
Pre-AP and AP Art: Writing, Dialogue, and Artistic Practice

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AP Studio Art: 2019-20 updates



	AP 2-D Art and Design Portfolio	AP 3-D Art and Design Portfolio	AP Drawing Portfolio	Writing Prompts
Selected Works (40% of total score)	Five physical works or high-quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using 2-D art and design skills	10 digital images consisting of two views each of five works that demonstrate synthesis of materials, processes, and ideas using 3-D art and design skills	Five physical works or high-quality printed reproductions of physical works that each demonstrate synthesis of materials, processes, and ideas using drawing skills	<ul style="list-style-type: none"> Idea(s) visually evident (100 characters maximum, including spaces) Materials used (100 characters maximum, including spaces) Processes used (100 characters maximum, including spaces)
Sustained Investigation (60% of total score)	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	15 digital images of works of art and process documentation that demonstrate sustained investigation through practice, experimentation, and revision	<ul style="list-style-type: none"> Identify the questions that guided your Sustained Investigation. Describe how your Sustained Investigation shows evidence of practice, experimentation, and revision guided by your questions. (1200 characters maximum, including spaces, for response to both prompts)

Pre-AP Arts



Pre-AP Arts Framework: Big Ideas and Enduring Understandings

Observe and Interpret	[Observe]: Artists study works of art to understand how they are made.	[Interpret]: An artist's work can be received, understood, and interpreted in multiple ways.
Practice and Experiment	[Practice]: Artists engage and persist in practice to refine skills, knowledge, and dispositions.	[Experiment]: Artists experiment with techniques, tools, processes, texts, and media in order to generate new expressive possibilities.
Research and Make	[Research]: Artists observe, investigate, and respond to various disciplines and contexts to inform their creative ideas.	[Make]: Artists create to expressively communicate or embody intent.
Reflect and Evaluate	[Reflect]: Artists reflect upon how creative choices made over time impact creative output, convey intent, and communicate their understanding of contexts.	[Evaluate]: Artists use self-evaluation and feedback from others to judge the effectiveness of their work, make decisions about refinements, and generate new ideas.
Revise and Share	[Revise]: Artists revise their work through a dynamic and iterative process of analysis and synthesis.	[Share]: Artists share their work to connect with others and inform their creation.

Pre-AP Arts: Areas of Focus



Analysis and interpretation:

Students observe, investigate, and discuss a limited number of anchor works, and relate these examples to their own creative work.



Peer-to-peer dialogue:

Students engage in structured conversations with peers to share ideas, respond to and offer advice on works in progress, critique final works, and discuss next steps.



Experimentation:

Students generate and consider a range of options for both the technical and expressive content of their work and make purposeful decisions about which options to incorporate in the work.



Reflective writing:

Students communicate and clarify ideas in writing throughout the creative process: as a component of research and idea generation, in describing works in progress, and in reflecting on final works.

Hallmarks of Practice



Peer-to-peer dialogue:

Students engage in structured conversations with peers to share ideas, respond to and offer advice on works in progress, critique final works, and discuss next steps.

- Student conversations take **different forms at different stages of work**, depending on the context and purpose of the peer dialogue.
 - In earlier stages, students may work together to share and respond to ideas for work that is just beginning, or discuss questions that they have about new material.
 - Later conversation will focus on giving and receiving thoughtful and productive feedback, rooted in close observation
 - Final critiques may be a platform to discuss successes, as well as areas for possible further refinement, or next steps in creating something new

Peer dialogue enables students to **look to one another as valuable sounding boards for guidance**, in addition to taking advice from the teacher.

Hallmarks of Practice



Reflective writing:

Students communicate and clarify ideas in writing throughout the creative process: as a component of research and idea generation, in describing works in progress, and in reflecting on final works.

- **Short, structured writing prompts** as tools for processing and synthesizing new information, as well as clarifying and describing the choices students are making in their work.
 - These prompts can be as short as a single sentence:
 - Because/but/so statements
 - Sentence expansion: building who/what/when/where/why into a single statement
 - Over time, these can build into statements of one or several paragraphs in length

In arts courses, students are often asked to produce written statements only after their creative work is complete. Pre-AP writing prompts are designed to **inform the work of creating rather than detract from it**; writing is meant as a tool for thinking rather than an additional exercise.

