



**AP[®] ADVANCED
PLACEMENT
PROGRAM[®]**

Course Description

STUDIO ART

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MAY 2004, MAY 2005

The College Board is a national nonprofit membership association whose mission is to prepare, inspire, and connect students to college and opportunity. Founded in 1900, the association is composed of more than 4,300 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 22,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the PSAT/NMSQT®, and the Advanced Placement Program® (AP®). The College Board is committed to the principles of equity and excellence, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit www.collegeboard.com

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

For more information about equity and access in principle and practice, contact the National Office in New York.

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For the College Board's online home for AP professionals, visit AP Central at apcentral.collegeboard.com.

Dear Colleagues:

In 2002, more than one million high school students benefited from the opportunity of participating in AP[®] courses, and nearly 940,000 of them then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers who collectively are the heart and soul of the AP Program.

The College Board is committed to supporting the work of AP teachers. This AP Course Description outlines the content and goals of the course, while still allowing teachers the flexibility to develop their own lesson plans and syllabi, and to bring their individual creativity to the AP classroom. To support teacher efforts, a Teacher's Guide is available for each AP subject. Moreover, AP workshops and Summer Institutes held around the globe provide stimulating professional development for more than 60,000 teachers each year. The College Board Fellows stipends provide funds to support many teachers' attendance at these Institutes. Stipends are now also available to middle school and high school teachers using Pre-AP[®] strategies.

Teachers and administrators can also visit AP Central[™], the College Board's online home for AP professionals at apcentral.collegeboard.com. Here, teachers have access to a growing set of resources, information, and tools, from textbook reviews and lesson plans to electronic discussion groups (EDGs) and the most up-to-date exam information. I invite all teachers, particularly those who are new to AP, to take advantage of these resources.

As we look to the future, the College Board's goal is to broaden access to AP while maintaining high academic standards. Reaching this goal will require a lot of hard work. We encourage you to connect students to college and opportunity by not only providing them with the challenges and rewards of rigorous academic programs like AP, but also by preparing them in the years leading up to AP.

Sincerely,

A handwritten signature in black ink, reading "Gaston Caperton". The signature is fluid and cursive, with the first name "Gaston" and last name "Caperton" clearly distinguishable.

Gaston Caperton
President
The College Board

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Welcome to the AP[®] Program

The Advanced Placement Program[®] (AP[®]) is a collaborative effort between motivated students, dedicated teachers, and committed high schools, colleges, and universities. Since its inception in 1955, the Program has allowed millions of students to take college-level courses and exams, and to earn college credit or placement while still in high school.

Most colleges and universities in the U.S., as well as colleges and universities in 21 other countries, have an AP policy granting incoming students credit, placement, or both on the basis of their AP Exam grades. Many of these institutions grant up to a full year of college credit (sophomore standing) to students who earn a sufficient number of qualifying AP grades.

Each year, an increasing number of parents, students, teachers, high schools, and colleges and universities turn to AP as a model of educational excellence.

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

AP Courses

Thirty-four AP courses in a wide variety of subject areas are currently available. Developed by a committee of college faculty and AP teachers, each AP course covers the breadth of information, skills, and assignments found in the corresponding college course. See page 2 for a list of the AP courses and exams that are currently offered.

AP Exams

Each AP course has a corresponding exam that participating schools worldwide administer in May. Except for Studio Art, which is a portfolio assessment, AP Exams contain multiple-choice questions and a free-response section (either essay or problem-solving).

AP Exams represent the culmination of AP courses, and are thus an integral part of the Program. As a result, many schools foster the expectation that students who enroll in an AP course will go on to take the corresponding AP Exam. Because the College Board is committed to providing home-

schooled students and students whose schools do not offer AP access to the AP Exams, it does not require students to take an AP course prior to taking an AP Exam.

AP Courses and Exams

Art

Art History
Studio Art (Drawing Portfolio)
Studio Art (2-D Design Portfolio)
Studio Art (3-D Design Portfolio)

Biology

Calculus

Calculus AB
Calculus BC

Chemistry

Computer Science

Computer Science A
Computer Science AB

Economics

Macroeconomics
Microeconomics

English

English Language and Composition
English Literature and Composition

Environmental Science

French

French Language
French Literature

German Language

Government and Politics

Comparative Government and Politics
United States Government and Politics

History

European History
United States History
World History

Human Geography

Latin

Latin Literature
Latin: Vergil

Music Theory

Physics

Physics B
Physics C: Electricity and Magnetism
Physics C: Mechanics

Psychology

Spanish

Spanish Language
Spanish Literature

Statistics

AP Studio Art

Introduction

Shaded text indicates important new information about this subject.

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written examination; instead, students submit portfolios for evaluation at the end of the school year.

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

In the fall of 1998, the AP Program conducted a curriculum survey of foundation programs in art at colleges, universities, and art schools. On the basis of the survey results, the AP Studio Art Development Committee decided to change the AP Studio Art course requirements, with the intent of bringing them closer to those of the most prevalent college foundation courses. The results comprise the current portfolio offerings, which were introduced in 2001–2002: Drawing, 2-D Design, and 3-D Design. It is hoped that this configuration will benefit AP students (by increasing the possibility that they will receive credit or placement for their work), as well as colleges (by presenting them with students who have completed a more focused and more easily understood portfolio).

For the latest information about AP Studio Art, visit AP Central™ (apcentral.collegeboard.com). This site includes teachers' perspectives on the AP art courses and portfolios, as well as many student works from all three portfolios. You can also find out how to become a member of the AP Studio Art Electronic Discussion Group, which will enable you to

discuss (among other things) the portfolio requirements with veteran teachers and AP readers. Alternatively, you can e-mail the ETS content experts at apexams@info.collegeboard.org.

