



STUDIO ART

Course Description

MAY 2010, MAY 2011

The College Board

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 5,600 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,800 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT[®], the PSAT/NMSQT[®], and the Advanced Placement Program[®] (AP[®]). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information visit www.collegeboard.com.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

Contents

Welcome to the AP Program	1
AP Courses	1
AP Exams	1
AP Course Audit	1
AP Reading	2
AP Exam Grades	2
Credit and Placement for AP Grades	3
Setting Credit and Placement Policies for AP Grades	3
AP Studio Art	4
Introduction	4
Instructional Goals	4
Commitment from Students, Teachers, and Schools	5
Structure of the Portfolios	6
AP Portfolio Submission Process	9
How Digital Submission Works	9
2-D Design Portfolio	12
Ethics, Artistic Integrity, and Plagiarism	12
Section I: Quality	12
Section II: Concentration	13
Section III: Breadth	15
3-D Design Portfolio	16
Ethics, Artistic Integrity, and Plagiarism	16
Section I: Quality	16
Section II: Concentration	17
Section III: Breadth	19
Drawing Portfolio	20
Ethics, Artistic Integrity, and Plagiarism	20
Section I: Quality	20
Section II: Concentration	21
Section III: Breadth	23
Important Information for AP Studio Art Teachers	24
The AP Studio Art Poster	24
Access to Physical Portfolio Materials for the Quality Section of the 2-D Design and Drawing Portfolios	24
Ethics, Artistic Integrity, and Plagiarism	24
Photographing Artwork	25
Details/Second Views of Works	26
Protecting Actual Work Submitted for Section I (Quality)—2-D Design and Drawing	26
Basic Information About Portfolio Evaluation	26
Scoring Problems	27
Overlap Among Sections of the Portfolio	27
Double Submissions and Resubmissions	27
AP Studio Art Publications	28

Bibliography	28
Art History and Theory	28
Art Magazines and Journals.....	30
Art Pedagogy.....	30
Two-Dimensional Design.....	30
Three-Dimensional Design	31
Drawing	32
Photography and Digital Imaging	33
Teacher Support.....	34
AP Central (apcentral.collegeboard.com)	34
AP Publications and Other Resources.....	34
Teacher’s Guides.....	34
Course Descriptions	34
Released Exams.....	34

Welcome to the AP® Program

For over 50 years, the College Board's Advanced Placement Program (AP) has partnered with colleges, universities, and high schools to provide students with the opportunity to take college-level course work and exams while still in high school. Offering more than 30 different subjects, each culminating in a rigorous exam, AP provides motivated and academically prepared students with the opportunity to earn college credit or placement and helps them stand out in the college admissions process. Taught by dedicated, passionate AP teachers who bring cutting-edge content knowledge and expert teaching skills to the classroom, AP courses help students develop the study skills, habits of mind, and critical thinking skills that they will need in college.

AP is accepted by more than 3,600 colleges and universities worldwide for college credit, advanced placement, or both on the basis of successful AP Exam grades. This includes over 90 percent of four-year institutions in the United States.

More information about the AP Program is available at the back of this Course Description and at AP Central®, the College Board's online home for AP teachers (apcentral.collegeboard.com). Students can find more information at the AP student site (www.collegeboard.com/apstudents).

AP Courses

More than 30 AP courses in a wide variety of subject areas are now available. A committee of college faculty and master AP teachers designs each AP course to cover the information, skills, and assignments found in the corresponding college course.

AP Exams

Each AP course has a corresponding exam that participating schools worldwide administer in May. Except for AP Studio Art, which is a portfolio assessment, each AP Exam contains a free-response section (essays, problem solving, oral responses, etc.) as well as multiple-choice questions.

Written by a committee of college and university faculty and experienced AP teachers, the AP Exam is the culmination of the AP course and provides students with the opportunity to earn credit and/or placement in college. Exams are scored by college professors and experienced AP teachers using scoring standards developed by the committee.

AP Course Audit

The intent of the AP Course Audit is to provide secondary and higher education constituents with the assurance that an "AP" designation on a student's transcript is credible, meaning the AP Program has authorized a course that has met or exceeded the curricular requirements and classroom resources that demonstrate the academic rigor of a comparable college course. To receive authorization from the College Board to label a course "AP," teachers must participate in the AP Course Audit. Courses authorized to use the "AP" designation are listed in the AP Course Ledger made available to colleges and universities each fall. It is the school's responsibility to ensure that its AP Course Ledger entry accurately reflects the AP courses offered within each academic year.

The AP Program unequivocally supports the principle that each individual school must develop its own curriculum for courses labeled “AP.” Rather than mandating any one curriculum for AP courses, the AP Course Audit instead provides each AP teacher with a set of expectations that college and secondary school faculty nationwide have established for college-level courses. AP teachers are encouraged to develop or maintain their own curriculum that either includes or exceeds each of these expectations; such courses will be authorized to use the “AP” designation. Credit for the success of AP courses belongs to the individual schools and teachers that create powerful, locally designed AP curricula.

Complete information about the AP Course Audit is available at www.collegeboard.com/apcourseaudit.