El Anatsui
Old Man's Cloth
2003



Do Ho Suh
Specimen Series:
Stove, Apartment A,
348 West 22nd Street,
New York, NY, 10011,
2013



[illegible]

Starting Points for Revision

Altering your constraints

Questions to Consider

- **What other forms could a new version of this work take?** It could be 3D, it could be animated, it could be a proposed installation. It could include writing. It could be made into a sequential work (like a book or storyboard) instead of as one image. It could be made in a different color palette (different tone and also higher/lower contrast)
- **What other processes could a new form of this work use?** The work could incorporate new research on the historical subject.
- **What materials could be used to make a new version of this work?** The artist might change or combine media of drawing, collage, painting, or digital media.
- **What other content could be incorporated into this work?** The artist might change the source image but keep other aspects of the work the same.
- **What other context could this work be created or presented in?** The artist could choose a specific place where the work would be installed and think about changes that would be made to the work to make it relate to that place.

Proposal Sharing

Prepare the following to share with the group:

- One sentence describing the materials, process, form, content, and context of your proposed work.
- Two challenges you anticipate encountering when creating their new piece.

Proposal Sharing

After the small group shares their proposal, we will respond by

- **first, asking any clarifying questions about the planned artwork**
- **then, offering responses and suggestions related to the anticipated challenges**

Sample Student Proposal

We would change the material and form, making the stove bigger and made of black satin. Building it out of satin would make it opaque, which would give it less of a ghostly feeling and turn it into an intimidating structure. We would want to allow viewers to enter the stove and go inside, almost like the witch's house in Hansel and Gretel, but this would alter the content.

It would be challenging to make it structurally sound enough to walk inside. We would provide support with metal beams and cushions. It would also be challenging to have the right message come across as we intended. We want it to feel like home, but also the feeling of being uncomfortable, much like when you're in another's space.

AP Portfolio Prompts

Selected Works

Submit five works (3D: digital images of two views each of five works) that demonstrate:

- Synthesis of materials, processes, and ideas
- 2D/3D/Drawing skills

For each work, state the following in writing: (maximum 100 characters and spaces for each response)

- Ideas used
- Materials used
- Processes used

Sustained Investigation

Submit fifteen images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2D/3D/Drawing skills

State the following in writing: (maximum 1200 characters and spaces for entire response)

- Identify the questions that guided your sustained investigation
- Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions

State the following in writing: (1200 characters and spaces, maximum for total response to prompts)

Identify the questions that guided your sustained investigation

Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your questions

What is a question?

Inquiry-based Thinking + Making

“A question is an information seeking act.”

Lani Watson <https://www.philosophersmag.com/essays/186-what-is-a-question>

“In general science, all questions can be considered to be attempts to find answers. But I consider art to function inversely, as the production of open-ended questions... Contemporary art often narrates or connects one set of questions to another. Marcel Duchamp’s Fountain famously confronted art circles of the early twentieth century with the question of whether this—this urinal, soliciting our attention—could be considered as art. We can say that the work itself is a question.”

Lien-Cheng Wang <https://muse.jhu.edu/article/649700>

What is a question?

Inquiry-based Thinking + Making

“A beautiful question is an ambitious yet actionable question that can begin to shift the way we perceive or think about something—and that might serve as a catalyst to bring about change.”

