AP® 3-D Art and Design

Curricular Requirements

CR1	The teacher and students use a variety of art and design resources which can include books, periodicals, reproductions, and online media.	*See pages:* 2, 3
CR2	The teacher and students have access to a digital camera and a computer equipped with image editing software and an internet connection as well as a digital projector and screen for viewing and discussing works of art and design.	*See page:* 3
CR3	The course provides opportunities for students to practice and develop the skills in Skill Category 1: Inquiry and Investigation through portfolio development.	*See page:* 8
CR4	The course provides opportunities for students to practice and develop the skills in Skill Category 2: Making through Practice, Experimentation, and Revision through portfolio development.	*See pages:* 8, 11
CR5	The course provides opportunities for students to practice and develop the skills in Skill Category 3: Communication and Reflection through portfolio development.	*See pages:* 8, 9, 10, 11, 12
CR6	The course teaches students to understand integrity in art and design as well as what constitutes plagiarism. If students produce work that makes use of others' work, the course teaches students how to develop their own work so that it moves beyond duplication of the referenced work(s).	*See pages:* 9, 11

Advanced Placement 3-D Art and Design Sample Syllabus #1

College Course Equivalent

The AP 3-D Art and Design course is designed to be the equivalent of a one-semester, introductory college course in three-dimensional (3-D) art and design.

Course Description

The AP 3-D Art and Design course framework presents an inquiry-based approach to learning about and making forms and structures in art and design. Students are expected to conduct an in-depth, sustained investigation of materials, processes, concepts, and ideas in three dimensions. The framework focuses on concepts and skills emphasized within college art and design 3-D foundation courses with the same intent: to help students become inquisitive, thoughtful artists and designers able to create, explore, and develop works as well as to articulate information about their work. AP 3-D Art and Design students develop and apply skills of inquiry and investigation, practice, experimentation, exploration, revision, communication, and reflection.

Instructional Goals

The AP 3-D Art and Design course addresses the following learning outcomes:

- The ability to conduct a sustained investigation through practice, experimentation, and revision, guided by questions and explorations.
- The ability to skillfully master and synthesize materials, processes, concepts, and ideas.
- The ability to articulate, through three-dimensional works and in writing, information about one's work.

AP 3-D Art and Design Curricular Requirements

1. Students will be encouraged to investigate a variety of 2-D and 3-D creative art and design resources to enhance their aesthetic understanding and generate possibilities for their sustained investigation as well as the Selected Works section of the AP 3-D Art Portfolio Exam. The following online resources can be valuable tools: **CR1**

2. While online resources are phenomenal tools for inspiration, students are expected to experience two-dimensional and three-dimensional art and design in person as well. Students will use sketchbooks to document at least one work of art and design they experience in person each week. Examples include architecture; both wheel- and hand-constructed ceramic vessels; sculpture in clay; carved and/or constructed wood, metal, stone, wax, or wire; 3-D fashion forms; graphics constructions; and art and design in the classroom, at home, or in the community. Students should observe diverse visual forms, investigating how materials, processes, concepts, and ideas used in a work relate to the context of the artist/designer.

CR1
The syllabus must include at least two examples (titles, URLs, etc.) of art and design resources (e.g., books, periodicals, reproductions, and online media) that are used to support specific learning goals.

3. Printed and digital art and design magazines such as *Art in America*, *Art News*, and *Works That Work* will be available in the classroom and/or school library to allow a constant flow of new information resources, both historical and contemporary, for investigating materials, processes, and ideas. **CR1**

4. Regular screenings in class of short videos on contemporary artists and designers from the Art21 website will offer students a wide variety of potential sources of inspiration for portfolio development.

5. Throughout the year, while building their AP 3-D Art and Design portfolios, students will create a website to build a digital portfolio, facilitating ongoing class discussions, and enabling each student to see their growing portfolio in digital form through the process of development. These digital portfolios include both finished and in-process works such as pages scanned or photographed from sketchbooks, journals, and other analog resources, as well as writing about their work. **CR1**

A Flotone graduated backdrop and umbrella lamps will be available for students to photograph and document work. We will be using Adobe Photoshop to enhance images, clearly showing materials, processes, and ideas. During group critiques, students project images of their work and discuss how they relate to specific AP portfolio requirements. **CR2**

Throughout the course, students will be assigned short, open-ended digital art and design challenges. These assignments begin with teacher presentations of "tech tips" that show students how to use digital resources to support their three-dimensional design portfolio development. Students work in a tech room equipped with digital cameras, desktop and laptop computers, Adobe Photoshop, a digital projector, and a large digital display. **CR2**

Each week, class time is dedicated to collaborative demonstrations via digital projector. Students will share best practices for using cell phone cameras and free editing apps to make quality images of works and process documentation. Demos also include instruction on creative uses of the class set of digital cameras, computers, scanner, and accompanying software.

