# AP Summer Assignment

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<th>Course: AP Studio Art: 2D</th>
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<td><strong>Assignment title</strong></td>
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<td><strong>Date due</strong></td>
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<td><strong>Estimated time for completion</strong></td>
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| **Resources needed to complete assignment** | ☐ School assigned textbook  
☐ Student purchased book(s)  
☒ Other supplies: 8 ½ x 11” sketchbook and other art supplies as needed |
| **How the assignment will be assessed** | Each piece will be assessed using the AP Art rubrics, and will count 20% of first interim grade |
| **Purpose of assignment** | ☒ Review of foundational material/concepts/skills.  
☒ Expose students to required material/concepts/skills/texts that cannot be covered during the academic year.  
☐ Have students read material that will be discussed or used in class at the beginning of the year |
This course is designed for the advanced art student who has demonstrated serious involvement in the visual arts and has shown a high degree of self-motivation. Ideally suited for students who work well independently, this course will prepare students who are considering a career or college placement within the visual arts.

**Instructions:** Your summer homework assignment has three parts; complete all parts and be prepared to submit them by the second class meeting, as well as participate in an oral critique about these experiences. Be advised that these summer assignments are worth a total of 600 points, which is equivalent to 20% of your first quarter grade so pace yourself to complete all of the work on time. This commitment to art making requires a time commitment of approximately 8+ hours per week for exploring personal areas of artistic investigation.

### Part One: Drawings and Projects

Complete at least one assignment from each of the four following categories. The aim in creating these images is to build up your 2D portfolio and add to the breadth portion of the AP 2D studio portfolio. Your focus is on displaying mastery of the elements and principles of design so be clear about what you are demonstrating and choose a range of assignments. Be prepared to discuss your choices at our first meeting.

**PORTRAIT/FIGURE CHOICES:**

- Draw a friend or family member using an arrangement of drawings on one page that range from the whole body to blow-ups of small details.
- Create a monochromatic or analogous self-portrait with acrylics that shows an emotion and unique angle or foreshortening. Illustrate a mood through positions of figure and limited color scheme.
- Draw a portrait using only directional (all strokes going in the same direction) or vertical strokes. See the work of Renaissance artists like Michelangelo or Leonardo da Vinci.
- Integrate a particular person’s face into a pattern or design. (no copyright or famous people!)
- A self-portrait that expresses a specific mood/emotion. (Ex. anger/rage, melancholy/contemplative, happiness/joy etc…) Consider the development of the environment as an important part of the composition.
- Figure design: Create a design that looks at the figure differently, modifies it, reinvents it, or merges it with an unexpected object.
- Create a portrait of your family using only their shoes. Create an interesting arrangement and through compositional techniques show a strong center of
emphasis. Purpose: Create meaning through everyday objects, work with compositional techniques.

**STILLLIFE CHOICES:**
- A graphite/pencil drawing of a still life arrangement that contains reflective objects. Your goal is to convey a convincing representation with a full range of values. To add interest into the composition, you might want to render your reflection in the object(s).
- Collect visually interesting objects that you think would make an interesting composition and a fascinating challenge. Create a surrealistic still life combining collage, found objects, and your drawings. To show imagination and innovation.
- Research styles of art that simplify, exaggerate, and/or distorts its subject matter like Cubism, Fauvism, Surrealism, etc. Create a work of art that abstracts an object’s shape and color. Be elaborate.
- Make a rendering of tools and hardware. Arrange the objects to create an engaging composition. Stress the mechanical and artificial qualities of the objects. Augment the lighting to create maximum contrast and high shine areas. Explore the smallest detail of each object or go graphic and explore the negative space.
- Create an ad layout promoting an object. Give careful consideration to color, placement and text.
- Create a work of art that shows a portion of your busy closet, junk drawer, or cabinet. Crop in close to an interesting area and use the Rule of Third to position your composition. You can work with a photo or real life.

**NATURE CHOICES:**
- “Vegetation” – This drawing should make a close investigation of the structure of vegetation. Color variation is an important element to stress. Placement on the page and rendering are also principles to be employed. Use colored chalk pastels or colored pencils. Colored paper or color-prepared paper may enable a greater amount of success.
- “Landscape Collage” – Make a collage of a landscape, which has a wooded scene, flowers, and foliage. Cut and tear papers of various textures and colors to create a sense of dimension. Emphasize shadows and highlights, not just color... show the aerial/atmospheric perspective in the landscape. These collaged papers could consist of magazines, newspapers, sections of paintings, wallpaper, scrapbook paper, photographs, etc.
- Slice some vegetables or fruit in half. Examine the layers and curves and seeds that a pepper, an onion, a mushroom, an orange, a pomegranate, or apple might have. Create a collage using cut colored paper, printed photographs, magazine pages or any other source you find. Distort them, enlarge them, shrink them, manipulate them to make your most interesting composition or to add meaning.
- Draw/paint a compositionally interesting still-life of sliced fruits and vegetables. Use close-ups and sections of cut fruits/vegetables to serve as studies and inspirations for textile design Show what this textile might look like on clothing, walls etc.
- Demonstrate the principles of repetition and movement/rhythm. Be inspired by nature and then abstract the form and repeat a motif or element to create a whole new idea.
LANDSCAPE/ARCHITECTURE CHOICES:

