



**AP Studio Art
2-D Design
Drawing
Summer Preparation**

“Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.” - Mark Twain

AP Studio Art is designed for students seriously interested in the practical experience of creating art. Students who wish to develop an in-depth exploration of ideas and techniques will find this course a true challenge.

By mid-May 2013 students need to complete the portfolio requirements listed on the AP Studio Art link below.

In order for students to meet these requirements, they must start their preparation before the course formally begins. **On the first day of class in the fall 2012**, students need to have completed and bring in for assessment, worth **95** points, the following:

1. Select and personalize a sketchbook, a binder, and a folder. Students must have their name on their materials. You may use electronic devices in addition to the sketchbook. **(5 points)**
2. Go to http://www.collegeboard.com/student/testing/ap/sub_studioart.html. Find, read, print, and annotate the entire course description. Put the annotated course description in the binder. Keep in mind we offer 2D and Drawing, but not 3D. Look specifically at the portfolio requirements for Section I, Quality; Section II, Concentration; and Section III, Breadth. **(10 points)**
- Define and **show at least two examples** of the elements and principles of design. **(25 points)**
Your really need to understand these.
 - Elements
 - Line
 - Shape
 - Color
 - Value
 - Texture
 - Space
 - Principles
 - Balance
 - Contrast
 - Emphasis
 - Movement
 - Pattern
 - Rhythm
 - Unity

3. Fill approximately five pages a week in your sketchbook, at least 30 pages total. One page equates to 8-1/2" x 5-1/2". Collect, create, and manipulate: sketches, photographs, quotes, lyrics, memorabilia, etc. Include reference material specific to a possible concentration and/or area of technical skill development. The material may function solely as an exploratory tool or personal journal. **Make a special effort to draw from observation.** See additional sketchbook/project exercise options below: (15 points)
- **List of possible exercises and projects** that you may include in your sketchbook or on separate media, remember to draw from observation when possible:
 - **Morning pages** –The point of this exercise is to get past all of the fears and apprehensions about putting something on a blank paper and allowing the good, the bad, and the ugly to inspire creation. **The rules:** Draw or photograph whatever comes to mind, real or imagined, e.g., the door with hinges and knob, a scene through the window, flowers on a table, a dream scene, etc. for at least 30 consecutive minutes. Once past the reluctance and complaining stages start to develop ideas that could turn into a project, a solution to a problem, a thought worthy of exploration or research, or simply use this time as a “meditative” period. Don’t correct, cross out, erase, or throw away anything drawn or photographed. (*The Artist’s Way* by Julia Cameron)
 - **Create portraits, self-portraits, landscapes, or still-lives** that reflect:
 - an artistic movement: art deco, pop, impressionism, fauvism, cubism, etc.
 - a specific artist’s style: O’Keeffe, Warhol, Jawlensky, Chagall, Matisse, etc.
 - an emotion or mood: passion, love, hate, melancholy, confused; intense, calm, etc.
 - an integration of mixed media: collage, paint, fabric
 - hyper realism: use a grid to create a tight photo-realistic representation
 - abstraction: exaggerate or simplify features, lines, shapes, colors, textures, values, or spatial relationships
 - a specific exploration of color schemes: monochromatic, complementary, analogous, intermediate, or split-complementary, etc.
 - a specific period of time: dark ages, renaissance, 1920s, futuristic, etc.
 - a bird’s-eye, worm’s, or angled view
 - imagination: distortion, skewed perspective, contradictory physical relationship (MC Escher), mixed species features; and/or, use your imagination in ways not thought of before
 - an exploration of a technique: cross-hatch, pointillism, stippling, high contrast graphic, collage, rubbing, Xerox art, etc.
 - **Create**
 - a children’s “book”;
 - a chap book of poetry;
 - a series of advertisements addressing a specific topic or event;
 - a zine of your choice, most commonly a small circulation, non-commercial; publication of original or appropriated texts and images; more broadly, the term encompasses any self-published work of minority interest;
 - a comic strip;
 - a series of cards with a consistent look and feel: greeting, get well, thank you, etc.;
 - a logo for self, a business, a family member, or a friend;
 - a creative logo type, lettering for a name, a special place, etc.;
 - a character that comes to life in different settings, a personalized version of Sponge Bob, not a copy, but a separate character.

