

Hello fellow AP Drawing travelers,

A synopsis of the portfolio expectations starts below the Summer Assignment section. It contains some important info for you to understand how the AP Drawing class is organized in general, so you will know what is ahead of you.

Please read carefully ESPECIALLY the highlighted section on your Concentration!!

You should start brainstorming re your Concentration of 12 pieces now-- remember, it must be an in-depth investigation of a visual issue, subject, theme, medium or approach that deeply interests you.

SUMMER ASSIGNMENTS:

To start the **Breadth** section of your portfolio, here are your summer assignments below. Minimum size of paper is 11"x 14" (sketchbook size) or Larger.

- **2 Self-Portraits: FINISHED drawings** in any drawing/painting medium – *not a sketch*—For interest: use a setup of multiple mirrors or angled from above and below to create an interesting point of view.. Make it **the best** you can.

- **One landscape:** Pen like Micron or Ultra thin Sharpies in black
 - Look at the drawings/etchings of Rembrandt and Van Gogh's landscape drawings to see how they use mark-making to represent forms)

PLEASE REPLY TO THIS TO LET ME KNOW YOU RECEIVED THIS EMAIL @ ceskell@westport.k12.ct.us

Thanks!

DRAWING PORTFOLIO

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. abstract, observational, and invented works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address drawing issues such as those listed previously. There is no preferred (or unacceptable)

style or content. Links to student work in the Drawing portfolio can be found on AP Central at apcentral.collegeboard.org/studiodrawing.

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or the work of other artists 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 another artist's work or imagery (even in another medium) and represent it as one's own.

Digital images of student work that are submitted in the Drawing portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. 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."

The College Board reserves the right to decline to score an AP Portfolio Exam or cancel an AP Portfolio Exam when misconduct occurs, such as copying another artist's work.

The Drawing Portfolio consists of the following:

Drawing	
Section I: QUALITY	Five actual drawings; maximum size is 18" x 24"
Section II: CONCENTRATION	12 images; some may be details
Section III: BREADTH	12 works; one image of each is submitted

Section I: Quality (Selected Works)

Rationale

Quality refers to the understanding of drawing issues that should be apparent in the concept, composition, and execution of the works, whether they are simple or complex.

Requirements

For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their understanding of drawing issues. The works should be on flat surfaces, such as paper, cardboard, canvas board or unstretched canvas.

Students receive all the portfolio materials for submission of the Quality (Selected Works) section in May. Because of limitations imposed by the shipping and handling of the portfolios, work submitted for this section must fit easily into the portfolio envelope, which is approximately 18" x 24". are smaller than 8" 3 10" should be mounted on sheets that are 8" 3 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, folded or covered with glass or Plexiglas.

The works submitted may come from the Concentration (Selected Works) and/or Breadth (Range of Approaches) section, but they do not have to. They may be a group of related works, unrelated works or a combination of related and unrelated works.

Section II: Concentration (Sustained Investigation) 12 pieces

Rationale

A concentration is a body of related works that demonstrate a student's sustained and thoughtful investigation of a specific visual idea. 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. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. 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. Students are encouraged to include images that document their processes of thinking and creating.

Section III: Breadth (Range of Approaches) 12 pieces

Rationale

The student's work in this section should demonstrate understanding of a wide range of drawing concerns, such as drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems and expressive mark-making. Students must therefore be actively engaged with these concerns while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual and expressive development, as well as technical skill; thus, the student's work should demonstrate a variety of drawing skills and approaches.