

AP Portfolio Summer Assignment

All assignments due second week of school, unless stated otherwise. Failure to complete all the assignments could result in a drop from the class.

1. **Become very familiar with the Collegeboard site.** Print out portfolio assignments for your records. Look at the rubric and the course description.
<http://www.collegeboard.com/ap/studioart/index.html>

2. **Buy your recommended textbook.** Used is a great option at <http://www.amazon.com>. You need this resource to investigate your ideas and specific techniques.

Drawing: An Introduction to Art Techniques, by Ray Smith, Michael Wright, and James Horton. DK Art School publishing Amazon sells this for 16.50 new and about 6.98 used soft cover.

Read pages 8-202

Read at least one more chapter of your choosing on your own Pastels, Acrylics or Mixed media.

Design: Art Fundamentals by Otto Ocvirk (Author), Robert E. Stinson (Author), Philip R Wigg (Author), Robert O Bone (Author), David L Cayton McGraw-Hill Humanities (Author) (<http://www.amazon.com>) Amazon sells this for 67.39 new and about 3.00 used soft cover. Any edition is fine.

Read page 23-67

Look through book. Your breadth pieces should focus one an element or principle of design per piece. This is a college text for design.

3D: Choose either :

The Complete Potter's Companion (Paperback)
by Tony Birks

OR: *The Big Book of Ceramics: A Guide to the History, Materials, Equipment and Techniques of Hand-Building, Throwing, Molding, Kiln-Firing and Glazing Pottery and Other Ceramic Objects* by Joaquim Chavarria

3. **Four works minimum from the assignments on the next page or in the packet. . Direct observation must be a component of the process for drawing students. Design students should focus on elements and principles of design. (see list in packet) All work is due the second week of school.**

- You are encouraged to study the work of other artists for ideas on placement, surface treatment, marks, and themes, etc., but do not copy from the actual works. (This may be done in your sketchbook, along with anything else you wish to do, but not for these particular assignments.)
- All of these drawings should be "finished" works. These works will be part of an early critique.
- Consider your breath section. 12 breadth pieces must be done. Check the attached list. Get ahead while you have time in summer. Look at the text to for project ideas. Do not copy though.

Extra credit:

Sketchbook/Journal: Along with lots of general sketching and journal-keeping, make notes and sketches of your dreams, and write about the theme in the drawing assignment. You must fill a sketchbook with 50% original ideas and 50% drawing from direct observation.

Take one roll of color film. Take 12 pictures of landscapes, 12 pictures of friends, and 12 pictures free choice. Have these developed before our first class. Think of what you could use for source material. If you love horses and might be inspired by them for your concentration take lots of photos of horses.

Summer optional meetings at Irvine High.

Tuesday we could meet at Irvine and work on your summer assignment. You will have access to the lab. Bring your lunch. Hang out. Or you could just stop by for feedback on what you are working on.

To get on the list, E-mail me at RLUX@IUSD.org.
Then I'll e-mail you to confirm that we are meeting.

Breadth 12 Pieces Due Nov _____, 2008.

Do not copy. Do not reference published sources. Please work from direct observation as much as possible. Work should demonstrate an understanding of a variety drawing/design issues. The Collegeboard will look for engagement with a range of:

Form,	Composition,	means of representation
Content,	drawing surface,	and abstraction,
Tonal Values,	depth,	(Cubism, Surrealism)
Line quality,	pattern,	materials,
perspective,	Texture (real or simulated)	techniques, and styles.

Drawing portfolios should/may include artwork from the following list.

Portraits	Draperies
Still life	Reflective Surfaces
Contour line	Oil pastel flowers/peppers
Cross contour	Hallway into room
Surreal/ distortion	Hands
Landscape	Still life limit colors
One point perspective (interior or exterior)	
Two point perspective	
Figure drawing	
Cubist	
Shell abstraction emphasis on form or shape	
Pattern pods or peanuts	

Design Portfolios may include:

Application of color schemes	Poster design
Illustration	Product packaging
Positive negative space compositions	
Repetition with variation	
Collage	
Logo	
Photography	
Computer graphics	

Thee Dimensional Design may include:

Sandcastles photographed with lots high resolution digital pics
Contour wire sculpture
Paper scored and folded

Look through this packet for more ideas

Irvine Fine Arts Center is a resource for ceramics

Email me if you have questions.... But if you e-mail me what I assign is due. No not liking the assignment. Ravens444@juno.com



AP Studio Art Contract

Dear Parents and Students,

AP Studio Art is a challenging course. A year of Advanced Art (*or its equivalent*) is a prerequisite for AP Studio Art. During Advanced Art you should have developed the skills to be successful in AP studio. The projects for advanced can be used for the breadth section of your portfolio if they are of superb quality. These assignments could be rework/redone in summer..

