## AP Summer Assignment

<table>
<thead>
<tr>
<th>Course: AP Studio Art Summer Assignments: Drawing, 2D Design, and 3D Design</th>
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<tr>
<td><strong>Assignment title</strong></td>
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<td><strong>Date due</strong></td>
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<td><strong>Estimated time for completion</strong></td>
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| **Resources needed to complete assignment** | ☐ Textbook assigned by school  
☐ Book(s) supplied by student  
☒ Other supplies: 9x12 or larger sketchbook and other art supplies |
| **How the assignment will be assessed** | Each piece will be assessed using AP Art rubrics, and will count 20% of the first interim grade |
| **Purpose of assignment**       | ☒ Review foundational material/concepts/skills.  
☒ Expose students to required material/concepts/skills/texts that cannot entirely be covered during the academic year.  
☐ Have students read material that will be discussed or used in class at the beginning of the year. |
**Materials needed:** You are on your own for all materials

7x10, 9x12, or 11x14 XL Canson mixed media sketchbook. The blue cover. Cheapest at Walmart.

Mediums will be your choice to what you use to complete the artworks. Remember to stick with what you have, and the most talent / skill with.

If using colored pencils, purchase a good quality color pencil like prismacolor or fantasia

Access to a printer, to print visual references. These are very important. Sometimes public libraries have printers, but in black and white not color.

Glue or tape of some sort.

AP students it is not about the cost of your supplies it is about what you do with them.

Sections to be completed:

1. Coming up with a sustained investigation theme.

2. Creating a sketchbook and planning pages for the **three** sustained investigation artworks; along with annotations to your planning.

3. **Three** sustained investigation themed artworks.
Section 1: Selecting a Sustained Investigation Theme

Directions: Begin by reading the provided article to help you come up with ideas and specifics with coming up with a strong themed topic. Then complete the brainstorming. I have also provided list of theme ideas to help you on this path.

The article information comes from www.studentartguide.com, please visit the website for detailed information and sample images.

1. The topic should be something that you are genuinely interested in. The ultimate purpose of your Sustained Investigation is to teach you something: to help you develop as an artist and to strengthen your understanding of art-related issues. The most successful Sustained Investigation communicate 'a strong sense of involvement through personal enthusiasm and a commitment to sustain the investigation'. Simply speaking, when you are passionate about a topic, you are more likely to do well.

2. A topic should provide you sufficient material to write about, while not being so vast that your project becomes all-encompassing, disjointed or surface-deep. In order to produce a high quality Sustained Investigation, you need to have a clear, well-articulated focus. This gives you something to organize your projects around and encourages you to write with coherence and structure (a lack direction is a common weakness in low achieving Sustained Investigation).

3. Choose a topic that allows you to view artwork first-hand. This is not a guideline: it is imperative. In my experience, the best Sustained Investigation are produced when students not only view artwork in the flesh (in a gallery or museum exhibition, for example). This gives opportunity for the work to be understood in great detail (seeing true colors, textural surface qualities and the real scale of the piece) and encourages truly personal responses. It also means that students can take beautiful photographs of the artist or designer working in their studio and see all of the processes and various stages of completion.

4. Contrasting and comparing the work of artists can be helpful. Studying the work of a mainstream or critically acclaimed artist alongside a local artist can be beneficial, especially if the local artist is less established. This gives you the best of both worlds (the enthusiasm and first-hand contact from a local artist, plus the insight that comes from studying historical, contemporary and/or international artists who work in another cultural context). You may, for example, choose to focus upon two artists who paint the same subject in a different way, or to discuss the influence of a famous artist upon a local painter. It should be noted that the examiners understand that many students will not be able to see all of the artworks they study in the flesh, so supporting first-hand study with those viewed in reproduction is absolutely acceptable.