Instructional Goals

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

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

Since no standard, universally valid studio art course can or should exist, the Development Committee in AP Studio Art has chosen to suggest guidelines for the submission of an AP portfolio rather than to delineate a specific course. The portfolios are designed to allow freedom in structuring AP Studio Art courses while keeping in mind that the quality and breadth of the work should reflect first-year college-level standards. Therefore, the major responsibility for creating an AP course in art and preparing work to submit for evaluation belongs to the participating teachers and students.

The Development Committee in AP Studio Art has had the counsel of both secondary school and college faculty in defining the scope of work that would be equivalent to that of introductory college courses in studio art. Because art courses vary from college to college, the guidelines provided for AP Studio Art are not intended to describe the program of any particular institution, but to reflect the coverage and level typical of good introductory college courses.

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

Commitment from Students, Teachers, and Schools

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The College Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

The AP program in Studio Art is for highly motivated students who are seriously interested in the study of art and involves significant commitment. It is highly recommended that AP Studio Art students have previous training in art.

The quest for quality of both production and experience in the AP program in Studio Art makes active demands not only on the students but also on the teachers and on the school itself. Ideally, classes should be small enough to permit teachers and students to work in close cooperation; extended blocks of time should be allotted for instruction; and the teachers' other responsibilities should be reduced to reflect the greater demands of the program. However, since few situations are ideal, the course has been taught in many different ways: for example, as a separate, one-year class; as a separate program of study for AP students who meet during a general art class period; as independent study for a few highly motivated students. The introductory college course usually meets twice a week for three hours, and such a schedule is preferable to the five one-hour sessions a week typical of high school. Because the course is designed as an intensive one-year program and requires more time than traditional offerings, some schools may prefer to extend it over two years. In such cases, the most recently published AP Studio Art poster, detailing current requirements for each of the portfolios, should be consulted at the beginning of the second year of the course so that any changes in the evaluation materials required can be taken into account well before the materials are to be submitted.

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

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

Structure of the Portfolios

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

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to

DRAWING PORTFOLIO	2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO
Section I — Quality (one-third of total score)		
5 actual works Works that excel in concept, composition, and execution.	5 actual works Works that excel in concept, composition, and execution.	10 slides, consisting of 2 views each of 5 works. Works that excel in concept, composition, and execution.
Section II — Concentration (one-third of total score)		
12 slides; some may be details A series of works organized around a compelling visual concept in drawing.	12 slides; some may be details A series of works organized around a compelling visual concept in 2-D Design.	12 slides; some may be details or second views A series of works organized around a compelling visual concept in 3-D design.

DRAWING PORTFOLIO	2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO
Section III — Breadth (one-third of total score)		
12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	16 slides; 2 slides each of 8 different works Works that demonstrate a variety of concepts, media, and approaches.

receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

Since the introduction of the new portfolios in 2001-2002, many questions have come up regarding the distinction between the Drawing portfolio and the 2-D Design portfolio. There is a large area of possible overlap between the two portfolios—that is, a large domain of art that could legitimately be submitted for either portfolio. The distinctions in many cases are a matter of the focus of the work. In her 2002 Exam Report, Penny McElroy, the Chief Reader for AP Studio Art, discussed this issue:

“The central problem . . . seems to be the struggle to define 2-D Design in relationship to drawing. We look for a clear-cut division, but can find none. In my opinion, it is impossible to completely separate the two in any meaningful and pedagogically responsible way. A single mark made on paper is simultaneously drawing and design. Typically the readers [in 2002] solved this potential confusion by using a 2-D design “lens” to evaluate the work with questions such as: *Is understanding of the principles of design evident in the work? Are the principles used intelligently and sensitively to contribute to the meaning of the work? Were the elements created and used in purposeful and imaginative ways? How and what does the interaction of the elements and principles of design contribute to the quality of the work?* High school teachers can help students with the 2-D design portfolio by incorporating questions such as these into critique sessions and by encouraging students to use knowledge of the elements and principles of design to solve problems in their work.”

It might be helpful for students and teachers to consider the work in the portfolio as the proof in a “case” that outlines a student's understanding of

Drawing Portfolio

design and/or drawing issues. The grading of these portfolios determines whether these students may earn college credit or advanced placement for a drawing class or a two-dimensional design class. The portfolio must therefore demonstrate competence in one of these specific areas. The teaching that prepares students to submit a portfolio should be focused in one of these directions. Nonetheless, there are cases in which the decision of which portfolio to submit is a difficult one. If the work offers stronger proof of competence in drawing, it should be submitted as a drawing portfolio. Conversely, if the work does a more effective job demonstrating a mastery of design, it should be submitted as a design portfolio.

Drawing Portfolio

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

Works of photography, videotapes, and digital works may NOT be submitted for the Drawing Portfolio.

Any work that makes use of photographs, published images, and/or other artists' works must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.**

Section I: Quality

Rationale

Quality refers to the total work of art — the concept, the composition and technical skills demonstrated, and the realization of the artist's intentions. It can be found in very simple as well as elaborate works. For this section of the portfolio, students are asked to select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

Requirements

For this section, students are asked to submit five actual works. They may be separate, distinct works or they may be directly related to one or more

of the other works submitted in this section. The works may be in one or more media. The works may be on flat paper, cardboard, canvas board, or unstretched canvas.

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

Works submitted in Section I may be submitted in slide form in either Section II, Concentration, or Section III, Breadth, but NOT both.