4. Students need to shoot at least 150 images, more for a photography portfolio, prior to the first day of school. You may **print out images as thumbnails**, you do not need to print full-size image. Experiment, play, take risks, have fun, use PhotoShop or another image manipulation program, but please take these images seriously. It will make a stronger portfolio. Use, as appropriate, these basic photographic rules of thumb by Kodak:
 - keep a camera ready;
 - when photographing people, keep them busy;
 - use a simple background;
 - place the subject off-center;
 - include foreground in scenics;
 - look for good lighting;
 - hold the camera steady;
 - use the flash; and
 - choose the right film if not shooting digitally. **(15 points)**
5. Fill the folder and/or binder with images, text, compositions, techniques, etc. for reference. Collect materials that support special interests and provide a starting off point to create personal works. The folder or binder should have **at least 20 pieces** included, but in reality it should have 100 or more images. **(10 points)**
6. Find, print or clip, read, annotate, and organize in the binder **at least five articles** that relate to possible projects, media, and/or themes worth exploration for the portfolio, e.g., If interested in global warming, the Israeli/Palestinian conflict, or how to draw with pastels, find articles that help establish a solid foundation to create a body of work. **(10 points)**
7. Explore, develop, and write an outline for **at least three possible project focal points**. Select topics that have significant personal meaning. Section II, Concentration requires approximately 12 pieces with a common theme. **(5 points)**

See the Summer Preparation Checklist at the end of this document.

To complete an acceptable portfolio, students can expect to create approximately one finished piece of work per week during the school year. Students may use existing work. Students should go through their “portfolio” and select pieces that may already satisfy the requirements; and may, with refinement satisfy the requirements; and/or serve as inspiration for pieces you may wish to develop in more depth. A student should have pieces from which to select if they have taken Art, Photography, WriteDesign, outside art classes, or self-generated work.

Track completed work by using the Work-Flow Chart provided at the end of this document. As work gets completed enter a thumbnail sketch in the appropriate section. Write a brief description including: the section, date completed, title, principle of design, media, techniques, and a statement about the conceptual purpose and intent of the piece.

One final point, learn from others. If possible, participate in an art workshop this summer. Go to and capture images from art galleries, museums, plays, concerts, special events, the beach, downtown areas, the mountains, anyplace that provides you with EyeMindCandy. Create and explore consistently and regularly. You may use that work and it will certainly refine your skills.

“Learn how to make your work by making your work, and a great many of the pieces you make along the way will never stand out as finished art. The best you can do is make art you care about -- and lots of it!” - Art & Fear



**AP Studio Art
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Summer Preparation Checklist**

To fly, we have to have resistance. - Maya Lin

By mid-May 2013 you need to complete the portfolio requirements listed below.

Section I: Quality - Five actual drawings/works, maximum size is 18" x 24", minimum 8" x 10" (demonstrates your mastery of drawing/design – apparent in the composition, concept, and execution of the works.)

Section II: Concentration - 12 digital images, some may be details (shows a body of work unified by an underlying idea that has visual coherence.)

Section III: Breadth - 12 works, one digital image of each is submitted (demonstrates understanding of a variety of drawing issues or the principles of design depending on your portfolio.)

In order for you to meet these requirements, you must start their preparation before the course formally begins. **On the first day of class in the fall 2012**, you need to have completed and bring in for assessment, worth 95 points, the following:

1. a sketchbook, a binder, and a folder with name on all (5 points)
2. an annotated course description in your binder (10 points)
3. elements and principles of design with definition and at least two examples for each (25 points)
4. at least 30 pages in your sketchbook (15 points)
5. at least 150 images, more for a photography portfolio (15 points)
6. at least 20 pieces (images, text, compositions, techniques) in folder and/or binder (10 points)
7. at least five articles that relate to possible projects, media, and/or themes worth exploration for the portfolio (10 points)
8. an outline for at least three possible project focal points (5 points)

