**Summer Assignments for AP Studio Art 2015-2016**

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In order to complete your College Board Studio Portfolio, you will need to submit quite a few quality pieces. The total amount of pieces required will be 24. We try to accomplish all of this during the school year, but you will need “back up” pieces just in case some of the work you completed is not up to par so the more you work on this summer, the better off you will be. Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio.

In addition to your sketchbook assignments, your assignment is to produce quality pieces over the summer. Each artwork should take approximately 10 hours, be drawn or painted on a quality surface (no lined notebook paper or in your sketchbook!), display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid overused symbols), be no smaller than 9" x 12" and no larger than 18" x 24". Good composition means consider the background as well as the foreground. The negative space should be as attractive as the positive forms.

You may use any media or mixed media of your choice (pencil, pen and ink, marker, watercolor, acrylic, oil, oil pastel, chalk pastel, charcoal, mixed media, etc….). You are encouraged to explore media, techniques and approaches you have not used before. You may not use any type of published image or draw from any photograph. If you draw in pencil, please do not “smudge” the pencil to create value, I want to see value through the pencil marks.

These pieces are work for the “Breadth” section of your AP portfolio. You will need 12 strong Breadth pieces in your portfolio. The emphasis in this section of the portfolio is variety of media, style, approach and subject matter. The Breadth section of the Drawing portfolio MUST include observational drawing. If you are working in photography for AP 2D, you will do the same projects but take a series of 10 photos for each assignment. Pace yourself – work consistently. Don't wait until August!

**Helpful hints:**

1. **Draw directly from life** instead of using reference photos, whenever possible. If you must use a photo, take your own or use a photo from the public domain. Attach the photo to the back of the work. The AP Readers (Judges), as well as art schools love to see a drawing made from life.

2. **Use quality materials** for your art. Good materials make it easier to create good work. Use at least 80 lb white drawing paper and stretched canvases for painting.

3. **Use standard sizes**. Stay within the 18” x 24” size, so that these pieces could be used for the quality section of your portfolio.

4. **Use a sketchbook** to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed.

5. **Use a variety of media**, even combining them for mixed media.

6. **Use a complete range of values**. All drawings must be complete with full values – no exceptions!

7. **Apply the elements and principles of design to all of your artwork** – if you don’t know them, you better learn them for the FIRST DAY OF CLASS!

8. **DO NOT SIGN YOUR NAME TO THE FRONT OF YOUR WORK** or place any identifying marks on the front as per AP Guidelines. Be sure to write your name on the back.

9. **Visit the AP Central website for the portfolio you are submitting** often to see sample portfolios and to become familiar with requirements. **Register for a free account!!!**

<http://apcentral.collegeboard.com/studiodrawing>

<http://apcentral.collegeboard.com/studio2d>

**There are 3 assignment categories: Projects, Sketchbook, and Mini Concentration. Completing more pieces than required will only put you that much further ahead when school starts.**

**Projects**

Instructions: You are to complete at least three of the following assignments over the summer. These pieces will be due at the end of the second week of school. Your outside work will constitute 50% of your grade throughout the year in AP. If you do not do this work, you will not pass the first nine-week period. I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration. Please return with a list of 20 potential ideas to be discussed with the class during the second week of school. Each of the pieces needs to be no smaller than 9" x 12" and no larger than 18" x 24" —nothing larger, nothing smaller. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc. These will be used to fill out your portfolio so all AP Studio students MUST complete the assignments.

Please keep in mind that although drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade. You will develop mastery in concept, composition, as well as execution of 2D design elements and principles. As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.

**Project Choices: Choose 4 topics to create**

\* Do a self-portrait, or several different ones, that expresses a specific mood/emotion–e.g., anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere.

Also, consider the development of the environment/setting.

\* Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—i.e., a wet medium, a dry medium and some collage element.

\* Do a drawing/painting of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!

\* Do a color rendering of a still-life arrangement consisting of your family member’s shoes—try to convey some “sense” of each of your individual family member’s distinct personalities in your piece.

**\***Still life arrangement that consists of 3 or more reflective objects. (Glass, stainless steel, car parts, musical instruments, hardware, etc.) Your goal is to convey a convincing representation of how elements are distorted, have highlights, shadows, etc.

\* Draw a collection of glass bottles. Create an interesting composition.

\* Draw an object submerged in water. You can submerge it in a clear container and view from the side, view it from above, of have the object half in and half out of the water to observe the distortion.

**\***Café drawing (or any other local hangout):go to a place where you can sit and sketch for a long period of time. Capture the essence of this place (local eatery/café, bookstore, mall, etc.) by drawing the people and places you see.

**Sketchbook**

The sketchbook you received should be your “new best friend” this summer. You need to carry it with you every day, everywhere! Open it up first thing in the morning and last thing at night and many times in between. Draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to make it look like your own book. At the end of the summer it should reflect YOU and your experiences throughout the summer. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.

**RULES for working in your sketchbook:**

1. **DO NOT** make “perfect” drawings. Make imperfect drawings; make mistakes; make false starts.

2. **ALWAYS FILL** the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.

