

Summer Art Assignments: AP Studio Portfolio Lincoln Park High School

As an indication of your interest, willingness and ability to work independently, the following assignments are to be completed over the summer. A lack of preparation will indicate that your continued participation in this class will be challenging and may drastically hinder your journey towards successful completion of the required artworks. Now is the time for you to start completing work at an AP level and begin thinking about possible concentration areas. Your summer work is very important to your success in completing and submitting a portfolio to the AP College Board.

AP portfolio is divided into three sections: Quality, Breadth and Concentration. In the **Quality** section, students are asked to select examples of their best work in concept and execution. In the **Breadth** section, students are asked to present evidence of their ability to work with a wide variety of materials and techniques, focusing on integrating the elements and principles of art into thoughtfully composed works. The **Concentration** is a long-term project that focuses on a process of investigation, growth and discovery. The evaluators are interested in the work presented, and also in visual evidence of the student's thinking, selected method of working and development over time.

PART ONE: Investigation Journal/Sketchbook Assignments

1. **Journal entries.** You will need to complete 15-20 quality pages front and back during this summer break. Start out by writing a short autobiography. Include anything you think is important about you: likes/ dislikes, your cultural background, strengths/weaknesses, goals, dreams-you get the idea. This journal should contain **sketches** (ideas for pieces you finish over the summer, ideas for future pieces). This is a good place to **brainstorm** and work out color and compositional solutions without wasting a lot of time on finished art. This journal may also contain writing in the form of introspective thoughts, creative writing and poetry, as well as, **investigation** of artists and cultures. Looking into various cultures helps us learn about the art world-techniques, different media, history and social issues, etc.-that will inspire you. This will be part of your grade next year (creativity, persistence of research, contextual and critical analysis, etc.) so get in the habit of working in your sketchbook daily. You will be doing all of your project prep work in your sketchbook, which is part of your participation grade.
2. **Museum/gallery visits.** You must visit a minimum of two museums, galleries or art shows during the summer, even if you are traveling. Take your journal and **sketch** or photograph the piece(s) that are interesting to you, and then use the attached handout as a *guideline* for the written **investigation** of the artwork. **DO NOT XEROX THE HANDOUT AND PASTE IT INTO YOUR BOOK.**
3. **Investigation of 3 Artists/Cultures.** One must be a non-western/ ancient art form. **Investigate** and write a short synopsis, analyzing the art of each (image, concept, theme, motif, color, focal point, balance, composition, emotion, artist's intent). Put this in your journal. Do NOT make this boring; you should make this research **PERSONAL** (i.e. what you like and dislike and why). Look at the images, and **brainstorm** what it is you are drawn to, then begin to **investigate** deeper to determine: why, what and when? Think about dates and times for this **investigation** as that info will be very important later when you begin to analyze socio-cultural and historical connections. **Sketch** and experiment ways to use what you have discovered in your own art and your own images. The point of this? **YOU ARE RESPONSIBLE FOR YOUR OWN INSPIRATION!**

Important Note: This should not be a personal diary about the saga of you and your Ex, but yes, personal experience definitely influences the art we create. By the end of summer you should have at least **20 good pages (front & back)**. Your journal should show **investigation**, your visits to galleries/museums, your ideas and plans for future pieces, exploration into a **concentration topic of interest**. You need to have personal opinion, critique and cultural influences included. Your sketchbook is more than just a bunch of outline drawings- it is a personal journey! For example: one journal opened up with an ancient Egyptian head and led through a wide range of interests including Ruben and Cubism which ultimately led to African Art. There should be evidence of **investigation**, both academic and aesthetic. **FIVE OR TEN MINUTE SKETCHS, A FEW SCRIBBLED LINES OR SURFACE-LEVEL INVESTIGATION WILL NOT SUSTAIN A PORFOLIO THAT REQUIRES 24 QUALITY PIECES OF ARTWORK!**

PART TWO: Summer Studio Artwork

Disclaimer: The need for more practice developing technical skills has repeatedly come up in comments from LPHS AP students in past years. Each of you have varied high school art experiences, and the AP Art course is far too short to re-teach basic art skills learned in foundational art courses. The following studio experiences are designed to reintroduce you to some of the most important foundational skills and concepts. You will need to complete the 5 studio pieces during the summer (architectural, mechanical, landscape, figure, personal choice piece), but more are definitely acceptable! You may use the medium and size of choice although size should be a *minimum* of 8x10. You have the option of approaching each studio experience from either a Drawing or 2D Design approach as per your personal interest, access to materials and/or technical strengths. So what is the difference between **Drawing** and **2D Design**, you ask?

