on the College Board Web site for education professionals.

Technical Requirements

To access the AP Studio Art Digital Submission Web application effectively, users are required to use the operating systems and browsers listed below. Users are not restricted to specific hardware configurations; however, it should be noted that slower response times may result from using older computer hardware.

Software Requirements

Operating system must be one of the following:

- Windows XP (Home or Professional)
- Windows Vista (Home, Business, Premium or Ultimate)
- Mac OS (10.4 and higher)

Web browser must be one of the following:

- Internet Explorer (6.0 and higher)
- Firefox (2.0 and higher)
- Safari (2.0 and higher)

Requirements for Students' Digital Images

File format: All images must be submitted in JPEG format (file name extension .jpg).

Image size:

- Landscape orientation:
 - Recommended maximum size: 780 × 530 pixels (10.83 × 7.36 inches)
 - Recommended minimum size: 480 × 480 pixels (6.67 × 6.67 inches)
- Portrait orientation:
 - Recommended maximum size: 530 × 780 pixels (7.36 × 10.83 inches)
 - Recommended minimum size: 480 × 480 pixels (6.67 × 6.67 inches)

Note: The image sizes above are recommendations. Your image sizes may be different.

Maximum file size: 3.0 MB per image

Free Disk Space

- **Drawing Portfolio:** Based on the maximum file size of 3.0 MB and a total of 24 digital images, each student would need a maximum of 72 MB of free disk space.
- **2-D Design Portfolio:** Based on the maximum file size of 3.0 MB and a total of 24 digital images, each student would need a maximum of 72 MB of free disk space.
- **3-D Design Portfolio:** Based on the maximum file size of 3.0 MB and a total of 38 digital images, each student would need a maximum of 114 MB of free disk space.

2-D DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way.

The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual *elements* (line, shape, color, value, texture, space). They help guide artists in making decisions about how to organize an image on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

For this portfolio, students are asked to demonstrate understanding of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting and printmaking. Video clips, DVDs, CDs and three-dimensional works may not be submitted. However, still images from videos or films are accepted. There is no preferred (or unacceptable) style or content.

Links to samples of student work in the 2-D Design portfolio can be found on AP Central® at apcentral.collegeboard.org/studio2D.

Ethics, Artistic Integrity and Plagiarism

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

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

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

2-D Design Portfolio

Section I: Quality (Selected Works)

Rationale

Quality refers to the understanding of design issues that should be apparent in the concept, composition and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements

For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their in-depth understanding of 2-D design issues. The works should be on flat surfaces, such as paper, cardboard, canvas board or unstretched canvas.

Students receive all the portfolio materials for submission of the Quality (Selected Works) section in May. Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" × 24". Works for Quality (Selected Works) that are smaller than 8" × 10" should be mounted on sheets 8" × 10" or larger. To protect the work, **all work on paper should be backed or mounted.** Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted, provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for that mat is advisable. **Do NOT send books or journals, work on glass, fragile work, work that is rolled or folded, or unmounted work that can be crumpled or damaged in shipping.**

The works submitted may come from the Concentration (Sustained Investigation) and/or Breadth (Range of Approaches) sections, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

Section II: Concentration (Sustained Investigation)

Rationale

A concentration is a body of related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student thinking, selected method of working and development of the work over time. Students are encouraged to include images that document their processes of thinking and creating.

Requirements

For this section, 12 digital images must be submitted. They may include detail views, process documentation, sequential storyboards, or film stills. All images should be labeled with dimensions (height × width) and material. The Digital Submission Web application incorporates space to include this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the Concentration (Sustained Investigation) and Breadth sections is available in late January. The Concentration (Sustained Investigation) section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved. Students are asked to respond to the following:

1. Clearly and simply state the central idea of your concentration.
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

Although the responses themselves are **not scored** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written.

Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited. Responses should be focused on the information requested.

Examples of Concentrations (Sustained Investigations)

A concentration should consist of a group of works that share a concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations and/or projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of works that begins with representational interpretations and evolves into abstraction
- An exploration of patterns and designs found in nature and/or culture
- Design and execution of pages for a book or graphic novel

2-D Design Portfolio

- Development of a series of identity products (logos, letterhead, signage, and so on) for businesses
- A series of political cartoons using current events and images
- Use of a classic standard such as the golden ratio and variations of it to produce differing compositions
- Diagrammatic overlays of mathematical principles on photographs of local architectural structures
- A series of fabric designs, apparel designs or weavings used to express a particular theme

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others, but that help show the evolution of thinking or the process of developing the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

When preparing to upload the Concentration (Sustained Investigation) images, the student should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases, this would be chronological.