AP Reading

AP Exams—with the exception of AP Studio Art, which is a portfolio assessment—consist of dozens of multiple-choice questions scored by machine, and free-response questions scored at the annual AP Reading by thousands of college faculty and expert AP teachers. AP Readers use scoring standards developed by college and university faculty who teach the corresponding college course. The AP Reading offers educators both significant professional development and the opportunity to network with colleagues. For more information about the AP Reading, or to apply to serve as a Reader, visit apcentral.collegeboard.com/readers.

AP Exam Grades

The Readers’ scores on the free-response questions are combined with the results of the computer-scored multiple-choice questions; the weighted raw scores are summed to give a composite score. The composite score is then converted to a grade on AP’s 5-point scale:

AP GRADE	QUALIFICATION
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

AP Exam grades of 5 are equivalent to A grades in the corresponding college course. AP Exam grades of 4 are equivalent to grades of A–, B+, and B in college. AP Exam grades of 3 are equivalent to grades of B–, C+, and C in college.

Credit and Placement for AP Grades

Thousands of four-year colleges grant credit, placement, or both for qualifying AP Exam grades because these grades represent a level of achievement equivalent to that of students who have taken the corresponding college course. This college-level equivalency is ensured through several AP Program processes:

- College faculty are involved in course and exam development and other AP activities. Currently, college faculty:
 - Serve as chairs and members of the committees that develop the Course Descriptions and exams in each AP course.
 - Are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading. The Chief Reader for each AP subject is a college faculty member.
 - Lead professional development seminars for new and experienced AP teachers.
 - Serve as the senior reviewers in the annual AP Course Audit, ensuring AP teachers' syllabi meet the curriculum guidelines of college-level courses.
- AP courses and exams are reviewed and updated regularly based on the results of curriculum surveys at up to 200 colleges and universities, collaborations among the College Board and key educational and disciplinary organizations, and the interactions of committee members with professional organizations in their discipline.
- Periodic college comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1 to 5 is properly aligned with current college standards.

For more information about the role of colleges and universities in the AP Program, visit the Higher Ed Services section of the College Board Web site at professionals.collegeboard.com/higher-ed.

Setting Credit and Placement Policies for AP Grades

The College Board Web site for education professionals has a section specifically for colleges and universities that provides guidance in setting AP credit and placement policies. Additional resources, including links to AP research studies, released exam questions, and sample student responses at varying levels of achievement for each AP Exam are also available. Visit professionals.collegeboard.com/higher-ed/placement/ap.

The "AP Credit Policy Info" online search tool provides links to credit and placement policies at more than 1,000 colleges and universities. This tool helps students find the credit hours and/or advanced placement they may receive for qualifying exam grades within each AP subject at a specified institution. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy.

AP Studio Art

INTRODUCTION

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

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

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

INSTRUCTIONAL GOALS

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

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. Accordingly, the committee has chosen to suggest guidelines for the submission of

an AP portfolio rather than to delineate a specific course. The portfolios are designed to allow freedom in structuring AP Studio Art courses while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. Therefore, the major responsibility for creating an AP course in art and preparing work to submit for evaluation belongs to the participating teachers and students.

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

AP courses should address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist. AP work should reflect these three areas of concern: quality, concentration, and breadth.

COMMITMENT FROM STUDENTS, TEACHERS, AND SCHOOLS

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

The quest for quality of both production and experience in AP Studio Art makes active demands not only on the students but also on the teachers and on the school itself. Ideally, classes should be small enough to permit teachers and students to work in close cooperation; extended blocks of time should be allotted for instruction; and the teachers' other responsibilities should be reduced to reflect the greater demands of the program. The course has been taught in many different ways: for example, as a separate, one-year class; or as a separate program of study for AP students who meet during a general art class period; or as independent study for a few highly motivated students. After-school programs and home schooling also enable students to participate in the program. Since an introductory college course usually meets twice a week for three hours, such a schedule is preferable to the five one-hour sessions a week typical of high school. Because AP Studio Art is designed as an intensive course and requires more time than traditional offerings, some schools may prefer to extend it over more than one year. In such cases, the most recently published AP Studio Art poster, detailing current requirements for each of the portfolios, should be

consulted at the beginning of the submission year of the course so that any changes in the portfolio requirements can be taken into account well before the materials are to be submitted.

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

Where museums and galleries are accessible, teachers are encouraged to use them as extensions of school and to allot class time accordingly. In addition, art books, Web resources, and various forms of reproduction provide important examples for the serious study of art. Such references are invaluable in expanding students' awareness of visual traditions—cultural, historical, and stylistic.

