Springfield Public Schools
Springfield, New Jersey 07081

AP Art & Design

2-D & 3-D Art and Design

Curriculum Guide

2022

This curriculum may be modified through varying materials, techniques, and strategies as per an individual student's IEP.

Springfield Board of Education
Approved December 12, 2022

Springfield Public Schools
Springfield, New Jersey

Rachel Goldberg
Superintendent of Schools

Erica Scudero
Assistant Superintendent of Curriculum and Instruction

Curriculum Developed By:

Dr. Norman Francis, Jr. Ed.D. - Principal Jonathan Dayton High School

Ashley Bauers ~ Coordinator of Visual, Performing & Practical Arts

EXTRACT OF THE MINUTES OF A MEETING OF
THE BOARD OF EDUCATION OF
THE TOWNSHIP OF SPRINGFIELD
COUNTY OF UNION, NEW JERSEY
AS RECORDED IN THE OFFICIAL MINUTE BOOK

Resolution: J20
Introduced By: Mrs. Murphy
Seconded By: Mr. Miller
Adopted: December 12, 2022

Curriculum Adoption

To approve the following curriculum and courses for the 2022-2023 school year:

a. **Elementary Level**
   - Art Kindergarten
   - Art Grade 1
   - Art Grade 2

b. **Middle School Level**
   - 21st Century Musician Grade 8
   - Concert Band Grades 6-8
   - Choir Grades 6-8
   - String Ensemble Grades 6-8
   - Art Grade 6
   - 3D Art Grade 6
   - Art Grade 7 (Ceramics)
   - Art Grade 7 ArtLab MakerSpace
   - Art Grade 8
   - 21st Century Artist Grade 8

c. **High School Level**
   - Chorale Grades 9-12
   - Concert Band Grades 9-12
   - String Ensemble Grades 10-12
   - Intro to Technical Theatre
   - Intro to Lighting & Sound
   - Intro to TV
   - AP Art and Design
   - Music & Modern History
   - Intro to Criminal Justice

(continued)

I, Michelle Calas, School Business Administrator/ Board Secretary of the Springfield Board of Education, hereby certify that the extract from the minutes of a meeting of the Board of Education duly called and held on December 12, 2022 has been compared by me with the original minute book of said Board of Education, and is a true, complete and exact copy thereof, as far as the same relates to the subject matter to on said extract.

In WITNESS THEREOF, I have hereunto set my hand and seal of the Springfield Board of Education, this 13th day of December 2022.

SEAL

Michelle Calas
School Business Administrator/ Board Secretary

CollegeBoard AP®

INCLUDES

- Course framework
- Instructional information
- Portfolio exam information

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

COURSE AND EXAM DESCRIPTION

Effective
Fall 2022

AP® Art and Design

COURSE AND EXAM DESCRIPTION

Effective
Fall 2022

AP COURSE AND EXAM DESCRIPTIONS ARE UPDATED PERIODICALLY
Please visit AP Central (apcentral.collegeboard.org) to determine whether a more recent course and exam description is available.

About College Board

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

For further information, visit **collegeboard.org**.

AP Equity and Access Policy

College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Designers: Sonny Mui and Bill Tully

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Libby Rowe, *University of Texas, San Antonio, TX*

Dorsey Sammataro, *Holy Innocents Episcopal School, Atlanta, GA*

Greg Skaggs, *Troy State University, Troy, AL*

Connie Jimenez Zammett, *Rockville High School, MD*

College Board Staff

Rebecca Stone-Danahy, *Director, AP Art and Design Content Development*

Sara Hunter, *Associate Director, AP Curricular Publications*

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About AP

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

AP Course Development

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

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

Enrolling Students: Equity and Access

College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP.

We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Offering AP Courses: The AP Course Audit

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

The AP Program has a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

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

Please visit **collegeboard.org/apcourseaudit** for more information to support the preparation and submission of materials for the AP Course Audit.

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How the AP Program Is Developed

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

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

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject's current AP Test Development Committee members is available on **apcentral.collegeboard.org**.

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

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. Through-course performance assessments, including AP Art and Design Portfolio Exams, are scored by college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. For both sections of all three AP Art and Design Portfolio Exams, multiple readers independently score student work. If scores are divergent, an experienced reading leader adjudicates and assigns a final score. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the performance assessments are weighted and converted into a composite AP score on a 1–5 scale.

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

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

Using and Interpreting AP Scores

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

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

While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, a search engine is available at **apstudent.collegeboard.org/creditandplacement/search-credit-policies**.

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BECOMING AN AP READER

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

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

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers and thus are better able to assess their students' work in the classroom.
- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.
- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check **collegeboard.org/apreading** for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit **collegeboard.org/apreading** for eligibility requirements and to start the application process.