5. Select a topic that is supported by quality reference material. While the Sustained Investigation is centered on your own personal responses, drawing on the opinions of educated critics can provide insight and a depth of understanding: grounding, validating and/or challenging your own views. Before finalizing upon a Sustained Investigation topic for AP Studio Art, check to see if there are existing articles, books or online reviews about the artists in question. This also helps to verify that the artist you have selected has some standing in the art community and is thus likely to be an appropriate and valuable person to study. It should be noted, of course, that in many cases, the more well-known an artist is, the less time they have to accommodate visits from eager high school students; sometimes relatively unknown artists can be very skilled and have much to teach a high school art student.

6. Select your Sustained Investigation topic over the summer. The Sustained Investigation is a large and comprehensive project. It is impossible to complete in its entirety (and achieve a good grade) at the last minute. It can be good practice to start thinking about your topic selection at the conclusion of this article and brainstorming. This leaves a strong position to start the AP Studio art year. Regardless of whether the vacation period is utilized, it is essential that the Sustained Investigation receives regular attention (ideally within scheduled class time as well as at home) so that students can plan, research and complete the project in a systematic, organized way.

7. Submit an Outline Proposal Form to your instructor: While this is not a requirement, all students should be encouraged to do this. Any concern about the suitability of a topic can be overcome by working really hard at the start of the school year and utilizing the feedback from the instructors. It is important to note that the brief feedback given should be read with great care and always adhered to.

My email is
I do not check my email every day so a response may take a while, but be patient.
Brainstorming:

Here is a sample of how to brainstorm a topic from either the provided list or your own idea. Think about the questions this sample images has to further investigate your theme for sustainability. Also see AP Studio Art: 99 Concentration Topics at the end of this assignment.
Your Brainstorming work sheet.

- Sustained Investigation
- Ideas
- Select idea that has potential and Evaluate
- Return to the brainstorming Phase
- Can you think of subject-matter (IE. Things to draw, paint, photograph, Sculpt), for your topic
- Are you a highly skilled and creative student, who can excel despite having a limited topic
- Will your artwork be original, authentic, detailed, and personal if derived from second hand images?
- Is the topic ‘Cheesy’, superficial, or Surface deep?
- Will you be able to sustain Interest in this topic for the duration Of this project
- Are you choosing This just to be controversial?
- Does your teacher support this choice?
- Is this topic common amongst high school students?
- Will you approach the topic in a novel or fresh way?
- Will the subject matter have Visual appeal with variety of shape, Texture and surface
- Will the subject matter include complex 3D forms?
- Can the subject matter be explored first hand?
- Will the topic be contentious, controversial or gutsy?
- Do you have a personal Connection to this topic and/or
Great Topic!  care about it personally?

My Sustained Investigation topic is:

Email your sustained investigation topic to your instructor for addition feedback and approval.
Section 2: Creating 3 Research Sketches for your Sustained Investigations:

The article information comes from www.studentartguide.com, please visit the website for detailed information and sample images.

What should a sketchbook contain? (Sketchbook Checklist)

Exploration of composition, visual elements, and design principles: An important role of the sketchbook is to aid the planning and refining of larger artworks. This might involve: composition studies, thumbnail sketches or layout drawings (exploring format, scale, enlargement, cropping, proportion, viewpoint, perspective, texture, surface, color, line, shape, form, space and so on); design ideas; photographs of conceptual models or mock-ups; storyboards; photographic contact sheets; analysis of accompanying portfolio work; and many other forms of visual thinking.

Original drawings, paintings, prints, photographs, or designs: Fill the sketchbook with your own visual material – particularly that which is exploratory, incomplete and experimental (as opposed to finished illustrations). Images should support the theme of the project and should not depict a random collection of unrelated subject matter.

A wide range of mediums and materials: The sketchbook should contain a range of mediums and materials, as appropriate for the project and area of specialty. Photograph three-dimensional exploration for inclusion. A broad list of possibilities appears below (this list is not prescriptive or restrictive):

Drawing and painting surfaces: colored and textured paper of varying weights, such as tissue paper, watercolor paper, newsprint, and cartridge; transparent sheets, plastic overlays or tracing paper; discarded wallpaper, patterned paper and printed pages; matt and gloss photographic paper and other specialized printing paper; cardboard; painted and prepared grounds; masking tape; collaged surfaces; dried textures created with acrylic pastes; canvas sheets, hessian and other fabrics; other appropriated materials.