STRUCTURE OF THE PORTFOLIOS

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

2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO	DRAWING PORTFOLIO
Section I—Quality (one-third of total score)		
<p>5 actual works that demonstrate mastery of design in concept, composition, and execution</p>	<p>10 digital images, consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition, and execution</p>	<p>5 actual works that demonstrate mastery of drawing in concept, composition, and execution</p>
Section II—Concentration (one-third of total score)		
<p>12 digital images; some may be details A body of work investigating a strong underlying visual idea in 2-D design</p>	<p>12 digital images; some may be details or second views A body of work investigating a strong underlying visual idea in 3-D design</p>	<p>12 digital images; some may be details A body of work investigating a strong underlying visual idea in drawing</p>
Section III—Breadth (one-third of total score)		
<p>12 digital images; 1 image each of 12 different works Works that demonstrate a variety of concepts and approaches in 2-D design</p>	<p>16 digital images; 2 images each of 8 different works Works that demonstrate a variety of concepts and approaches in 3-D design</p>	<p>12 digital images; 1 image each of 12 different works Works that demonstrate a variety of concepts and approaches in drawing</p>

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

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

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

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

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

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

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

AP PORTFOLIO SUBMISSION PROCESS

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

How Digital Submission Works

In the spring, you will use the AP Studio Art Digital Submission Web application (<https://apstudio.ets.org/apstudioart/>) to:

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

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

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

Access to the Web application generally flows in a three-step process: from AP Coordinator to teacher to student. By early February, you should expect to receive an e-mail from your AP Coordinator containing a unique alphanumeric code called a Coordinator Key, along with your school code. These two codes are required for you to set up your access to the Web application. Once you receive this e-mail, setting up your access is a quick, easy process during which you will:

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

After completing setup you will receive an e-mail confirmation that includes a unique Teacher Key and a link to the Web application. As soon as possible after receiving this e-mail, you should:

- **Share your Teacher Key** with your AP Studio Art students by forwarding this e-mail to them. When sharing this information, you will need to specify the school code provided by your Coordinator; students will need both codes to set up their access to the application.

- **Follow up** with your students to confirm that they received the e-mail and successfully set up their access.

You are encouraged to set up your access and share your Teacher Key and school code with your students as soon as possible so that they can set up their access and begin uploading images. On the AP Studio Art Digital Submission page on the student site, students are told to expect this email from their teacher in February.

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

Stage 2: Viewing Student Portfolios in Progress

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

Stage 3: Taking Action on Completed Portfolios

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

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

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

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

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

Technical Requirements

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

Software Requirements

Operating system must be one of the following:

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

Web browser must be one of the following:

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

Requirements for Students' Digital Images

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

Image size:

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

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

Maximum file size: 3.0 MB per image

Free Disk Space

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

2-D Design Portfolio

2-D DESIGN PORTFOLIO

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

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

For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Video clips, DVDs, CDs, and three-dimensional works may not be submitted.

Ethics, Artistic Integrity, and Plagiarism

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

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

Section I: Quality

Rationale

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

Requirements

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

Students receive all the portfolio materials for submission of the Quality section in May. Because of limitations imposed by the shipping and handling of the portfolios, work submitted for Section I, Quality, may not be larger than 18" × 24", including matting or mounting. Works for Quality that are smaller than 8" × 10" should be mounted on sheets 8" × 10" or larger. To protect the work, **all work on paper should be backed or mounted**. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to **ONE** edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for that mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

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

Section II: Concentration

Rationale

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

Requirements

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

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

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

2-D Design Portfolio

Although the responses themselves are **not graded** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

Examples of Concentrations

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

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

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children’s book
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes

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

student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

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

Students may **NOT** submit images of the same work that they submit for Breadth. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Section III: Breadth

Rationale

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

Requirements

For this section, students must submit a total of 12 images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height × width) and material. The Digital Submission Web application incorporates space to add this information. This section requires images of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

Examples:

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance, or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

3-D Design Portfolio

Students may NOT submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student’s score.**

3-D DESIGN PORTFOLIO

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

For this portfolio, students are asked to demonstrate mastery of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glass work, installation, assemblage, and 3-D fabric/fiber arts.

Ethics, Artistic Integrity, and Plagiarism

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

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

Section I: Quality

Rationale

Quality refers to the mastery of 3-D design principles that should be apparent in the form, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Requirements

For this section, students are asked to submit digital images of their best 5 works, with 2 views of each work, for a total of 10 images. Students should carefully select the works that demonstrate their highest level of accomplishment in 3-D design.

The second view of each work should be taken from a different vantage point than the first view. All images should be labeled with dimensions (height \times width \times depth) and material. The Web application incorporates space to add this information.

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

Section II: Concentration

Rationale

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

Requirements

For this section, 12 images must be submitted, some of which may be details or second views. All images should be labeled with dimensions (height \times width \times depth) and material. The Digital Submission Web application incorporates space to add this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

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

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Although the responses themselves are **not graded** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

3-D Design Portfolio

Examples of Concentrations

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

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

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

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

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

Students may NOT submit images of the same work that they submit for Breadth. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student’s score.**

Section III: Breadth

Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. The work should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to three-dimensional design.

Requirements

For this section, students are asked to submit digital images of 8 three-dimensional works, with 2 views of each work, for a total of 16 images. All images should be labeled with dimensions (height × width × depth) and material. The Digital Submission Web application incorporates space to add this information. Work submitted in the breadth category may be additive, subtractive, and/or fabricated; may include study of relationships among three-dimensional forms; and may include representational or abstract objects. The best demonstrations of breadth clearly show experimentation and a range of approaches to the work. They do not simply use a variety of media but rather combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of ceramics—the work must show a variety of applications of design principles. In this category, relief sculptures or very small works, such as jewelry, should be fully visible and should clearly address three-dimensional issues.

