

INCLUDES

- ✓ Course framework
- ✓ Instructional information
- ✓ Portfolio exam information

AP[®] 2-D Art and Design 3-D Art and Design Drawing

COURSE AND EXAM DESCRIPTION

Effective
Fall 2024

AP[®] Art and Design

COURSE AND EXAM DESCRIPTION

Effective
Fall 2024

AP COURSE AND EXAM DESCRIPTIONS ARE UPDATED PERIODICALLY

Please visit AP Central (apcentral.collegeboard.org) to determine whether a more recent course and exam description is available.

What AP® Stands For

Thousands of Advanced Placement teachers have contributed to the principles articulated here. These principles are not new; they are, rather, a reminder of how AP already works in classrooms nationwide. The following principles are designed to ensure that teachers' expertise is respected, required course content is understood, and that students are academically challenged and free to make up their own minds.

1. AP stands for clarity and transparency. Teachers and students deserve clear expectations. The Advanced Placement Program makes public its course frameworks and sample assessments. Confusion about what is permitted in the classroom disrupts teachers and students as they navigate demanding work.
2. AP is an unflinching encounter with evidence. AP courses enable students to develop as independent thinkers and to draw their own conclusions. Evidence and the scientific method are the starting place for conversations in AP courses.
3. AP opposes censorship. AP is animated by a deep respect for the intellectual freedom of teachers and students alike. If a school bans required topics from their AP courses, the AP Program removes the AP designation from that course and its inclusion in the AP Course Ledger provided to colleges and universities. For example, the concepts of evolution are at the heart of college biology, and a course that neglects such concepts does not pass muster as AP Biology.
4. AP opposes indoctrination. AP students are expected to analyze different perspectives from their own, and no points on an AP Exam are awarded for agreement with any specific viewpoint. AP students are not required to feel certain ways about themselves or the course content. AP courses instead develop students' abilities to assess the credibility of sources, draw conclusions, and make up their own minds.

As the AP English Literature course description states: "AP students are not expected or asked to subscribe to any one specific set of cultural or political values, but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole."

5. AP courses foster an open-minded approach to the histories and cultures of different peoples. The study of different nationalities, cultures, religions, races, and ethnicities is essential within a variety of academic disciplines. AP courses ground such studies in primary sources so that students can evaluate experiences and evidence for themselves.
6. Every AP student who engages with evidence is listened to and respected. Students are encouraged to evaluate arguments but not one another. AP classrooms respect diversity in backgrounds, experiences, and viewpoints. The perspectives and contributions of the full range of AP students are sought and considered. Respectful debate of ideas is cultivated and protected; personal attacks have no place in AP.
7. AP is a choice for parents and students. Parents and students freely choose to enroll in AP courses. Course descriptions are available online for parents and students to inform their choice. Parents do not define which college-level topics are suitable within AP courses; AP course and exam materials are crafted by committees of professors and other expert educators in each field. AP courses and exams are then further validated by the American Council on Education and studies that confirm the use of AP scores for college credits by thousands of colleges and universities nationwide.

The AP Program encourages educators to review these principles with parents and students so they know what to expect in an AP course. Advanced Placement is always a choice, and it should be an informed one. AP teachers should be given the confidence and clarity that once parents have enrolled their child in an AP course, they have agreed to a classroom experience that embodies these principles.

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Acknowledgments

College Board would like to acknowledge the following committee members, consultants, and reviewers for their assistance with and commitment to the development of this course. All individuals and their affiliations were current at the time of contribution.

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About AP

College Board's Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 38 subjects, each culminating in a challenging exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admission officers that students have sought the most challenging curriculum available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher's syllabus is evaluated and approved by faculty from some of the nation's leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores; more than 3,300 institutions worldwide annually receive AP scores.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam.

Enrolling Students: Access, Opportunity, and Readiness

The AP Program welcomes all students willing to challenge themselves with college-level coursework and career preparation. We strongly encourage

educators to invite students into AP classes, including students from ethnic, racial, socioeconomic, geographic, or other groups not broadly participating in a school's AP program. We believe that readiness for AP is attainable, and that educators can expand readiness by opening access to Pre-AP course work. We commit to support educators and communities in their efforts to make AP courses widely available, advancing students in their plans for college and careers.

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

The AP Program has a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created 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' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit the [AP Course Audit](#) website for more information to support the preparation and submission of materials for the AP Course Audit.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings of colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions and/or through-course performance assessments are aligned to the course framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions, tasks, and rubrics are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject’s current AP Test Development Committee members is available on [AP Central](#)®.

Throughout AP course and exam development, 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 or college credit.

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. Through-course performance assessments, including AP Art and Design Portfolio Exams, are scored by college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. For both sections of all three AP Art and Design Portfolio Exams, multiple readers independently score student work. If scores are divergent, an experienced reading leader adjudicates and assigns a final score. In each subject, a highly respected college

faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the performance assessments are weighted and converted into a composite AP score on a 1–5 scale.