The Advanced placement college sets grueling requirements that demand a minimum of 24 pieces for portfolio submission. The year begins in spring with a class overview and a summer assignment. A summer assignment is assigned in May or June for student to have completed the second week of school. Summer assignment work done without instruction will usually need some revision to get a high score. Though students can submit work done in summer, or artwork created in junior college night classes, to get enough pieces of quality to submit to the AP Collegeboard, one new work of art is required completed every other week during the school year. This takes substantial time outside of class. Students are required to work in class every class period. They must be responsible for having their materials everyday.

I will grade every Friday that is an A-day. It is the student responsibility to bring work up for grading during the time the teacher is grading and submitting grades in the computer. Overall students who meet with the instructor often score higher than students that try to do it at home or on their own. Criticism can be very hard to handle. It is given to help you be a better artist and get a better grade.

Students that do not make adequate progress, poor attendance or excessive missing assignments may be dropped from the class. Students who are struggling should ask for help Students will also be assigned to go see art. If these assignments conflict with another school activity please let your teacher know as soon as possible. Another alternate assignment may be available if requested early enough. These outing are assigned to help students understand the AP studio art requirement. They will be a significant part of the grade.

Your teacher will be using online grading for the next school year. Please log on often to verify grades have been entered correctly.

Every year I am so amazed at the work students do at the frantic last minute or the work they do after the portfolios have been shipped away. I have always wondered how I could motivate students to work the first month of school as if it was portfolio month, May. So see if you can be the student that does just that. You have all shown me work I think is amazing to get into the class, what you do now and the work ethic you employ is ultimately your choice.

Parent Signature

Student Signature

Originality and Integrity

The issue of artwork that makes use of photographs or other published images needs clarification. While the use of appropriated images is common in the professional art world today, many colleges and art schools continue to stress strongly the value of working from direct observation. In aspiring to college-level work, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated on the AP Studio Art poster: "If you submit work that makes use of photographs, published images, and/or other artists' works, you must show development beyond duplication. This may be demonstrated through manipulation of the material(s), formal qualities, design, and/or concept of the original work." In evaluating portfolios, the faculty consultants look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences, and interests.

Copying work in any medium without significant and substantial manipulation is an infringement on the original artist's rights and can constitute plagiarism. Teachers and students are strongly encouraged to become knowledgeable about copyright laws. The growth in the use of computer software, scanners, xerography, and photography makes this issue of particular concern.

Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The AP Studio Art program endorses these policies.

3 - D DESIGN PORTFOLIO SUMMER ASSIGNMENT

1. Create a sculpture made of multiple found objects. This collection of objects should create a recognizable thing such as a human figure, animal, or some other item. The height of this structure should be at least 8 inches. All parts must be attached permanently. The presentation must be dimensional from all sides, not just frontal.

A. Stringer
2. Remake a master's work using an entirely different medium than that of the sculptor's original work. An example would be to make a copy of Michelangelo's "David" by using bottle tops. Another, would be to make a copy of a famous building using clothes pins or paper clips. Structure must be 10 inches tall.

C. Parrott
3. Make a subtractive sculpture from a block of wax. This structure can be abstract with an emphasis on positive and negative areas. Rotation of the structure should reveal a balanced composition on all sides. Wax can be obtained at the grocery store where canning supplies are sold. (three flat bars can be adhered together to make a block 3"x 3" x 5".)

A. Stringer
4. Create a human bust by using balled newspaper and masking tape. Construction should begin with a ball of newspaper which is layered and layered with more paper and tape until it is life size. Add a roll of paper intertwined within itself to make a supporting neck. The surface can be covered with tape as the facial features are created out of the basic ball structure. Hair can be streams of tape. Total height should be at least 12 inches.

Original

Breadth 12 Pieces Due Nov _____, 2008.