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About the AP Art and Design Program

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

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

College Course Equivalent

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

Prerequisites

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

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Instructional Goals

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

Resources

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

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

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

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

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AP ART AND DESIGN

Course Framework

Introduction

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

The course framework integrates these skills to support student learning. It is the starting point for designing the course, the learning activities, and the assessment strategies that meet the teacher's needs and those of their students as well as state and local curricular requirements. Detailed information is provided about what students need to know and be able to do to achieve success with the AP Art and Design Portfolio Exams, to earn opportunities for college credit and placement, and to be well prepared for subsequent art and design work. Teachers are encouraged to adapt the framework to their own and their students' diverse needs and interests; there are many different ways to organize and present a successful AP Art and Design course.

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

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Course Framework Overview

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

Course Skills

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

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

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AP ART AND DESIGN

AP Course Skills

Course Skill 1	Course Skill 2	Course Skill 3
Inquiry and Investigation 1 Investigate materials, processes, and ideas.	***Making Through Practice, Experimentation, and Revision*** 2 Make works of art and design by practicing, experimenting, and revising.	***Communication and Reflection*** 3 Communicate ideas about art and design.

SKILLS

1.A Generate possibilities for investigation *(not assessed)*.

1.B Describe how inquiry guides investigation through art and design *(not assessed)*.

1.C Describe how materials, processes, and ideas in art and design relate to context *(not assessed)*.

1.D Interpret works of art and design based on materials, processes, and ideas used *(not assessed)*.

1.E Investigate materials, processes, and ideas *(not assessed)*.

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

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

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

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

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

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

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

3.D Describe how works of art and design demonstrate synthesis of materials, processes, and ideas *(not assessed)*.

3.E Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills *(not assessed)*.

3.F Present works of art and design for viewer interpretation *(not assessed)*.

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

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Big Ideas

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

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

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

Essential Questions and Enduring Understandings

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

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

Learning Objectives and Essential Knowledge

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

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

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Big Idea 1: Investigate Materials, Processes, and Ideas