Drawing and painting mediums: graphite pencil; colored pencil; ballpoint pen; ink pen; calligraphy pen; marker pen; chalk; charcoal; pastel; crayon; drawing ink; printing ink; natural and manmade dye, such as from commercial pigments, walnut skins, coffee stains and food dye; gouache; watercolor; acrylic paint; oil paint; spray paint; house paint; shellac/varnish; fixative; wax; painting mediums, such as thinners, gel/gloss, glazes, drying retarders, textural pastes/modelling compounds.

Threads and textiles: natural fibers, such as cotton, wool, silk, flax and raffia; synthetic threads, such as nylon, acrylic and polyester; textiles of different weights, weaves, patterns, prints and colors; upcycled fabric, including those from non-traditional sources, such repurposed woven plastic bags; elastic; sewing threads; embroidery threads; string; rope; beads; foam; furs and leather.

Sculptural materials: clay; cane; wire; wood; stone; plaster; plastic; fiberglass; metal; water/ice; other organic and manmade found materials.

Tools and technology: brushes; sponges; scissors; paint rollers; palette knives; craft knives; engravers; chisels, woodworking tools; metal working tools; traditional and digital cameras; video cameras; darkroom equipment; photocopiers; scanners; paper trimmers; needles, sewing machines; overlockers; looms; printing presses; computer-aided design (CAD) software, such as Adobe Photoshop, InDesign and SketchUp Pro; computer-aided manufacture (CAM), such as 2D and 3D printers, laser cutters / CNC paper cutters.

A wide range of art-making techniques, processes, and practices: The techniques, processes, and practices explored within a sketchbook should be appropriate for the project and area of specialty. Both traditional and contemporary approaches are encouraged. These should be informed by the study of relevant artists and first-hand practical experimentation. Complex processes may be recorded and documented within the sketchbook, for example, diagrams outlining construction processes; annotated computer screenshots; or photographs of sculptural work in progress (this can help to prove the authenticity of your work). Avoid indiscriminate documentation of every technique at every stage of production, as this becomes a space-filling device that pushes out more relevant content.

Annotation: Some examination boards do not require annotation; however, this is a great way to clarify ideas and intentions. Annotation tips are provided below.

How to annotate a sketchbook:

Generate personal responses: Aim to record personal reflections, evaluations, judgments, and responses (rather than regurgitating facts or the views of others), providing insight into your thinking and decision-making processes. Art
examiners do not want to read lists of facts or chronological sequences of events. They do not want long-winded descriptions of technical processes, extensive artist biographies, or the inclusion of broad periods of art history. Cut-and-pasting or transcribing information from other sources is not acceptable (small portions may be quoted and referenced, as appropriate).

Communicate with clarity: A sketchbook should not contain endless pages of writing; this wastes the examiner’s time, as well as your own. Communicate in a succinct and clear manner. Thoughts may be recorded in any legible format: mind maps, scrawled questions, bulleted summaries or complete sentences and paragraphs. In most cases, a variety of approaches is appropriate. Whichever format you choose, avoid ‘txt’ speak and spelling errors; these indicate sloppiness and suggest that the work belongs to lower caliber student.

Demonstrate subject-specific knowledge: Aim to communicate informed and knowledgeable responses, using a range of art-related vocabulary and terminology. This learning may be the result of formal classroom lessons, individual research or personal art-making experience.

Critically analyze artwork: Art analysis is an integral component of most high school art programs. Aim to analyze work by a range of historical and contemporary artists, from a range of different cultures. Artist work should be relevant to your project and offer valuable learning opportunities, whether in approach to subject-matter, composition, technique or medium. You should also analyze your own artwork within the sketchbook, measuring success against original intentions and assessment objectives specified within the mark scheme. This allows you to gain helpful insights that inform and influence subsequent work. For more advice and a list of questions to help with analyzing artwork, please read How to analyze an artwork: a step-by-step guide.