AP Exams are **not** norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam tasks to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam task.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and exam and throughout the scoring process ensures that AP Exam scores accurately represent students’ achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Credit Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A-, B+, B
3	Qualified	B-, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college’s AP credit/placement policy, use the search engine available on the [AP Credit Policy Search](#) page.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple locations to evaluate and score the free-response questions and/or through-course performance assessments of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers and thus are better able to assess their students' work in the classroom.

- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.
- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check the [AP Reader](#) site for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit the [Become an AP Reader](#) site for eligibility requirements and to start the application process.

About the AP Art and Design Program

The AP Art and Design program consists of three different courses and AP Portfolio Exams—AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing—corresponding to college and university foundations courses. Students may choose to submit any or all of the AP Portfolio Exams.

Students create a portfolio of work to demonstrate inquiry through art and design and development of materials, processes, and ideas over the course of a year. Portfolios include works of art and design, process documentation, and written information about the work presented. In May, students submit portfolios for evaluation based on specific criteria, which include skillful synthesis of materials, processes, and ideas and sustained investigation through practice, experimentation, and revision, guided by questions. Students may choose to submit any or all of the AP Portfolio Exams.

College Course Equivalent

The AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing courses are designed to be equivalent to an introductory college course in 2-D art and design, 3-D art and design, and drawing, respectively.

Prerequisites

AP Art and Design courses are for all students who are interested in inquiry-based thinking and making. Although there is no prerequisite for AP Art and Design courses, prior experiences learning about and making art and design support student success in AP Art and Design. Students who have not had opportunities to take art or design classes prior to AP will likely need assistance in developing a foundational understanding of art and design materials, processes, and ideas to prepare them for success.

Instructional Goals

AP Art and Design courses should address the following learning outcomes: the ability to (1) conduct a sustained investigation through practice, experimentation, and revision, guided by questions; (2) skillfully synthesize materials, processes, and ideas; and (3) articulate, in writing, information about one's work.

Resources

Teachers and school administrators are responsible for ensuring the following resources are available for AP Art and Design courses:

- Digital camera and a computer equipped with image editing software and an internet connection (required for submitting digital portfolios through the AP Digital Portfolio)
- Digital projector and screen for viewing and discussing works of art and design with students
- Art and design materials and resources necessary to meet the requirements for the portfolio each student chooses to submit
- Instructional materials that support the formulation of a creative problem and its comprehensive investigation, including, but not limited to, art and design books, periodicals, reproductions, digital images, and online and resources

As in introductory college courses, students will need to work inside and outside the classroom and beyond scheduled periods. Homework, such as maintaining a sketchbook or a journal, should support the depth of learning expected of AP students. Constructive, formative critiques—essential in college classes—are equally important in AP Art and Design. By observing, discussing, and analyzing works of art and design, students learn to evaluate their own and others' work based on relationships of materials, processes, and ideas. Students' individual and collaborative evaluations of work—both in progress and completed—develops their understanding of how components of a work interact to produce an overall effect. This understanding informs making.

Students need time and resources to engage with art and design in the classroom, school, and in the local community as well as in museums and galleries (in person and virtually). Engaging with art and design publications, online resources, and investigations of materials, processes, and ideas beyond the disciplines of art and design provides important opportunities for learning about and making art and design. Such experiences are invaluable for supporting student inquiry and developing understanding of context, interpretation, and how their work relates to art and design traditions. Possibilities for thinking and making are expanded by frequent interactions with diverse works of art and design.

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AP ART AND DESIGN

Course Framework



Introduction

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

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

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

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

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Course Framework Overview

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

Course Skills

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

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



AP Course Skills

Course Skill 1

Inquiry and Investigation 1

Investigate materials, processes, and ideas.

Course Skill 2

Making Through Practice, Experimentation, and Revision 2

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

Course Skill 3

Communication and Reflection 3

Communicate ideas about art and design.

SKILLS

1.A Generate possibilities for investigation.

1.B Describe how inquiry guides investigation through art and design.

1.C Describe how materials, processes, and ideas in art and design relate to context.

1.D Interpret works of art and design based on materials, processes, and ideas used.

1.E Investigate materials, processes, and ideas.

2.A Formulate questions or areas of inquiry that guide a sustained investigation through art and design.

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

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

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

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

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

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

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

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

3.F Present works of art and design for viewer interpretation.

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

Big Ideas

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

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives and Essential Knowledge

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

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

Big Idea 1: Investigate Materials, Processes, and Ideas

Essential Questions and Enduring Understandings

Learning Objectives

Essential Knowledge

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

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

1.A

Document experiences to generate possibilities for making art and design.
[Skill 1.A]

1.A.1

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

1.A.2

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

1.A.3

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

1.A.4

Interpretation is understanding based on personal experiences and perspectives.

1.A.5.

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

1.B

Document examples of how inquiry guides sustained investigation through art and design.
[Skill 1.B]

1.B.1

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

1.B.2

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

1.B.3

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

1.C

Document investigation of viewers' interpretations of art and design.

