

AP 2-D STUDIO ART



An Overview From The College Board

“The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year (the beginning of May 201). AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the thousands of portfolios that are submitted in AP Studio Art are reviewed by college, university, and secondary school art instructors using rigorous standards.

This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. 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.

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

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual *elements* (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art. For this portfolio, students are asked to demonstrate mastery of 2-D design through any two dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Video clips, DVDs, CDs, and three-dimensional works may not be submitted.

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

When submitting their portfolios, students must indicate their acceptance of the following statement: “I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.”

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Summer Assignments

You must create at least 12 finished pieces of artwork over the summer. (Due to size restrictions for the quality section of the portfolio, please do not work larger than 18" x 24", nor on stretched canvases) You should think of these pieces in the context of a concentration. A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. You should explore a personal, central interest as intensively as possible; you are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of your idea and demonstrate growth and discovery through the conceptually related works.

You need a sketchbook. Before you begin a piece you should work with thumbnails & notes to help you plan out your composition. As you continue to explore your idea in depth, keep track of your ideas and reflections in your sketchbook as well. You will be using it throughout the year.

If you are working with digital photography, digital art or graphic design, you need to save not only your final file, but also the original files.

It is suggested you invest in a USB jump/travel/flash drive that is at least 2gigabyte in size. Watch the Staples/Wal-Mart/etc advertisements for sales (usually less than \$10).

You have roughly two months to complete your work. You have one MANDATORY check in with me. By July 2nd you need to email me (lynnemullen@salemk12.org) with roughly 6 pieces in progress or complete for a critique. You are welcome to email me anytime before with questions or for suggestions.

All work is due the first day of class. If you decide you cannot handle the commitment for this class, please contact me by email **before** you go to the guidance department to have them switch your schedule.

Use the attached sheet of concentration ideas as a springboard for your own ideas. Remember, these are just a few examples and in no way do you need to work just from them.

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Concentration Ideas

Self Portraits	Sports	Hands at work	Easels
Shoes	Kaleidoscope	Oxymoron	Ladders
Mechanical Objects	Enclosures	Maps	Windows
Dreams	Bones	Contrast	Tiles
Political Statement	Family	Nightmares	Forgotten things
Frustration	Metamorphoses	Balance	Weather
Limitations	Clotheslines	Snakes	Surrealism
Time	Architecture	Old photographs	Restaurants
Humor	Surfaces	Weights	Dirty feet
Table tops from eating	Pets	Tunnels	Soft things
Shadows	Mirages	After the Revolution	Hair
Birth	Conflict	Waste	Pillows
Children at play	Symbols	Math class	Inside the engine
Hunger	Toys	Numbers	Hopes
Rites of passage	Self-Image	Eyeglasses	Garbage bags
Viking Death Ritual	Holes	Coffee shops	Dishwashers
Landscape	Growth	Night	Machines
Hair	Paths	Nests	Things in my car
Inside things	Morning	Cans	Inside my desk
Curbs	Endangered Species	Bridges	Carnival rides
Interior of the pocket	Things at a dime store	Cracks	War
Close Ups	Boats	Civil Rights	Hesitation
	Garbage in history	Juggling	Bubbles
		Patriotism	Clocks and watches

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Concentration Ideas cont.

Doorknobs	Holidays	Heroes	Corners
Endings	Monkeys	Legal	Inside jars
Beginnings	Freezers	Transportation	Chains
Gumball Machines	Amusement parks	Ice cubes	Poverty
Fads	Headlights	Pools	Ropes
Musical Composition	School lockers	Fractures	By the waterfront
Visiting the dentist	Closets	Tires	Burned objects
Garage sales	Hand tools	Tattoos	Scuba divers
Tiny things	Keys	Hairy arms & legs	Swollen things
Bird's eye view	Teeth	Hats	Motion
Things wrapped	Veterans	Martial arts	Socks
Magic	Broken eggs	Furniture	Headaches
Mardi Gras	Potholes	Eyes	Fences
Shells	Through a microscope	Breathing	Toilets
Things on the beach	Janitor's closet	View from behind	Children's games
Junk Mail	Superstition	Castles	Views from the floor
Electrical wiring	Fish market	Ruins	Plumbing
Fountains	Signs & billboards	Cardboard boxes	Gardens
Bicycle seats	Waves	Toothpaste	Shadows
Packing material	Broken things	Postage Stamps	Silk scarves
Demons	Airports	Desserts	Luggage
Medicine	Manhole covers	Fishing lures	Underwater things
Lies	Tombstones	Newspapers	Mirrors
Confinement	Cemeteries	Bathrooms	False alarms
		Candy	

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For every piece of art you create for your AP Portfolio you need to ask yourself the following questions:

Is understanding of the principles of design evident in this work?

Are the principles used intelligently and sensitively to contribute to its meaning?

Were the elements created and used in purposeful and imaginative ways?

How and what does the interaction of the elements and principles of design contribute to the quality of the work?

Principles of Design

These are the methods or techniques that artists use to develop, organize, and design artwork by controlling and maintaining some level of order of the elements of art.

rhythm	contrast
figure/ground relationships	unity / variety
repetition	emphasis
balance	proportion/scale

Elements of Art

These are the tools artists use to create an artwork according to the principles of design.

line	form
shape	space
color	value
texture	