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One point perspective (interior or exterior)	
Two point perspective	
Figure drawing	
Cubist	
Shell abstraction emphasis on form or shape	
Pattern pods or peanuts	

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Application of color schemes	Poster design
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Positive negative space compositions	
Repetition with variation	
Collage	
Logo	
Photography	
Computer graphics	













Three Dimensional Design may include:

Sandcastles photographed with lots high resolution digital pics
Contour wire sculpture
Paper scored and folded
Look through this packet for more ideas


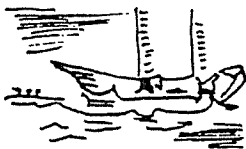

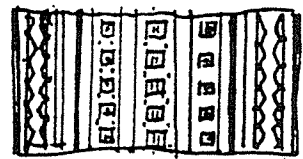




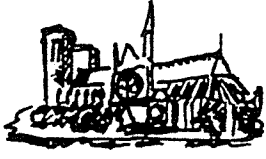

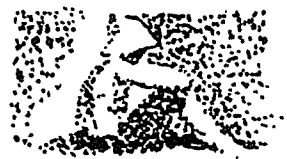
Irvine arts center may be a resource for ceramics

Email me if you have questions.... But if you e-mail me what I assign is due. No not liking the assignment. **Ravens444@juno.com**

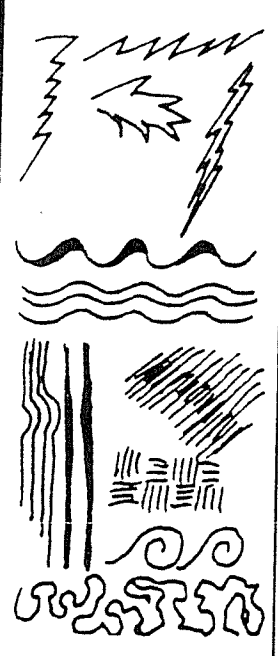
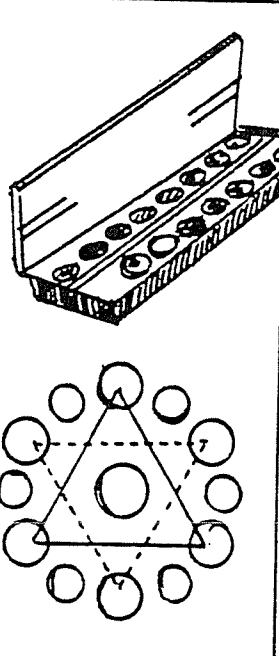
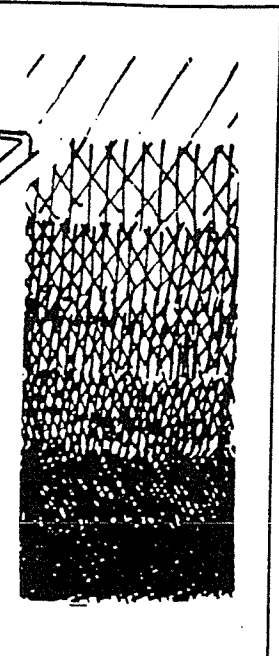

