

AP STUDIO ART

Drawing

Ms. Ashley

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Instructions: You are to complete at least three of the following assignments over the summer **and** submit your sketchbook for review. Your sketchbook & these pieces will be due the first week of school. Consequently, if you do not do this summer work, you will not meet the first AP Studio Art benchmark and will be removed from the AP Art course. 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 20 potential concentration ideas to be discussed with the class during the second week of school. List your ideas in your sketchbook. If you are not familiar with the AP Portfolio (breadth and concentration) please visit the AP Studio Art Drawing website for sample portfolios and a detailed description.

http://apcentral.collegeboard.com/apc/members/exam/exam_information/2182.html

Work Due First week of School:

- Sketchbook (planning, notes, ideas, some drawings from the prompts below)
- 3 Summer Pieces
- Concentration ideas

Sketchbook: Sketchbooks are 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. Sketchbooks are fine to be free and fast approach to drawing.

When 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. Expect your ideas about what makes good art to be challenged. Don't be boring with your work.

10. 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 your sketchbook:

Outside vs. Inside	.. Linear Line Drawing of Organic
All that and a bag of chips	.. Jim Dine: TOOLS
How do I love art: Let me count the ways	One of these things are not like the other
Reflective Identity	.. A cluttered place close-up
Less than an inch (small objects in repetition)	I hate these things!
Drawings within a drawing	.. Object suspended in colored dish detergent
Drawing with colored paper Do you dream in color?	Collage Design only, no other media.
old drawings torn apart and made new	Dots to Drawing: Only a pencil eraser and ink
Draw on top of an old drawing	Masking tape patterns and color
More than meets the Eye (I)	.. A word and visual description
Me, myself, and I (eye)	.. Messiest vs. cleanest
Nightmares/Other worlds	Insects
Man made vs. natural	Ballpoint pen only!!
Habits	.. Food .. You are what you eat
Really small or really big.	.. Close up to abstraction
Contour drawings of insects like a bug	Draw small architectural, mechanical things tiny may be very small drawings only 3 or 4 inches
The senses	.. A chair as a self portrait
Opposites collage	.. Exaggeration
The skeleton of a small animal or bird	.. All that glitters...
Accidents: random acts of art	.. Home is where...
Refuge	.. So transparent

A grouping of seashells	Anatomy
The seasons	Black and White & red all over
Landscapes with and without man-made structures.	Botanical drawings especially pine or spruce twigs w/pinecones.
Fill bottles with colored water and use in a still-life.	A shiny Christmas ornament and the view it reflects
Five views of the same object or objects.	Every night for 1 week draw the same object in a different media on neutral ground paper
Everything in my backpack	A single flower with all its leaves, etc.
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
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
a figure drawn in an unusual perspective	Your digital camera with the last image showing

Copyright: **Students are not allowed to work from published photographs or other copyrighted work.** Many students will come into the program with the idea that there is nothing wrong with drawing from photographs, pinterest or tumblr and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in class and strongly discourage out of class. Even if they take their own photographs, as the resultant image has a distinctly flat and stiff look about it. Copyright issues are discussed with the students early on—they are made aware of the legal issues involved with working from someone’s published work. In the AP 2-D class a lot of work is done with the use of transferred images. In these instances, the students know that the work must be significantly altered and only a small component of their individual creation. As well, there are specific things that the student could only reference through a photograph (such as certain animals). Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression.

SUMMER PIECES

Plan on spending a minimum of 6 to 10 hours on each summer piece. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc. Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.

Select 3 of the following assignments:

- Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design are emphasized—i.e. Monet/ Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/ Surrealism, Van Gogh/Postimpressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.
- 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 portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).
- Do a drawing of a futuristic cityscape—e.g., Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
- Divide a page, canvas, board—i.e. the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
- Do a graphite drawing of a still-life arrangement that consists of reflective objects—your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects.
- Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!
- Do a drawing of your worldly treasures arranged in an interesting still-life composition.

- Do a drawing of your worldly treasures as they come to life—animate them.
- Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
- Create a self-portrait of yourself engaged in some imagined activity that holds special personal meaning.
- Think of all the places you have lived or visited, and make a list of the significant landscape features you recall. Include features you remember with fear or distaste as well as those you loved. Make sketches of those features from memory. After you have assembled a number of images, combine them together in a finished piece.
- Paint an invented interior from your imagination. Attempt to create spatial and color relationships that enhance a connection between the physical and psychic structure

of the interior. Use the painting as an opportunity to express or explore some of your thoughts about the issue of public versus private space.

- Adhere/attach (paste, sew, staple, gesso, or gloss medium) a selection of collage elements of varying thickness onto several painting supports—i.e., stretched canvas, canvas board, masonite, plywood, cardboard, matboard, pegboard, etc. Make figure studies across the surface of the painting and collage materials. After completing the figure studies, continue working on each artwork attempting to build “bridges” that link collage material within structure of each overall composition, paying attention to formal elements of line, shape, value, and texture. For example, can a pattern found in a collaged fragment of a newspaper be made to flow into a painted pattern?
- Making a Nonverbal Book: Using a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: The Fear Book, The Happy Book, The Book of Rage, The Book of Angst, etc. Used mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings). Also, design a cover for the book.
- Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.
- Stimulating Imaginative Fantasy: Can you visualize the following situations and create a dialogue for them...(a) Old shoes are waiting for repair in a cobbler’s shop. What do they have to say when the cobbler isn’t around?? (b) Wrecked autos in a junkyard talk to each other. What do they say? (c) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations . . . Make a drawing or cartoon of one of the scenarios.
- Creating New Symbolic Inferences by Switching Images and Photo Captions: Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match . . . paste the new headlines or captions under the photos to create new symbolic inferences.
- Strengthening Intuitive Creativity: Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage . . . seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a glue stick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)