Students may **NOT** submit images of the same work that they submit for Breadth. **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.**

Section III: Breadth (Range of Approaches)

Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, and expressive development, as well as technical skill.

Requirements

For this section, students must submit a total of 12 images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height × width) and material(s). The Digital Submission Web application incorporates space to include this information. This section requires images of 12 works in which the elements and principles of two-dimensional design are the primary focus; students

are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization.

The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. When a student chooses to use a single medium — for example, if a Breadth (Range of Approaches) section consists entirely of collage — the images must show a variety of applications of design principles.

Examples:

- Work that employs line, shape or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance or anomaly
- Work that explores figure/ground relationships
- Work that develops a modular or repeat pattern to create rhythm
- Work that uses various color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

Students may **NOT** submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.**

3-D DESIGN PORTFOLIO

This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to the integration of depth and space, volume and surface. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and occupied/unoccupied space) can be articulated through the visual *elements* (mass, volume, color/light, form, plane, line, texture).

For this portfolio, students are asked to demonstrate understanding of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, performance, assemblage and 3-D fabric/fiber arts. There is no preferred (or unacceptable) style or content.

Links to samples of student work in the 3-D Design portfolio can be found on AP Central at apcentral.collegeboard.org/studio3D.

3-D Design Portfolio

Ethics, Artistic Integrity and Plagiarism

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

Digital images of student work that are submitted for the 3-D Design portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

Section I: Quality (Selected Works)

Rationale

Quality refers to the understanding of 3-D design issues that should be apparent in the concept, form, and execution of the works, whether they are simple or complex.

Requirements

For this section, students are asked to submit digital images of their best 5 works, with 2 views of each work, for a total of 10 images. Students should carefully select the works that demonstrate their highest level of accomplishment in 3-D design. The second view of each work should be taken from a different vantage point than the first view and could be a detail if it informs the viewer about a particular aspect of the work. All images should be labeled with dimensions (height × width × depth) and material. The Web application incorporates space to include this information.

The works submitted may come from the Concentration (Sustained Investigation) and/or Breadth (Range of Approaches) sections, but they do not have to. They may be a group of related works, unrelated works or a combination of related and unrelated works.

Section II: Concentration (Sustained Investigation)

Rationale

A concentration is a body of related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible and are free to work with any idea in any medium that addresses three-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time. Students are encouraged to include images that document their processes of thinking and creating.

Requirements

For this section, 12 images must be submitted, some of which may be second views, details, or process-oriented shots or film stills if these are useful in documenting a performative or particularly intricate aspect of a work. All images should be labeled with dimensions (height × width × depth) and material. The Digital Submission Web application incorporates space to include this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the Quality (Selected Works), Concentration (Sustained Investigation) and Breadth (Range of Approaches) sections of the 3-D Design Portfolio is available in late January. The Concentration (Sustained Investigation) section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved. Students are asked to respond to the following:

1. Clearly and simply state the central idea of your concentration.
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

Although the responses themselves are **not scored** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written.

Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited. Responses should be focused on the information requested.

Examples of Concentrations

A concentration should consist of a group of works that share a concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such

3-D Design Portfolio

as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Following are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of three-dimensional works that begins with representational interpretations and evolves into abstraction
- A series of site-specific works that affect existing form or space
- Abstractions developed from natural or mechanical objects
- Wheel-thrown and hand-built clay objects that allude to human and animal forms
- The use of multiples/modules to create and disrupt three-dimensional space
- A series of sculptures that explores the relationship between interior and exterior space

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In many cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking or the process of developing (or performing) the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible. Students may submit second views of some works, for a total of 12 images. It is not necessary to submit images of 12 different works.

When preparing to upload the Concentration (Sustained Investigation) images, the student should give some thought to the sequence of the images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases, this would be chronological.

Students may NOT submit images of the same work that they submit for Breadth (Range of Approaches). **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student’s score.**

Section III: Breadth (Range of Approaches)

Rationale

The student’s work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale and occupied/unoccupied space. The work should show

evidence of conceptual, perceptual, and expressive development, as well as technical skill. The student should be introduced to problems in concept, form and materials as they pertain to three-dimensional design.

Requirements

For this section, students are asked to submit digital images of 8 three-dimensional works, with 2 views of each work, for a total of 16 images. All images should be labeled with dimensions (height × width × depth) and material. The Digital Submission Web application incorporates space to include this information. Work submitted in the breadth category may be additive, subtractive, and/or fabricated; may include study of relationships among three-dimensional forms; and may include representational or abstract objects.