Examples:

- Work that embodies line, plane, mass, or volume to activate form in space
- Work that suggests rhythm through structure
- Work that uses light or shadow to determine form, with particular attention to surface and interior space
- Work that demonstrates an understanding of symmetry/asymmetry, balance, anomaly, and implied motion
- Assemblage or constructive work that transforms materials or object identity through the manipulation of proportion/scale
- Work in which the color and texture unify and balance the overall composition of the piece
- Work that explores the concept of emphasis/subordination through a transition from organic to mechanical form

Students may NOT submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Drawing Portfolio

D R A W I N G P O R T F O L I O

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract and observational works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above, as well as mark-making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate for the Drawing Portfolio.

Ethics, Artistic Integrity, and Plagiarism

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

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

Section I: Quality

Rationale

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

Requirements

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

Students receive all the portfolio materials for submission of the Quality section in May. Because of limitations imposed by the shipping and handling of the portfolios,

work submitted for Section I, Quality, may not be larger than 18" × 24", including matting or mounting. Works for Quality that are smaller than 8" × 10" should be mounted on sheets that are 8" × 10" or larger. To protect the work, **all work on paper should be backed or mounted**. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to **ONE** edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for the mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

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

Section II: Concentration

Rationale

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

Requirements

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

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

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Drawing Portfolio

Although the responses themselves are **not graded** as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

Examples of Concentrations

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

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

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects that explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects—drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create works that reflect psychological or narrative events

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

student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

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

Students may **NOT** submit images of the same work that they submit for Breadth. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Section III: Breadth

Rationale

The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student's work should demonstrate a variety of drawing skills and approaches.

Requirements

For this section, students must submit a total of 12 digital images of 12 different works. Details may NOT be included. All images should be labeled with dimensions (height × width) and material. The Digital Submission Web application incorporates space to add this information. In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems. The work submitted should demonstrate understanding of fundamental drawing concepts, including drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making.

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

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

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

Students may NOT submit images of the same work that they are submitting for the Concentration section. **Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student’s score.**

IMPORTANT INFORMATION FOR AP STUDIO ART TEACHERS

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

The AP Studio Art Poster

The poster is published each year. On the front side of the poster, there are reproductions of student works, chosen after the completion of the previous June Reading by a group of AP Readers. The back contains a condensed version of the basic information in the Course Description and is intended for students as well as teachers. **Frequently, the poster also contains updated information about the portfolio specifications that has not yet been incorporated in the Course Description.**

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

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

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

Ethics, Artistic Integrity, and Plagiarism

Although the use of appropriated images is common in the professional art world today, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated in the sections on each portfolio in this booklet: “Any work that makes use of (appropriates) other artists’ works (including photographs) and/or published images

must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.** Teachers and students are strongly encouraged to become knowledgeable about copyright laws. In evaluating portfolios, the Readers look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences, and interests. Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. AP Studio Art endorses these policies.

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

Photographing Artwork

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

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

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

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

The bibliography in this Course Description includes a list of useful sources about digital imaging.

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

Details/Second Views of Works

Details or second views are permitted (or required) throughout the 3-D Design Portfolio but are permitted only for the Concentration section of the Drawing and 2-D Design Portfolios. Detail images should be used only when it is helpful for a Reader to see a very close-up view of, for example, the texture of a work. Extra images that show only a slightly closer view than the original image should be omitted.

Protecting Actual Work Submitted for Section I (Quality)— 2-D Design and Drawing

Care is taken to protect each student's actual work while it is at the site where the evaluation takes place. However, the process of shipping to and from the AP Reading requires that the work be protected. During the evaluation process, portfolios are at times stacked flat in relatively tall piles, and the original works are, of course, taken out and put back in the portfolios at least once. All original works should be backed with some kind of rigid board or mounted. Work should **never** be shipped under glass. Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it. (See also the detailed instructions on pages 12–13 for the 2-D Design Portfolio and pages 20–21 for the Drawing Portfolio regarding how works are to be submitted for Section I.)

Basic Information About Portfolio Evaluation

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

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

Scoring Problems

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

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

Overlap Among Sections of the Portfolio

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

Double Submissions and Resubmissions

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

NO work may be duplicated between the two portfolios. Using the same piece, or a detail of a piece, in a different section of the second portfolio is not allowed. Double submissions are checked; if overlap occurs, the school will be contacted to find out which one of the two portfolios the student wants to have scored.

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

AP Studio Art Publications

A number of helpful resources for Studio Art teachers can be downloaded or ordered from AP Central. Among the most helpful is the *AP Studio Art Teacher's Guide*, edited by Maggie Davis and published in 2003. The guide contains in-depth information about various aspects of the Studio Art course, syllabi by the teachers of nine exemplary programs that cover a wide range of teaching situations, and full-color illustrations of student work. CDs with examples of student work, scores, and rationales for the scores can be purchased from the College Board's online store. See page 34 for more information on ordering AP publications.