Communicate intentions: It is usually helpful to begin a sketchbook by discussing intentions, starting points and design briefs, including any requirements and restrictions set for the project.

Avoid the obvious: Self-explanatory statements, such as “I drew this using pencil” or “this is a shoe” are unnecessary; they communicate no new information to the examiner.

Reference all images, text, and ideas from others: Any content created by others should be formally credited and acknowledged, even when this has been appropriated or reinterpreted, rather than directly copied. It is helpful to cite artists directly underneath the appropriate image (artist name, artwork title, medium, date and image source), along with brief details about any gallery, museum and artist visits. You may also benefit from labeling original photographs, so that is clear to an examiner which work is your own.

Sketchbook presentation tips

Keep it simple: A high school sketchbook should be reminiscent of what an artist or designer might create. It does not need to be over-worked, ‘perfect’ or polished. Write legibly and small (so that spelling or grammatical errors are not glaring) and in graphite pencil or black, white or grey pen. Avoid intrusive lettering; elaborate front covers; decorative borders; fold-out tabs (these add an interactive element to the pages, but risk examiners missing the work); over-the-top backgrounds; or any unnecessary framing or mounting. Do not spend weeks dreaming up inventive layouts or desperately Googling phrases such as ‘sketchbook background ideas.’ Presentation decisions should be limited to the sketchbook format (size, shape, and orientation), as described above. Decide upon the sketchbook format (the teacher, school or syllabus may set this) and then focus on what matters: producing quality art and design work.

Use a consistent style of presentation: Some students favor hard-edged, cleaner presentation methods; others prefer a messier, gestural style. Neither is better than the other: both can be executed well. Inconsistency, however (jumping from one presentation style to the next) may result in a submission that is distracting and in-cohesive.

Order work so that it shows the development of ideas: Although a sketchbook is usually an informal, free-flowing document, it is important to remember that an examiner will pick it up and ‘read’ it in a short length of time. Rather than a pile of disconnected visual exploration, structure the sketchbook in a way that reflects the overall development of your project. This occurs naturally as the year unfolds for most students, however, this issue may arise if you attempt to cobble a sketchbook together immediately before the due date.
More does not mean better: Bulking up a sketchbook (or series of sketchbooks) with poor work is not recommended. Weak work sets off alarm bells for an examiner, alerting them to be on the lookout for weaknesses elsewhere. This does not mean that anything ‘less than perfect’ should be discarded (mistakes provide valuable learning opportunities and cues for how subsequent learning occurred), but you must discriminate. If an image is glaringly worse than your others, consider improving it or distracting from this with the addition of higher quality surrounding work (seek teacher guidance before removal of any artwork; improving existing work is often faster than starting afresh).

Craft the sketchbook with care: The sketchbook offers an opportunity to remind the examiner that you are a hard-working, dedicated student, who cares about the subject. This doesn’t mean you must cram your sketchbook with intense, labored work (sometimes an expressive, two-minute charcoal drawing is all that is needed) but that the sketchbook speaks of your effort, commitment, and passion.

Examples of great art sketchbooks:
In short my 3 sketches for the sustained investigation should contain:

1. Used visual references labeled internet image, magazine, or my own photograph.

2. Sketches of how I want the final artwork to look with use of the mediums going to be used in the final composition. Exception to sculpture, use mediums that will reflect color and texture in final artwork.

3. Annotation: Personal responses (reflection, evaluation, judgement), communicate with clarity, subject matter knowledge, analyze your sketch for (changes, improvement, change of direction), communicate intentions and avoid the obvious.
**Section 3: Sustained Investigation Artworks**

**Materials:** Good quality surfaces for drawing and some 2D artworks

Any medium that will showcase your talents and skills.