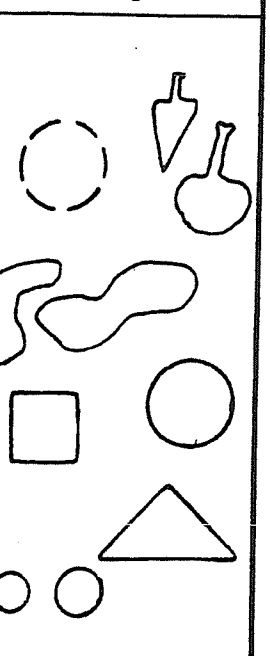
SUBJECT MATTER

Narrative	Genre	Fantasy	Religious
			
Mythological	Human Form	Portraiture	Animal
			
Still Life	Landscape	Abstraction	Expressionism
			

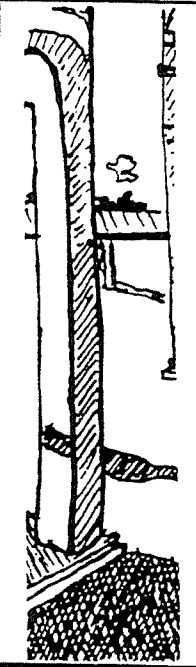



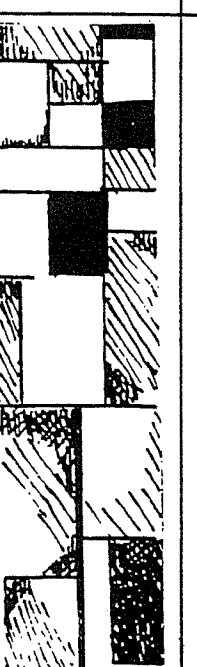

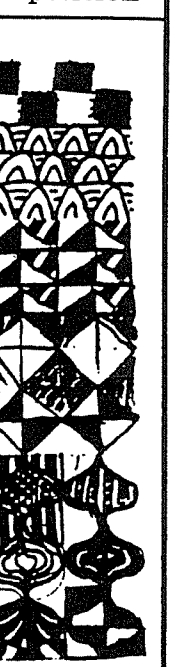
MEDIA

Oil	Watercolor	Pastel	Weaving
			
Fresco	Sculpture	Pottery	Jewelry
			
Architecture	Printmaking	Etching	Pencil
		<p>DRYPOINT AQUATINT LINE ETCH DEEP ETCH</p>	

ELEMENTS OF ART

Line	Color	Value	Texture	Shape
				

PRINCIPLES OF ART

Space	Contrast	Rhythm	Emphasis	Balance	Variety	Repetition
						

DRAWING PORTFOLIO	2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO
Section I — Quality (one-third of total score)		
5 actual works Works that excel in concept, composition, and execution.	5 actual works Works that excel in concept, composition, and execution. <i>(element of Design - Dominant Cuts of interest 2 3)</i>	10 slides, consisting of 2 views each of 5 works. Works that excel in concept, composition, and execution. 5
Section II — Concentration (one-third of total score) <i>1/2 concept 1/2 Quality</i>		
12 slides; some may be details A series of works organized around a compelling visual concept in drawing.	12 slides; some may be details A series of works organized around a compelling visual concept in 2-D Design.	12 slides; some may be details or second views <i>6 projects to views</i> A series of works organized around a compelling visual concept in 3-D design. 6
Section III — Breadth (one-third of total score)		
12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	16 slides; 2 slides each of 8 different works Works that demonstrate a variety of concepts, media, and approaches. 8

element is dominant

14 total projects

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time

**AP STUDIO ART CHANGES FOR 2001-2002
SLIDE PRESENTATION**

DRAWING PORTFOLIO				2-D DESIGN PORTFOLIO				3-D DESIGN PORTFOLIO				
Section I- Quality (one third of total score)												
5 Actual Works				Five Actual Works					1st Work	1st Work 2nd View		
									2nd Work	2nd Work 2nd View		
									3rd Work	3rd Work 2nd View		
									4th Work	4th Work 2nd View		
									5th Work	5th Work 2nd View		
Section II- Concentration (one third of total score)												
Slide 1	Slide 2	Slide 3	Slide 4	Slide 1	Slide 2	Slide 3	Slide 4	Slide 1	Slide 2	Slide 3	Slide 4	
Slide 5	Slide 6	Slide 7	Slide 8	Slide 5	Slide 6	Slide 7	Slide 8	Slide 5	Slide 6	Slide 7	Slide 8	
Slide 9	Slide 10	Slide 11	Slide 12	Slide 9	Slide 10	Slide 11	Slide 12	Slide 9	Slide 10	Slide 11	Slide 12	
12 slides, some may be details. A series of works organized around a compelling visual concept in drawing				12 slides, some may be details. A series of works organized around a compelling visual concept in 2-D drawing				12 slides, some may be details. A series of works organized around a compelling visual concept in 3-D drawing				
Section III- Breadth (one third of total score)												
								1st work, 1st view	1st work, 2nd view	2nd work, 1st view	2nd work, 2nd view	
Slide 1	Slide 2	Slide 3	Slide 4	Slide 1	Slide 2	Slide 3	Slide 4	3rd work, 1st view	3rd work, 2nd view	4th work, 1st view	4th work, 2nd view	
Slide 5	Slide 6	Slide 7	Slide 8	Slide 5	Slide 6	Slide 7	Slide 8	5th work, 1st view	5th work, 1st view	6th work, 1st view	6th work, 2nd view	
Slide 9	Slide 10	Slide 11	Slide 12	Slide 9	Slide 10	Slide 11	Slide 12	7th work, 1st view	7th work, 2nd view	8th work, 1st view	8th work, 2nd view	
12 slides; 1 slide each of 12 different works. Works that demonstrate a variety of concepts, media, and approaches				12 slides; 1 slide each of 12 different works. Works that demonstrate a variety of concepts, media, and approaches				16 slides; 2 slides each of eight different works. Works that demonstrate a variety of concepts, media, and approaches				

