

1 Summer sketchbook and portfolio brief – Part 1

Name: _____ Class: _____ Date: _____

Recall

AP 2-D Art and Design is not marked by an exam. It is marked on a portfolio: fifteen Sustained Investigation works with written evidence of how your inquiry developed, and five Selected Works showing 2-D skill.

That means the holiday is not revision. It is the only long stretch of uninterrupted making you get before the portfolio is due — and the Sustained Investigation is graded on **process**, so what you do now has to be visible later.

New ideas

■ 1 Start the inquiry, not the artwork

The Sustained Investigation is built around a **question**, not a subject. “Water” is a subject. “How can transparency be used to suggest memory?” is an inquiry — it can be tested, it can fail, and it can lead somewhere.

Write your question down this week. Expect to revise it; a question that never changes usually means the investigation never went anywhere, and revising it in response to what you made is itself evidence of practice.

■ 2 What the readers are actually looking for

Sustained Investigation is scored on the inquiry, on practice and experimentation, and on revision — did the work change in response to what you learned?

Selected Works is scored on 2-D skill alone: composition, mark-making, colour relationships, surface, and the deliberate use of the elements and principles of design.

Materials, processes and ideas must be named for every work. Get in the habit now.

■ 3 The sketchbook is evidence

Photograph everything, including what fails. A failed experiment with a note saying why it failed is worth more to the Sustained Investigation than a finished piece with no record of how it came about.

Date every page. Write in it — a sentence on what you were testing and what happened. Two-thirds of the writing you will need in November can be assembled

from a sketchbook kept properly in August.

■ 4 Work from observation, every week

Drawing from life is the fastest way to raise the 2-D skill the Selected Works are judged on. Set a fixed slot — three hours a week, not three hours once.

Vary the constraint rather than the subject: same object in five media; same subject at five scales; same composition with the value structure inverted; twenty-minute studies against three-hour studies.

■ 5 Copyright and appropriation

Work made from someone else’s photograph without significant transformation is **plagiarism** and is penalised. If you use a source image, it must be your own, or you must transform it enough that the work is yours — and you must say so in the written evidence.

Practice

Complete these over the break. There are no marks; there is a portfolio.

A1 Write your inquiry as a question, in one sentence. Then write two sentences on why it interests you.

A2 List three materials you have not used before and one thing you want to find out about each.

A3 Complete twelve observational studies from life — at least four of them over an hour. Log the date, the subject, the medium and the time spent for each.

A4 Run one experiment that you expect to fail. Photograph the result and write two sentences on what it told you.

A5 Choose your two strongest works from the break and write, for each, the materials, the processes and the idea. Use the words you would put on the portfolio form.
