

2017-2018 AP Studio Art Summer Assignment

Your summer assignment is listed below. The reason the summer assignment is given is to lessen the work throughout the school year and to ensure course success.

1. Sketchbook

Select a minimum of 5. You can draw **or** paint from Observation (use may use: graphite, charcoal, colored pencils, watercolor, acrylic etc). **DO NOT** draw from photos. Size can vary (smallest 5x7).

Take your time on these pieces as they will be part of your portfolio!

1. Animal
2. Landscape
3. Set up a still-life
4. Kitchen
5. Group of objects that represents each person in your family
6. Parking lot with cars
7. Group of people
- 8. Reflective surface** (This MUST be one of your 5 drawings.)**
9. Shadow drawing
10. Interior of something (car, refrigerator, drawer, box etc)
11. Your favorite place (could be a room in your house, vacation spot etc)

** These sketches (or studies) can be used in the breadth section of your AP portfolio next year.*

2. Art Gallery Visit (National Gallery of Art, Portrait Gallery, Hirshhorn...Or if you are on vacation pick an art Gallery there- Doesn't matter which museum you go to or where it is located. **BRING A CAMERA & a small notebook with you.** Photograph yourself in front of the Gallery you go to. Photograph a few pieces of your favorite artwork (if you can, if not write down the titles, artist & medium) that you found inspirational or really caught your attention. For added fun, feel free to coordinate and go with others in the class on the same day.

Then print and glue/tape the picture of yourself and some of the artwork from the gallery into your artist journal or you may complete this in a Word Document. Around those photos, write about what you found find the most interesting and why. Tell me about your experience at the gallery. What exhibits did you go see? What did you think? We will share this in class in the fall.

3. AP Concentration

Begin to develop a concentration big idea/theme (for examples see list attached) and ask yourself these questions:

1. Is your idea broad enough that it will yield 12 artworks?
2. Is it too broad where the meaning will get lost?
3. Do you have a personal connection to the artwork?
4. Will you be happy completing 12 artworks in the same same/theme?

Please complete 2 pieces for your concentration section. Remember, for successful portfolio your theme, style and medium should carry throughout the 12 pieces.

***If you are continuing or beginning a new concentration, either way, you will need to complete 2 artworks.*

2-D DESIGN AP PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way.

The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). They help guide artists in making decisions about how to organize an image on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, fashion illustration, painting and printmaking. Video clips, DVDs, CDs and three-dimensional works may not be submitted. Links to samples of student work in the 2-D Design portfolio can be found on AP Central® at:

apcentral.collegeboard.com/studio2D

Examples of 2-D Concentrations

A concentration should consist of a group of works that share a concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of pages for a book or graphic novel
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs or weavings used to express particular themes

2-D Breadth Section

The student’s work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, and expressive development, as well as technical skill

The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. When a student chooses to use a single medium — for example, if a Breadth section consists entirely of collage — the images must show a variety of applications of design principles.

Examples:

- Work that employs line, shape or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance or anomaly
- Work that explores figure/ground relationships
- Work that develops a modular or repeat pattern to create rhythm
- Work that uses various color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

***Please see the website for student examples of 2-D student concentration, breadth & quality artwork and scores see:*

http://apcentral.collegeboard.com/apc/members/exam/exam_information/220098.html#sample1

WP Student Example:



*Corrinne James
Medium: Marker*

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 and observational 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. There is no preferred (or unacceptable) style or content.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above. Using computer programs merely to manipulate photographs through filters, adjustments or special effects is not appropriate for the Drawing Portfolio.

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

Examples of Drawing Concentrations

A concentration could consist of a group of works that share a single concept — for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects that explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A series of figurative works combining animal and human subjects — drawings, studies and completed works
- An interpretive study of literary characters in which mixed media, color and form are explored
- The use of multiple images to create works that reflect psychological or narrative events

Drawing Breadth Section

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

An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- The exploration of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views and other ways of creating and organizing space
- The exploration of various subjects, such as the human figure, landscape and still-life objects

- The exploration of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests
- The exploration of the arrangements of forms in a complex visual space
- The exploration of different tools, materials and processes to represent form and space, such as rendered, gestural, painterly, expressionist, stylized or abstract form
- The exploration of expressive mark-making

***Please see the website for student examples of Drawing student concentration, breadth & quality artwork and scores see:*

http://apcentral.collegeboard.com/apc/members/exam/exam_information/220229.html#sample1

WP Student Example:



Colleen Durant

Media: Acrylic & Mixed Media

Name:

AP Portfolio

AP Breadth Checklist

Evaluate this list as you brainstorm for new ideas for your artwork. Notice areas where you have fully explored and areas where you could use more work.

Concepts (2-D Portfolio):

(you must have 1 tally for each concept)

- Line
- Shape
- Rendering Form
- Value (shading)
- Color
- Texture
- Space/Illusion of Depth

- Balance/Emphasis/Contrast
- Rhythm
- Repetition
- Unity/Variety
- Proportion/Scale
- Figure/Ground Relationships

- Composition
- Surface Manipulation
- Mark-making
- Reflective Surfaces
- Other: _____

Subject Matter (Drawing Portfolio):

- Still Life
- Figure Drawings/Studies
- Self-Portrait/Portrait
- Landscapes
- Spatial Systems (perspective)
- Social Commentary
- Imaginative/ Surrealistic
- Abstract

Media:

- Graphite
- Charcoal
- Colored Pencil
- Ink
- Oil Pastel
- Soft Pastel
- Acrylic
- Watercolor
- Conte
- Printmaking
 - Etching
 - Monoprint
 - Linoleum

BIG IDEAS

Struggle	Migration	Sexuality
Wants/Needs	Movement	Gender
Identity	Community	Social roles
Transformation	Spaces	Reaction
Evolution	Time	Conflicts
Political	Culture	Industrialization
Spirituality	Introspection	Dissemination
Growth	Relationships	Globalization
Life and Death	Sense of Place	Connections
Emotional Life	Dislocation	Structures
Life Cycles	Communication	Passage of Time
Dreams/Nightmares	Assimilation	Conservation
Power	Origins	Greed
View of Reality	The Body	Interaction
Utopia/Dystopia	Social Issues	Growth
Ritual/Daily Life	Narrative	Found
Social Norms	Exploration	Interaction
Nature/Culture	Open/closed	Time
Man vs. _____?	Survival	Compare/Contrast
Mythmaking	Interior/Exterior	7 Deadly Sins
Healing	Reveal/Conceal	
Reflection	Point of View	
Play	Dissection	
Expression	Metamorphosis	
	Destruction	
	Decay	