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
What informs why, how, and what artists and designers make? *Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*	**1.A** Document experiences to generate possibilities for making art and design. **[Skill 1.A]**	**1.A.1** An experience is an event or occurrence. Experiences include interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research. Reflecting on experiences often sparks questions and inspires investigation. Experiences can be documented by recording observations and perceptions related to an experience.
		1.A.2 Documentation is recording information. Documentation takes many formats, including images (e.g., drawings, photos, diagrams, videos), samples of materials, models, verbal description, and sound. Documentation related to works of art and design can be shared with viewers to affect interpretation and feedback about the work, which can further the artist's/designer's understanding of viewer responses to their work.
		1.A.3 Viewers are people who look at a work of art or design (the artist or designer who made the work is also a viewer).
		1.A.4 Interpretation is understanding based on personal experiences and perspectives.
		1.A.5. Feedback is information about how someone responds to a work of art or design. Feedback can be spontaneous and informal or more formal and structured. Feedback can be a conversation, written commentary, and/or nonverbal (e.g., a physical reaction; a response presented by drawing). Ideally, feedback is constructive (useful).
	1.B Document examples of how inquiry guides sustained investigation through art and design. **[Skill 1.B]**	**1.B.1** Documentation of experiences becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.
		1.B.2 A sustained investigation through art and design is an inquiry-based, in-depth study of materials, processes, and ideas done over time. Sustained investigation expands artists' and designers' awareness of possibilities for making. Investigation includes asking questions about materials, processes, and ideas within and beyond the disciplines of art and design. A question is words used to find information. Questions can be as simple as asking who, what, when, where, why, how, what if, and why not.
		1.B.3 Sustained investigation is guided by questions or inquiry. It involves research: discovering or verifying information. Investigation includes perception, curiosity, examination, discovery, imagination, interpretation, description, and conversation. Investigation can confirm and challenge thinking, revealing connections and opportunities.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
What informs why, how, and what artists and designers make? *Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*	**1.C** Document investigation of viewers' interpretations of art and design. **[Skill 1.D]**	**1.C.1** Researching investigations of artists, designers, and people working in other disciplines develops understanding of how inquiry guides the making of art and design. Research can be indirect, such as examining how a designer's work shows evidence of inquiry, or direct, for example, talking with a physicist about questions they asked and how they investigated those questions. **1.C.2** Examples of how inquiry guides sustained investigation through art and design can be documented by recording questions, lines of inquiry, investigative processes (e.g., practice, experimentation, revision), and outcomes (e.g., learning about materials, processes, and ideas and asking more questions). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation. **1.C.3** Interpretation of art and design can be investigated by describing materials, processes, and ideas (components) of works of art and design, the context of works, and viewer responses to works. **1.C.4** Context is information about when, where, how, why, and by who a work was made and viewed. Context affects how a work is interpreted by its maker and by viewers. **1.C.5** The materials, processes, and ideas used to make a work of art or design influence the artist or designer making the work, and these components influence viewer interpretations. People associate what they perceive in a work with their own experiences, affecting their interpretation. **1.C.6** By investigating how viewers interpret art and design based on materials, processes, and ideas, artists and designers can develop understanding of how people respond to work, including work that they make. They can also learn about their own interpretations of art and design. **1.C.7** Investigations of viewer interpretation of art and design can be documented by recording questions, lines of inquiry, and investigative processes and outcomes (i.e., talking with viewers to learn how they interpret a specific material used in a sculpture). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
What informs why, how, and what artists and designers make? *Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*	**1.D** Document how works of art and design relate to art and design traditions. **[Skill 1.C]**	**1.D.1** Artists and designers make work in the context of art and design traditions established throughout history by diverse cultures around the world. Artists and designers are influenced by work that they experience, and their work likely influences those who experience it. **1.D.2** Artists and designers can connect their work with art and design traditions by comparing materials, processes, and ideas they use with those used by artists and designers who work in different contexts, from the artist or designer working next to them to prehistoric cave painters. Considering the context of each work—when, where, how, why, and by who the work was made and viewed—allows for the works to be related more appropriately. Comparing works of art and design reveals similarities and differences in materials, processes, and ideas, often highlighting distinctive aspects of each work. **1.D.3** Developing awareness of art and design traditions can expand possibilities for thinking and making. When artists and designers relate their work to art and design traditions, they can decide whether to align with or challenge those traditions. Documenting influences of art and design traditions on work can demonstrate integrity by acknowledging references and influences. **1.D.4** Documentation of how works of art and design relate to art and design traditions becomes a resource. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
What informs why, how, and what artists and designers make? *Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*	**1.E** Document evaluation of art and design. **[Skill 1.D]**	**1.E.1** Works of art and design can be interpreted through the process of evaluation: using evidence to compare work with specific criteria, such as the artist's or designer's goals for making the work. Works in AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios are evaluated based on specific criteria stated within the scoring guidelines, involving relationships (connections) of materials, processes, and ideas. **1.E.2** Works of art and design can be evaluated by: ▪ Carefully and methodically observing the work, identifying materials, processes, and ideas (components) individually. Components can be pointed out, listed, and discussed using visual evidence from the work of art or design. ▪ Focusing on one component and its visual connections to other components. For example, identify a material and a process used within the work and describe how they are connected visually within the work. Expand the focus, considering the ideas that were used—how are they visually related to the materials and processes? Are the relationships clear and strong? Do additional viewers interpret the relationships similarly? ▪ Observing and reflecting on individual and combined effects of components within the work. ▪ Considering how connections among the components could be strengthened to show synthesis: integration or coalescence of materials, processes, and ideas. ▪ Identifying the use of specific skills within the work. For example, identify how color is skillfully used to emphasize shapes that are integral to a graphic design concept. ▪ Considering how visual evidence of the skills used within a work could be strengthened. **1.E.3** Communication between the artist/designer and viewers can inform evaluation of works of art and design. Evaluative decisions about relationships of materials, processes, and ideas of a work, whether made by the artist/designer or a viewer, should be supported by visual evidence within the work. **1.E.4** Evaluation of art and design by considering relationships of materials, processes, and ideas may be spontaneous and informal, done by the artist or designer as they work, or may be more formal and structured, with feedback from peer reviews, group critique, a teacher, mentor, or client. Evaluating a work by considering relationships of materials, processes, and ideas develops understanding of how components interact to produce an overall effect, informing thinking and making. **1.E.5** Documentation of evaluation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
What informs why, how, and what artists and designers make? *Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.*	**1.F** Document selection of materials, processes, and ideas to investigate. **[Skill 1.E]**	**1.F.1** Selecting materials, processes, and ideas to investigate may be intentional, based on experiences, interests, and availability of materials and tools. Selection can be spontaneous, open to experimentation and discovery, or strategic, focused on a question, hypothesis, or goal. Artists and designers consider inherent (observable, physical) and interpreted (determined by context, including personal and cultural perspectives of the artist/designer and viewers) attributes. **1.F.2** Investigating materials, processes, and ideas beyond those traditionally used to make art and design can expand possibilities for thinking and making. Researching materials, processes, and ideas that diverse thinkers and makers use can inform artists' and designers' selections. **1.F.3** Selecting one component to investigate can lead to questions about other components. For example, selecting a material to investigate can lead to questions about processes: how can the material be used? and ideas: what concepts and connotations are associated with the material? **1.F.4** Selections of materials, processes, and ideas can be documented with images (e.g., drawings, photos, diagrams, videos); samples of materials, models, verbal identification, description, questions, and/or rationales; and/or sound. Documentation of selections becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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Big Idea 2: Make Art and Design