3. Do not start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.

4. Always finish what you start no matter how much you don’t like it.

5. Fill at least half your sketchbook before school begins.

6. Put the date on every page you finish.

7. **DO NOT DRAW FROM PHOTOGRAPHS**, magazines, etc. The use of published photographs or the work of other artists for duplication is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world. If you are going to use a photograph, please tape/paper clip a copy of it to the page.

8. By the time school starts, your sketchbook should be twice as thick as it was when you got it.

9. **NO CUTE, PRETTY, PRECIOUS, ADORABLE** images. This is a college-level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes good art to be challenged.

10. Don’t be **boring** with your work.

11. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don’t need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking.

**Ideas for you sketchbook**

Outside vs Inside

Linear Line Drawing of Organic Objects

All that and a bag of chips

One of these things is not like the other

Yesterday

a cluttered place close-up Childlike drawing made into fine art

Less than an inch (small objects in repetition)

I hate these things!

Drawing with Sharpie(weighted line)

Drawings within a drawing

Collage Design only, no other media.

Old drawings torn apart and made new

How it works: Inner workings of a machine

Draw on top of an old drawing

Oops, Wrong Color?

A word and visual description

Warped

Nightmares/Other worlds

Insects

Contradiction

Ballpoint pen only!!

Food .. You are what you eat

Really small or really big.

Close up to abstraction

Exaggeration

Extreme light source

The skeleton of a small animal or bird

5 Drawings on top of each other

Accidents: random acts of art

So transparent

Geometric COLLAGE: Organic

A grouping of seashells

Anatomy

Contour drawings of insects like a bug

Every night for I week draw the same object in a different media on neutral ground paper

Draw buildings and man-made structures with character bridges the interior of old churches or old theaters.

Landscapes with and without manmade structures.

Botanical drawings especially pine or spruce twigs w/pinecones.

Interior: Non-traditional, no buildings....more like the inside of a purse

Draw small architectural, mechanical things tiny may be very small drawings only 3 or 4 inches

Mechanics of an object: create a drawing as a designer would have first drawn it

Everything in my backpack

A single flower with all its leaves, etc.

A pile of dishes sitting on the sink

A magnifying glass and what it is magnifying as well as the space around it that is unmagnified

Fabric with a pattern – negative space Only, Hanging or suspended

Draw chess set set-up and partially played do the same with other board games use your favorite game from childhood.

Your favorite food with the wrapper

Looking from an interior space to an exterior space (ie: a doorway)

a figure drawn in an unusual perspective

A close up set of 3-5 pieces of popped popcorn

**Concentration**

**A concentration is a body of related works that:**

\* Develop a coherent plan of actions or investigation

\* Are unified by an underlying idea that has visual and/ or conceptual coherence

\* Are based on your individual interest in a particular visual idea

\* Are focused on a process of investigation, growth, and discovery

\* Show the development appropriate for your subject

**A concentration is NOT:**

\* A collection of works with different intents

\* A body of work that simply investigates a medium, without a strong visual idea

\* A project that takes a long time to complete

\* A collection of works derived solely from other people’s published photographs

**Examples of a Concentration:**

\* A mother’s illness investigated in a variety of graphic forms including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.

\* A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).

\* A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject

“Roller Coaster.” The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.

\* An illustrated story, “A Boy and A Frog.”

\* A photographic and illustrative investigation into the subject “My Little Brother.” The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.

\* A series of works based on the subject “Skateboards.” The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—two were brought in as summer assignment work. I encouraged the student to pursue the idea, but to paint images that were more relevant to the idea of “skateboard” or his experiences as a skateboarder.

\* A series of mixed media pieces based on childhood memories using collaged and layered imagery that incorporated text

\* A series of illustrations based on the “Seven Deadly Sins.”

\* A series of work based on the life of the graffiti artist.

\* A digital self-portrait series that incorporate digital photos with text.

\* A digital series that juxtaposed incongruent imagery—based on Surrealism and the work of photographer Jerry Ulseman.

The concentration section of the AP portfolio is often the most difficult section to develop. Students are required to produce 12 artworks for this section of the portfolio to fully develop their concept. It has been my experience that a personal interest in the chosen topic will help the student find the intrinsic motivation necessary to complete this section. Please print out the sheets on the website that will assist you in brainstorming a concept for your concentration.

**Create a series of 2 new artworks around a theme of your choosing. Consider this a mini concentration.**

There are a total of 4 quality pieces and a mini concentration with 2 pieces to be turned in as well as drawings and plans in your sketchbook for future concentrations.

**KEEP IN MIND:**

Your portfolio may include work that you have done over a single year or longer, in class, on your own or in a class other than high school such as one at a museum.

If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else.

Your portfolio will be evaluated by a minimum of three and a maximum of seven artist-educators. Each of the three sections is reviewed independently based on criteria for that section, and each carries equal weight.

You must follow the detailed specifications listed in the current Course Description and the Studio Art poster (You will receive a poster in the fall, but your packet describes the same thing). If the guidelines are not followed, your grade report will carry a message saying that your grade is based on an incomplete or otherwise irregular portfolio.

If you have any questions over the summer, please feel free to email me at shawnda.rossi@gmail.com or call/text 919-454-8710!!!