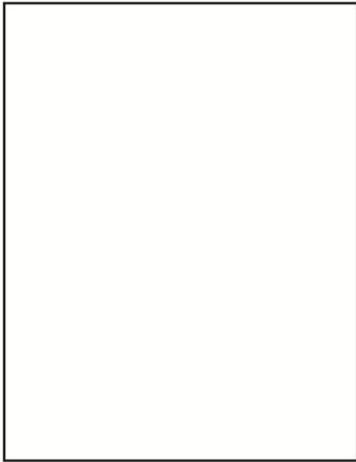
For additional preparation you should:

- _____ look through your collection of work for finished pieces or possible projects and start your work-flow chart if you have finished work or even if you have possible projects.
- _____ fill your well with lots of EyeMindCandy.
- _____ draw and shoot consistently and frequently

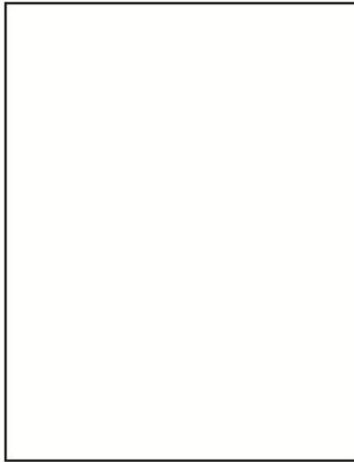
Patience and perseverance have a magical effect before which difficulties disappear and obstacles vanish. - John Quincy Adams

Student Name _____

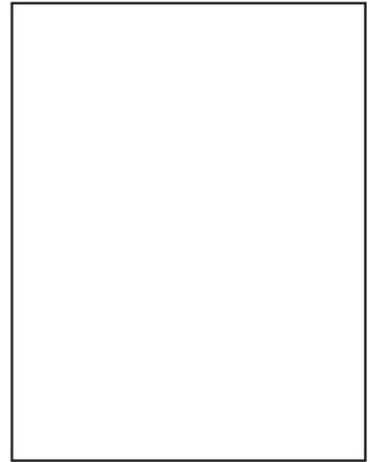
AP Studio Art Work-Flow Chart



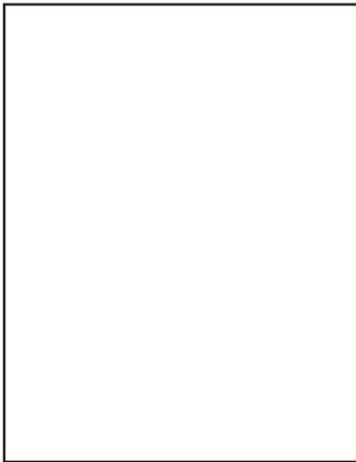
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 Completed, date _____
Title: _____
Principle of Design: _____
Media: _____
Technique(s): _____
Purpose/intent: _____



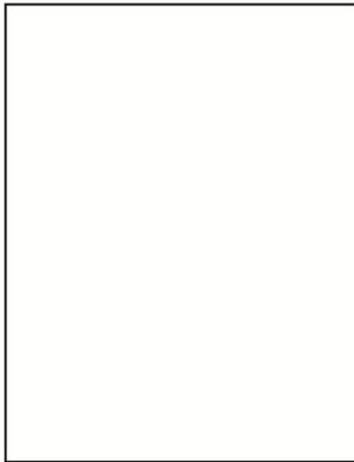
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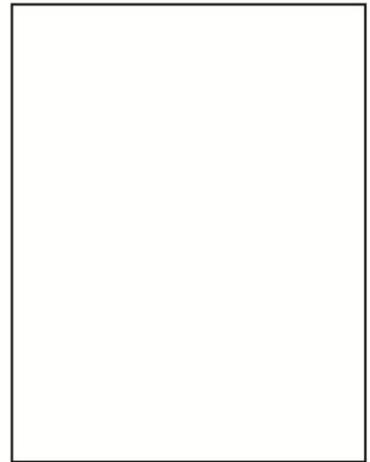
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