Section II: Concentration

Rationale

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the work presented, but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements

For this section, 12 slides must be submitted. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In May, students receive all the portfolio materials; these include the

Drawing Portfolio

Section II envelope, with spaces for the commentary. A written commentary explaining the development of the concentration must accompany the work in this section. Students are asked to respond to the following:

1. Briefly define the nature of your concentration project.
2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

The responses themselves are NOT graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be legible and well written, preferably word-processed, cut, and pasted in no smaller than a 10-point font. Students should be encouraged to formulate their responses to the first statement early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read.**

Examples of Concentrations

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

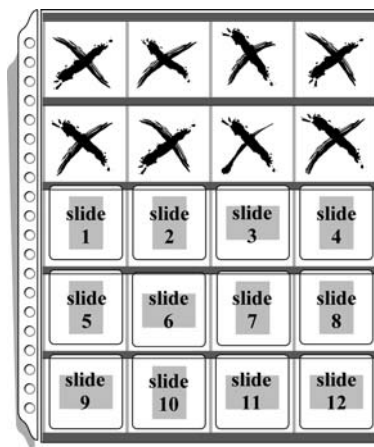
The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- Abstraction developed from cells and other microscopic images
- A series of self-portraits with a specific theme
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A personal or family history communicated through the content and style of still-life images

Drawing Portfolio

- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects—drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create compositions that reflect psychological or narrative events

All concentrations for the Drawing Portfolio must be submitted in slide form. When preparing the Section II slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological. Slides should be placed in the slide sheet as indicated in the following diagram:



Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

For this section, 12 slides are required, some of which may be details. Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the nature of the project. The chosen topic should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

Section III: Breadth

Rationale

Breadth refers to a student's experiences and accomplishments in a variety of art forms and techniques. The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student should be introduced to a variety of problems in drawing.

Requirements

For this section, students must submit a total of 12 slides of 12 different works. Detail slides may NOT be included. In this section students are asked to present evidence of their ability to work on a wide variety of drawing problems. The solutions to these problems should demonstrate that students are able to pursue advanced drawing concepts as a result of exposure to, and experience with, a broad range of drawing alternatives. They should include drawings in which both line and tone are used. Students should explore as many different categories and modes of drawing as possible; they are encouraged to observe three-dimensional subjects and/or work with invented or nonobjective subjects for the purpose of developing skill in translating perceptions to a two-dimensional surface. The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches, and physical means of creating art. It is possible to do this in a single medium or in a variety of media.

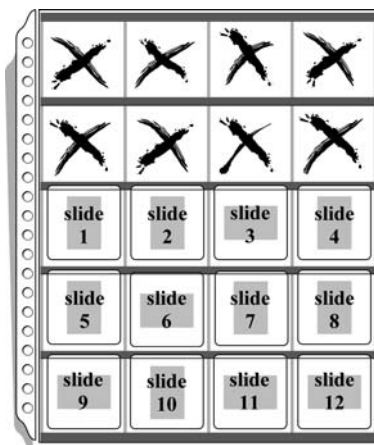
An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

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

Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

Drawing Portfolio/2-D Design Portfolio

The slides for this section should be placed in the slide sheet as indicated below:



Section II and Section III may not contain slides of the same work.

2-D Design Portfolio

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

The elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value and color) are like a palette of possibilities that artists use to express themselves. The principles of design help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. These principles include unity/variety, balance, emphasis, rhythm, and proportion/scale. A variety of approaches to representation, abstraction, and expression may be part of the student's portfolio.

For this portfolio, students are asked to demonstrate proficiency in 2-D design using a variety of art forms. These could include, but are not limited to, graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc.

Any work that makes use of photographs, published images, and/or other artists' works must show substantial and significant development beyond

2-D Design Portfolio

duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.**

Section I: Quality

Rationale

Quality refers to the total work of art — the concept, the composition and technical skills demonstrated, and the realization of the artist's intentions. It can be found in very simple as well as elaborate works. For this section of the portfolio, students are asked to select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

Requirements

For this section, students are asked to submit five actual works. They may be separate, distinct works or they may be directly related to one or more of the other works submitted in this section. The works may include but are not limited to graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc. The works may be in one or more media; they may be on flat paper, cardboard, canvas board, or unstretched canvas.

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

Works from Section I, Quality, may be submitted in slide form in either Section II, Concentration, or Section III, Breadth, but NOT both.

Section II: Concentration

Rationale

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the work presented, but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements

For this section, 12 slides are required, some of which may be details. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In May, students receive all the portfolio materials; these include the Section II envelope, with spaces for commentary. A written commentary explaining the development of the concentration must accompany the work in this section. Students are asked to respond to the following:

1. Briefly define the nature of your concentration project.
2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

The responses themselves are NOT graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be legible and well written, preferably word-processed, cut, and pasted on no smaller than a 10-point font. Students should be encouraged to formulate their responses to the first statement early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read.**

2-D Design Portfolio

Examples of Concentrations

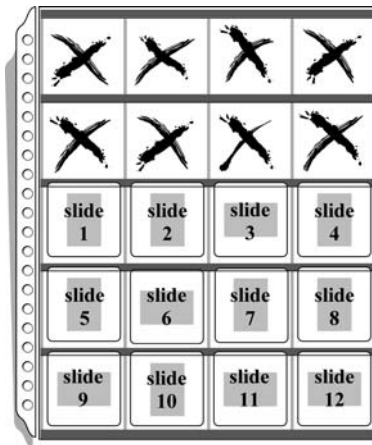
A concentration could consist of a group of independent works that share a single theme; for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works; for example, series of studies that lead to, and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