BIBLIOGRAPHY

The following bibliography is provided to serve as a resource for ideas and conceptual understanding. No single book or resource on this list should be considered adequate to serve all interests or purposes. Selective reading and research are basic tools for student training and development.

Art History and Theory

Art History Surveys

Arnason, H. H. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. 4th ed. New York: Harry N. Abrams, 1998.

Davies, Penelope J. E. et al. *Janson's History of Art*. 7th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007.

Gilbert, Rita, and William McCarter. *Living with Art*. 7th ed. Boston: McGraw-Hill, 2005.

Gombrich, Ernst H. *The Story of Art*. 16th ed. London: Phaidon, 1995.

Janson, H. W., and A. F. Janson. *A Basic History of Art*. 6th ed. Englewood Cliffs, N.J.: Prentice Hall, 2003.

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*. New York: Thomson Wadsworth, 2006.

Mittler, Gene A. *Art in Focus*. 5th ed. Mission Hills, Calif.: Glencoe, 2006.

Stokstad, Marilyn. *Art History*. 2nd ed. 2 vols. Upper Saddle River, N.J.: Pearson Education, 2008.

Theory and History: The Western Tradition

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. New ver., exp. and rev. ed. Berkeley: University of California Press, 2005.

Arnheim, Rudolf. *The Genesis of a Painting: Picasso's Guernica*. Berkeley: University of California Press, 1980.

Beam, Mary Todd. *Celebrate Your Creative Self: More than 25 Exercises to Unleash the Artist Within*. Cincinnati: North Light Books, 2001.

Chadwick, Whitney. *Women, Art, and Society*. 4th ed., rev. and exp. The World of Art Series. London: Thames and Hudson, 2007.

Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics*.

Contributions by Peter Selz and Joshua C. Taylor. rev. ed. Berkeley: University of California Press, 1996.

- Driskell, David C. *Two Centuries of Black American Art*. Catalog notes by Leonard Simon. Los Angeles: Los Angeles County Museum of Art; New York: Knopf, 1976; distributed by Random House.
- Feldman, Edmund Burke. *The Artist*. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1995.
- Forbes, Dennis. *Studios & Workspaces of Black American Artists*. N.p., 2008.
- Hobbs, Robert Carleton, and Gail Levin. *Abstract Expressionism: The Formative Years*. Ithaca, N.Y.: Cornell University Press, 1981.
- Hughes, Robert. *American Visions: The Epic History of Art in America*. 2nd ed. New York: Knopf, 1999.
- Jensen Thiessen, Ollie. *A Life on Paper: The Drawings and Lithographs of John Thomas Biggers*. Denton, Tex: University of North Texas Press, 2006.
- Lippard, Lucy R. *Mixed Blessings: New Art in Multicultural America*. New ed. New York: Pantheon, 2000.
- Livingston, Jane, and John Beardsley. *Black Folk Art in America, 1930–1980*. 2nd ed. Jackson, Miss.: University Press of Mississippi for the Corcoran Gallery of Art, 1989.
- Loran, Erle. *Cezanne's Composition: Analysis of His Form with Diagrams & Photographs of His Motifs*. 3rd ed. Berkeley: University of California Press, 1985.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed. Revised and updated by Steven Sheehan. New York: Viking, 1991.
- Muybridge, Eadweard. *Animals in Motion*. New York: Dover, 1957.
- Muybridge, Eadweard. *The Human Figure in Motion*. New York: Dover, 1994.
- Ragans, Rosalind. *ArtTalk*. 4th ed. Mission Hills, Calif.: Glencoe, 2005.
- Rosenblum, Naomi. *A World History of Photography*. 4th ed. New York: Abbyville Press, 2007.
- Shahn, Ben. *The Shape of Content*. 7th ed. Cambridge: Harvard University Press, 1994.
- Slive, Seymour. *Drawings of Rembrandt, with a Selection of Drawings by His Pupils and Followers*. New York: Dover Publications, 1965.
- Tufte, Edward R. *Envisioning Information*. 11th printing. Cheshire, Conn.: Graphics Press, 2006.
- Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. 7th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007.

Theory and History: Beyond the Western Tradition

- Cahill, James. *Chinese Painting: Treasures of Asia*. 3rd ed. Geneva: Booking International Press, 1995.
- Dockstader, Frederick J. *Indian Art of the Americas*. New York: Museum of the American Indian, 1973.
- Dwyer, Jane Powell, and Edward B. Dwyer. *Traditional Art of Africa, Oceania, and the Americas*. San Francisco: Fine Arts Museum of San Francisco, 1973.
- Feder, Norman. *American Indian Art*. New York: Harry N. Abrams, 1995.
- Fisher, Angela. *Africa Adorned*. London: Harvill Press, 1996.
- Kirk, Malcolm, and Andrew Strathern. *Man As Art: New Guinea*. San Francisco: Chronicle Books, 1993.
- Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: Non-Western Perspectives*. 12th ed. New York: Thomson Wadsworth, 2006.