Sketchbook out for help in creating the final composition and to write any annotations of thoughts and evaluations in the creating process.

Final artwork should be of completed high quality work of the college level, showing achievements from the composition requirements.

**Compositions Requirements:**

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<thead>
<tr>
<th>AP: Drawing</th>
<th>AP: 2D Design</th>
<th>AP: 3D Design</th>
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<tr>
<td><strong>Key Scoring Descriptors</strong></td>
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<td><strong>B. Decision Making and Discovery Through Investigation</strong></td>
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<td><strong>C. Originality and Innovative Thinking</strong></td>
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<td><strong>E. Understanding and Application of 2-D Design Principles</strong></td>
<td><strong>E. Activation of Physical Space Through Understanding and Application of 3-D Design Principles</strong></td>
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<td>In applying these descriptors, consider the content, style, and process of the work.</td>
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2-D design issues to consider when applying these descriptors may include, but are not limited to, the following:
- Unity Balance
- Variety Emphasis
- Rhythm Contrast

3-D design issues to consider when applying these descriptors may include, but are not limited to, the following:
- Unity Rhythm
- Rhythm
Sample Scoring rubrics for summer work:

Name: ________________________________________________________

**AP Visual Art Sustained Investigation Evaluation Form**

Name of project:_____________________________________________

Use the descriptions provided to rate yourself from 1-6 in each category below.

<table>
<thead>
<tr>
<th>Category</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
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<tbody>
<tr>
<td>Solution to Drawing Issues</td>
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<tr>
<td>Visual Concepts &amp; Composition</td>
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<td>Annotation of process and planning in sketchbook</td>
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<td>Printing of all visual references and layout of sketchbook</td>
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<td>Completeness of the artwork</td>
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**Drawing Issues:** line quality, light and shade, rendering of form, composition, surface manipulation, illusion of depth, mark making.

**Development of Sustained investigation:** A sustained investigation is defined as "a body of work unified by an underlying idea that has visual coherence." In scoring sustained investigations, there are four major areas of concern. Coherence and/or development, Is the work presented actually a sustained investigation? Degree of development and investigation evident in the work. Is there evidence of growth and discovery in the work? Quality of the concept/idea represented. Is there evidence of thinking and of focus?

The work demonstrates informed investigation of a broad range of visual concepts and compositions. The work clearly demonstrates original vision, a variety of innovative ideas and or risk taking, and inventive articulation of a broad range of the elements and principles of design. The work clearly demonstrates a broad range of intentions and purposes. The work is technically excellent; materials and media are used effectively to express ideas. Any apparent appropriation of published materials or photographic sources or the work of other artists clearly provide a visual reference that is transformed in the service of a larger, personal vision. Although the works may show a varying range of accomplishment, overall the work is at an excellent level.

6
5 The work demonstrates thoughtful investigation of a range of visual concepts and compositions. The work demonstrates range original, innovative ideas and or risk taking, and effective manipulation of the elements and principles of design. The work demonstrates a variety of intentions and purposes. The work is technically strong; drawing materials and media are used well to express ideas. Any apparent appropriation of published materials or photographic sources or the work of other artists shows a strong sense of the student’s vision through individual transformation of the images. Although the works may show a varying range of accomplishment, overall the work is at a strong level.

4 The work demonstrates a good investigation of varied visual concepts and compositions. The work demonstrates some originality, some innovative thinking, and purposeful manipulation of the elements and principles of design. The work shows a variety of intentions or approaches, although not all are successfully articulated. Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not engaging. The work demonstrates a good technical competence and use of materials and media, technical aspects and articulation of ideas do not always work together. Within the apparent appropriation of published or photographic sources or the work of other student’s, the student’s vision is discernible, the images have been manipulated to express the student’s individual ideas. Although the works may show a varying range of accomplishments, overall the work is at a good level.