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

- Design and execution of a children’s book
- Development of an identity package (logo, letterhead, signage, and so on) for imaginary businesses
- Political cartoons using current events and images
- A series of works that begin with representational interpretations and evolve into abstraction
- An exploration of pattern and designs found in nature and/or culture
- A series of landscapes based upon personal experience of a particular place in which color and composition are used to intensify artistic expression
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes
- The use of multiple modules to create compositions that reflect psychological or narrative events

All concentrations must be submitted in slide form. In preparing the Section II slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In

most cases, this would be chronological. Slides should be placed in the slide sheet as indicated in the following diagram:



Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

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

Section III: Breadth

Rationale

Breadth in this portfolio refers to a student's experiences and accomplishments in a variety of two-dimensional art forms and techniques. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

Requirements

For this section, students must submit a total of 12 slides of 12 different works. Detail slides may NOT be included. This section requires slides of 12

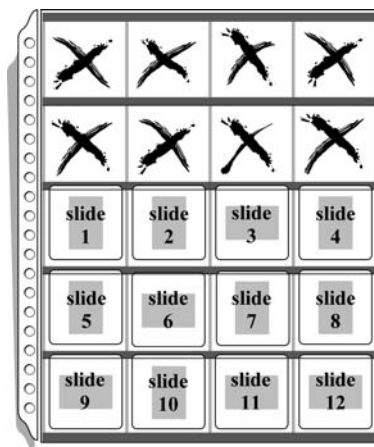
2-D Design Portfolio

works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are actively working with these concepts while thoughtfully composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration in a variety of media and approaches. The work should demonstrate inventiveness and the expressive manipulation of form, as well as a knowledge of color issues and compositional organization. The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches, and physical means of creating art. It is possible to do this in a single medium or in a variety of media. **The student is required to indicate on the slide the principle or problem it addresses.**

Examples:

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

Slides should be placed in the slide sheet as indicated in the following diagram:



Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

3-D Design Portfolio

This portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication processes.

A variety of approaches to representation, abstraction, and expression may be part of the student's portfolio. These might include traditional sculpture, architectural models, apparel, ceramics, three-dimensional fiber arts or metal work, among others.

Any work that is derived from photographs, published images, and/or other artists' works must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.**

Section I: Quality

Rationale

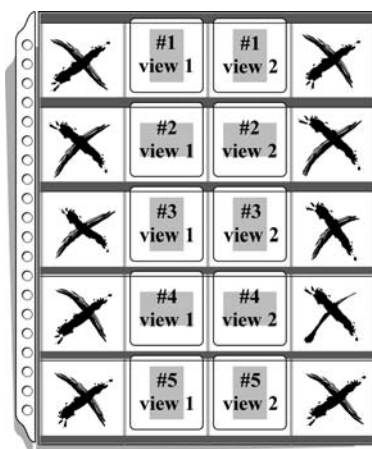
Quality refers to the total work of art — the concept, the composition and technical skills demonstrated, and the realization of the artist's intentions. It can be found in very simple as well as elaborate works. For this section of the portfolio, students are asked to select examples of their best work in which the evaluators will recognize quality and will perceive that these works develop the students' intentions, both in concept and execution.

Requirements

For this section, students are asked to submit slides of their best five works, with two views of each work for a total of 10 slides. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. The second view of each work should be taken from a different vantage point. All slides should be labeled

3-D Design Portfolio

with dimensions (height x width x depth) and material. Slides should be arranged in the slide sheet according to the following diagram:



Works submitted in Section I may be submitted in slide form in either Section II, Concentration, or Section III, Breadth, but NOT both.

Section II: Concentration

Rationale

A concentration is a body of related works based on an individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible, and are free to work with any idea in any medium that addresses three-dimensional (3-D) design issues. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Requirements

For this section, 12 slides must be submitted. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

3-D Design Portfolio

In May, students receive all the portfolio materials; these include the Section II envelope, with spaces for the commentary. A written commentary explaining the development of the concentration must accompany the work in this section. Students are asked to respond to the following:

1. Briefly define the nature of your concentration project.
2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

The responses themselves are NOT graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be legible and well written, preferably word-processed, cut, and pasted in no smaller than a 10-point font. Students should be encouraged to formulate their responses to the first statement early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read.**

Examples of Concentrations

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

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

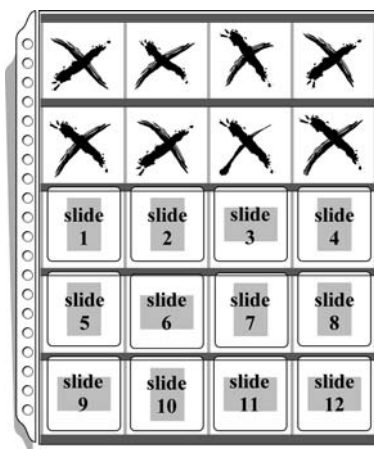
- A series of three-dimensional works that begin with representational interpretations and evolve into abstraction
- A series of site-specific works that transform existing form or space
- Abstractions developed from natural or mechanical objects
- Interpretive portraiture or figure studies that emphasize expression and abstraction
- A personal or family history communicated through the content and style of narrative or poetic assemblage

3-D Design Portfolio

- A series of architectural models for homes, public buildings, or monuments
- Assemblages that juxtapose the coarse and refined qualities of a material
- A ceramic project in which wheel-thrown and hand-built vessels demonstrate inventive thinking and proficiency with form
- The use of multiples/modules to create compositions that reflect psychological or narrative events
- A series of sculptures that explore the relationship between interior and exterior space

All concentrations must be submitted in slide form. In preparing the Section II slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration.