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
How do artists and designers make works of art and design? *Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*	**2.A** Formulate questions or areas of inquiry that guide a sustained investigation through art and design. **[Skill 2.A]**	**2.A.1** A sustained investigation through art and design is an inquiry-based, in-depth study of materials, processes, and ideas done over time.
		2.A.2 Identifying an inquiry for sustained investigation can include: ▪ Reflecting on documentation of experiences ▪ Thinking about past and current experiences and work, as well as knowledge, skills, intentions, and goals ▪ Inquiry about materials, processes, and ideas ▪ Open-ended queries that begin with what if, how, why ▪ Focusing on questions that can guide thinking and making ▪ Envisioning possibilities for investigation within and beyond the disciplines of art and design ▪ Organizing questions by grouping similar ones together ▪ Evaluating and ranking questions according to their potential for discovery ▪ Exchanging constructive feedback about clarity and the potential for each other's questions to inspire in-depth investigation over time
		2.A.3 Questions are continually formulated, documented (visually and with writing), developed, and evaluated throughout a sustained investigation. Investigation and making often inspire more questions. Learning and discovery during the investigation can lead to refinement of questions.
	2.B Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions or inquiry. **[Skill 2.B]**	**2.B.1** Practice is repeatedly using a material, process, or idea over a period of time. Practice should support learning and development.
		2.B.2 Experimentation is testing a material, process, or idea. An experiment can begin with a question as simple as *What if . . . ?* Experimenting involves trying something different. Results can be surprising, sparking new ways of thinking about and using components.
		2.B.3 Practice and experimentation often include revision. Revision is intentionally making a change. Revision can be spontaneous, quick changes made during the working process. Revision can be methodical, complex, substantial changes made after stopping to evaluate work. Revision is often based on bringing together actual and desired states of work. It can include consideration of relationships of materials, processes, and ideas.

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Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
How do artists and designers make works of art and design? *Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*	**2.B** Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions or inquiry. **[Skill 2.B]**	**2.B.4** Practice, experimentation, and revision using materials, processes, and ideas can: ▪ Develop understanding of and skills using particular components ▪ Lead to refinement, distillation, elaboration, and discovery ▪ Guide and further investigation, leading to discovery, transformation, and in-depth exploration **2.B.5** Feedback on practice, experimentation, and revision can provide insight about the effects of those activities. **2.B.6** Conducting a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions or inquiry can include: ▪ Formulating and selecting questions or areas of inquiry to guide practice, experimentation, and revision ▪ Selecting materials, processes, and ideas in relation to questions or areas of inquiry that guide investigation ▪ Practicing with materials, processes, and ideas in relation to questions or areas of inquiry that guide investigation ▪ Experimenting with materials, processes, and ideas in relation to questions or areas of inquiry that guide investigation ▪ Revising materials, processes, and ideas in relation to questions or areas of inquiry that guide investigation ▪ Documenting practice, experimentation, and revision with materials, processes, and ideas in relation to guiding questions or inquiry ▪ Reflecting on relationships of questions and practice, experimentation, and revision with materials, processes, and ideas ▪ Exchanging constructive feedback about visual evidence of sustained investigation and practice, experimentation, and revision guided by questions or inquiry in each other's work ▪ Revising questions or areas of inquiry that guide the sustained investigation as a result of learning from practice, experimentation, and revision **2.B.7** Documentation of sustained investigation that demonstrates practice, experimentation, and revision guided by questions or inquiry should include visual evidence of practice, experimentation, and revision and of their effects. It can also include written descriptions. Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
How do artists and designers make works of art and design? *Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*	**2.C** Make works of art and design that demonstrate synthesis of materials, processes, and ideas. **[Skill 2.C]**	**2.C.1** Materials, processes, and ideas used to make a work of art or design may be visually unrelated or disconnected within a work. They may be related or connected; or they may be synthesized. Synthesis of materials, processes, and ideas of works of art and design is demonstrated by visual evidence of integration or coalescence of these components. **2.C.2** Making work that shows visual evidence of synthesis is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate synthesis can involve: ▪ Selecting materials, processes, and ideas by considering individual and combined characteristics ▪ Identifying materials, processes, and ideas used to make a work of art and design, providing visual evidence from the work to support identification ▪ Considering each component's relationships with other components within a work of art or design ▪ Making deliberate, clear, visual connections among materials, processes, and ideas within a work of art or design ▪ Practicing, experimenting, and revising combinations of materials, processes, and ideas to strengthen relationships within a work of art or design ▪ Describing how materials, processes, and ideas are related within a work of art and design, providing visual evidence from the work to support description ▪ Exchanging constructive feedback about clarity of relationships among materials, processes, and ideas For example, a student investigating negative human impacts on the environment using digital photography might transition to using an anthotype process, making ephemeral images with plant-based photosensitive materials as a way to synthesize idea, material, and process.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
How do artists and designers make works of art and design? *Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.*	**2.D** Make works of art and design that demonstrate 2-D, 3-D, or drawing skills. **[Skill 2.D]**	**2.D.1** 2-D skills: use of two-dimensional elements and principles—point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy **2.D.2** 3-D skills: use of three-dimensional elements and principles—point, line, shape, plane, layer, form, volume, mass, occupied/unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy **2.D.3** Drawing skills: use of mark-making, line, surface, space, light and shade, composition **2.D.4** Making work that shows visual evidence of skills (abilities) is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate skills may include: ▪ Selecting materials, processes, and ideas by considering how skills will be developed and demonstrated using those components ▪ Selecting specific skills to develop and demonstrate within works of art or design ▪ Developing specific skills through practice, experimentation, and revision ▪ Identifying specific skills demonstrated within a work of art and design, providing visual evidence from the work to support identification ▪ Describing how specific skills are demonstrated within a work of art and design, providing visual evidence from the work to support description ▪ Exchanging constructive feedback about clarity of visual evidence of specific skills demonstrated within a work of art or design