3 The work demonstrates a superficial investigation of a limited range of visual concepts and/or compositions. Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of design. The work shows a limited variety of intentions or approaches. The work is emerging in terms of potentially engaging qualities, confidence is questionable. The work demonstrates a moderate technical competence and some knowledgeable use of materials. If published or photographic sources or the work of other artist have been appropriated, the resulting work appears to be a collection of nearly direct reproductions, if the work is skillfully rendered, the student’s vision and the individual transformation of the images are minimal. Although the works may show emerging level of accomplishments, overall the work is at a moderate level.

2 The work demonstrates a weak investigation of a very limited range of visual concepts and/or compositions. The ideas in the work are unoriginal, the work does not show inventive use of the elements and principles of design. The work does not clearly show intentions or approaches. There is little about the work that is engaging. Name: ____________________________

AP Visual Art Sustained Investigation Evaluation Form 2D Design

Name of project: ____________________________________________

Use the descriptions provided to rate yourself from 1-6 in each category below.

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Overall Student Grade:_____________________________

Student Comments:________________________________________

Overall Teacher Grade:_____________________________

Teacher Comments:_____________________________________

Score /72
The work shows a variety of intentions or approaches, although not all are successfully articulated. Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not engaging. The work demonstrates a good technical competence and use of materials and media, technical aspects and articulation of ideas do not always work together. With the apparent appropriation of published or photographic sources or the work of other student's, the student's vision is discernible; the images have been manipulated to express the student's individual ideas. Although the works may show a varying range of accomplishments, overall the work is at a good level.

2 The work demonstrates a superficial investigation of a limited range of visual concepts and/or compositions. Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of design. The work shows a limited variety of intentions or approaches. The work is emerging in terms of potentially engaging qualities; confidence is questionable. The work demonstrates a moderate technical competence and some knowledgeable use of materials. If published or photographic sources or the work of other artist have been appropriated, the resulting work appears to be a collection of nearly direct reproductions, if the work is skillfully rendered, the student's vision and the individual transformation of the images are minimal. Although the works may show emerging level of accomplishments, overall the work is at a moderate level.

3 The work demonstrates a superficial investigation of a limited range of visual concepts and/or compositions. The ideas in the work are unoriginal, the work does not show inventive use of the elements and principles of design. The work does not clearly show intentions or approaches. There is little about the work that is engaging; work lacks confidence. The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials. Works appear to be direct copies of published or photographic sources or the work of other artist, even if the work is average rendering skill, there is little discernible student's vision and the individual transformation of the images. The works shows little evidence of accomplishment, overall the work is at a weak level.

4 The work demonstrates a weak investigation of a very limited range of visual concepts and/or compositions. The ideas in the work are original, the work does not show inventive use of the elements and principles of design. The work does not clearly show intentions or approaches. There is little about the work that is engaging; work lacks confidence. The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials. Works appear to be direct copies of published or photographic sources or the work of other artist, even if the work is average rendering skill, there is little discernible student's vision and the individual transformation of the images. The works shows little evidence of accomplishment, overall the work is at a weak level.

5 The work demonstrates thoughtful investigation of a range of visual concepts and compositions. The work demonstrates range original, innovative ideas and or risk taking, and effective manipulation of the elements and principles of design. The work demonstrates a variety of intentions and purposes. The work is technically strong; drawing materials and media are used well to express ideas. Any apparent appropriation of published materials or photographic sources or the work of other artist shows a strong sense of the student's vision through individual transformation of the images. Although the works may show a varying range of accomplishment, overall the work is at an excellent level.

6 The work shows little or no useful investigation of visual concepts and/or compositions, regardless of the number of problem solving attempts. There is no original or imaginative ideation in the work in regard to the elements and principles of design; the work compromises of trite or simplification solutions. The work does not demonstrate a variety of intentions or approaches. The work does not engage the viewer; there is no confidence evident in the work. Use of materials and media is naive and lacks skill or technical competence. The works are obvious direct copies. Overall, the work lacks accomplishment and is at a poor level.

| Name: ________________________________ |
| Name of project: ____________________________ |

Use the descriptions provided to rate yourself from 1-6 in each category below.