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Visual Concept Explorations for Concentrations

Content/Subject	Concept
Personal Objects	Light/Form/Space
Found Objects	Patterns
Objects used for Celebrations	Movement/Rhythm
Nature	Textural Qualities
Body Parts	Imitationalism
Containers	Formalism
Monochromatic Schemes	Emotionalism
Things that Curve	Past/Present/Future
Decay	Spatial Systems
Challenges	Color Schemes
Shadows	Color Psychology
Things that Reflect	Reflective Surfaces
Inside Out	Metamorphosis
Femininity	Emphasis/Variety
Self Portraits	Positive/Negative Relationships
Portraits of Others	Balance
Figure Studies	Line/Shapes
Groups of People	Transparencies
Still Life/Objects	
Inside Out	
Interior Environments	
Exterior Environments	
Action Scenes	
Fashion	
Social Statements	
Landscape	
Illustrations	
Seasons	
Journals	
Families	
Violence	
Icons of Today	
Organic and Geometric Combined	
Animate Inanimate Objects	
Corners	
Textile Designs	
Deadly Sins	
Personal Journeys	
Significant Occasions	
Musical Lyrics	
Poetry	
Mirrors	

Use this chart to select content and concepts to investigate for your concentration idea. Content and concepts may be developed in a variety of media.

Concentration Topics to Avoid

My concern is lightheartedness.....

I like examining myself through still-life and figures.

The total destruction of one's soul and the beauty of the human body....

The darker side of human nature as seen in cartoons...

Emotional upheaval caused by various events...

Oil pastels and other media...

Simple objects and emotions...

Still lifes I did throughout the year...

Search for the true meaning of inner peace...

Oil paintings from life...

Vivid colors to evoke strong emotional response...

Animals and their unique possibilities...

Individuality and rebellion...

My inner thoughts and feelings...

Creativity...amazing things that come from mind and soul...

Make sure students can define surrealism and fantasy and understand the difference between the two.

AP® 3-D DESIGN PORTFOLIO

BREADTH SHEET SUGGESTED PROJECTS

3-D Design: eight works, two slides of each work, demonstrating a variety of concepts, media, and approaches

- modular development
- transition, such as organic to mechanical
- assemblage
- forms evolving from seedpods
- ancestral dolls — open up and they contain biographical information
- make a religion and invent an altar for it
- wheel-thrown piece, then alter it
- mask from your own culture, e.g., French = Marie Antoinette
- wax poured into created clay molds, then assembled into sculpture
- construct from wood scraps
- clay figure torso, or seated figure, but use armature if standing
- stylized animal form in clay
- bas-relief
- foam core shapes, airbrushed and glue-gunned together, using basic geometric shapes
- assemblage of found objects or wood pieces, possibly painted
- plaster bandage casting
- soapstone
- alabaster
- ceramic pieces that are sculptural, such as decorated vases, teapots, deconstructed pieces
- wire
- cardboard
- plaster of Paris mixed with vermiculite, cast in milk carton, then carve negative space, or insert water-filled small balloons into wet plaster mold to create negative spaces; and can also be colored with powdered tempera pigment
- stage set
- animal teapot; e.g., fish form with tail as handle
- repeated series, such as several small heads mounted on small rods and bases
- drawings or painted designs on a series of tubes, then assembled together
- prototype model of product

3-D DESIGN Concentrations: 12 slides, of a series of works organized around one visual concept (some may be details). Look for quality of ideas, and quality of execution of work!