12 slides are required for this section. The topic of the concentration should be explored to the greatest possible extent, but it is not necessary to submit 12 different works. Students may submit second views of some works, for a total of 12 slides. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. Slides should be placed in the slide sheet as indicated in the following diagram:



Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

Section III: Breadth

Rationale

Breadth refers to a student's experience and accomplishments in a variety of three-dimensional forms and techniques. The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to sculpture and three-dimensional design.

Requirements

For this section, students are asked to submit slides of eight three-dimensional works, with two views of each work for a total of 16 slides. Work submitted in the breadth category may be additive, subtractive and/or fabricated; may include study of relationships among three-dimensional forms; and may include figurative, nonfigurative, or expressive objects. The work should generally represent experience in a range of media, which could include ceramics, metal-smithing, furniture, three-dimensional fiber, apparel and/or architectural and industrial design models, among others.

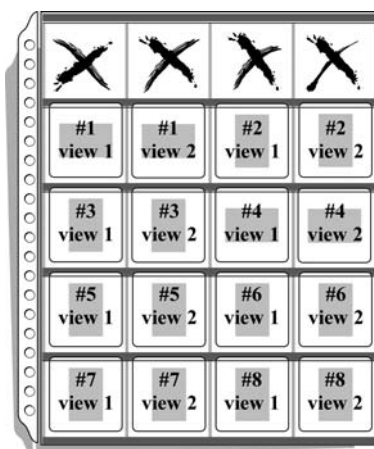
The best demonstrations of breadth clearly show experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches, and physical means of creating art. It is possible to do this in a single medium or in a variety of media. In this category, relief sculptures or very small works, such as jewelry, should fully address three-dimensional issues. **The student is required to indicate on the slide the principle or problem it addresses.**

Examples:

- Formal work that embodies line, plane, mass, or volume
- Work that demonstrates modular development
- Work that uses light or shadow to determine form, with particular attention to surface and interior space
- Work that demonstrates an understanding of symmetry, asymmetry, balance, anomaly, and rhythm
- Work that focuses on transitions, such as organic to mechanical
- Assemblage or constructive work that demonstrates transformation of material or identity
- Work that demonstrates an integration of color, texture, and form

3-D Design Portfolio

Slides should be placed in the slide sheet as indicated in the following diagram:



Section II, Concentration, and Section III, Breadth, may not contain slides of the same work.

Important Information for AP Studio Art Teachers

Because the studio art portfolios are unique within the AP program, there is some specific information that you will need.

The AP Studio Art Poster

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

When the Portfolio Materials Arrive at Your School

Although the portfolio materials are shipped with testing materials for other AP subjects, the portfolio materials are not secure testing materials. In other words, they do not have to be held in a secure place until the students assemble their portfolios. In fact, the *AP Coordinator's Manual* states explicitly that the portfolio materials may be given to the AP Studio Art teacher early, so that you can help students with the preparation that is required for submission.

Originality and Integrity

The issue of artwork that makes use of photographs or other published images needs clarification. While the use of appropriated images is common in the professional art world today, many colleges and art schools continue to stress strongly the value of working from direct observation. In aspiring to college-level work, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated on the AP Studio Art poster: "If you submit work that makes use of photographs, published images, and/or other artists' works, you must show development beyond duplication. This may be demonstrated through manipulation of the material(s), formal qualities, design, and/or concept of the original work." In evaluating portfolios, the faculty consultants look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences, and interests.

Copying work in any medium without significant and substantial manipulation is an infringement on the original artist's rights and can constitute plagiarism. Teachers and students are strongly encouraged to become knowledgeable about copyright laws. The growth in the use of computer software, scanners, xerography, and photography makes this issue of particular concern.

Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The AP Studio Art program endorses these policies.

Taking Slides

All readers are experienced at looking at slides, and are willing to give students the benefit of the doubt if slides are weak; but they can score only what they can see. In photographing works, it is important to have the entire image on the slide, with as little as possible of the mat or back-

ground against which the work is being shot. Try to take slides throughout the year, rather than only at the end of the year. This will make it possible to reshoot slides if necessary, and will alleviate some of the pressure in the spring. It is suggested that you retain duplicate copies of slides as a safety measure.

More detailed information about taking slides can be found in the Studio Art pages of AP Central.

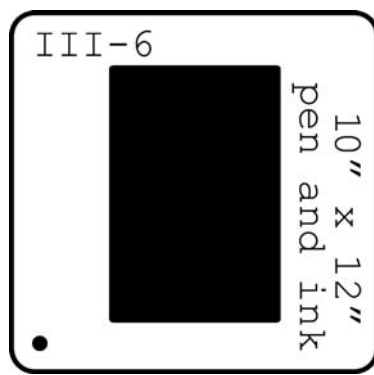
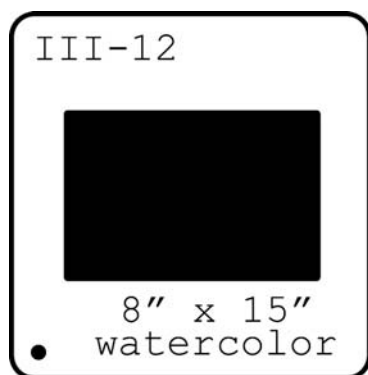
Labeling Slides and Inserting Them in the Slide Sheets

Although specific instructions for labeling slides appear in the *AP Coordinator's Manual* that is sent to schools shortly before the AP examination period, much of the slide labeling can be done throughout the year, as various works are photographed. The following information must appear on each slide mount; it may be written by hand or typed on a self-adhesive label.