- Mackenzie, Lynn. *Non-Western Art: A Brief Guide*. 3rd ed. Englewood Cliffs, N.J.: Prentice Hall, 2006.
- Meyer, Anthony J. P. *Oceanic Art*. Edison, N.J.: Knickerbocker, 1996.
- Newman, Thelma R. *Contemporary African Arts and Crafts: On-Site Working With Art Forms and Processes*. London: Allen and Unwin, 1974.
- Paz, Octavio. *Mexico: Splendors of Thirty Centuries*. New York: Metropolitan Museum of Art, 1990.
- Sieber, Roy. *African Textiles and Decorative Arts*. New York: Museum of Modern Art, 1974.

Art Magazines and Journals

- Art in America*
The International Review of African American Art
Art News
Studies in Art Education

Art Pedagogy

- Barrett, Terry. *Talking about Student Art*. Worcester, Mass.: Davis Publications, 1997.
- Beattie, Donna Kay. *Assessment in Art Education*. Worcester, Mass.: Davis Publications, 1997.
- Davis, Maggie. *AP Studio Art Teacher's Guide*. New York: The College Board, 2003.
- Edwards, Betty. *Drawing on the Artist Within: An Inspirational and Practical Guide to Increasing Your Creative Powers*. New York: Simon and Schuster, 1987.
- Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. Rev. ed. Los Angeles: Jeremy P. Tarcher, 1989; distributed by St. Martin's Press.
- Landa, Robin. *Thinking Creatively: New Ways to Unlock Your Visual Imagination*. Cincinnati: North Light Books, 2002.
- Stefl, Jerry. *The AP Vertical Teams Guide for Studio Art*. New York: The College Board, 2003.
- Walker, Sydney R. *Teaching Meaning in Artmaking*. Worcester, Mass.: Davis Publications, 2001.

Two-Dimensional Design

- Albers, Josef. *The Interaction of Color*. Rev. and expanded paperback ed. London: Yale University Press, 2006.
- Berger, Arthur Asa. *Seeing Is Believing: An Introduction to Visual Communication*. 3rd ed. New York: McGraw Hill Education, 2008.
- Birren, Faber. *Principles of Color*. Rev. ed. West Chester, Pa.: Schiffer Publications, 1987.
- Hale, Nathan Cabot. *Abstraction in Art and Nature: A Program of Study for Artists, Teachers, and Students*. New York: Dover, 1993.
- Hellmuth, Claudine. *Collage Discovery Workshop*. Cincinnati: North Light Books, 2003.
- Hornung, David. *Color: A Workshop Approach*. New York: McGraw-Hill, 2004.

- Itten, Johannes. *The Art of Color*. 6th ed. New York: John Wiley, 2004.
- Itten, Johannes. *Design and Form: The Basic Course at the Bauhaus*. 3rd rev. ed. New York: Van Nostrand Reinhold, 1990.
- Itten, Johannes. *Elements of Color*. 4th ed. New York: John Wiley, 2003.
- Koenig, Becky. *Color Workbook*. 3rd ed., Upper Saddle River, N.J.: Pearson Prentice Hall, 2009.
- Landa, Robin, Rose Gonnella, and Steven Brower. *2D: Visual Basics for Designers*. Clifton Park, N.Y.: Thomson/Delmar Learning, 2007.
- Lauer, David A., and Stephen Pentak. *Design Basics*. 7th ed. Boston: Thomson Wadsworth, 2008.
- Martinez, Benjamin, and Jacqueline Block. *Visual Forces: An Introduction to Design*. 2nd ed., Englewood Cliffs, N.J.: Prentice Hall 1995.
- Ocvirk, Otto G., Robert E. Stinson, Philip R. Wigg, and Robert O. Bone. *Art Fundamentals: Theory and Practice*. 11th ed. Boston: McGraw-Hill Higher Education, 2009.
- Perrella, Lynne. *Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages*. Gloucester, Mass.: Quarry Books, 2004.
- Pipes, Alan. *Introduction to Design*. Englewood Cliffs, N.J.: Prentice Hall, 2004.
- Roukes, Nicholas. *Art Synectics*. Worcester, Mass.: Davis Publications, 1984.
- Roukes, Nicholas. *Design Synectics: Stimulating Creativity in Design*. Worcester, Mass.: Davis Publications, 1988.
- Wong, Wucius. *Principles of Color Design*. 2nd ed. New York: Wiley, 1997.
- Zelanski, Paul, and Mary Pat Fisher. *Design Principles and Problems*. 2nd ed. Belmont, Calif.: Thomson Wadsworth Publishing, 1995.