- design and execution of a children's book
- interpretive portraiture or figure studies that emphasize expression and/or abstraction
- series of architectural models for homes, public buildings, or monuments
- assemblages that juxtapose the coarse and refined qualities of a material
- use of multiples/modules to create compositions that reflect psychological or narrative events
- series of sculptures that explore the relationship between interior and exterior space
- ceramic project in which wheel-thrown and hand-built vessels demonstrate inventive thinking and proficiency with form
- personal or family history communicated through the content and style of narrative or poetic assemblage

AP® 3-D DESIGN PORTFOLIO

SECTION I: Quality

Top of slide sheet

	#1 view 1	#1 view 2	
	#2 view 1	#2 view 2	
	#3 view 1	#3 view 2	
	#4 view 1	#4 view 2	
	#5 view 1	#5 view 2	

- Five original works.
- Two views of each work, for a total of 10 slides.
- Second view of work should be taken from a different vantage point.
- Works submitted here may also be shown in ONE of the other two slide sheets.
- All slides labeled with dimensions (height x width x depth)
- Works may be separate and distinct, or may be related in concept.
- Works should be the student's very best in concept, composition, and technical skills.

SECTION II: Concentration

slide 1	slide 2	slide 3	slide 4
slide 5	slide 6	slide 7	slide 8
slide 9	slide 10	slide 11	slide 12

- Mandatory number of slides is 12.
- Some slides may be second views of some works.
- All works must be submitted in slide form.
- Works should show a single three-dimensional design theme explored in depth.
- Research and growth should be in evidence.
- Group projects are not allowed.
- Works shown in the Concentration may not be shown in the Breadth sheet.

Suggested Projects		Projects
1		1
2		2
3		3
4		4
5		5
6		6
7		7
1	Clay Portrait	Plastic Abstraction
2	Clay Figure	Soapstone Carving
3	Wire Sculpture	Mobile
4	Subtractive Sculpture	Foam Core Sculpture
5	Sculpt Metal Animal	Paper Sculpture
6	Cardboard Portraits	Welded Metal
7	Plaster Casting	Plaster Life Cost
8	Stone Carving	Cardboard Cubist
9	Clay Teapot	Conceptual Clay
10	Clay Abstraction	Conceptual Wood
11	Geometric Construction	Painted Clay Slab
12	Clay Box	Marble Sculpture
13	Paper Mache' Bowls	Clay Dinner Ware
14	Intallation	3D Jewelry
15	Dada	Fiber
16	3D Mask	Intdustrial Design
17	Wooden Sculpture	Furniture
18	Toothpick Sculpture	Fashion/Appeal
19	Raku Vase	Extreme Verticality
20	Pit Fire Vessel	Stabile

Irvine Fine Arts Center
Ceramics Open Studio

The Ceramics Studio is equipped with wheels, kilns, slab roller, wet storage and a complete glaze room. Regular firings are scheduled by staff technicians. Stoneware clay is available for purchase.

Fees:

Non-residents	Irvine residents
\$12 per day	\$10 per day
\$55 5-use pass	\$45 5-use pass
\$95 10-use pass	\$79 10-use pass



Call (949) 724-6880 for current Open Studio days and times.

Ceramics Classes
Jewelry Classes

DESIGN TERMS

ACCENT - to draw attention to, to give prominence to:

ALTERATION - taking turns, repeating regularly with change:

ARRANGEMENT - a group of things put in a certain order:

BALANCE - a state of steadiness:

CHARACTER OF LINE - type of line, ex. smooth, jagged, heavy, light:

COMPOSITION - arrangement of form, line, color, etc.:

CONTRAST - to show unlikeness or difference when compared:

CURVED - caused to bend or rounded

DELINEATION - to draw, to outline, to sketch, to describe with a set of lines or marks.

DIAGONAL - having a slanted direction between opposite corners.

DISTORT - to twist or bend out of shape. change in a strange way.

EMPHASIZE - to stress by added color or size, to make bold and outstanding.

EXAGGERATE - to make something seem larger, to blow out of proportion, to over state.

FORMAL - very stiff, following a set pattern, equal weight on both sides of

CURVED - caused to be bent or round:

DELINEATION - to draw, outline, or sketch, described with a set of lines, marks, etc.:

DIAGONAL - having a slanted direction between opposite corners:

DISTORT - to twist or bend out of shape:

EMPHASIZE - to stress or make bold and outstanding:

EXAGGERATE - to makes something seem larger, to blow out of proportion, to overstate, stretching out the realistic facts:

FORMAL - very stiff, following a set pattern, equal weights or importance:

HORIZONTAL - a line parallel to the horizon, a dimension which is wider that higher:

INFORMAL - very loose, casual, relaxed, pertains to arrangement of shapes or forms.