[Skill 1.D]

Essential Knowledge

1.C.1

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

1.C.2

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

1.C.3

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

1.C.4

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

1.C.5

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

1.C.6

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

1.C.7

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

1.D

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

[Skill 1.C]

Essential Knowledge

1.D.1

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

1.D.2

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

1.D.3

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

1.D.4

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

1.E

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

Essential Knowledge

1.E.1

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

1.E.2

Works of art and design can be evaluated by:

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

1.E.3

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

1.E.4

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

1.E.5

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

1.F

Document selection of materials, processes, and ideas to investigate.

[Skill 1.E]

Essential Knowledge

1.F.1

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

1.F.2

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

1.F.3

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

1.F.4

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

Big Idea 2: Make Art and Design

Essential Questions and Enduring Understandings

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

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

Learning Objectives

2.A

Formulate questions or areas of inquiry that guide a sustained investigation through art and design.

[Skill 2.A]

2.B

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

[Skill 2.B]

Essential Knowledge

2.A.1

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

2.A.2

Identifying an inquiry for sustained investigation can include:

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

2.A.3

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

2.B.1

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

2.B.2

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

2.B.3

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

2.B

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

[Skill 2.B]

Essential Knowledge

2.B.4

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

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

2.B.5

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

2.B.6

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

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

2.B.7

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

2.C

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

[Skill 2.C]

Essential Knowledge

2.C.1

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

2.C.2

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

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

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

2.D

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

[Skill 2.D]

Essential Knowledge

2.D.1

2-D skills: the application of two-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

2.D.2

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

2.D.3

Drawing skills: the application of mark-making, line, surface, space, light and shade, composition

2.D.4

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

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

Big Idea 3: Present Art and Design

Essential Questions and Enduring Understandings

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

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

Learning Objectives

3.A

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

Essential Knowledge

3.A.1

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

3.A.2

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

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

3.A.3

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

3.A.4

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

3.A.5

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

3.B

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

[Skill 3.D]

3.C

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

[Skill 3.E]

Essential Knowledge

3.B.1

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

3.B.2

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

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

3.B.3

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

3.C.1

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

3.C.2

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

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

3.C.3

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

3.D

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

[Skill 3.A]

Essential Knowledge

3.D.1

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

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

3.D.2

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

3.D.3

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

3.E

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

[Skill 3.B]

Essential Knowledge

3.E.1

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

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

3.E.2

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

3.E.3

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives

3.F

Document presentation of works of art and design for viewer interpretation.

[Skill 3.F]

Essential Knowledge

3.F.1

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

3.F.2

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

3.F.3

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

3.F.4

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

3.F.5

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

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AP ART AND DESIGN

Portfolio Exam Information



AP Art and Design Portfolio Exam Structure

All three AP Art and Design Portfolio Exams contain two sections. The Selected Works section requires students to demonstrate skillful synthesis of materials, processes, and ideas. The Sustained Investigation section requires students to conduct a sustained investigation based on an inquiry of the student's choosing. The work in this section should reflect ongoing practice, experimentation, and revision. Both sections of the portfolios require students to articulate information about their work.

Both sections are required. Students earn a score for each section, and section scores are combined to produce an overall portfolio score that may offer opportunities for college credit and/or advanced placement. The order in which the sections are presented is not intended to suggest a curricular sequence. The works presented for portfolio assessment may be produced in art classes or on the student's own time and may cover a period of time longer than a single school year. The table that follows, summarizes the section requirements for each of the three portfolios.

AP 2-D Art and Design Portfolio	AP 3-D Art and Design Portfolio	AP Drawing Portfolio
Selected Works (40% of Total Score)		
Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills	10 digital images consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills	Five digital images of five works that each demonstrate synthesis of materials, processes, and ideas using drawing skills
Sustained Investigation (60% of Total Score)		
15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision

Students' portfolio scores are a final, end-of-course, summative assessment of their learning related to portfolio requirements and assessment criteria. Since portfolio scores are based on AP Art and Design scoring rubrics (available on AP Central), it is essential that the teacher and their students understand the scoring rubrics and are able to accurately apply them to assess portfolio work. Teachers can introduce students to AP Art and Design scoring rubrics at the beginning of the year by demonstrating how the rubrics are applied to scored samples of student work on AP Central. Throughout the year as students develop their portfolios, rubrics should be used as formative assessment criteria to give students feedback on how their work aligns with portfolio requirements and evaluation criteria.

Selected Works Section

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design with minimal constraints. Each work is expected to demonstrate skillful synthesis of materials, processes, and ideas.

Students should carefully select works that best demonstrate their skillful synthesis of materials, processes, and ideas. The submission can be a group of related works, unrelated works, or a combination of related and unrelated works. These works may also be submitted in the Sustained Investigation section, but they don't have to be.