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Big Idea 3: Present Art and Design

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
Why and how do artists and designers present their work to viewers? *Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*	**3.A** Identify in writing, materials, processes, and ideas used to make works of art and design. **[Skill 3.C]**	**3.A.1** Materials are physical substances that artists and designers use to make works of art and design. Processes are physical and conceptual activities involved with making works of art and design. Ideas are concepts used to make works of art and design. **3.A.2** When identifying materials, processes, and ideas of a work of art or design in writing, it is important to: ▪ Begin by carefully and methodically observing the work of art or design ▪ Consider which components are used, as well as why and how they are used ▪ Use clear, concise words to provide essential information about materials, processes, and ideas **3.A.3** When writing about materials, processes, and ideas used, it's important to make strong connections between visual evidence seen in the work and the words used in writing. It may be helpful to avoid giving information that's visually obvious and less important, instead focusing on more important and less visible aspects of the components used. For example, when identifying materials, processes, and ideas within a drawing of a tree that was made using a piece of charred twig and paper found on the ground, instead of identifying materials as "charcoal on paper" and process as "drawing," the artist could identify materials as "burned twig on found paper" and processes as "foraging, burning, recycling, and observational drawing." **3.A.4** Researching artists' and designers' written descriptions of components used in their work can further develop writing skills. Exchanging constructive feedback about clarity and effectiveness of writing about materials, ideas, and processes can also hone writing. **3.A.5** Written identification of materials, processes, and ideas used to make art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
Why and how do artists and designers present their work to viewers? *Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*	**3.B** Describe how works of art and design demonstrate synthesis of materials, processes, and ideas. **[Skill 3.D]**	**3.B.1** Describing synthesis of materials, processes, and ideas of works of art and design builds understanding of how these components can coalesce or be integrated. Investigating and analyzing interactions of components within diverse works of art and design informs learning about how synthesis can be achieved. Discussing relationships between components of works of art and design can hone understanding of how synthesis is visually evidenced.
		3.B.2 To describe relationships among materials, processes, and ideas in a work of art or design, it is important to: ▪ Begin by carefully and methodically observing a work, identifying components individually: they can be pointed out, listed, and discussed ▪ Compare characteristics of one component with another, identifying similarities and differences ▪ Describe relationships among all three types of components (materials, processes, and ideas), giving examples of visual evidence of their connections ▪ Consider how visual evidence of connections among the components could be strengthened to show synthesis: the effect of combined components being greater than the effect of individual ones
		3.B.3 Description of how works of art and design demonstrate synthesis is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.
	3.C Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills. **[Skill 3.E]**	**3.C.1** Skills that are shown in a work of art or design can be pointed out, listed, and discussed, citing visual evidence from the work to support descriptions. Describing 2-D, 3-D, or drawing skills observed within diverse works of art and design builds understanding of how skills can be demonstrated. Discussing skills that are observed within works of art and design can hone understanding of how skills are visually evidenced.
		3.C.2 To describe how skills are demonstrated in a work of art or design: ▪ Carefully and methodically observe the work, identifying a specific skill that is visually evident. For example, focus on color within a graphic design, using words to describe how skillful use of color emphasizes shapes that are integral to the design concept. ▪ Continue describing how other skills are shown ▪ Consider how visual evidence of skills used within a work could be strengthened
		3.C.3 Describing how works of art and design demonstrate skills is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
Why and how do artists and designers present their work to viewers? *Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*	**3.D** Identify, in writing, questions or inquiry that guided a sustained investigation through art and design. **[Skill 3.A]**	**3.D.1** To identify, in writing, questions or inquiry that guided a sustained investigation: ▪ Reference documentation of questions or inquiry that were recorded throughout work on the sustained investigation ▪ Reflect on the questions or inquiry that were initially formulated, and on how they changed as the sustained investigation took place ▪ Carefully and methodically observe the work made throughout the sustained investigation ▪ Use clear, concise words to identify questions or inquiry that guided the work ▪ Consider connections between words within the questions or inquiry and visual evidence within the work of the sustained investigation ▪ Communicate the inquiry that guided the work ▪ Try different approaches to writing and evaluate their effectiveness in conveying questions or inquiry and aligning with the work within the portfolio **3.D.2** Researching artists' and designers' written questions and descriptions of inquiry that guided their work can support development of writing skills. Exchanging constructive feedback about clarity of written questions can also hone writing. **3.D.3** Written identification of questions or inquiry that guided a sustained investigation through art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
Why and how do artists and designers present their work to viewers? *Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*	**3.E** Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions or inquiry. **[Skill 3.B]**	**3.E.1** To describe in writing how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by a question or inquiry: ▪ Be sure questions or areas of inquiry guiding the sustained investigation are clearly identified in writing ▪ Carefully and methodically observe the work within the sustained investigation ▪ Reference documentation of practice, experimentation, and revision guided by questions or inquiry ▪ Use clear, concise words to describe activities of practice, experimentation, and revision and how they were guided by questions or inquiry ▪ Consider connections between the words within the description and visual evidence within the work of the sustained investigation ▪ Try different approaches to writing and evaluate their effectiveness in conveying the practice, experimentation, and revision guided by questions or inquiry ▪ Consider writing about what was done, how it was done (practice, experimentation, and revision in relation to questions), and why it was done (to conduct a sustained investigation through art and design) **3.E.2** Researching artists' and designers' writing about practice, experimentation, and revision can develop writing skills. Exchanging constructive feedback about clarity of descriptions can also hone writing. **3.E.3** Written description of how a sustained investigation shows evidence of practice, experimentation, and revision guided by questions or inquiry is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