Drawing: These works address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and *illusion of depth* 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.

••Drawing Tips: Rules of Perspective


One of the weakest areas in most drawing portfolios is work that deals with the *illusion of depth* or space, particularly convincing landscape work. Students have difficulty understanding how to render deep space. These tricks will help you make your use of space more convincing.






- Things that are closer tend to be darker, larger and more detailed (including textured) than things that are further away.
- Overlapping things that are closer over things that are further help achieve a feeling of depth.
- One and two point perspective is a means of accurately portraying things that go back in space. Remembering the rules of 2point perspective – even if you don’t formally use them – will help you create convincing drawings.
- “Aerial perspective” is a phenomenon whereby objects in the distance are less distinct and hazier (greyer) than those in the foreground.
- Foreshortening is the phenomenon whereby things appear shorter than they really are when you look down their length. For instance, when someone points their finger at you, their arm appears very shortened. This is often hard to “see.”

2D Design: These works are 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 through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking.

The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual elements (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art. Almost anything “flat” can be considered 2D Design, but it is important that you emphasize design excellence.

The 5 Summer Studio Pieces: All assignments should be done in the medium of your choice. However, if you are considering photography as a 2D medium, do some of the works in other media. All photographs should be printed at the highest quality on matte paper, at least 8” x 10”. **All artwork should be finished work suitable for mounting, framing and hanging in an opening year AP Summer Art Exhibition!**

1	Architectural drawing	Draw a building (or part of a building) that goes back into space. Don’t do a two-point perspective drawing using rulers and vanishing points. Draw the building freehand but keep the rules of two-point perspective in mind as you draw.	
	Architectural design	Draw a building (or part of a building). Before you start drawing, consider how your drawing fills the format (the paper or other material you are working on). Your drawing must demonstrate the following art principles: • Value contrast.	

		<ul style="list-style-type: none"> Your choice of two other principles <i>Write about how you used these in your sketchbook.</i> <p><i>Adopt any style you want...abstract....or stylized realism?</i></p>		
2	Mechanical drawing	Set up a bike or equally complex mechanical device so that it faces you at an angle (foreshortening), and draw it so it fills the page (have it go off at least two sides of the paper).		
	Mechanical design	Look at a bike or equally complex mechanical device. Select a part of it and consider how to arrange that portion so that it makes an interesting and unique composition. Use any media.		
3	Landscape drawing	Use aerial perspective, overlapping, or any other techniques to convincingly create the illusion of great distance (check out landscape paintings on the internet i.e. Hudson Valley School). Unless you absolutely cannot ever get to a place where you can look at a real landscape over the whole summer, please do this from life. If you really, truly cannot, do it from a photograph that has not been altered.		
	Landscape design	For this assignment, it is preferable that you look at a real landscape. If you must use an image, make sure it is a real unaltered picture. Create a composition based on that landscape that is recognizable, but also very compositionally interesting.		
4	Foreshortened figure	Draw a person in perspective, with his or her legs or head projecting toward you. Challenge yourself by drawing the person in a reclining position (which is most likely the only way you will get someone to model long enough). You can do this at the beach, or another public place, or indoors.		
	Figure design	Create a design using the human figure. This might be accomplished by looking at the figure differently... <i>or by modifying it in a computer program like Photoshop.</i>		
5	Personal choice	Create a work of art inspired by an artist/culture/topic of interest that you have investigated over the summer. This could be a 2D Design, Drawing or 3D work of art. Be sure to document your process for the creation of this piece in your IWB through brainstorming ideas and sketching. Be sure to reflect on the process and finished product in your sketchbook when completed.		

Materials:

Art supplies tend to be mysterious and expensive, next year you will be introduced to lots of new things. For now, you may want to start building your own arsenal of supplies (*these items are required*).

Hardbound sketch journal (9" x 12" or 8.5" x 11" size) this will be your Art Journal (you need it immediately!)