Along with each work, students are required to identify, in writing, ideas visually evident, and materials and processes used. Responses are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted, that directly and completely address the prompts, and that provide further evidence of skillful synthesis of materials, processes, and ideas shown in the work. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) material, process, idea, style, or content as long as the work is the student's original creation. As a reminder, the use of Artificial Intelligence tools is prohibited at any stage of the creative process and while students can build upon pre-existing artist-created works, students must be the principal artist or designer of the work they submit.

REQUIREMENTS AND PROMPTS

Submit five works that demonstrate:

- 2-D/3-D/drawing skills (depending on type of portfolio submitted)
- Synthesis of materials, processes, and ideas

For each work, state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Image Citation (100 characters maximum, including spaces)
- Digital Tools (100 characters maximum, including spaces)

For specific details on how works or images of works are submitted for each portfolio type, see Types of AP Art and Design Portfolio Exams, beginning on p. 35.

SCORING CRITERIA

The five works will be evaluated collectively and holistically based on the following three scoring criteria:

Scoring Criteria	Corresponding Skills
Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.	Skill 2.D
Make works of art and design that demonstrate synthesis of materials, processes, and ideas.	Skill 2.C
Identify, in writing, materials, processes, and ideas used to make works of art and design.	Skill 3.C

The most successful portfolio submissions will demonstrate:

- Visual evidence of advanced 2-D, 3-D, or drawing skills
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of the written idea in all five works of art

Sustained Investigation Section

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present works of art and design based on an in-depth investigation of materials, processes, and ideas done over time. Sustained Investigation is work united by a single guiding inquiry. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate skillful synthesis of materials, processes, and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be.

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained

investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation as long as the work is the student's original creation. As a reminder, the use of Artificial Intelligence tools is prohibited at any stage of the creative process and while students can build upon pre-existing artist-created works, students must be the principal artist or designer of the work they submit.

REQUIREMENTS AND PROMPTS

Submit 15 images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2-D/3-D/drawing skills (depending on type of portfolio submitted)

State the following in writing:

- Identify the inquiry that guided your sustained investigation (600 characters maximum, including spaces)
- Describe ways your sustained investigation developed through practice, experimentation, and revision (600 characters maximum, including spaces)

An inquiry that guides the sustained investigation is typically formulated at the beginning of portfolio development. Students should formulate their inquiry based on their own experiences and ideas. These should be further developed by students throughout the sustained investigation.

Identify the following for each image:

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

For images that document process or show detail, students can enter "N/A" for size (see Additional Information About the Sustained Investigation Section

on the following page for more details). For digital and virtual work, students should enter the size of the intended visual display. As required in the AP Art and Design Artistic Integrity Agreement, students are responsible for identifying and citing pre-existing photographs, images, or works.

SCORING CRITERIA

The 15 images are evaluated collectively based on four scoring criteria. Each of the four scoring criteria is evaluated separately and assigned an independent score. The final score for the Sustained Investigation section is calculated based on the relative weight of each of the four scoring criteria. The four scoring criteria along with their corresponding skills and section weighting is as follows:

Scoring Criteria	Corresponding Skills	Section Weighting
Formulate and identify, in writing, questions or areas of inquiry that guide a sustained investigation.	Skills 2.A and 3.A	20%
Demonstrate written and visual evidence of practice, experimentation, and revision in a sustained investigation.	Skills 2.B and 3.B	30%
Make works of art and design that demonstrate synthesis of materials, processes, and ideas.	Skill 2.C	30%
Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.	Skill 2.D	20%

The most successful portfolio submissions will demonstrate:

- Written and visual evidence of questions/inquiry that furthers the sustained investigation
- Written and visual evidence of practice, experimentation, and revision that furthers the sustained investigation
- Visual evidence of synthesis of materials, processes, and ideas
- Visual evidence of advanced 2-D, 3-D, or drawing skills

ADDITIONAL INFORMATION ABOUT THE SUSTAINED INVESTIGATION SECTION

Throughout their sustained investigation, students need to document—with images and words—practice, experimentation, and revision using materials, processes, and ideas as well as skillful synthesis of materials, processes, and ideas. From their documentation of thinking and making, students select images and writing to include in their portfolio that most effectively demonstrate sustained investigation according to AP Art and Design Portfolio Exam assessment criteria.

Process documentation images included in the portfolio should show evidence of practice, experimentation, and revision using materials, processes, and ideas and/or of skillful synthesis of materials, processes, and

ideas, providing insight on students' inquiry, thinking, and making. Detail images should be submitted only when it is important to see a close-up view of a work as evidence of practice, experimentation, and revision or of skillful synthesis of materials, processes, and ideas.

When submitting work for the Sustained Investigation section, students should carefully consider the sequence of their images. There is no required order; images should be presented to best demonstrate sustained investigation through practice, experimentation, and revision using materials, processes, and ideas. Students should also consider the relationship of their images with the written information they submit.

Types of AP Art and Design Portfolio Exams

AP 2-D Art and Design Portfolio Exam

This portfolio is designated for work that focuses on the application of two-dimensional (2-D) elements and principles of art and design, including point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy. Students should consider how materials, processes, and ideas can be used to make work that exists on a flat surface.