- The section (either II or III) in which the slide is being submitted
- The number of the slide within the section
- The dimensions of the work shown in the slide
- The medium (or media) of the work shown
- A dot on the lower left corner of the mount
- For Section III, the principle or problem addressed by the work

The student's name and/or the name of the school should not appear on the slide mount.

When placing the slides in the plastic sheets, be sure to insert the slides so that the top of the image is toward the top of the plastic sheet. The writing on the slide mount can be either vertical or horizontal — as long as it's legible, the direction in which it's written is not an issue.



Details/Second Views of Works

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

Whenever a second view or a detail slide is submitted, it should have the same number as the slide showing the entire work, followed by an asterisk. For example, if the student submits a detail of slide II/6 (the sixth slide in Section II), the detail should be numbered II/6*.

Protecting Actual Work Submitted for Section I (Quality)

Care is taken to protect each student's actual work while it is at the site where the evaluation takes place. However, the process of shipping to and from ETS in itself requires that the work be protected. During the evaluation process, portfolios are at times stacked flat in relatively tall piles and the original works are, of course, taken out and put back in the portfolios at least once. All original works should be backed with some kind of rigid board or mounted. Work should never be shipped under glass. Do not submit work that may still be wet, or that contains glue or other materials that may cause it to stick to the piece on top of it. (See also the detailed instructions on page 8 for the Drawing Portfolio and page 13 for the 2-D Design Portfolio regarding how works are to be submitted for Section I.)

Basic Information About Portfolio Evaluation

All of the readers (the people who evaluate the portfolios) are either AP Studio Art teachers or teachers of first-year college courses. When they arrive, the portfolios have already been checked in and the sections separated. Each section is scored separately, and an intensive standard-setting session is held before the scoring of each section is begun. Standard-setting is the process of developing a common understanding of the scoring rubric for each section. Actual scoring does not begin until the Chief Reader is satisfied that the readers as a group share such an understanding and can apply the rubric with a high degree of consistency.

Once the actual scoring begins, readers work independently and do not see the scores that anyone else has given to the same work. Section I (Quality) is graded by three readers; Sections II and III are each scored by two readers. If there is a wide divergence in the scores assigned by two readers to the same section of a portfolio, the section is pulled out and is forwarded to two experienced readers for review and resolution of the scores. Because of this structure, a minimum of three and maximum of

seven readers score the various parts of an individual's portfolio. (As the group of readers has grown over the years — to 62 people in 2001 — the number of readers is much more likely to be at the high end than the low end of that range.) Once the Reading is completed, the scores assigned to a portfolio are converted to a composite raw score. The Chief Reader, in consultation with technical staff from ETS and the College Board, and in light of a detailed debriefing session with the whole group of readers, determines the composite scores for each of the AP grades.

What Is an Irregular Portfolio?

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

- Extra works submitted for Section I are held aside and are not scored.
- Works submitted for Section I of the Drawing Portfolio or the 2-D Design Portfolio that are larger than 18" × 24" are held aside and are not scored.
- Original works that are submitted for Section II or Section III are held aside and are not scored.
- If extra slides are submitted for Section II or Section III, those that exceed the maximum number are held aside and are not scored.
- Actual sculpture submitted for Section I of any portfolio is held aside and is not scored.
- Videotapes are NOT accepted. (Slides of stills from a videotape may be submitted in the 2-D Design Portfolio.)
- If too few works are available for any section, the remaining works are graded. The effect on the score given for that section (whether it is lowered and, if so, to what extent) is at the discretion of each reader. This is true whether the reason for the section being incomplete is that too few works were submitted by the student, or that some works were held aside because they did not meet the specifications.

- Actual journals and folding books may not be submitted. They should be photographed and submitted in Section II, Concentration, or Section III, Breadth, of the Drawing and 2-D Design Portfolios, as appropriate, or in any section of the 3-D Design Portfolio.

Whenever an irregular portfolio is submitted, the student's grade report will carry a message saying that the AP grade is based on an incomplete or otherwise irregular portfolio. No one involved in the Reading derives any pleasure from holding aside work that, in many cases, is obviously the result of effort and concentration by the student. However, the basic issue is equity. For every student who submits irregular work, there are certainly many others who would also have liked to submit work that didn't meet the specifications, or who pushed themselves to create work that did meet the specifications. The procedures outlined above are therefore carried out uniformly and without bias.

Overlap Among Sections of the Portfolio

Slides of the same work may NOT be submitted in both Section II, Concentration, and Section III, Breadth. Works submitted in Section I, Quality, may be drawn from work done for either of those two sections, or they may be unique to Section I.

AP Studio Art Publications

Two publications that were developed during the time of the Drawing and General Portfolios (and before 2-D Design and 3-D Design were introduced) are described below. They do not reflect the new portfolio requirements, but much of the information will still be valuable. Both publications include color reproductions of student work.

Teacher's Guide to Advanced Placement Courses in Studio Art, edited by Maggie Davis, and published in 1996. The *Teacher's Guide* contains in-depth information about various aspects of the AP Studio Art course, syllabi by the teachers of seven exemplary programs that cover a wide range of teaching situations, and full-color illustrations of student work.

Evaluating the Advanced Placement Portfolios in Studio Art, by Michael E. Ott, published in 1995. This booklet was written by Mike Ott during his tenure as Chief Faculty Consultant. It contains full-color illustrations of student work submitted for the different sections of the General and Drawing Portfolios, and explains what scores the work received, and why those scores were given.

See the back of this booklet for information on how to order AP publications.