Beginning in November, students will begin uploading work to the AP digital submission web application. This web-based submission process is used for both the Sustained Investigation section, and the Selected Works section of the AP 3-D Art and Design Portfolio Exam. The AP 3-D Art and Design portfolio digital submission web application (apstudio.ets.org/apstudioart) is accessible to coordinators, teachers, and students beginning in November of each year. Teachers and students will use the digital submission web application to:

- Upload and view student digital portfolios while their work is in progress.
- Track student progress toward a completed portfolio.
- Review the digital portfolios for completeness and accuracy before and after formally submitting portfolios.

CR2
The syllabus must explicitly state that students and teachers have access to:

- digital cameras (these can include cell phones)
- computers or other devices with image editing software
- a digital projector, or means to display artwork and/or resources to facilitate viewing and discussion with students

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)*.	**2.A** Formulate questions that guide a sustained investigation through art and design.	**3.A** Identify, in writing, questions that guided a sustained investigation through art and design.
1.B Describe how inquiry guides investigation through art and design *(not assessed)*.	**2.B** Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.	**3.B** Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.
1.C Describe how materials, processes, and ideas in art and design relate to context *(not assessed)*.	**2.C** Make works of art and design that demonstrate synthesis of materials, processes, and ideas.	**3.C** Identify, in writing, materials, processes, and ideas used to make works of art and design.
1.D Interpret works of art and design based on materials, processes, and ideas used *(not assessed)*.	**2.D** Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.	**3.D** Describe how works of art and design demonstrate synthesis of materials, processes, and ideas *(not assessed)*.
1.E Investigate 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.

Selected Works Section

This section of the AP 3-D Art and Design Portfolio Exam offers students the opportunity to make and present three-dimensional works of art and design with minimal constraints. Each work is expected to demonstrate mastery and skillful synthesis of materials, processes, concepts, and ideas. Students should carefully select works that best demonstrate their mastery and skillful synthesis of materials, processes, concepts, 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 submit written responses to prompts about the work. 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. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

Requirements and Prompts

Submit five works (10 images) that demonstrate 3-D skills as well as mastery and synthesis of materials, processes, concepts, 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)

Scoring Rubric for Selected Works
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. 2D/3D/Drawing Art and Design Skills: **2.D** B. Materials, Processes, and Ideas: **2.C** C. Writing: **1.C**
The body of work demonstrates:
5
A. Visual evidence of **advanced** 2D/3D/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** 2D/3D/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** 2D/3D/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** 2D/3D/Drawing **skills**. **B.** **Little to no** visual 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 2D/3D/Drawing **skills**. **B.** **Little to no** evidence of **visual relationships** among materials, processes, or ideas. **C.** Written evidence **may identify** materials, processes, and ideas.

Sustained Investigation

This section of the AP Art and Design Portfolio Exams offers students the opportunity to make and present three-dimensional works of art and design based on an in-depth investigation of materials, processes, concepts, and ideas done over time. Sustained investigation is guided by questions. It involves practice, experimentation, and revision using materials, processes, and ideas. The Sustained Investigation section is expected to demonstrate mastery and skillful synthesis of materials, processes, concept, and ideas. Works from the Sustained Investigation section may also be submitted in the Selected Works section, but they don't have to be. Along with each work, students are required

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

There is no preferred (or unacceptable) basis of inquiry, type of investigation, or use of material, process, idea, style, or content for the Sustained Investigation. Students should be the principal artist or designer of the work they submit. If the work involved collaboration, the student submitting the work needs to have made all key decisions about materials, processes, and ideas used and needs to have performed the activities that produced the work.

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, concept, and ideas of 3-D skills
- Skill in 3-D art and design

Students will additionally need to state the following in writing:

- Identify the questions that guided your sustained investigation.
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions (1,200 characters maximum, including spaces, for response to both prompts).

Scoring Rubric for Sustained Investigation

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.

Row	Scoring Criteria		
A 2.A 3.A	**Inquiry**		
	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.
B 2.B 3.B	**Practice, Experimentation, and Revision**		
	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.
C 2.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.**
D 2.D	**2D/3D/Drawing Art and Design**		
	1	**2**	**3**
	Visual evidence of **rudimentary and moderate** 2D/3D/Drawing skills.	Visual evidence of **moderate and good** 2D/3D/Drawing skills.	Visual evidence of **good and advanced** 2D/3D/Drawing skills.

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

Students must 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. For digital and virtual work, students should enter the size of the intended visual display.

Throughout the sustained investigation, students need to document—with images and words—practice, experimentation, and revision using materials, processes, concept, and ideas as well as mastery and 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, concept, and ideas, and/or of mastery and skillful synthesis of materials, processes, concept, and ideas.