<table>
<thead>
<tr>
<th>Solution to Drawing Issues</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
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<tbody>
<tr>
<td>Visual Concepts &amp; Composition</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Originality &amp; Creativity</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Purpose &amp; Intent</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Level of Skill &amp; Mastery</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Effective Use of Media</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Aesthetics &amp; Quality</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Development of the sustained investigation</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Development of planning in sketchbook</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Annotation of process and planning in sketchbook</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Printing of all visual references and layout of sketchbook</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Completeness of the artwork</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

AP Visual Art Sustained Investigation Evaluation Form 3D Design

Overall Student Grade: ____________________________

Teacher Comments:

Overall Teacher Grade: ____________________________

Student Comments

Score /72

Teacher Comments:

Overall Teacher Grade: ____________________________

Student Comments

Score /72

Teacher Comments:

Overall Teacher Grade: ____________________________

Student Comments

Score /72

Teacher Comments:

Overall Teacher Grade: ____________________________

Student Comments

Score /72

Teacher Comments:
4 The work demonstrates a good investigation of varied visual concepts and compositions. The work demonstrates some originality, some innovative thinking, and purposeful manipulation of the elements and principles of design. The work shows a variety of intentions or approaches, although not all are successfully articulated. Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not engaging. The work demonstrates a good technical competence and use of materials and media. Technical aspects and articulation of ideas do not always work together. With the apparent appropriation of published or photographic sources or the work of other student’s, the student’s vision is discernible; the images have been manipulated to express the student’s individual ideas. Although the works may show a varying range of accomplishments, overall the work is at a good level.

3 The work demonstrates a superficial investigation of a limited range of visual concepts and/or compositions. Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of design. The work shows a limited variety of intentions or approaches. The work is emerging in terms of potentially engaging qualities; confidence is questionable. The work demonstrates a moderate technical competence and some knowledgeable use of materials. If published or photographic sources or the work of other artist have been appropriated, the resulting work appears to be a collection of nearly direct reproductions, if the work is skillfully rendered, the student’s vision and the individual transformation of the images are minimal. Although the works may show emerging level of accomplishments, overall the work is at a moderate level.

2 The work demonstrates a weak investigation of a very limited range of visual concepts and/or compositions. The ideas in the work are unoriginal, the work does not show inventive use of the elements and principles of design. The work does not clearly show intentions or approaches. There is little about the work that is engaging; work lacks confidence. The work is generally awkward, it demonstrates marginal technical competence and awkward use of materials. Works appear to be direct copies of published or photographic sources or the work of other artist, even if the work is average rendering skill, there is little discernible student’s vision and the individual transformation of the images. The works shows little evidence of accomplishment, overall the work is at a weak level.

1 The work shows little or no useful investigation of visual concepts and/or compositions, regardless of the number of problem solving attempts. There is no original or imaginative ideation in the work in regard to the elements and principles of design, the work compromises of trite or simplification solutions. The work does not demonstrate a variety of intentions or approaches. The work does not engage the viewer; there is no confidence evident in the work. Use of materials and media is naive and lacks skill or technical competence. The works are obvious direct copies. Overall, the work lacks accomplishment and is at a poor level.

Overall Student Grade:_____________________________

Student Comments:

Overall Teacher Grade:______________________________

Teacher Comments:

Score                                  /72

AP Studio Art Summer Checklist:

1. Came up with and emailed instructor for approval the sustained investigation theme idea for my AP Studio Art portfolio.

2. Created and annotated 3 sketchbook pages planning for the first three sustained investigation artworks. These sketchbook pages have: printed image references, drawing of the artwork I am planning to create, use of

medium, annotation of direction I plan for this artwork, inspirations, and so forth.

3. Three completed final artworks that are derived from the planning in the sketchbook. The three artworks are complete of high quality works of the college level meeting the requirements of College Board.