ORGANIZATION - to put together or bring together, a systematic way of doing things.

PRINCIPLE - a basic part, a major component.

RADIAL - having parts which branch out from a common center.

REPETITION - the act of repeating over, something done again.

RHYTHM - movement marked by a normal repetition, again and again.

STRUCTURE - framework, the way in which something is arranged or put together.

TENSION - the visual feeling of strain or pull between parts, dynamic relationship between elements.

TRANSITION - a passage from one part or state to another, the act of changing from one form to another.

UNITY - the quality of being one, the power of acting as one, the arrangement of the parts as one single thing or effect.

Resources for Teachers and Students

The Art of Seeing, Paul Zelanski & Mary Pat Fisher, Prentice Hall, Inc.
ISBN 0-13-091475-4

The Artist's Handbook, Ray Smith, Alfred A Knopf, ISBN 0-394-55585-6

The Craft and Art of Clay, Susan Peterson, Prentice Hall, Inc.
ISBN 1-13-085125-6

A Design Manual, Shirl Brainard, Prentice Hall, ISBN 0-13-193155-5

Design Principles and Problems, Paul Zelanski & Mary Pat Fisher, Harcourt
Brace College Publishers. ISBN 0-15-501615-6

Drawing: A Contemporary Approach, Claudia Bette & Teel Sale, Harcourt
Bruce College Publishers. ISBN 0-534-61335-7

Drawing: on the Artist Within, Betty Edwards, Simon & Schuster, Inc. ISBN 0-671-
63514-X

(NOTE: also Drawing: on the Right Side of the Brain)

Figure Drawing, Nathan Goldstein, Prentice Hall, ISBN 0-13-183048-1

Introduction to Design, Alan Pipes, Prentice Hall, ISBN 0-13-923863-8

Introduction to Digital Photography, Joseph Ciaglia, Prentice Hall, ISBN
0-13-032136-2

Keys to Drawing, Bert Dodson, North Light Books, ISBN 0-89134-337-7

Shaping Space, Paul Zelanski & Mary Pat Fisher, Thomson Learning, Inc
ISBN 0-03-076546-3

The AP Vertical Team's Guide for Studio Art and Studio Art Teacher's Guide (order through
the College Board)

Helpful Hints for Portfolio Development and Submission

Section I Quality

- Send the very best work; do not try to show improvement, growth or variety. It may all be the same subject and in the same medium.
- Make sure that any work that is smaller than 8" x 10" is mounted on a surface that is at least 8" x 10". I mount everything on 18"x 24" because it is easier to handle.
- The work is handled by student assistants and it should be protected by shrink wrap or by acetate.
- Work can be mounted not matted. Works on paper handle better if they are mounted or matted.
- Extra work is not evaluated and pieces are chosen at random to evaluate if there are more than five. Don't send extra work.
- No computer-generated images or photos may be submitted in the Drawing Quality Section.
- The readers are looking for excellence in technique, composition, concept and realization.
- The presentation should be as neat and professional as possible.

Section II Concentration

- This should be a body of work that explores an idea not a series of classroom assignments strung together with a narrative. This approach never works too well.
- Have students write a thesis statement for their concentration idea. If the idea can be articulated clearly it can help guide the student's investigation of the idea.
- Give students copies of the information required for the portfolio early in the year. The information can be work processed and glued to the back of the envelope. If the student can not word process the information – have them write legibly in pen.
- The written commentary should be brief and to the point. Try to help students avoid a rambling dialogue of student angst.
- Label slides with dimensions, media and student number.
- The concentration should have visual coherence.
- 12 slides are looked at by the readers. Do not send more than 12.
- Don't pad the slide sheet with a lot of details. Use a detail when necessary to convey something. A detail is not a second shot of the work from the same location.
- Make sure the slides give a strong representation of the student's work. Eliminate the weak work.
- Avoid topics such as "The Meaning of Life"

Section III Breadth

- Show a variety of works and no details
- 12 slides of 12 works in Drawing and 2 D
- 16 slides – 2 views of each of 8 works in 3D (Make sure the views are from different angles.)