- Create an architectural (Interior or exterior) drawing with a pen that shows the correct use of 1-point, 2-point, 3-point, or multi-point perceptive. Embellish with color. Show understanding of the illusion of depth on a flat surface, create emphasis with the use of color.
- Create 2 landscapes using pastels that show a strong emotion. Create one that shows a forbidden and dangerous landscape and another that is peaceful and welcoming. Show an understanding of the phycology of color and color theory.
- “Landscape series- Same Spot-Different Time” – Check out Claude Monet’s haystacks or Cathedrals by searching them with google. To understand the beauty of color, reflection, and light, get up early and examine the colors of one outdoor object. It can be a shed, a compost pile, some bushes… Examine that same thing three hours later, then three hours later. Something that appeared black in the morning, then can look purple, then blue, then gold. These changes can occur all in the same day, depending upon weather and seasonal conditions. Create series of at least three paintings or drawings of the same scene at different times of the day depicting the actual colors that moment.
- Research the movements Impressionism and Expressionism. Create a landscape scene near your home with acrylics, oils, or chalk pastels that represent your interpretation of the two art movements. Show understanding of how to combine other styles with your own style and create a unique landscape.
- “Street Scene” – This drawing should contain at least 8-10 buildings in a receding perspective. The illusion of moving back into space is the goal of this assignment. Use one or two point perspective variables as guidelines to realistically align the buildings on the page. This drawing must be done on site.
- “Interior Space” – Place yourself in the corner of an interior space. Create a composition that is made up of the things you find within the limited area of a room or hallway. Demonstrate the principles of balance and spatial movement within this area.
- Create a pen drawing of an object with a background using the drawing techniques hatching, cross-hatching, stippling, scribbling, and/or with-the-form contour lines. Show line variation. Use line to show form and value.

Part Two: Research

Section 1. Students will research artists who create different types of two-dimensional artwork. Evidence of in-depth research (photos, articles, personal history, student thoughts, etc.) should be available in the student’s sketchbook for at least 5 different artists throughout history (20 points each). Choose 5 of the artists listed below:

- John Biggers
- Shepard Fairey
- Lorna Simpson
- Audrey Flack
- Mark Rothko
- Barbara Kruger
Section 2. Visit the AP College Board website and look at prior studio art portfolios. [http://apcentral.collegeboard.com](http://apcentral.collegeboard.com) and go to the AP Studio Art: 2-D Design Course Home Page.

Title a page in your sketchbook, **AP COLLEGE BOARD REFLECTION**. Go to the College Board website listed above. Write a one page reflection on your understanding of what is required of you as an AP Studio artist and what personal goals (3-5) have you set based on looking at other high school artist’s portfolios. This may be handwritten or typed and taped into your sketchbook, just be clear and thorough in your writing. Next, think about ideas that you may want to pursue as a Concentration, creating a list of 20 potential ideas to be discussed with the class during the second week of school. (20 points).

**Part Three: Sketchbook Assignments**

**How will your visual journal demonstrate the exploration of the idea?** Incorporate the concept of a traditional diary as the basis of the project. A diary is a daily record, so begin by considering what would be interesting conceptually that you could record daily. The visual journal is to be composed of visual ideas, designs, photos, doodles, plans, words, poems, phrases, thoughts, quick drawings, preliminary designs/drawings, and practice of various techniques.

All students must submit a visual journal/sketchbook when they return to classes in September during the second week of class. Students must collect 30 pages of information in the visual journal during the summer and it is expected that students submit 30 pages each of the first three quarters of the school year, so it is important to date the entries and number the pages. Don’t worry if you miss a day or two, but this should be something that happens over time, so don’t wait until the last week of your summer to get started.

**ESTIMATED TIME TO COMPLETE ASSIGNMENT:**
(20 minutes for a page x 25 pages = about 10 hours)

1. **Record a minimum of 10 observational sketches** (from real life, not pictures) throughout the summer. Sketch things that interest you. The sketches should be visual note-taking, but may also combine words, collage and various media. They are not required to be finished drawings (though some can be), but should record ideas that you may work with as your concentration develops.

2. **Concentration Brainstorming Activity** To be completed over several days
   - **Page 1:** List, in one sitting, 100 things that interest you... concrete and abstract ideas as options for your concentration.
     Draw lines to build connections between your 100 things.
Cross out the overly general and cliché (hearts, butterflies, etc.)