Three-Dimensional Design

- Ayers, Ann, and Ellen McMillan. *Sculptural Bookmaking*. Davis Publications, 2003.
- Burnham, Jack. *Beyond Modern Sculpture*. New York: Braziller, 1978.
- Causey, Andrew. *Sculpture Since 1945*. New York: Oxford University Press, 1998.
- Coleman, Ronald I. *Sculpture: A Basic Handbook for Students*. 3rd ed. Dubuque, Iowa: William C. Brown, 1990.
- Grubbs, Daisy. *Modeling a Likeness in Clay*. New York: Watson-Guptill, 1982.
- Hammacher, A. M. *Modern Sculpture: Tradition and Innovation*. 2nd ed. New York: Harry N. Abrams, 1988.
- Krauss, Rosalind. *Passages in Modern Sculpture*. 13th printing. Cambridge: MIT Press, 1999.
- McEvelley, Thomas. *Sculpture in the Age of Doubt*. New York: Allworth Press, 1999.
- Morton, Philip. *Contemporary Jewelry*. 2nd ed. New York: Holt, Rinehart and Winston, 1976.
- Nelson, Glenn C. *Ceramics: A Potter's Handbook*. 6th ed. Boston: Wadsworth, Inc., 2002.
- Slobodkin, Louis. *Sculpture Principles and Practice*. New York: Dover, 1973.
- Speight, Charlotte F., and John Toki. *Hands in Clay: An Introduction to Ceramics*. 5th ed. Boston: McGraw-Hill, 2004.
- Strachan, W. J. *Towards Sculpture: Maquettes and Sketches from Rodin to Oldenberg*. London: Thames and Hudson, 1976.

- Taylor, Terry. *Altered Art: Techniques for Creating Altered Books, Boxes, Cards, and More*. New York: Lark Books, 2004.
- Willcox, Donald. *Wood Design*. New York: Watson-Guptill, 1974.
- Woody, Elsbeth S. *Handbuilding Ceramic Forms*. New York: Alworth Press, 2008.
- Zelanski, Paul, and Mary Pat Fisher. *Shaping Space: Dynamics of Three-Dimensional Design*. 3rd ed. New York: Thomson Wadsworth, 2007.

Drawing

- Bell, Julian. *500 Self Portraits*. London: Phaidon, 2004.
- Berry, William A. *Drawing the Human Form: Methods, Sources, Concepts*. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1994.
- Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. 6th ed. Belmont, Calif.: Thomson Wadsworth, 2008.
- Brommer, Gerald F. *Understanding Transparent Watercolor*. Worcester, Mass.: Davis Publications, 1993.
- Brown, Clint and Cheryl McLean. *Drawing From Life*. 3rd ed. Belmont, Calif.: Thomson Wadsworth, 2004.
- Chaet, Bernard. *The Art of Drawing*. 3rd ed. New York: Harcourt Brace, 1983.
- Cody, John. *Atlas of Foreshortening: The Human Figure in Deep Perspective*. 2nd ed. New York: John Wiley, 2002.
- Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, Expression*. 3rd ed. Upper Saddle River, N.J.: Prentice Hall, 2003.
- Goldstein, Nathan. *The Art of Responsive Drawing*. 6th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2006.
- Goldstein, Nathan. *Figure Drawing*. 6th ed. Upper Saddle River, N.J.: Prentice Hall, 2004.
- Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guptill, 1992.
- Loscutoff, Lynn Leon. *Painters' Wild Workshop: 12 Master Artists Help Expand Your Creativity*. Gloucester, Mass.: Rockport Publishers, 2002.
- Laseau, Paul. *Graphic Thinking for Architects and Designers*. 3rd ed. New York: John Wiley, 2000.
- Mendelowitz, Daniel M., and Duane Wakeham. *Guide to Drawing*. 7th ed. Belmont, Calif.: Thomson Wadsworth, 2007.
- Mittler, Gene A., and James D. Howze. *Creating and Understanding Drawings*. 3rd ed. New York: Glencoe, 2001.
- Montague, John. *Basic Perspective Drawing: A Visual Approach*. 4th ed. Hoboken, N.J.: John Wiley, 2005.
- Nicolaidis, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. London: Souvenir, 2008.
- Rawson, Philip S. *The Art of Drawing*. Englewood Cliffs, N.J.: Prentice Hall, 1984.
- Ruby, Erik. *The Human Figure: A Photographic Reference for Artists*. New York: John Wiley, 1999.
- Simmons, Seymour, and Marc S. A. Winer. *Drawing: The Creative Process*. New York: Simon and Schuster, 1992.
- St. Aubyn, Jacklyn. *Drawing Basics*. 2nd ed. Belmont, Calif.: Thomson Wadsworth, 2007.

White, Gwen. *Perspective: A Guide for Artists, Architects and Designers*. 3rd ed. London: Batsford, 2003.