Calendar for Assignments

Summer

- **CR5** Students will write a reflection on their previous experiences making art and design using specific materials, processes, and ideas. This will become a basis for planning investigations and inquiry.

- **CR3** Students will create a one-page "loose list" of anything that interests them in order to generate possibilities for their sustained investigation. These lists will be shared and discussed in class to help students identify why they may be drawn to work with a particular idea, material, or process based on their personal experiences and context.

- **Sketchbooks**: **CR4** Throughout the year, students will be required to draw on the inspiration of past and contemporary artists' and designers' sketchbooks, making their own inquiry notebooks to document questions that guided their sustained investigation. They will use writing and visuals to record materials, processes, and ideas used to make work as well as evidence of their skill development, practice, experimentation, and revision. Students can choose to submit images of pages from their inquiry notebooks as part of their Sustained Investigation section. **CR5** Students record and share the questions, processes, and results of their experimentation through writings, sketches, and discussion during critiques.

CR3
The syllabus must describe two or more activities throughout the duration of the course in which students:

- generate possibilities for investigation in their work
- describe, interpret, and investigate materials, processes, and ideas

Single activities can synthesize more than one of the above components.

Week One

CR3 Students will be working in small groups to investigate a material not traditionally used in art and design. Students will develop and document several different processes for using the material to make visual forms.

Week Two

CR3 Each student presents and discusses their "loose list" with the entire class. The teacher and classmates help each presenter identify a common thread of an idea running through two or more works shown. Each student considers how the idea that's identified has been explored in different works. Students should envision development of the idea in future work, leading to questions that can guide a sustained investigation.

Week Three

Students will meet with the teacher to narrow focus to a single idea. These ideas will be presented to the class at the beginning of September. **CR4** Students will then begin to work on a sustained investigation with preliminary sketches, maquettes, and/or written notes to inform ongoing practice and experimentation.

CR4
The syllabus must describe two or more activities in which students make works of art and design demonstrating the synthesis of materials, processes, and ideas by practicing, experimenting, and revising. A portion of those works must be related through a sustained investigation.

September

Ten sketches for sustained investigation works are due, with initial written explanation of the sustained investigation.

October

First sustained investigation piece due, including a minimum of two images documenting different stages of the making process. **CR5** This must also include short written descriptions of how the work demonstrates synthesis of materials, processes, concept, and ideas, supported by visual evidence from the work, as well as how the work shows

their individual vision. Finished work must be photographed and shared via Voicethread. com. In addition to a traditional classroom critique, students will be asked to leave written, audio, or video feedback on our group Voicethread page for each of their peers' work. This will be a living document that can referenced and adapted throughout the year. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development.

*For all critiques and assignments: artistic integrity CR6

If students reference images or work created by others, they should use digital and analog sketchbooks to create a visual bibliography of sources they reference. When students turn in work for teacher evaluation, it's accompanied by sources from their visual bibliography and a written statement of how the work shows the students' ideas. As a visual research assignment, students find a work of art or design, investigate the maker's influences, and present their findings for class discussion about creative integrity. When students present their work for feedback during informal and formal critiques, they share visual documentation of sources of inspiration and describe how their work shows their personal vision. The instructor will weave learning about art/design integrity into daily class activities. Students will be given frequent opportunities to work from life and self-produced imagery (e.g., photographs). We will discuss the benefits of making work based on direct observation and experience.

November

Revised first sustained investigation work will be due, demonstrating a strengthening of relationships of ideas, materials, and process, with the goal of demonstrating synthesis. Additionally, the first iteration of the students' second sustained investigation will be due, including a minimum of two images documenting different stages of the making process. This must also include short written descriptions of how the works demonstrate synthesis of materials, processes, concept, and ideas, supported by visual evidence from the work, as well as how the works show their individual vision. Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. CR5 Completed work must be photographed and uploaded to AP (when available).

Before Winter Break

- Revised versions of the students' first and second pieces, as well as the first iteration of their third sustained investigation work will be due. All three works will be looked at during critiques to look for relationships of ideas, materials, and processes within the body of work. At this time, students will document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, concept, or idea. Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. CR5 Completed work must be photographed and uploaded to AP.
- Students will choose five pieces to submit for the Selected Works section. Students will upload 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. These works may come from the sustained investigation, but may be works from other sources (classroom assignments, works done specifically for the Selected Works section, etc.). These works may be modified during second semester before official submission, and will be reassessed at that time.

CR6
The syllabus must include the Ethics, Artistic Integrity, and Plagiarism statement from the current AP Art and Design Course and Exam Description (CED) verbatim and in full.