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

Essential Questions and Enduring Understandings	Learning Objectives	Essential Knowledge
Why and how do artists and designers present their work to viewers? *Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.*	**3.F** Document presentation of works of art and design for viewer interpretation. **[Skill 3.F]**	**3.F.1** Presenting works of art and design to viewers for interpretation involves making decisions about what to show, when to show it, how to show it, and to whom it is shown. Different ways of presenting work can lead to different interpretations—even for the artist or designer who made the work. The artist or designer has the power to affect how materials, processes, and ideas within a work are perceived, based on decisions they make about how they present or display the work. **3.F.2** Work can be presented informally—for example, showing work in progress and asking questions to elicit feedback about a specific component—or formally, such as showing a collection of completed works publicly to multiple viewers. Presentation can include information about the work, such as documentation of materials, processes, and ideas. It can include communication between the artist or designer and the viewer. **3.F.3** Showing work to viewers can build artists' and designers' understanding of how viewers interpret materials, processes, and ideas they used to make a work. It can inform thinking and making. **3.F.4** When submitting an AP 2-D Art and Design, AP 3-D Art and Design, or AP Drawing Portfolio Exam, it is essential to present images and works for evaluation, so evaluators can clearly see accurate representations work and work processes. When digitally photographing works of art and design and process documentation for the portfolio, it is important to check lighting, focus, and overall clarity of each image to ensure legibility. Writing about the works is also part of the presentation. Writing should be carefully reviewed to ensure that it clearly conveys ideas in response to the prompts. **3.F.5** Presentation of works of art and design can be documented by recording information based on direct observation of what was shown, and why, how, and to whom it was shown. Documentation can include viewer interpretations of the work presented. Documentation of presentation becomes a resource for the artist/designer and it can be shared with viewers.

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AP ART AND DESIGN

Portfolio Exam Information

AP Art and Design Portfolio Exam Structure

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

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

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

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

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Selected Works Section

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

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

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

There is no preferred (or unacceptable) material, process, idea, style, or content. Students should be the principal artist or designer of the work they submit.

REQUIREMENTS AND PROMPTS

Submit five works that demonstrate:

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

For each work, state the following in writing:

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

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

SCORING CRITERIA

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

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

The most successful portfolio submissions will demonstrate:

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

Sustained Investigation Section

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

Along with each work, students are required to submit written responses to prompts about the work. Responses to these prompts are evaluated along with the images that students submit. The most successful responses in terms of assessment are those that are clearly related to the images of work submitted; that directly and completely address the prompts; and that provide evidence of inquiry-based sustained investigation through practice, experimentation, and revision. Responses are not evaluated for correct spelling, grammar, or punctuation.

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There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit.

REQUIREMENTS AND PROMPTS

Submit 15 images that demonstrate:

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

State the following in writing:

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

Questions that guide the sustained investigation are typically formulated at the beginning of portfolio development. Students should formulate their questions or inquiry based on their own experiences and ideas. These should be further developed by students throughout the sustained investigation.

Identify the following for each image:

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

For images that document process or show detail, students should enter "N/A" for size (see Additional Information About the Sustained Investigation Section on the following page for more details). For digital and virtual work, students should enter the size of the intended visual display.

SCORING CRITERIA

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

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

The most successful portfolio submissions will demonstrate:

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

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ADDITIONAL INFORMATION ABOUT THE SUSTAINED INVESTIGATION SECTION

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

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

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

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Types of AP Art and Design Portfolio Exams

AP 2-D Art and Design Portfolio Exam

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

Students can work with any materials, processes, and ideas. Graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting, and printmaking are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

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

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

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

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

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

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

Submit 15 digital images that demonstrate:

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

Students must state the following in writing:

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

Identify the following for each image:

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

For images that document process or show detail, students should enter "N/A" for size (see the Additional Information About the Sustained Investigation section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display.

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

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AP Drawing Portfolio Exam

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

Students can work with any materials, processes, and ideas. Drawing (analog and digital), painting, printmaking, and mixed media work are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

AP DRAWING PORTFOLIO EXAM REQUIREMENTS AND PROMPTS

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

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

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

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

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

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

Students must state the following in writing:

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

Identify the following for each image:

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

For images that document process or show detail, students should enter "N/A" for size (see Additional Information About the Sustained Investigation Section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display.