Warren Berger <https://www.slideshare.net/WarrenBerger/the-amazingapp>

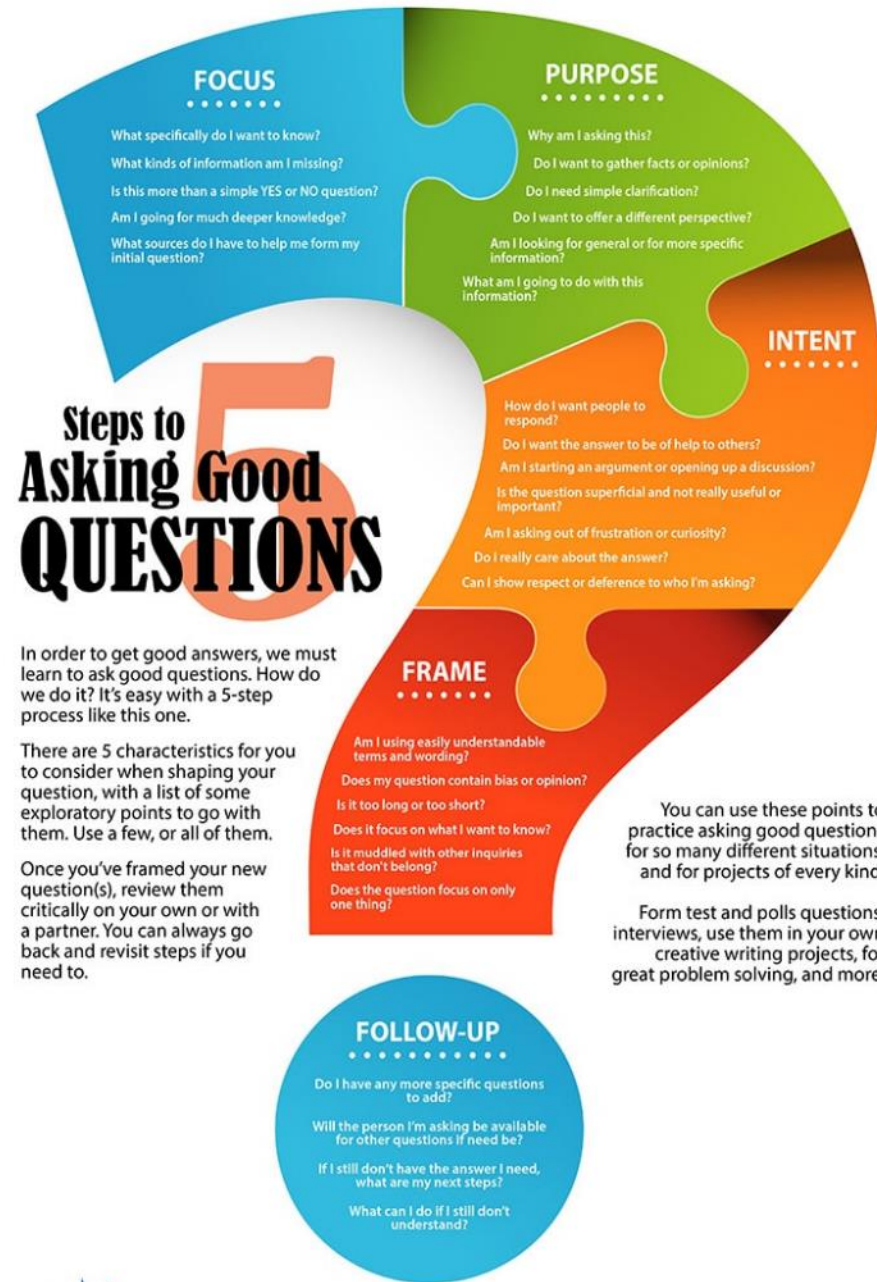
“I think education is something other people do to you, whereas learning is what you do to yourself. You don’t learn unless you question—but we often don’t teach our kids to question; we teach them to answer *our* questions, forcing them to learn facts and skills. But since we may not know what facts or skills that kid’s going to need in the future, what you really want is to empower them to be able to find their own answers when they need them.”

Joichi Ito MIT Media Lab <http://amorebeautifulquestion.com/today-cant-afford-become-adults/>

Remembering how to be curious

Resources for Developing Questioning Skills

- **Make Just One Change: Teach Students to Ask Their Own Questions** Dan Rothstein Luz Santana
- **Asking Questions: Six Types**
<https://uwaterloo.ca/centre-for-teaching-excellence/teaching-resources/teaching-tips/alternatives-lecturing/questions/asking-questions-six-types>



How and why are we making changes to AP Studio Art?