Students can work with any materials, processes, and ideas as long as the work is the student's original creation. As a reminder, the use of Artificial Intelligence tools is prohibited at any stage of the creative process and while students can build upon pre-existing artist-created works, students must be the principal artist or designer of the work they submit. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

AP 2-D ART AND DESIGN PORTFOLIO EXAM REQUIREMENTS AND PROMPTS

For the **Selected Works** section of the AP 2-D Art and Design Portfolio Exam, students must submit five digital images of five works that demonstrate:

- 2-D skills
- Synthesis of materials, processes, and ideas

For each work, students must state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Digital Tools (100 characters maximum, including spaces)
- Image Citation (100 characters maximum, including spaces)

For the **Sustained Investigation** section of the AP 2-D Art and Design Portfolio Exam, students must:

Submit 15 digital images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2-D skills

Students must state the following in writing:

- Identify the inquiry that guided your sustained investigation. (600 characters maximum, including spaces)
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry. (600 characters maximum, including spaces)

Identify the following for each image:

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

For images that document process or show detail, students can enter "N/A" for size (see the Additional Information About the Sustained Investigation section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display. As required in the AP Art and Design Artistic Integrity Agreement, students are responsible for identifying and citing pre-existing photographs, images, or works.

Samples of student work for the AP 2-D Art and Design Portfolio Exam can be found on AP Central at <https://apcentral.collegeboard.org/courses/ap-2-d-art-and-design/portfolio>.

AP Drawing Portfolio Exam

This portfolio is designated for work that focuses on the use of mark-making, line, surface, space, light and shade, and composition. Students should consider marks that can be used to make drawings, the arrangement of marks, the materials and processes used to make marks, and relationships of marks and ideas.

Students can work with any materials, processes, and ideas as long as the work is the student's original creation. As a reminder, the use of Artificial Intelligence tools is prohibited at any stage of the creative process and while students can build upon pre-existing artist-created works, students must be the principal artist or designer of the work they submit. Drawing (analog and digital), painting, printmaking, and mixed media work are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

AP DRAWING PORTFOLIO EXAM REQUIREMENTS AND PROMPTS

For the **Selected Works** section of the AP Drawing Portfolio Exam, students must submit five digital images of five works that demonstrate:

- Drawing skills
- Synthesis of materials, processes, and ideas

For each work, students must state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Digital Tools (100 characters maximum, including spaces)
- Image Citation (100 characters maximum, including spaces)

For the **Sustained Investigation** section of the AP Drawing Portfolio Exam, students must submit 15 digital images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- Drawing skills

Students must state the following in writing:

- Identify the inquiry that guided your sustained investigation
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry (600 characters maximum, including spaces)

Identify the following for each image:

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

For images that document process or show detail, students should enter “N/A” for size (see Additional Information About the Sustained Investigation Section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display. As required in the AP Art and Design Artistic Integrity Agreement, students are responsible for identifying and citing pre-existing photographs, images, or works.

Samples of student work for the AP Drawing portfolio can be found on AP Central at <https://apcentral.collegeboard.org/courses/ap-drawing/portfolio>.

AP 3-D Art and Design Portfolio Exam

This portfolio is designated for work that focuses on the application of three-dimensional (3-D) elements and principles of art and design, including point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy. Students should consider how materials, processes, and ideas can be used to make work that involves space and form.

Students can work with any materials, processes, and ideas as long as the work is the student's original creation. As a reminder, the use of Artificial Intelligence tools is prohibited at any stage of the creative process and while students can build upon pre-existing artist-created works, students must be the principal artist or designer of the work they submit. Figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glasswork, installation, performance, assemblage, and 3-D fabric/fiber arts are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

AP 3-D ART AND DESIGN PORTFOLIO EXAM REQUIREMENTS AND PROMPTS

For the **Selected Works** section of the AP 3-D Art and Design Portfolio Exam, students must submit digital images of two views each of five works (10 images total) that demonstrate:

- 3-D skills
- Synthesis of materials, processes, and ideas
- Digital Tools (100 characters maximum, including spaces)

For each work, students must state the following in writing:

- Idea(s) visually evident (100 characters maximum, including spaces)
- Materials used (100 characters maximum, including spaces)
- Processes used (100 characters maximum, including spaces)
- Image Citation (100 characters maximum, including spaces)

For the **Sustained Investigation** section of the AP 3-D Art and Design Portfolio Exam, students must submit 15 digital images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 3-D skills

Students must state the following in writing:

- Identify the inquiry that guided your sustained investigation (600 characters maximum, including spaces)
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your inquiry (600 characters maximum, including spaces)

Identify the following for each image:

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

For images that document process or show detail, students should enter “N/A” for size (see Additional Information About the Sustained Investigation Section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display. As required in the AP Art and Design Artistic Integrity Agreement, students are responsible for identifying and citing pre-existing photographs, images, or works.

Samples of student work for the AP 3-D Art and Design portfolio can be found on AP Central at <https://apcentral.collegeboard.org/courses/ap-3-d-art-and-design/portfolio>.