4. Visit the websites: www.stuentartguide.com

AP college board studio art sites.
Selecting a concentration topic is of paramount importance when it comes to developing the AP Studio Art Portfolio--students must select something that offers enough engagement and interest to complete 12 works relating to the same topic. Here are 99 topics to get you started thinking creatively. Each of the 99 has been used to receive a passing score on the AP Exam.

<table>
<thead>
<tr>
<th>Interactions</th>
<th>Technical Concerns</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Cliqués and Social Groups</td>
<td>• How We Avoid Encounters We Do Not Want</td>
</tr>
<tr>
<td>• Accidents or Chance Encounters</td>
<td>• How People Meet, Talk, and Act Online</td>
</tr>
<tr>
<td>• People’s Interaction with Music</td>
<td>• A Party (Kid’s Birthday, Retirement, Weekend House Party, etc.)</td>
</tr>
<tr>
<td>• A Family Through Any Number of Years</td>
<td>• When Disparate Cultures Come Into Contact</td>
</tr>
<tr>
<td>• Encountering a New Person, Place, or Experience</td>
<td>• Between Human and Animal</td>
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<tr>
<td>• The Clash of Two Enemies</td>
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<tr>
<th>Combinations and Juxtapositions</th>
<th>Society and Human Interaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Plants and Organic Material with Buildings</td>
<td>• Society’s Greatest Advances Come at What Cost?</td>
</tr>
<tr>
<td>• Transportation Through Natural Areas</td>
<td>• Bad Choices Teenagers Make</td>
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<tr>
<td>• Urban v. Rural Life</td>
<td>• Beauty in an Impoverished Environment</td>
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<tr>
<td>• Technology with Old/Antique/Vintage Items</td>
<td>• Lifestyles of the Homeless</td>
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<tr>
<td>• Size Distortions that Equalize or Enhance</td>
<td>• Social Issues</td>
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<tr>
<td>Everyday Objects</td>
<td>• Work Based on Crime</td>
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<tr>
<td>• Indigenous People in Modern Life</td>
<td>• Document Your Community</td>
</tr>
<tr>
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<tr>
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<td></td>
</tr>
</tbody>
</table>

The art of education
## Environment and Human Effects

- Using Nature as a Basis for Design
- Architecture and its Surrounding Environment
- Landscapes Over the Course of Multiple Years
- Fences and the Divisions they Create
- Site Specific Artworks
- Nature Taking Over a Decrepit City or Abandoned Buildings
- Impermanence/Ephemerality
- How Can a Solitary Figure Alter an Environment?
- The Destruction of Natural Disasters
- Flowers as a Representation of Human Emotion
- Development Encroaching on Habitats

## Journeys

- The Journey of an Animal (Salmon Swimming Upstream, Birds Flying South, etc.)
- The Slow Disintegration of an Object or Group of Objects
- From Young to Old
- Through the Seasons of the Year
- The Evolution of an Illness
- Metamorphosis
- Working Through Fears, Pain, or Illness
- Life Cycles
- Time Travel
- The Life of an Athlete, Musician on Tour, Circus Performer
- Documentation of a Road Trip

## Feelings or Emotions

- Abandonment
- Vulnerability
- Anxiety
- Depression
- Phobias and Fears
- Obsession
- Humiliation
- Joy
- Repulsion
- Courage
- Empathy

## People's Unique Qualities

- What Will People Do to Be Different?
- What Lengths Will People Go To in Order to Be Extraordinary?
- Idiosyncrasies of Peers as Captured in Portraits
- Fashion Choices and Accessories
- Tattoos
- Portraits Focused on Hair
- Showing the Work that Goes Into Developing Talent
- Goals and Future Plans
- Habits
- Unusual Life Experiences
- Images of Beauty Throughout the World

## Single Object or Single Events that Represent Something More

- Masks
- Shoes
- Childhood Toys
- Biographies Through Personal Effects
- Quinceanera
- Sporting Events
- Souvenirs from a Family Vacation
- The Best Meal You’ve Ever Eaten
- First Paycheck
- An Important Sporting Event
- A Move Across the Country