- **Page 2: A FEW DAYS LATER:** On another piece of paper choose the 20 things that still appeal to you a few days later. Write 5 deeper thought questions that topic inspires.

- **Pages 3-5: Draw mind maps:** at the center of the page draw a symbol for your central topic. From that topic continue branching out, drawing visual symbols to show the various directions your topic could develop (for information on creating a mind map, type visual mind map in google.)
  - If at any time a topic hits home with you throughout the summer, draw a mind map to work out your thoughts.
  - **You need to have several (3 or more) serious concepts** you would be interested in developing for your concentration when you return to school in September.

3. At least 5 pages of **Inspiration:** Images of what other artists are doing that inspires you.. images of artwork or objects that relate to possible concentration pieces. Images of artwork that other artists have created that are related to your concentration themes, images of techniques that you would like to try or incorporate.

4. At least 5 pages planning what a **Big Artwork** for your area of concentration might look like, thumbnails, ideas, intent, inspirations etc. Propose ideas for future works or future titles of works for your concentration

**Sketchbook page prep:** Prepare at least 10 spreads (20 pages) in your sketchbook by altering them in a variety of creative ways, using your own individual flare. The point is to remove the “whiteness” of those pages. The pages do not need to be perfect, since it’s more about learning and exploration... I’ll be looking for inventiveness and craftsmanship. Once complete, each page can be “used” as backgrounds for your visual journal entries/sketches.

Use this list to start you off as you prepare your pages:

- Create a two-color wash on a page
- Create a wash using a non-traditional material (such as coffee, tea, etc.)
- Collage text on a page and wash over it to subdue the texture
- Cut squares in a page
- Create a repetitive pattern on a page using a geometric shape
- Cover a page with simple contour drawings of a simple object
- Create texture on a page with paint by lifting paint with a paper towel
- Cut strips of colored/patterned paper and glue to the surface of a page
- Cover a page with writing (write song lyrics, or write about your summer, a poem, etc.)
# Sketchbook/Visual Journal Assessment Rubric:

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<th></th>
<th>Incomplete Quality/Effort (59)</th>
<th>Needs Improvement (75)</th>
<th>Meets expectations (85)</th>
<th>Exceeds Expectations (100)</th>
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<tr>
<td><strong>Observational Sketches</strong></td>
<td>Your sketches demonstrate little quality or effort and therefore offer no information about your understanding.</td>
<td>Your sketches demonstrate little to some understanding of composition the elements and the principles.</td>
<td>Your sketches demonstrate moderate understanding of composition the elements and the principles.</td>
<td>Your sketches demonstrate a variety of compositional choices and understanding of elements and principles.</td>
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<td><strong>MindMaps</strong></td>
<td>Your Mindmaps show little or no engagement with your concentration ideas or investigation.</td>
<td>Your Mindmaps show some engagement with your concentration ideas and some investigation.</td>
<td>Your Mindmaps show moderate engagement with your concentration ideas and moderate investigation.</td>
<td>Your Mindmaps show rigorous engagement with your concentration ideas and through investigation.</td>
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<td><strong>Inspiration</strong></td>
<td>There are no inspiration pages in the journal.</td>
<td>1-2 inspiration pages are present</td>
<td>3-4 inspiration pages are present</td>
<td>All 5 inspiration pages are present</td>
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<tr>
<td><strong>Implications for Practice: Big Artwork</strong></td>
<td>There are no Big Artwork pages in the journal.</td>
<td>1-2 pages of ideas for concentration are developed including thoughts compositional possibilities and intent.</td>
<td>3-4 pages of ideas for concentration are developed including thoughts compositional possibilities and intent.</td>
<td>All 5 pages of ideas for concentration are developed including thoughts compositional possibilities and intent.</td>
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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 in your sketchbook.

2. **Use quality materials** for your art. Good materials make it easier to create good work. Consider plaster, Paper Mache, sculpty and air dry clay instead of traditional clay. Research ideas for corrugated cardboard, wire sculptures, found objects and book assemblage to see examples of how these materials can be used.

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. The best sketchbook is the black hardbound 8.5" x 11" Basic Canson book with acid free paper, which can be purchased from Barnes and Nobles, as well as art vendors.

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

6. **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 or bottom.

7. **Visit the AP Central website** often to see sample portfolios and to become familiar with requirements.

8. **Look at good art!** Visit the local art centers, galleries, art museums, and art festivals. Take your sketch book with you, and render the work as well as your response to it. It is a good thing to jot down your thinking process in your sketch book as well as draw in it.

9. **Read about art!** Read art magazines, such as *The Artist’s Magazine* and *International Artist*. You will find these in local libraries. Check out books about famous artists in the library while you are there. Study the images in them.

10. **Search the Internet** for artists dealing with the same subject as you. Study their work, life history, and influences.