Guiding Students’ Selection of the Appropriate AP Art and Design Portfolio Exam

Work in AP Art and Design Portfolio Exams is assessed according to the requirements and rubric of the portfolio type that students choose. For example, work in both sections of an AP Drawing Portfolio Exam is expected to clearly demonstrate drawing skills, in addition to other types of skills students choose to use. If 2-D or 3-D work is included, it is assessed using the AP Drawing rubric, in the context of other works that comprise that portfolio section.

Teachers can help students make well-informed decisions about the type of portfolio they submit and the specific work within the portfolio by ensuring understanding of portfolio requirements and assessment rubrics. Teachers can lead class discussions with illustrative examples of work to show students portfolio options as well as potential drawbacks and benefits of submitting work in a portfolio that diverges from the selected portfolio type.

Overlap Among Portfolio Types

There is possible overlap among the three portfolios. For example, a student whose work focuses on 3-D art or design could submit, in their AP 3-D Art and Design Portfolio Exam, drawings and/or 2-D compositions associated with their 3-D work. These could include concept drawings of a sculpture or the floor plan of an architectural structure, for example. In planning for and developing their body of portfolio work, students should select a particular focus of 2-D art and design, 3-D art and design, or drawing. As they work, they may make pieces that diverge in format from their selected portfolio type.

For the Sustained Investigation section, AP Art and Design Portfolio Exams are more likely to be successful in terms of the assessment rubric if divergent forms (e.g., 2-D art and design submitted for an AP Drawing Portfolio Exam) are clearly related to the investigation of stated inquiry.

For the Selected Works section, AP Art and Design Portfolio Exams are more likely to be successful if divergent forms demonstrate synthesis of materials, processes, and ideas using skills related to the designated portfolio type.

Artistic Integrity and Plagiarism

AP Art and Design Student Artistic Integrity Agreement

It is unethical, constitutes plagiarism, and may even violate copyright law for students to copy another work or image (even in another medium) and represent it as their own. The work they submit as final through the AP Digital Portfolio must be an entirely original creation, made by them, and reflecting their own unique vision. When submitting their portfolio, students must attest: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

PREEXISTING WORKS

Any submission that makes use of preexisting photographs, images, or works of any kind must **both**:

- Give full credit to any preexisting work.
- Extend beyond mere duplication and demonstrate your observable transformation of materials, processes, and ideas through practice, experimentation, and revision. The final piece must offer a demonstrable, fresh perspective and interpretation of the preexisting work in new or unexpected ways.

Examples of plagiarism prevention guidelines can be found [here](#).

GENERATIVE ARTIFICIAL INTELLIGENCE (AI) AND DIGITAL EDITING TOOLS

The use of generative AI tools and features is categorically prohibited at any stage of the creative process.

Generative AI tools use predictive technology to produce text, charts, images, audio, and video. This technology includes ChatGPT, Dall-E, Midjourney, and similar large language models (LLMs), in addition to those features embedded in digital tools and mobile apps that are built on these or similar AI technologies (e.g., generative fill option in Photoshop). Students may not use AI features embedded in such digital tools. Examples of unacceptable digital tools and features can be found [\[here\]](#).

Students may edit digital images of their work. However, the goals of image editing should be to present the clearest, most accurate representation of the student's finished artwork and to ensure that images meet the requirements of the AP Digital Portfolio. Students must indicate in their submissions when digital tools are used.

MULTIPLE PORTFOLIO SUBMISSION

The same artwork may not be submitted for more than one AP Art and Design Portfolio Exam. Redesigning or repurposing artwork submitted to another AP Art and Design Portfolio Exam is **not** considered new work. Each portfolio must be an entirely new inquiry consisting of new work not previously submitted for any other portfolio exam in this year or any prior year.

CONSEQUENCES OF PLAGIARISM

If College Board determines in its sole discretion that you have violated any part of this artistic integrity agreement, such as by failing to properly attribute preexisting works, using generative AI tools, or attempting to pass off another's work as your own, College Board may cancel your score.

Preparing and Submitting AP Art and Design Portfolio Exams

Students upload and submit their work through the AP Digital Portfolio (digitalportfolio.collegeboard.org).

Work is submitted digitally only. The AP Digital Portfolio opens in November each year.

Details about AP Art and Design digital submission are at apstudents.org/digitalportfolio.

Photographing Artwork

It is essential for students to understand the significance of image quality when they create and select digital images to submit for their AP Art and Design Portfolio Exam. Images that are unclear, out of focus, lacking in contrast and detail, distorted, too light or dark, incomplete, ambiguous, and/or include distracting backgrounds do not support success with the AP Art and Design Portfolio Exams.

When photographing work and documenting process for their portfolio, students should capture the highest-quality images possible. They can use software of their choice to edit images, saving both high-resolution image files and image files that meet AP Art and Design digital submission specifications. Students should be encouraged to complete their edits in the high-resolution file and then save a file that meets submission specifications. Images should be stored in more than one location in case of technical difficulties.