Responding to Our Community's Needs

AP Studio Art Students

AP Studio Art Teachers

College/University Art and Design
Foundations Faculty

Question: how can we offer more opportunities for meaningful learning and making to more students?

- Responses from our community: **Ideas**
 - ✓ Portfolio requirements and rubrics haven't changed since 2001
 - ✓ More time for thinking, learning, and making
 - ✓ More emphasis on developing materials, ideas, and processes; less on quantity and product
 - ✓ Clearer expectations and feedback
 - ✓ More connections with contemporary art and design practices
 - ✓ More resources to guide teaching and learning

AP Art and Design Portfolios

Sustained Investigation

- 60% of portfolio exam score

Submit 15 images that demonstrate:

- Sustained investigation through practice, experimentation, and revision
- Sustained investigation of materials, processes, and ideas
- Synthesis of materials, processes, and ideas
- 2D/3D/Drawing skills

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 (1200 characters and spaces, maximum for total response to prompts)

Identify the following for each image (character limits very short):

- Materials used (*100 characters and spaces, maximum*)
- Processes used (*100 characters and spaces, maximum*)
- Size (height x width x depth, in inches)

AP Art and Design Portfolios

Selected Works

- 40% of portfolio exam score

Submit five works that demonstrate:

- 2D/3D/Drawing skills
- Synthesis of materials, processes, and ideas

For each work, state the following in writing:

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

Sustained Investigation Sample

I seek to monumentalize these once innovative structures that have deteriorated and become redundant through multi-layered compositions that are staunchly realistic and yet ephemeral.

This body of work has taken me to several salvage yards and recycling plants in search of a perfect balance of form and light to expound upon in my visual language. Initially, in pieces 1 through 3, I experimented making a variety of expressionistic marks and focused on subtractively extracting the delicate components from the chaos of the drips and streaks of conte. In piece 4, I introduced the use of multiple translucent layers of Dura-Lar to achieve varying levels of clarity, allowing me to selectively address areas of detail and subtlety on a separate layer. Midway through my investigation, I began using muted, almost monochromatic color on the back of the Dura-Lar to evoke the texture and color of rust and chrome with the emphasis still on value over color. Piece 8 marks a significant shift in subject and composition, as I introduced aircraft for their skeletal qualities in the dark cavities of missing nose cones and empty engine bays. Compositionally, I began juxtaposing realistic vignettes and tenuous diagrams atop the smudges of erased imagery, conveying a sense of ephemerality. In my final piece, I explored the same compositional methods on a larger scale and on a wooden surface, allowing me to physically scrub and sand away certain elements to create a disjointed and impermanent narrative.