Photography and Digital Imaging

- Airey, Theresa. *Creative Photo Printmaking*. New York: Amphoto, 1996.
- Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*. 4th ed. Boston: McGraw-Hill, 2006.
- Blacklow, Laura. *New Dimensions in Photo Imaging*. 2nd ed. Boston: Focal Press, 1995.
- Curtin, Dennis P. *The Online Library of Digital Photography*.
<http://www.shortcourses.com>
- Galer, Mark, and Les Horvat. *Digital Imaging: Essential Skills*. 3rd ed. Boston: Focal Press, 2005.
- Hart, Russell. *Photographing Your Artwork*. 2nd ed. Buffalo, N.Y.: Amherst Media, 2000.
- Hirsch, Robert. *Photographic Possibilities: The Expressive Use of Ideas, Materials, and Processes*. 3rd ed. New York: Focal Press, 2008.
- Hirsch, Robert. *Seizing the Light: A History of Photography*. 2nd ed. New York: McGraw-Hill, 2009.
- Iford Photo Instructor*. Free newsletter for photography teachers.
- London, Barbara, and John Upton. *Photography*. 9th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2009.
- Nettles, Bea. *Breaking the Rules: A Photo Media Cookbook*. 3rd ed. Urbana, Ill.: Inky Press, 1992.
- Patterson, Freeman. *Photography and the Art of Seeing*. 3rd ed. Toronto: Key Porter Books, 2004.
- Schaub, George. *Hands-On Digital Photography: A Step-by-Step Course in Camera Controls, Software Techniques, and Successful Imaging*. New York: Amphoto Books, 2007.
- Sheppard, Rob. *Digital Photography: Top 100 Simplified Tips and Tricks*. Hoboken, N.J.: Wiley Publishing, 2007.
- Stone, Jim. *Darkroom Dynamics: A Guide to Creative Darkroom Techniques*. Boston: Focal, 1985.

Teacher Support

AP Central® (apcentral.collegeboard.com)

You can find the following Web resources at AP Central:

- AP Course Descriptions, AP Exam questions and scoring guidelines, sample syllabi, and feature articles.
- A searchable Institutes and Workshops database, providing information about professional development events.
- The Course Home Pages (apcentral.collegeboard.com/coursehomepages), which contain articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.
- Moderated electronic discussion groups (EDGs) for each AP course, provided to facilitate the exchange of ideas and practices.

AP Publications and Other Resources

Free AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. Visit www.collegeboard.com/apfreepubs.

Teacher's Guides and Course Descriptions may be downloaded free of charge from AP Central; printed copies may be purchased through the College Board Store (store.collegeboard.com). Released Exams and other priced AP resources are available at the College Board Store.

Teacher's Guides

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher's Guide is an excellent resource. Each Teacher's Guide contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

Course Descriptions

Course Descriptions are available for each AP subject. They provide an outline of each AP course's content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. Sample multiple-choice questions with an answer key and sample free-response questions are included. (The Course Description for AP Computer Science is available in PDF format only.)

Released Exams

Periodically the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards, and commentary that explains why the responses received the scores they did.

Contact Us

National Office

Advanced Placement Program
45 Columbus Avenue
New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

AP Services

P.O. Box 6671
Princeton, NJ 08541-6671
609 771-7300
877 274-6474 (toll free in the U.S. and Canada)
E-mail: apexams@info.collegeboard.org

AP Canada Office

2950 Douglas Street, Suite 550
Victoria, BC, Canada V8T 4N4
250 472-8561
800 667-4548 (toll free in Canada only)
E-mail: gewonus@ap.ca

International Services

Serving all countries outside the U.S. and Canada
45 Columbus Avenue
New York, NY 10023-6992
212 373-8738
E-mail: international@collegeboard.org

Middle States Regional Office

Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, and the U.S. Virgin Islands
Two Bala Plaza, Suite 900
Bala Cynwyd, PA 19004-1501
866 392-3019
E-mail: msro@collegeboard.org

Midwestern Regional Office

Serving Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, West Virginia, and Wisconsin
6111 North River Road, Suite 550
Rosemont, IL 60018-5158
866 392-4086
E-mail: mro@collegeboard.org

New England Regional Office

Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont
470 Totten Pond Road
Waltham, MA 02451-1982
866 392-4089
E-mail: nero@collegeboard.org

Southern Regional Office

Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia
3700 Crestwood Parkway NW, Suite 700
Duluth, GA 30096-7155
866 392-4088
E-mail: sro@collegeboard.org

Southwestern Regional Office

Serving Arkansas, New Mexico, Oklahoma, and Texas
4330 Gaines Ranch Loop, Suite 200
Austin, TX 78735-6735
866 392-3017
E-mail: swro@collegeboard.org

Western Regional Office

Serving Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, and Wyoming
2099 Gateway Place, Suite 550
San Jose, CA 95110-1051
866 392-4078
E-mail: wro@collegeboard.org



2008-09 Development Committee and Chief Reader

Michael Ryan, School of the Art Institute of Chicago, Illinois, *Chair*

Kevin Cole, Westlake High School, Atlanta, Georgia

Ken Daley, Old Dominion University, Norfolk, Virginia

Janis Feldhausen, Milwaukee Institute of Art and Design, Wisconsin

Vivian G. Moreira Komando, Phillips Exeter Academy,
Exeter, New Hampshire

Patricia K. Lamb, Polk County Schools, Lakeland, Florida

Chief Reader: **Raúl Acero**, University of Redlands, California

Chief Reader Designate: **Herb Weaver**, Bethany College, West Virginia

ETS Consultants: **Alice Sims-Gunzenhauser, David Escoffery**

apcentral.collegeboard.com

I.N. 080082756