The best demonstrations of breadth clearly show experimentation and a range of approaches to the work. They do not simply use a variety of media but rather combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. When a student chooses to use a single medium — for example, if a Breadth section consists entirely of ceramics — the work must show a variety of applications of design principles. In this category, relief sculptures or very small works, such as jewelry, should be fully visible and should clearly address three-dimensional issues.

Examples:

- Work that employs line, plane, mass, volume or motion 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 and asymmetry
- Assemblage or constructed work that transforms materials or object identity through the manipulation of proportion/scale
- Work in which color or texture is integral to the overall form of the piece
- Work that explores organic and mechanical form

Students may NOT submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.**

DRAWING PORTFOLIO

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and invented works may demonstrate drawing competence. The range of marks used to make drawings, the

Drawing Portfolio

arrangement of those marks, and the materials used to make the marks are endless. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address drawing issues such as those listed previously. There is no preferred (or unacceptable) style or content.

Links to student work in the Drawing portfolio can be found on AP Central at apcentral.collegeboard.org/studiodrawing.

Ethics, Artistic Integrity and Plagiarism

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

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

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

Section I: Quality (Selected Works)

Rationale

Quality refers to the understanding of drawing issues that should be apparent in the concept, composition, and execution of the works, whether they are simple or complex.

Requirements

For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their understanding of drawing issues. The works should be on flat surfaces, such as paper, cardboard, canvas board or unstretched canvas.

Students receive all the portfolio materials for submission of the Quality (Selected Works) section in May. Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" × 24". Works for Quality (Selected Works) that

are smaller than 8" × 10" should be mounted on sheets that are 8" × 10" or larger. To protect the work, **all work on paper should be backed or mounted**. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for the mat is advisable. Works should not be rolled, framed, folded or covered with glass or Plexiglas.

The works submitted may come from the Concentration (Selected Works) and/or Breadth (Range of Approaches) section, but they do not have to. They may be a group of related works, unrelated works or a combination of related and unrelated works.

Section II: Concentration (Sustained Investigation)

Rationale

A concentration is a body of related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working and development of the work over time. **Students are encouraged to include images that document their processes of thinking and creating.**

Requirements

For this section, 12 digital images must be submitted. They may include detail views, process documentation, sequential storyboards, or film stills. All images should be labeled with dimensions (height × width) and material. The Digital Submission Web application incorporates space to include this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the Concentration and Breadth sections is available in late January. The Concentration section includes spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students are asked to respond to the following:

1. Clearly and simply state the central idea of your concentration.
2. Explain how the work in your concentration demonstrates your intent and the exploration of your idea. You may refer to specific images as examples.

Drawing Portfolio

Although the responses themselves are **not scored** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. **Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take.** Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited. Responses should be focused on the information requested. Longer responses are not necessarily better than shorter ones.

Examples of Concentrations (Sustained Investigations)

A concentration could consist of a group of works that share a single concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects used to explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- An exploration of interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A series of figurative works combining animal and human subjects — drawings, studies and completed works

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking or the process of developing the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

When preparing to upload Concentration (Sustained Investigation) images, the student should give some thought to the sequence of images on the Web page. There is no required order; rather, the images should be organized to best show the development of the concentration. In most cases, this would be chronological.

Students may NOT submit images of the same work that they submit for Breadth. **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student's score.**

Section III: Breadth (Range of Approaches)

Rationale

The student's work in this section should demonstrate understanding of a wide range of drawing concerns, such as drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems and expressive mark-making. Students must therefore be actively engaged with these concerns while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual and expressive development, as well as technical skill; thus, the student's work should demonstrate a variety of drawing skills and approaches.

Requirements

For this section, students must submit a total of 12 digital images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height × width) and material. The Digital Submission Web application incorporates space to include this information. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of their work, as well as knowledge of compositional organization.

The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. When a student chooses a single medium — for example, if the portfolio consists entirely of charcoal drawings — the work must show a range of approaches, techniques, compositions and subjects.

An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views and other ways of creating and organizing space
- The use of various subjects, such as the human figure, landscape and still-life objects
- The exploration of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests
- The use of different tools, materials and processes to represent form and space, such as rendered, gestural, painterly, expressionist, stylized or abstract form
- The exploration of expressive mark-making

Students may NOT submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Concentration (Sustained Investigation) and Breadth (Range of Approaches) may negatively affect a student’s score.**

IMPORTANT INFORMATION FOR AP STUDIO ART TEACHERS

Because the Studio Art portfolios are unique within the AP Program, there is some specific information that you will need.