Drawing pencil set (Ebony, 4H - 6B or higher the higher the # the softer and darker the lead)

Erasers: Art Gum, Plastic, Kneaded (no PINK)

Blending Stumps ... various sizes

Felt-Tip Pens: Fine Tip Sharpies or Micron (you can get boxes of 12 @ Office Stores or buy singles anywhere)

Pad of GOOD quality drawing paper (11" x 17" or larger, 120#)...for summer and some class work

Color Pencils (Prismacolor brand is best)

Tube or pan watercolors...quality set of 12

Paint brushes...different sizes 1-8 (these are expensive, buy craft brush sets)

China Markers (the ones you unwrap...get several colors)

Oil Pastels (get cheap ones.... Cray Pas)

Charcoal (vine, chunky)

Shoe or plastic Box to store your supplies in

•••Jump Drive (2 GB minimum-this is a must to backup your LPHS Network file folder as we photograph your work throughout the school year)

Eventually you may want to purchase additional items to experiment with, although do not invest in something you won't use! Also, save EVERYTHING-artists are scavengers; if it caught your eye...it could be used for something...

• **Texts/visuals:** The following "texts" will be signed out to you during the summer, and are to be returned at the beginning of the course. Please make sure that you are reading it and using it as reference in addition to your other research during the summer. Please note that you will incur a hefty debt to replace these books!

- *Launching the Imagination: A Comprehensive Guide to Basic Design* by Mary Stewart
- Books on loan to you from your instructor

• **Summer Critique & Evaluation:** We will critique summer artwork the first week of class; therefore you must drop your work off in room FB265 prior to the first day of class. As you are working this summer, begin to think about themes that interest you as a concentration topic for your course work and investigate this in your journals!

See attached handout for Summer Assignment Evaluation Criteria.

Please take the time to do your very best on these assignments; it is NOT something that you can do at the last minute because it will show in the quality of your work. Time management will be important to you in the coming year, therefore you may want to create a summer artwork schedule and work backwards from your deadline. If you have any questions feel free to contact me:

Ms. Grimm phone: _____ email: _____

Good luck and have fun & I look forward to seeing your work this September!

Gallery / Show visit #: _____

Date: _____

Time in: _____ Time out: _____

Experiencing Art

Gallery / Museum/ Show: _____

Address: _____

Exhibiting Artist(s): _____

“So I walked into the exhibit and...”

- This paragraph should be a general, objective, non-critical overview of the show, including anything that you learned about the artist, the style of art, the way the art was exhibited, who came with you, how many pieces you saw, how long you stayed, etc.

"In a nutshell, I thought... "

- This paragraph should express your opinions about the show. Try to avoid making general statements like, 'oh, it was so bad!', or 'I just loved everything!' Focus on specific aspects of the artwork like compositional elements and technique, or one specific work that you had strong feelings about. Include sketches if appropriate.

Critique one specific work of art...

- Include a photo or sketch the work of art
- Describe what it looks like (include title of work and medium)
- Analyze the elements and principles of art (colors, lines, patterns, rhythm, etc) and how/why used in the work.
- Interpret what you think the artist is trying to say.
- Judge whether you think it is a successful work of art, and why or why not!

Compare & Contrast two works of art from the exhibition (include images)...

Assessment for Summer Work

Please hand this sheet in with your completed work in September after the critique session. Any work you do above and beyond the required summer assignments will count as extra credit for Semester I.

Name: _____

Checklist of work:

_____ Journal/Sketchbook: 15-20 pages (the visits and artist/cultural investigation are part of this entry requirement)

_____ Museum visit #1: _____
_____ Museum visit #2: _____
_____ Artist/culture #1: _____
_____ Artist/culture #2: _____
_____ Artist/culture #3: _____

_____ Architectural: Drawing or 2D

_____ Mechanical: Drawing or 2D

_____ Landscape: Drawing or 2D

_____ Foreshortened figure: Drawing or 2D

_____ Personal choice: Drawing, 2D Design or 3D Design

The AP scoring guidelines for excellent quality are:

- Work at this level is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise.
- It shows obvious evidence of thinking.
- It demonstrates a sense of confidence, and of verve.
- It may address fairly complex visual and/or conceptual ideas.
- It has some sense of inventiveness/imagination.
- Materials are used well; technique is generally excellent.
- It may show a generally successful engagement with experimentation and/or risk-taking.
- The work may be notable for sensitivity and/or subtlety.
- Composition is purposeful.
- There is strong evidence of awareness of style and format – a sense of informed decision-making.

Your work will score a 1-4 based on the criteria above.

- 4 Work exceeds the AP scoring guidelines
- 3 Work meets the AP scoring guidelines and is of high quality technically and conceptually
- 2 Work meets the AP scoring guidelines but needs improvement in either technique or concept
- 1 Work is inconsistent with AP scoring guidelines