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

AP 3-D Art and Design Portfolio Exam

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

Students can work with any materials, processes, and ideas. Figurative or nonfigurative sculpture, architectural models, metal work, ceramics, glasswork, installation, performance, assemblage, and 3-D fabric/fiber arts are among the possibilities for submission. Still images from videos or film are accepted. Composite images may be submitted.

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

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

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

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

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

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

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

Students must state the following in writing:

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

Identify the following for each image:

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

For images that document process or show detail, students should enter "N/A" for size (see Additional Information About the Sustained Investigation Section on p. 34 for more details). For digital and virtual work, students should enter the size of the intended visual display.

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

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

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

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

Overlap Among Portfolio Types

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

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

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

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Artistic Integrity and Plagiarism

Although the use of appropriated images is common in the art and design world today, AP Art and Design students who use images made by others as a basis for AP Art and Design Portfolio Exam work must show substantial and significant development beyond duplication.

The works of art that you submit in your Portfolio must be your original creations. They should reflect your own experiences, knowledge, interests, and unique vision. Collaborative work or group projects may not be included in your Portfolio.

If you incorporate artwork, photographs, images or other content created by someone else ("pre-existing work"), you must show substantial and significant development beyond duplication. Your creation should substantially transform the pre-existing work. Additionally, you *must* identify all pre-existing work(s) in the Written Evidence portion of your Portfolio. You should also submit images of pre-existing work so that we can evaluate your transformation of any pre-existing work(s).

Plagiarism will not be tolerated. It's unethical and violates copyright law. If College Board determines in its sole discretion that you have violated this Artistic Integrity Agreement, such as by failing to acknowledge pre-existing works or attempting to pass off another's work as your own, College Board may decline to score your AP Art and Design Portfolio Exam or cancel your score.

Teachers and their students are strongly encouraged to become knowledgeable about copyright laws and to maintain reference citations for all resources used to develop student work. Teachers are expected to monitor students' use of resources and to ensure that students understand and demonstrate integrity in making art and design. Students are encouraged to create works based on their own experiences, knowledge, and interests. Universities, colleges, and art schools have rigorous policies regarding plagiarism.

Digital images of student work may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's work and to ensure that images meet the requirements of the AP Digital Portfolio. When submitting their portfolios, students must attest: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

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

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Preparing and Submitting AP Art and Design Portfolio Exams

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

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

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

Photographing Artwork

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

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

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

Multiple Submissions and Resubmission of AP Portfolio Exams

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

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

Students may submit the same type of portfolio in two different years. Most often this is done with the intention of raising the score of the portfolio that was originally submitted. Work included in the resubmission must be completely different than the originally submitted work. As stated earlier, each AP Art and Design Portfolio Exam a student submits must consist entirely of work that was not submitted in previous portfolios.

Ensuring Students Follow Portfolio Submission Requirements

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

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Scoring Guidelines

Sustained Investigation Rubric

General Scoring Note

When applying the rubric, the score for each row should be considered independently from the other rows. Student work may receive different scores for each row.

When applying the rubric for each individual row, you should award the score for that row based solely upon the criteria indicated for that row, according to the preponderance of evidence.

Rows include additional decision rules used during the AP Art and Design Reading.

Row	Scoring Criteria		
A	**Inquiry** **Writing Prompt 1:** *Identify the question(s) or inquiry that guided your sustained investigation.*		
	1	**2**	**3**
	Written evidence **identifies** an inquiry, but visual evidence **does not relate** to that inquiry. **OR** Written evidence **does not identify** an inquiry.	Written evidence **identifies** an inquiry that relates to the sustained investigation. **AND** Visual evidence **demonstrates** the sustained investigation.	Written evidence **identifies** an inquiry that **guides** the sustained investigation. **AND** Visual evidence **demonstrates** the sustained investigation.
	Decision Rules and Scoring Notes		
	*Read the student response to **writing prompt 1**.* Is there an **inquiry** (seek, search, discover) in the writing? If no, award 1 point. If yes, move to criteria for score point 2.	*Read the student response to **writing prompt 1**.* Does the **inquiry** (seek, search, discover) in the writing **relate** (connect) to the visual evidence? Does the visual evidence **demonstrate** the SI? If no (for either or both) award 1 point. If yes (for both), move to score point 3 criteria.	*Read the student response to **writing prompt 1**.* Does the **inquiry** (seek, search, discover) in the writing **guide** (lead) the SI? If no, award 2 points. If yes, award 3 points.