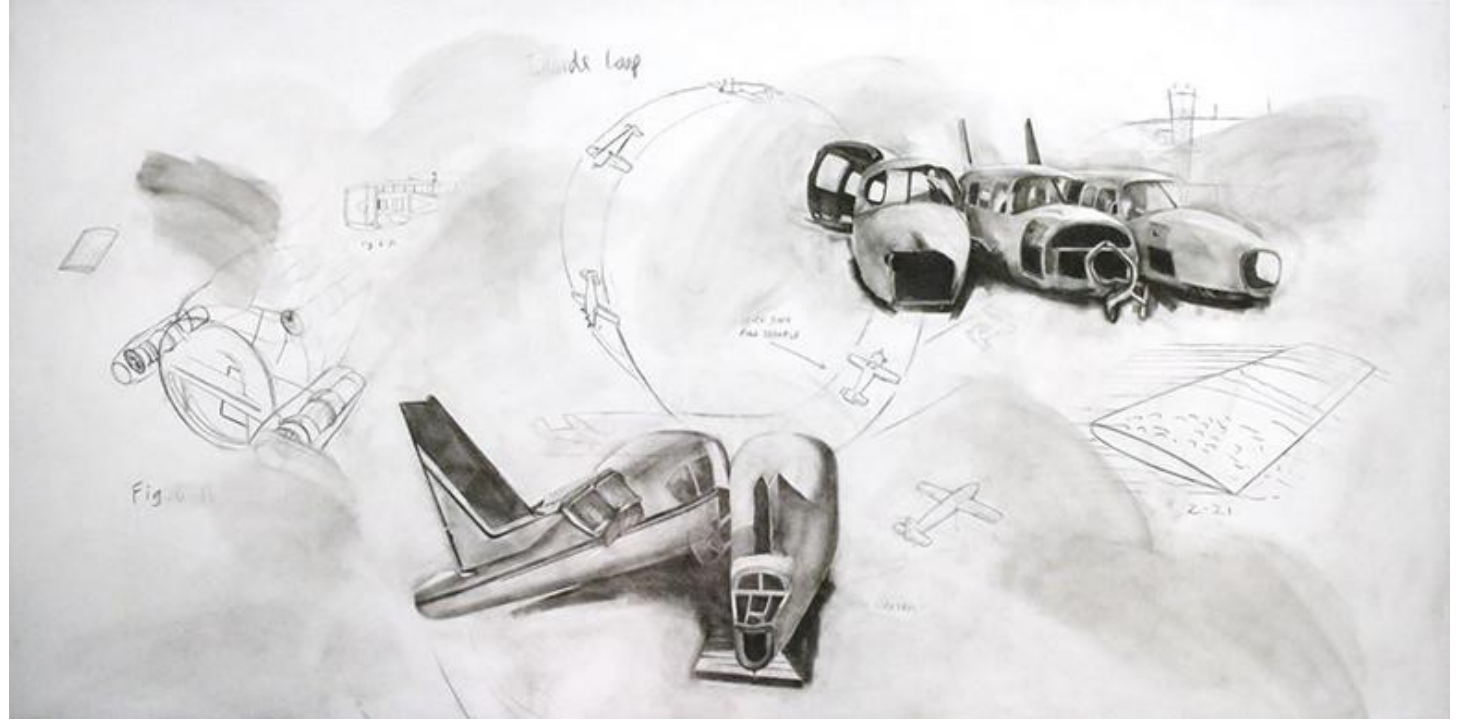
Sustained Investigation Sample

- **Materials used:** Conte on Dura-Lar
- **Processes used:** Expressive ground created by dipping conte in water, wiping with paper towel, subtractively erased
- **Size:** (*height x width x depth, in inches*)