Image specifications for the AP Art and Design AP Digital Portfolio can be found at apstudents.org/digitalportfolio

Multiple Submissions and Resubmission of AP Portfolio Exams

Students may want to submit more than one portfolio type in the same year. It is up to the teacher to help students decide whether they will have sufficient work for more than one complete portfolio or whether they might be better served to concentrate on a single portfolio.

No work may be duplicated between portfolios if a student submits more than one. Using the same work, or part of the same work, is not allowed. Each portfolio must consist entirely of work that was not submitted in any other AP Art and Design Portfolio Exam.

Students 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. Work included in the resubmission must be completely different than the originally submitted work. As stated earlier, each AP Art and Design Portfolio Exam a student submits must consist entirely of work that was not submitted in previous portfolios.

Ensuring Students Follow Portfolio Submission Requirements

Although the portfolio requirements are deliberately flexible to accommodate diverse work, it is expected that the teacher will guide their students to work within the parameters described in this Course and Exam Description.



Scoring Guidelines

Sustained Investigation Rubric

General Scoring Note

When applying the rubric, the score for each row should be considered independently from the other rows. You should award the score for that row based solely upon the criteria indicated, according to the **preponderance of evidence**. Student work may receive different scores for each row. Each row includes decision rules and scoring notes used during the AP Art and Design Reading. Begin with score point 1 when applying the decision rules.

Row	Scoring Criteria		
A	Inquiry		
	Writing Prompt 1: Identify the inquiry that guided your sustained investigation.		
	1	2	3
	Written evidence does not identify an inquiry.	Written evidence identifies an inquiry AND Visual evidence demonstrates the inquiry.	Written evidence identifies an inquiry. AND Visual evidence demonstrates the inquiry. AND The inquiry guides the development of the sustained investigation.
	Decision Rules and Scoring Notes Read the student response to writing prompt 1 .		
	Does the <i>written</i> evidence identify an inquiry by describing discovery and exploration? (A question or a statement that merely identifies a theme or a topic is not an inquiry.) If no, award 1 point. If yes, move to criteria for score point 2.	Does the <i>visual</i> evidence demonstrate the inquiry? If no, award 1 point. If yes, move to criteria for score point 3.	Does the inquiry guide the development of the sustained investigation? If no, award 2 points. If yes, award 3 points.

B	Practice, Experimentation, and Revision		
	Writing Prompt 2: Describe ways your sustained investigation developed through practice, experimentation, and revision.		
	1	2	3
	Visual evidence of practice, experimentation, and revision does not relate to a sustained investigation.	Visual and written evidence of practice, experimentation, and revision relates to a sustained investigation.	Visual evidence of practice, experimentation, and revision demonstrates development of the sustained investigation. AND Written evidence describes ways the sustained investigation developed through practice, experimentation, and revision.
	Decision Rules and Scoring Notes Read the student response to writing prompt 2.		
	Is there <i>visual</i> evidence of practice, experimentation, and revision? AND Does the <i>visual</i> evidence of practice, experimentation, and revision relate to a sustained investigation? If no (for either or both), award 1 point. If yes (for both), move to criteria for score point 2.	Does the <i>written</i> evidence of practice, experimentation, and revision relate to a sustained investigation? If no, award 1 point. If yes, move to criteria for score point 3.	Does the <i>visual</i> evidence of practice, experimentation, and revision demonstrate development of the sustained investigation? AND Does the <i>written</i> evidence describe ways the sustained investigation developed through practice, experimentation, and revision? If no (for either or both), award 2 points. If yes (for both), award 3 points.

C	Materials, Processes, and Ideas		
	1	2	3
	Little to no evidence of visual relationships among materials, processes, and ideas.	Visual relationships among materials, processes, and ideas are evident .	Visual relationships among materials, processes, and ideas are evident and demonstrate synthesis .
	Decision Rules and Scoring Notes <i>In this row, written evidence is not scored but reading student responses may inform the evidence of visual relationships.</i>		
	Is there evidence of visual relationships among materials, processes, and ideas? If no, award 1 point If yes, move to criteria for score point 2.	Do the visual relationships among materials, processes, and ideas demonstrate synthesis ? If no, award 2 points. If yes, award 3 points.	
D	2-D/3-D/Drawing Skills		
	1	2	3
	Visual evidence of rudimentary and moderate 2-D/3-D/Drawing skills.	Visual evidence of moderate and good 2-D/3-D/Drawing skills.	Visual evidence of good and advanced 2-D/3-D/Drawing skills.
	Decision Rules and Scoring Notes		
	Does the <i>visual</i> evidence include some works with good (proficient) skills? If no, award 1 point. If yes, move to criteria for score point 2.	Does the <i>visual</i> evidence include some works with advanced (highly developed) skills? If no, award 2 points. If yes, move to criteria for score point 3.	Does the <i>visual</i> evidence across all works include a range of good to advanced skills? If no, award 2 points. If yes, award 3 points.

