AP Studio Art is a college level course promoting a sustained investigation of all three aspects of a AP Studio Art portfolio: quality, concentration and breadth - as outlined in the Course Description or Studio Art poster and online at <http://www.collegeboard.com/student/testing/ap/sub_studioart.htm>

This course will teach you a variety of concepts and approaches to drawing, two-dimensional design and use of art media. It will allow you to develop mastery in concept, in composition, drawing, and the execution of design in a two- dimensional format (think flat here). You will be able to select a personal theme that allows you to investigate a topic in depth, to demonstrate a range of abilities, and to further explore art media.

ASSIGNMENTs:

 You will complete a minimum of 3 projects over the summer as your AP Studio Art class preparation. You must do work in a sketchbook. You must gather /shoot your own photos for reference.

These assignments will be due the first day of class, in August. You will receive a major grade for your summer work. It is your choice as to which assignments you complete from the list below. Pieces should be between 9x12” and 18x24” in size if you are focusing on a two dimensional work like drawing or design.

The assignments are about quality, not quantity. You may use any media or mixed media of your choice except when specified. You are encouraged to explore media, techniques and approaches you have not used before.

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. Mixed media including YOUR OWN photography is allowed.

Project Choices:

 •  A self-portrait expressing a mood. How can you use color to convey that mood? What style will work best for you in this work? Do some research online or at an area museum to see how different artists create self- portraits and what techniques and media they use. Use an odd/extreme angle and consider strong light/dark contrast.

•  Still life arrangement of 3 or more reflective objects. Your goal is to convey convincing representation. Sketch and shade for contrast and drama. Consider doing this as a self-portrait – draw yourself distorted in a shiny object.

•  A drawing of an unusual interior – for example, look inside a closet or cabinet, in the refrigerator, under the car’s hood or inside the medicine cabinet.

•  A still life arrangement of objects representing members of your family – a favorite pair of shoes, a toy etc. You must have at least 3 objects and use an unusual viewpoint or angle. Example-Put the objects on the floor and stand up looking down at them.

•  A close up of a bicycle/tricycle from and unusual angle with strong light/shadow. Do NOT draw the bicycle from the side view. .

•  Expressive landscape – this can be near your home, a place you visit on vacation or one you find on a drive into other areas of Kentucky. Make every effort to work plein air – meaning drawing or painting outdoors. You will have better light and will be able to focus on the color you actually see.

•  Action portrait/figure drawing – have a friend or family member pose for you doing some sort of movement (jumping rope, riding a bike, walking down stairs etc.) Capture the entire sequence of their action in one work or art or a series of photos. How will you portray movement in your work? Look at “Nude Descending a Staircase” by Dada artist Marcel Duchamp to see an example of an action painting. Also see the work of Futurist artists Giacomo Balla and F.T. Marinetti.

* Place three eggs on a towel or cloth, to create an interesting composition and draw it in pencil. Pay attention to the smoothness of the eggs against the rough quality of the material. Concentrate on the forms of the eggs and uses strong values. Use graphite.
* You must keep a sketchbook.
* Sketchbook at least 8 ½ by 11 no larger than 11x14
The sketchbook you keep should be your “new best friend” this summer. You need to carry it with you everyday, 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 10 pages before school.
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, you should do at least 5 of the sketchbook assignments below. 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.

**Sketch Book assignments**

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| outside vs Inside  | Linear Line Drawing of Organic  | Objects  |
| All that and a bag of chips  | Jim Dine: TOOLS  | Pile of pillows  |
| How do I love art: Let me count the ways  | One of these things are not like the other  | Yesterday  |
| Reflective Identity  | 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  | Object suspended in colored dish detergent  | Only object I found at this location\_\_\_\_\_?  |
| Drawing with colored paper Do you dream in color?  | Collage Design only, no other media.  | Merge 10 objects that express who they are)  |
| old drawings torn apart and made new  | Dots to Drawing: Only a pencil eraser and ink  | How it works: Inner workings of a machine  |
| Draw on top of an old drawing  | Masking tape patterns and color  | Oops, Wrong Color?  |
| More than meets the Eye (I)  | A word and visual description  | Lonely Object  |
| Me, myself, and I (eye)  | Messiest vs cleanest  | Warped  |
| Nightmares/Other worlds  | Insects  | Contradiction  |
| Man made vs natural  | Ballpoint pen only!!  | Shoes as a portrait  |
| Habits  | Food .. You are what you eat  | It's not easy being green  |
| really small or really big.  | Close up to abstraction  | Music to my ears.  |
| The seasons  |  | Hot and cold  |
| The senses  | A chair as a self portrait  | Pairs  |
| Opposites collage  | Exaggeration  | Extreme light source  |
| The skeleton of a small animal or bird  | All that glitters...  | 5 Drawings on top of each other  |
| Accidents: random acts of art  | Home is where...  | Numbers: How many ways  |
| Refuge  | So transparent  | Geometric COLLAGE: Organic  |
| A grouping of seashells  | Anatomy  | Painting or drawing in an artists style  |
| 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 man- made structures.  | Botanical drawings especially pine or spruce twigs w/pinecones.  | Interior: Non-traditional, no buildings....more like the inside of a purse  |
| Fill bottles with colored water and use in a still-life.  | A shiny Christmas ornament and the view it reflects  | Draw small architectural, mechanical things tiny may be very small drawings only 3 or 4 inches  |
| Five views of the same object or objects.  | Black and White & red all over  | 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  | A single object of choice drawn from several views with significantly different light sources in each view  | Fabric with a pattern - negative space Only, Hanging or suspended  |
| Draw a 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  | Your digital camera with the last image showing  | A close up set of 3-5 pieces of popped popcorn  |
| Where is Waldo? Students take one sketchbook page and fill it in with miniature drawings of everything that relates them and their lives: gum, braces, football jersey, soccer and footballs, etc and endless the page must be filled, no blank space and all items are reduced to the same or nearly same size  |

If there are drawings in your sketchbook that are outstanding, they may be used in your portfolio.

If you need examples I am adding a AP ART EXAMPLES BOARD on PINTEREST.

**Photography**

**YOU need to begin to take pictures of places, things, and people who interest you. Build up your own library of reference photos for use in your work. No copyrighted photos can be used. Public domain pics are ok. Have at least 50 references on an online album ( like on facebook) or flash drive. Phone pics are ok but use a nicer camera if possible.**

Ethics, Artistic Integrity and Plagiarism

\*\*Any work that makes use of (appropriates) photographs, published images and/or other artists’ work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student’s individual “voice” should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy another artists’ work or imagery (even in another medium) and represent it as one’s own.

Working from MEMORY **IS not Encouraged**. Please use references. It makes

For stronger and more authentic work. Especially from less experienced artists….You need to use your eyes…..Draw what You SEE not what you think you KNOW.