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B	Practice, Experimentation, and Revision **Writing Prompt 2:** *Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.*		
	1	**2**	**3**
	Visual evidence of practice, experimentation, **OR** revision; however, visual evidence **does not relate** to a sustained investigation.	Visual evidence of practice, experimentation, **OR** revision **relates** to the sustained investigation. **AND** Written evidence **relates** to the visual evidence of practice, experimentation, **OR** revision.	Visual evidence of practice, experimentation, **AND** revision **demonstrates development** of the sustained investigation. **AND** Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.
	Decision Rules and Scoring Notes		
	Does the visual evidence of PER **relate** (connect) to a SI? If no, award 1 point. If yes, move to criteria for score point 2.	Does the visual evidence of PER **relate** (connect) to the SI? Does the writing **relate** (connect) to the visual evidence of PER? *Read the student response to **writing prompt 2**.* If no (for either or both), award 1 point. If yes (for both), move to score point 3 criteria.	Does the visual evidence of PER (all three) **demonstrate development** (furthering, advancing) of the SI? Does the writing **describe how** the SI shows PER? *Read the student response to **writing prompt 2*** If no (for either or both), award 2 points. If yes (for both), award 3 points.

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C	**Materials, Processes, and Ideas**		
	1	**2**	**3**
	Little to no evidence of **visual relationships** among materials, processes, **OR** ideas.	Visual relationships among materials, processes, **OR** ideas are **evident**.	**Visual relationships** among materials, processes, **AND** ideas are **clearly evident** and **demonstrate synthesis**.
	Decision Rules and Scoring Notes		
	Is there evidence of **visual relationships** among materials, processes, **OR** ideas? If no, award 1 point If yes, move to criteria for score point 2. *In this row, student writing is not scored but may inform the visual evidence.*	Are the **visual relationships** among materials, processes, **OR** ideas **clearly evident**? If no, award 2 points. If yes, move to score point 3 criteria. *In this row, student writing is not scored but may inform the visual evidence.*	Are the **visual relationships** among materials, processes, **AND** ideas **clearly evident** and **demonstrate synthesis** (coalescence/integration of materials, processes, and ideas)? If no (for either or both), award 2 points. If yes (for both), award 3 points. *In this row student writing is not scored but may inform the visual evidence.*
D	**2-D/3-D/Drawing Art and Design Skills**		
	1	**2**	**3**
	Visual evidence of **rudimentary and moderate** 2-D/3-D/Drawing skills.	Visual evidence of **moderate and good** 2-D/3-D/Drawing skills.	Visual evidence of **good and advanced** 2-D/3-D/Drawing skills.
	Decision Rules and Scoring Notes		
	Does the visual evidence include some works with **good** (proficient) skills? If no, award 1 point. If yes, move to criteria for score point 2.	Does the visual evidence include some works with advanced (highly developed) skills? If no, award 2 points. If yes, move to criteria for score point 3.	Does the visual evidence across all works include a range of good (proficient) to advanced (highly developed) skills? If no, award 2 points. If yes, award 3 points.

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AP Art and Design Sustained Investigation Rubric Terminology (in order of appearance in rubric)

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

Inquiry: the process of asking questions in order to seek, to search, and to discover

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

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

Identify: Indicate or provide information

Relates: having relationships and/or connections between

Demonstrate: to make evident

Indicate: to show, suggest, point out

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

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

Experimentation: testing materials, processes, and/or ideas

Revision: making a change, correction, or improvement

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

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

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

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

Relationships: connections

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

Skills: abilities

Rudimentary: emerging or undeveloped

Moderate: adequate

Good: proficient

Advanced: highly developed

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

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

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

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Selected Works Rubric

General Scoring Note

When applying the rubric, the response does not need to meet all three criteria for each score point. You should award the score according to the preponderance of evidence; however, if the written evidence is completely unrelated to the work, the **maximum** possible score is 2.

Scoring Criteria
A. 2-D/3-D/Drawing Art and Design Skills **B. Materials, Processes, and Ideas** **C. Written Evidence**
The body of work demonstrates
5
A. Visual evidence of **advanced** 2-D/3-D/Drawing **skills** **B.** **Visual relationships** among materials, processes, and ideas are **clearly evident** and **demonstrate synthesis.** **C.** Written evidence **identifies** materials, processes, and ideas.
4
A. Visual evidence of **good** 2-D/3-D/Drawing **skills** **B.** **Visual relationships** among materials, processes, and ideas are **clearly evident**. **C.** Written evidence **identifies** materials, processes, and ideas.
3
A. Visual evidence of **moderate** 2-D/3-D/Drawing **skills** **B.** **Visual relationships** among materials, processes, and ideas are **evident** but **may be unclear** or **inconsistently demonstrated**. **C.** Written evidence **identifies** materials, processes, and ideas.
2
A. Visual evidence of **rudimentary** 2-D/3-D/Drawing **skills** **B.** **Little to no** evidence of **visual relationships** among materials, processes, or ideas **C.** Written evidence **may identify** materials, processes, and ideas.
1
A. **Little or no** visual evidence of 2-D/3-D/Drawing **skills** **B.** **Little to no** evidence of **visual relationships** among materials, processes, or ideas **C.** Written evidence **may identify** materials, processes, and ideas.

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AP Art and Design Selected Works Rubric Terminology (in order of appearance in rubric)

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

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

Skills: abilities

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

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

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

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

Rudimentary: emerging or undeveloped

Moderate: adequate

Good: proficient

Advanced: highly developed

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

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

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

Relationships: connections

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

Unclear: not easily observable, discernable, or legible

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

Identify: Indicate or provide information

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