Selected Works Sample

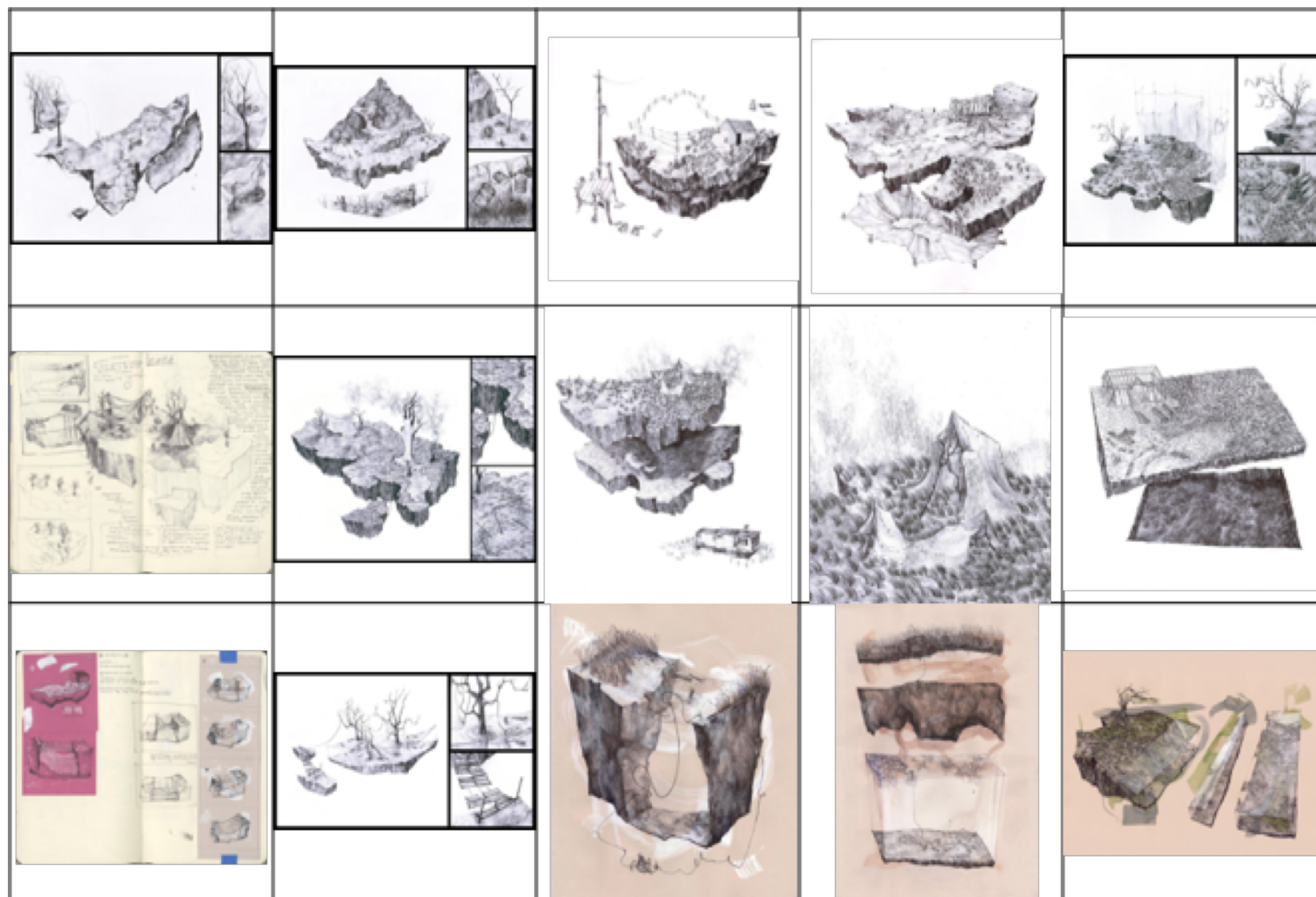
- **Idea(s) visually evident:** Continued SW 4 composition, wood panel experiment allows sanded imagery to convey the mind at work
- **Materials used:** Gesso, charcoal, and PanPastel on wood panel
- **Processes used:** Diagrams + schematics described + wiped away, detailed aircraft vignettes drawn atop diagrams