CR5
The syllabus must describe two or more activities in which students communicate ideas about art and design through writing which address:

- Skill 3.A ("Identify, in writing, questions that guided a sustained investigation through art and design") or 3.B ("Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions")
- Skill 3.C ("Identify, in writing, materials, processes, and ideas used to make works of art and design")

AND

Winter Break

Fourth sustained investigation piece due, including a minimum of two images documenting different stages of the making process. This must also include short written descriptions of how works demonstrate synthesis of materials, processes, and ideas, supported by visual evidence from the work. Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. Completed work must be photographed and uploaded to AP.

January

Revised version of the students' fourth piece, as well as the first iteration of their fifth and sixth sustained investigations will be due. All three works will be looked at during critiques to look for relationships of ideas, materials, concept, and processes within the body of work. At this time, students will document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, or idea. **CR5** Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. Completed work must be photographed and uploaded to AP.

February

Revised versions of the students' fifth and sixth pieces, as well as the first iteration of their seventh and eighth sustained investigations will be due. All four works will be looked at during critiques to look for relationships of ideas, materials, concept, and processes within the body of work. At this time, students will document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, or idea. **CR5** Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. Completed work must be photographed and uploaded to AP.

March

Revised versions of the students' seventh and eighth pieces, as well as the first iteration of their ninth and tenth sustained investigations will be due. All four works will be looked at during critiques to look for relationships of ideas, materials, and processes within the body of work. At this time, students will document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how these iterations furthered their inquiry about a specific material, process, or idea. Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. Completed work must be photographed and uploaded to AP.

April

Revised version of the students' ninth and 10th pieces, as well as the first iteration of their 11th and 12th sustained investigations will be due. All four works will be looked at during critiques to look for relationships of ideas, materials, and processes within the body of work. At this time, students will document their thinking and making, describing how each iteration is the result of practice, experimentation, or revision. Students explain how

The syllabus must describe one or more activities involving group discussion of how works of art and design demonstrate either of the following:

- Skill 3.D—Synthesis of materials, process, and ideas
- Skill 3.E—2-D, 3-D, or drawing skills

these iterations furthered their inquiry about a specific material, process, or idea. Students will once again be asked to upload new and revised work to Voicethread and leave feedback for peers. Following the critique, students will document how they will apply their learning from this practice, experimentation, and revision to develop specific 3-D skills in support of portfolio development. **CR5** Completed work must be photographed and uploaded to AP.

May: AP Submission Deadline

- Students must have all requirements met, and work/writing uploaded for their sustained investigation online submission.
- Students will choose five pieces to submit for the Selected Works section. Students will upload 10 digital images consisting of two views each of five works that demonstrate mastery and synthesis of materials, processes, concept, and ideas using 3-D art and design skills. These works may come from the sustained investigation, but may be works from other sources (classroom assignments, works done specifically for the Selected Works section, etc.).

Critiques

The course includes ongoing group critiques with peers and the teacher, as well as individual student critiques and instructional conversations with the teacher, that enable students to learn to analyze and discuss their own artworks and those of their peers. Students discuss works of art and design in terms of visual elements of art and principles of design/art, describing how compositional components and relationships affect interpretation of work. **CR4** Ongoing activities will take place throughout the course to help students gain an understanding of ethical practices in art making. All work must be original in thought, medium, and composition. Activities will help the student understand how artistic integrity and moving beyond duplication are incorporated into the course. Students are not to use someone else's work or work from books or the internet as a sole basis for their own pieces. Work that is based on another person's work must move beyond duplication. Students' original vision, thoughts, dreams, fantasies, and photographs taken from life are the subjects of their creations. The current AP 3-D Art and Design Scoring Guidelines are discussed throughout the course.

Integrity **CR6**

Throughout the course, in one-on-one conferences and group discussions and critiques, students learn about artistic integrity, professional ethics, and moving beyond duplication. Students learn that the subjects for their created works would best be considered and developed from their individual observations, original vision, thoughts, dreams, fantasies, and photographs they have taken from life.

Although the use of appropriated images is common in the professional 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.

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 preexisting work(s).

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 digital submission web application. 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."

The 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.

Assessments

Sustained Investigation: 100 points per work

20 points: Formulate and identify in writing questions that guide a sustained investigation.

30 points: Demonstrate written and visual evidence of practice, experimentation, and revision guided by questions in a sustained investigation.

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

20 points: Make works of art and design that demonstrate 3-D skills.

The most successful portfolio submissions will demonstrate:

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

Selected Works:

Selected works will be assessed at the end of each grading period. Five works must be uploaded at the end of each semester and will account for 40% of the student' final grade for that period. These works may be exchanged at any time during the year and reassessed at the end of each semester. **CR5**

50% of final score: 3-D design skills.

50% of final score: 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)

The most successful portfolio submissions will demonstrate:

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