Bibliography

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

General Interest: Theory, History, World Art, and Related Topics

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Many art colleges provide helpful information about taking slides. In addition, a useful videotape entitled *How to Photograph Artwork with Natural Daylight* is available from the Idaho Commission on the Arts, P. O. Box 83720, Boise, ID 83720-0008; 208 334-2119; 800 278-3863; www2.state.id.us/arts/.

AP[®] Program Essentials

The AP Reading

In June, the free-response sections of the exams, as well as the Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of readers participate, under the direction of a Chief Reader in each field. The experience offers both significant professional development and the opportunity to network with like-minded educators.

If you are an AP teacher or a college faculty member and would like to serve as a reader, you can visit AP Central for more information on how to apply. Alternatively, send an e-mail message to apreader@ets.org, or call Performance Scoring Services at 609 406-5383.

AP Grades

The readers' scores on the essay and problem-solving questions are combined with the results of the computer-scored multiple-choice questions, and the total raw scores are converted to AP's 5-point scale:

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

Grade Distributions

Many teachers want to compare their students' grades with the national percentiles. Grade distribution charts are available at AP Central, as is information on how the cut-off points for each AP grade are calculated. Grade distribution charts are also available on the AP student site at www.collegeboard.com/apstudents.

Earning College Credit and/or Placement

Credit, advanced placement, or both are awarded by the college or university, not the College Board or the AP Program. The best source of specific and up-to-date information about an individual institution's policy is its catalog or Web site.

Why Colleges Grant Credit and/or Placement for AP Grades

Colleges know that the AP grades of their incoming students represent a level of achievement equivalent to that of students who take the same course in the colleges' own classrooms. That equivalency is assured through several Advanced Placement Program processes:

- College faculty serve on the committees that develop the course descriptions and examinations in each AP subject.
- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.
- AP courses and exams are updated regularly, based on both the results of curriculum surveys at up to 200 colleges and universities and the interactions of committee members with professional organizations in their discipline.
- College comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1–5 is properly aligned with current college standards.

In addition, the College Board has commissioned studies that use a “bottom-line” approach to validating AP Exam grades by comparing the achievement of AP versus non-AP students in higher-level college courses. For example, in the 1998 Morgan and Ramist “21-College” study, AP students who were exempted from introductory courses and who completed a higher-level course in college were compared favorably, on the basis of their college grades, with students who completed the prerequisite first course in college, then took the second, higher-level course in the subject area. Such studies answer the question of greatest concern to colleges — are AP students who are exempted from introductory courses as well prepared to continue in a subject area as students who took their first course in college? To see the results of several college validity studies, go to AP Central. (The Morgan and Ramist study can be downloaded from the site in its entirety.)

Guidelines on Granting Credit and/or Placement for AP Grades

If you are an admissions administrator and need guidance on setting an AP policy for your college or university, you will find the *College and University Guide to the Advanced Placement Program* useful; see the back of this booklet for ordering information. Alternatively, contact your local College Board office, as noted on the inside back cover of this Course Description.

Finding Colleges That Accept AP Grades

In addition to contacting colleges directly for their AP policies, students and teachers can use College Search, an online resource maintained by the College Board through its Annual Survey of Colleges. College Search can be accessed via the College Board's Web site (www.collegeboard.com). It is worth remembering that policies are subject to change. Contact the college directly to get the most up-to-date information.

AP Awards

The AP Program offers a number of awards to recognize high school students who have demonstrated college-level achievement through AP courses and exams. Although there is no monetary award, in addition to an award certificate, student achievement is acknowledged on any grade report sent to colleges following the announcement of the awards. For detailed information on AP Awards, including qualification criteria, visit AP Central or contact the College Board's National Office. Students can find this information at www.collegeboard.com/apstudents.

AP Calendar

The *AP Program Guide* and the *Bulletin for AP Students and Parents* provide education professionals and students, respectively, with information on the various events associated with the AP year. Information on ordering and downloading these publications can be found at the back of this booklet.

Test Security

The entire AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the green and blue inserts containing the free-response questions (Section II) can be made available for teacher and student review.* **However, the multiple-choice section (Section I) MUST remain secure both before and after the exam administration.** No one other than students taking the exam can ever have access to or see the questions contained in Section 1 — this includes AP Coordinators and all teachers. The multiple-choice section must never be shared, copied in any manner, or reconstructed by teachers and students after the exam.

*The alternate form of the free-response section (used for late testing administration) is NOT released.

Selected multiple-choice questions are reused from year to year to provide an essential method of establishing high exam reliability, controlled levels of difficulty, and comparability with earlier exams. These goals can be attained only when the multiple-choice questions remain secure. This is why teachers cannot view the questions and students cannot share information about these questions with anyone following the exam administration.

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. **It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent *AP Coordinator's Manual*.** Please note that Studio Art portfolios and their contents are not considered secure testing materials; see the *AP Coordinator's Manual* for further information. The manual also includes directions on how to deal with misconduct and other security problems. Any breach of security should be reported to Test Security immediately (call 800 353-8570, fax 609 406-9709, or e-mail tsreturns@ets.org).

Teacher Support

You can find the following Web resources at AP Central:

- Teachers' Resources (reviews of classroom resources).
- Institutes & Workshops (a searchable database of professional development opportunities).
- The most up-to-date and comprehensive information on AP courses, exams, and other Program resources.
- The opportunity to exchange teaching methods and materials with the international AP community using electronic discussion groups (EDGs).
- An electronic library of AP publications, including released exam questions, the *AP Coordinator's Manual*, Course Descriptions, and sample syllabi.
- Opportunities for professional involvement in the AP Program.
- Information about state and federal support for the AP Program.
- AP Program data, research, and statistics.
- FAQs about the AP Program.
- Current news and features about the AP Program, its courses and teachers.