Sustained Investigation Sample

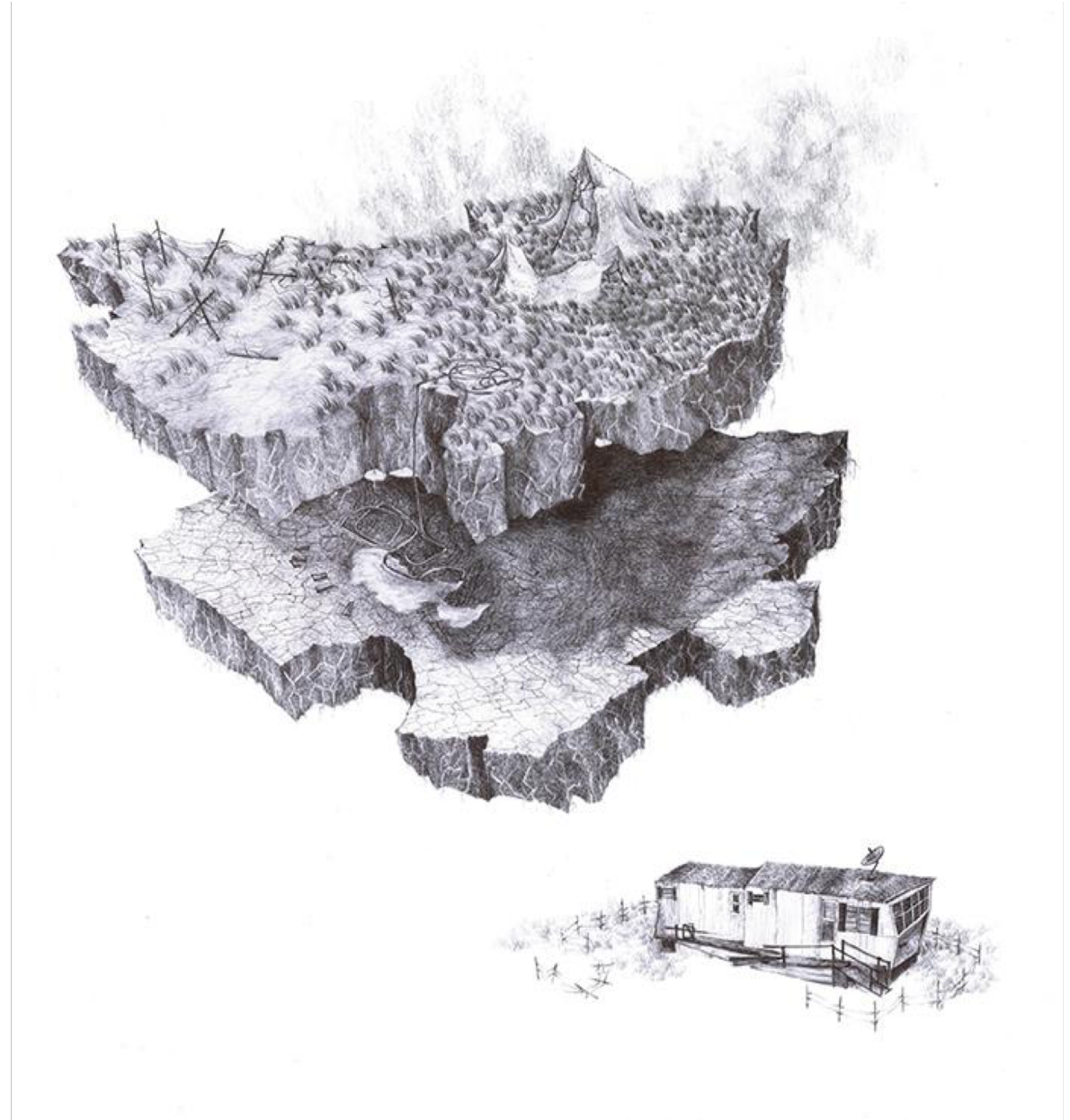
I investigate the fragile and temporal qualities of home through the disassemblage of the rural landscape, dissecting and questioning our perception of permanence seen in the land. I wish to comment and challenge the connotation of stability seen with the nuclear family, and find emotional resolve within my domestic situation.

My work reflects on the temporary qualities of our environment and homes, directly relating to my experience of divorce and therapy within my family. Preserving the transience of past memories with my father, I merge both nostalgic and familiar objects into compositional scapes read as a story, preserving the narrative whilst drawing parallels to botanic and conceptual symbols. By distorting fragments of terrain, I question the universal perception of consistency seen in the land and within our homes. The notion of stability and safeness within structures and domestic environments is shifted when stripped bare, and through this dissection I reveal primarily flawed layers of sediment. Beginning in pieces 1-3 with the use of vignettes to establish balance, I strengthened my sense of direction and focused on the artificial layering of fibers in relation to a barren space. At first rendering these tarps as susceptible to elements, Work 2, and as transparent, Work 3, these pieces serve as temporary but commanding symbolic and compositional barriers to healing, reminiscent of youth. This idea furthered in my intro of ground, informing value and positive/negative relationships. These layers serve as additional separators, manipulating the drawing in attempt to relate back to emotional transparency, and challenges the honesty of the media.



Sustained Investigation Sample

- **Materials used:** Ballpoint Pen and Graphite on Stonehenge Printmaking Paper
- **Processes used:** Pull from personal writing, memories, nostalgic tokens; extensive planning + composition experiments
- **Size:**



Selected Works Sample

- **Idea(s) visually evident:** passage of time and healing
- **Materials used:** Ballpoint Pen with White Ink and Gouache Ground on Stonehenge Printmaking Paper
- **Processes used:** Draw on painting to separate + transform, use string + hose to break boundaries, form continuum



Questions and Discussion

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