The AP Studio Art Brochure

The brochure is published each year. It contains a condensed version of the basic information in the Course Description and is intended for students as well as teachers. **Frequently, the brochure also contains updated information about the portfolio specifications that has not yet been incorporated in the Course Description.**

If your school had students submit portfolios the previous year, brochures will be sent automatically, generally by mid-October. The number of brochures sent will be based on the number of students who submitted the previous year plus a percentage for growth. If your program’s growth exceeds the percentage, you can call AP Services (609-771-7300 or toll-free in the United States and Canada at 888-225-5427) to request more brochures for your students. Brochures are sent to the AP Coordinator at each school, with a note asking that they be forwarded to the AP Studio Art teacher.

Access to Physical Portfolio Materials for the Quality Selected Works Section of the 2-D Design and Drawing Portfolios

Although the Quality (Selected Works) section portfolio materials are shipped with testing materials for other AP subjects, the portfolio materials are NOT secure testing materials. In other words, they do not have to be held in a secure place until the students assemble their portfolios. In fact, the *AP Coordinator’s Manual* states explicitly that the portfolio materials may be given to the AP Studio Art teacher early, so that you can help students with the preparation that is required for submission. Whereas AP teachers of other subjects may not be in the room while their students take the AP Exam, AP Studio Art teachers are encouraged to help their students assemble the portfolios. This is clearly stated in the Exam Instructions, sent to AP Coordinators, for AP Studio Art.

Ethics, Artistic Integrity and Plagiarism

Although the use of appropriated images is common in the professional art world today, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated in the sections on each portfolio in this booklet: “Any work that makes use of

(appropriates) photographs, published images and/or other artists' works must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy another artist's work or imagery (even in another medium) and represent it as one's own.** Teachers and students are strongly encouraged to become knowledgeable about copyright laws and to maintain reference citations for Internet-based and other resources. Teachers are expected to monitor students' use of resources and to ensure that students understand and demonstrate artistic integrity. In evaluating portfolios, the Readers look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences and interests. Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The AP Studio Art Program endorses these policies.

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

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

Photographing Artwork

All Readers are experienced in looking at digital images and are willing to give students the benefit of the doubt if an image is weak or ambiguous, but they can evaluate only what they can see. It is important to photograph the entire work, with as little as possible of the mat or background against which the work is being shot.

When photographing artwork with a digital camera, students should select camera settings that capture the highest-resolution, highest-quality images possible. Once a photo is captured, its resolution cannot be increased. When image files have been uploaded from a camera and saved to a computer, students can use the image editing software of their choice (*Photoshop*®, *Picasa*™, *Microsoft Picture Manager*®, etc.) to edit the images files, reducing resolution if necessary, so that they meet the recommendations for digital submission.

All images for the digital portfolio must be submitted in JPEG format (file name extension .jpg). Individual image file size should be no larger than 3 MB. In most cases, individual image files will be much smaller than 3 MB and may well be smaller than 1 MB. For artworks with landscape orientation, the recommended image size is 7.36" × 10.83" maximum and 6.67" × 6.67" minimum. For artworks with portrait

orientation, the recommended image size is 10.83" × 7.36" maximum and 6.67" × 6.67" minimum.

It is suggested that images be stored in more than one location, in case technical difficulties interfere with the retrieval of stored data. Back-up image files can be stored on CDs, external hard drives, flash drives, memory cards, and other portable electronic devices.

The technical specifications for the AP Studio Art Digital Submission Web application can be found at www.collegeboard.org/student/testing/ap/studioart/digital-submission.html.

Details/Second Views of Works/Process Documentation

Details or second views are permitted (or required) throughout the 3-D Design Portfolio but are permitted only for the Concentration section of the Drawing and 2-D Design Portfolios. Detail images should be used only when it is helpful for a Reader to see a very close-up view of, for example, the texture of a work. Extra images that show only a slightly closer view than the original image should be omitted. Process documentation may be submitted as part of the Concentration (Sustained Investigation) section. Such images should help the Readers understand the student's thinking in the course of creating a work. For example, students may want to include earlier stages than the finished work. Process images could also document ideas the student considered before choosing the direction of a particular work (for example, thumbnail sketches).

Protecting Actual Work Submitted for Quality (Selected Works) — 2-D Design and Drawing

Care is taken to protect each student's actual work while it is at the site where the evaluation takes place. However, the process of shipping to and from the AP Reading requires that the work be protected. During the evaluation process, portfolios are at times stacked flat in relatively tall piles, and the original works are, of course, taken out and put back in the portfolios at least once. All original works should be backed with some kind of rigid board or mounted. Work should **never** be shipped under glass. Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it. (See also the detailed instructions on page 14 for the 2-D Design Portfolio and pages 22–23 for the Drawing Portfolio regarding how works are to be submitted for the Quality (Selected Works) section.)