AP teachers can also use a number of AP publications, CD-ROMs, and videos that supplement these Web resources. Please see the following pages for an overview and ordering information.

Pre-AP[®]

Pre-AP[®] is a suite of K–12 professional development resources and services to equip middle and high school teachers with the strategies and tools they need to engage their students in high-level learning, thereby ensuring that every middle and high school student has the depth and understanding of the skills, habits of mind, and concepts they need to succeed in college.

Pre-AP rests upon a profound hope and heartfelt esteem for teachers and students. Conceptually, Pre-AP is based on two important premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in curriculum and instruction throughout the school such that all students are consistently being challenged to expand their knowledge and skills to the next level.

The second is the belief that we can prepare every student for higher intellectual engagement by starting the development of skills and acquisition of knowledge as early as possible. Addressed effectively, the middle and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Since Pre-AP teacher professional development supports explicitly the goal of college as an option for every student, it is important to have a recognized standard for college-level academic work. The Advanced Placement Program (AP) provides these standards for Pre-AP. Pre-AP teacher professional development resources reflect topics, concepts, and skills found in AP courses.

The College Board does not design, develop, or assess courses labeled “Pre-AP.” Courses labeled “Pre-AP” that inappropriately restrict access to AP and other college-level work are inconsistent with the fundamental purpose of the Pre-AP initiatives of the College Board. We encourage schools, districts, and policymakers to utilize Pre-AP professional development in a manner that ensures equitable access to rigorous academic experiences for all students.

Pre-AP Professional Development

Pre-AP professional development is administered by Pre-AP Initiatives, a unit in K–12 Professional Development, and is available through workshops and conferences coordinated by the regional offices of the College Board. Pre-AP professional development is divided into two categories:

1. **Articulation of content and pedagogy across the middle and high school years** — The emphasis of professional development in this category is aligning curriculum and improving teacher communication. The intended outcome from articulation is a coordinated program of teaching skills and concepts over several years.
2. **Classroom strategies for middle and high school teachers** — Various approaches, techniques, and ideas are emphasized in professional development in the category.

For a complete list of Pre-AP Professional Development offerings, please contact your regional office or visit AP Central at apcentral.collegeboard.com.

AP Publications and Other Resources

A number of AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

AP Coordinators and Administrators	A
College Faculty	C
Students and Parents	SP
Teachers	T

Ordering Information

You have several options for ordering publications:

- **Online.** Visit the College Board store at store.collegeboard.com.
- **By mail.** Send a completed order form with your payment or credit card information to: Advanced Placement Program, Dept. E-06, P. O. Box 6670, Princeton, NJ 08541-6670. If you need a copy of the order form, you can download one from AP Central.

- **By fax.** Credit card orders can be faxed to AP Order Services at 609 771-7385.
- **By phone.** Call AP Order Services at 609 771-7243, Monday through Friday, 8:00 a.m. to 9:00 p.m. ET. Have your American Express, Discover, JCB, MasterCard, or VISA information ready. This phone number is for credit card orders only.

Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board. The College Board pays UPS ground rate postage (or its equivalent) on all prepaid orders; delivery generally takes two to three weeks. Please do not use P.O. Box numbers. Postage will be charged on all orders requiring billing and/or requesting a faster method of delivery.

Publications may be returned for a full refund if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted. Unless otherwise specified, orders will be filled with the currently available edition; prices and discounts are subject to change without notice.

In compliance with Canadian law, all AP publications delivered to Canada incur the 7 percent GST. The GST registration number is 13141 4468 RT. Some Canadian schools are exempt from paying the GST. Appropriate proof of exemption must be provided when AP publications are ordered so that tax is not applied to the billing statement.

Print

Items marked with a computer mouse icon can be downloaded for free from AP Central.



Bulletin for AP Students and Parents

SP

This bulletin provides a general description of the AP Program, including how to register for AP courses, and information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting process, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.



AP Program Guide

A

This guide takes the AP Coordinator step-by-step through the school year — from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes infor-

mation on teacher professional development, AP resources, and exam schedules. The *AP Program Guide* is sent automatically to all schools that register to participate in AP.

College and University Guide to the AP Program

C, A

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

Course Descriptions

SP, T, A, C

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. Note: The Course Description for AP Computer Science is available in electronic format only.

Pre-AP

A, T

This brochure describes the Pre-AP concept and the professional development opportunities available to middle school and high school teachers.

Released Exams

T

About every four to five years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring guidelines, and commentary that explains why the responses received the scores they did.

Teacher's Guides

T

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher's Guide is an excellent resource. Each Teacher's Guide contains syllabi developed by high school teachers currently teaching the AP course

and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

AP Vertical Team Guides

T, A

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: *A Guide for Advanced Placement English Vertical Teams*; *Advanced Placement Program Mathematics Vertical Teams Toolkit*; *AP Vertical Teams in Science, Social Studies, Foreign Language, Studio Art, and Music Theory: An Introduction*; *AP Vertical Teams Guide for Social Studies*; *AP Vertical Teams Guide for Fine Arts, Vol. 1: Studio Art*; *AP Vertical Teams Guide for Fine Arts, Vol. 2: Music Theory*; and *AP Vertical Teams Guide for Fine Arts, Vol. 1 and 2 (set)*.

Multimedia

**APCD® (home version),
(multi-network site license)**

SP, T

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, Spanish Language, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features, including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD in the classroom.

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