AP Art and Design Sustained Investigation Rubric Terminology (in alphabetical order)

2-D Art and Design Skills: the application of two-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

3-D Art and Design Skills: the application of three-dimensional elements and principles—point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy

Advanced: highly developed

Demonstrate: to clearly show

Describe: using words to communicate relevant information

Development: the furthering or advancing of an inquiry in a sustained investigation (through in-depth exploration of materials, processes, and ideas)

Discovery: to learn something through the process of making

Drawing Skills: the application of mark-making, line, surface, space, light and shade, composition

Experimentation: testing materials, processes, and/or ideas

Exploration: a journey of experimentation and discovery directed by inquiry

Evidence: to make obvious, seen, or understood

Good: proficient

Guides: the inquiry leads the process of making works of art and design

Ideas: concepts used to make works of art and design (evident visually or in writing)

Identify: indicate or provide information

Inquiry: the intentional process of questioning to guide exploration and discovery over time

Intent: the purpose or reason for exploring an idea

Materials: physical substances used to make works of art and design

Moderate: adequate

Practice: the repeated use of materials, processes, and/or ideas

Processes: physical and conceptual activities including applications involved with making works of art and design

Questioning: purposeful investigation and discovery in relationship to an idea

Reimagine: reinterpret with imagination; rethink

Relate: having a relationship and/or connection between

Revision: to modify, clarify, or reimagine works and ideas

Rudimentary: emerging or undeveloped

Sustained Investigation: an inquiry-based and in-depth study of materials, processes, and ideas over time

Synthesis: coalescence/integration of materials, processes, and ideas

Visual Evidence: the visual components that make up the student's works of art and design

Visual Relationships: connections between the visual components included in a student's works of art and design

Ways: a series of actions or events leading in a direction or toward an objective

Written Evidence: the written components that accompany the student's works of art and design

Selected Works Rubric

General Scoring Note

When applying the rubric, you should award the score according to the **preponderance of evidence**; the response may not meet all three criteria indicated. However, if the written evidence is completely unrelated to the works, the **maximum** possible score is 2.

Scoring Criteria

A. Written Evidence

B. 2-D/3-D/Drawing Skills

C. Materials, Processes, and Ideas

The Selected Works demonstrate

1	2	3	4	5
A. Written evidence may identify materials, processes, and ideas. B. Little to no visual evidence of 2-D/3-D/Drawing skills. C. Little to no evidence of visual relationships among materials, processes, and ideas.	A. Written evidence may identify materials, processes, and ideas. B. Visual evidence of rudimentary 2-D/3-D/Drawing skills. C. Little to no evidence of visual relationships among materials, processes, and ideas.	A. Written evidence identifies materials, processes, and ideas. B. Visual evidence of moderate 2-D/3-D/Drawing skills. C. Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated .	A. Written evidence identifies materials, processes, and ideas. B. Visual evidence of good 2-D/3-D/Drawing skills. C. Visual relationships among materials, processes, and ideas are evident .	A. Written evidence identifies materials, processes, and ideas. B. Visual evidence of advanced 2-D/3-D/Drawing skills. C. Visual relationships among materials, processes, and ideas are evident and demonstrate synthesis .

Decision Rules and Scoring Notes

A. Review written evidence:

- If the written evidence does not identify materials, processes, and ideas, the portfolio is only eligible for score points 1 and 2.
- If the written evidence identifies materials, processes, and ideas, the portfolio is eligible for all five score points.

B. Review the application of 2-D/3-D/Drawing art and design skills to determine accomplishment level:

1	2	3	4	5
Not present or unclear	Emerging and undeveloped	Adequate	Proficient	Highly Developed

C. Read the written evidence and then evaluate the visual relationships among materials, processes, and ideas:

1	2	3	4	5
Little to none	Little to none	Evident, but unclear or inconsistently demonstrated	Evident	Evident and demonstrates synthesis

AP Art and Design Selected Works Rubric Terminology (in alphabetical order)

2-D Art and Design Skills: the application of two-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

3-D Art and Design Skills: the application of three-dimensional elements and principles—point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time; unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy

Advanced: highly developed

Demonstrate: to clearly show

Drawing Skills: the application of mark-making, line, surface, space, light and shade, composition

Evidence: to make obvious, seen, or understood

Good: proficient

Ideas: concepts used to make works of art and design (evident visually or in writing)

Identify: indicate or provide information

Inconsistent: not demonstrated in the same way or to the same degree across works of art and design

Materials: physical substances used to make works of art and design

Moderate: adequate

Processes: physical and conceptual activities involved with making works of art and design

Rudimentary: emerging or undeveloped

Selected Works: works of art that demonstrate synthesis of materials, processes, and ideas using 2-D/3-D/Drawing skills

Synthesis: coalescence/integration of materials, processes, and ideas

Unclear: not easily observable, discernable, or legible

Visual Evidence: the visual components that make up the student's works of art and design

Visual Relationships: connections between the visual components included in a student's works of art and design

Written Evidence: the written components that accompany the student's works of art and design

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