Basic Information About Portfolio Evaluation

All of the AP Readers (the people who evaluate the portfolios) are either AP Studio Art teachers or teachers of first-year college studio art courses. Before Readers begin scoring any portfolio sections, an intensive standard-setting session is held. Standard setting is the process of developing a common understanding of the scoring guidelines for each section. Actual scoring does not begin until the Chief Reader is satisfied that the Readers, as a group, share an understanding and can apply the scoring guidelines with a high degree of consistency.

Once the actual scoring begins, Readers work independently and do not see the scores that anyone else has given to the same work. Quality (Selected Works) is scored by three Readers; Concentration (Sustained Investigation) and Breadth (Range of Approaches) are each scored by two Readers. If there is a wide divergence in the scores assigned by two Readers to the same section of a portfolio, the section is forwarded to two leaders for review and resolution of the scores. Because of this structure, a minimum of three and maximum of seven Readers score the various parts of an individual's portfolio. Once the Reading is completed, the scores assigned to a portfolio are converted to a composite raw score. The Chief Reader, in consultation with technical staff from ETS and the College Board, and in light of a detailed debriefing session with the whole group of Readers, determines the composite scores for each of the AP grades.

Scoring Problems

Although the portfolio submission specifications are deliberately flexible enough to accommodate a huge range of work, it is expected that teachers and students will take seriously the limits that do exist and that are spelled out both in this Course Description and on the brochure. Explanations for the various specifications and limits appear elsewhere in this book. Because of the inherent unfairness of allowing some students to bend the rules while other students adhere to them, portfolios that do not meet the requirements are handled in the following ways:

- Extra works submitted for Quality (Selected Works) in the 2-D Design and Drawing Portfolios are not scored.
- Works submitted for the Quality (Selected Works) section of the Drawing Portfolio or the 2-D Design Portfolio that do not fit easily into the portfolio envelope, which is approximately 18" × 24", are not scored.
- Original works that are submitted for Concentration (Sustained Investigation) or Breadth (Range of Approaches) in any portfolio are not scored.
- Actual sculpture submitted for the Quality (Selected Works) section of any portfolio is not scored.
- If too few works are available for any section, the remaining works are scored. The effect on the score given for that section (whether it is lowered and, if so, to what extent) is at the discretion of each Reader. This is true whether the reason for the section being incomplete is that too few works were submitted by the student, or that some works were held aside because they did not meet the specifications.

Overlap Among Sections of the Portfolio

Images of the same work may NOT be submitted in both Concentration (Sustained Investigation), and Breadth (Range of Approaches). Works submitted in Quality (Selected Works), may come from the student's Concentration (Sustained Investigation) and/or Breadth (Range of Approaches) section(s), but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

Double Submissions and Resubmissions

In rare cases, students may want to submit two portfolios in the same year. As the teacher, it is up to you to help the student decide whether she or he will have sufficient work for two complete portfolios or whether the student might be better served to concentrate on a single portfolio. When a student submits more than one portfolio, the AP Coordinator must fill out an Irregularity Report.

NO work may be duplicated between the two portfolios. Using the same piece, or a detail of a piece, in any section of the second portfolio is not allowed.

Questions often arise about whether a student may submit the same type of portfolio in two different years. Most often this is done with the intention of raising the score of the portfolio that was originally submitted. This may be done, but the work included in the resubmission should be substantively different than the originally submitted work. Any individual pieces that are resubmitted must be significantly reworked in order to be included for evaluation in a new portfolio.

Resources for AP Teachers

AP Central (apcentral.collegeboard.org)

Essential course resources, including the Course Description and other official publications

- AP Exam Information and Resources, including practice exams
- Classroom resources — including curriculum modules, labs, and more — from both the AP program and AP teachers
- A database of upcoming professional development workshops and summer institutes

AP Course Audit

- Curricular/resource requirements
- Four annotated sample syllabi
- Syllabus development guides
- Example textbook lists
- Syllabus development tutorial

Advances in AP

Learn about forthcoming changes to AP courses

AP Teacher Communities (<https://apcommunity.collegeboard.org/>)

Join a lively community of fellow teachers by discussing all things AP on the discussion boards. Share strategies, ask questions, and engage in lively discussions with teachers worldwide.

Higher Ed

- Detailed information about each course and exam
- An overview of the course and exam redesign and what it means for colleges and universities
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