

STUDIO ART ADVANCED PLACEMENT SUMMER ASSIGNMENT

2D DESIGN

PLEASE CHOOSE FIVE OF THESE ASSIGNMENTS TO COMPLETE BY THE END OF THE SUMMER. YOUR ENTRY INTO THE AP CLASS IS DEPENDENT UPON SUCCESSFUL COMPLETION OF THESE FIVE DRAWINGS.

1. Cluster of Bottles and Containers
Group several different sizes and heights to bottles and containers on a shelf or counter top. Draw them as a congregation of people. Give each one of them equal amounts of attention. Convey volume by using a complete range of tonal changes from deep black to the pure white of the paper. Overlap some of them to bring depth to the composition.
2. Broken Mirror/Portrait
Refer to any facial picture. Cut the face into irregular pieces and paste them back together in an overlapping manner to distort the appearance. You may also want to duplicate the picture in order to have several additional features to arrange. Use this as a reference to formulate an abstract drawing of a human face.
3. Linear Perspective
Create a composition of a long vista of space. This must be based on observation and demonstrate the concept of linear perspective. Refer to long street scenes, huge fields of corn or grain, railroad tracks, or open canyons which recede into space. All of these examples allow for use of the picture as they diminish in size and intensity.
4. Analogous Colors
Find a group of items which register as analogous on the color wheel. Assemble them to create a dynamic composition. Compose a design which remains balanced as the items are abstracted and overlapped to fill the entire frame.
5. Conflict
Be creative and inventive. Draw a line from the lower left corner up to the upper right corner of the page. Choose opposing visual elements. Place the opposing elements on either side of the diagonal line to emphasize conflict. Examples: fire and ice, earth and air, violence and peace, good and evil, sweet and bitter.

6. Liquid as Design

Taking motivation from any liquid form, create a composition which demonstrates the scientific characteristics of a liquid: flowing, dripping, puddles, pouring. Be sure to make the liquid element dominate the composition. Do not allow containers or other elements to crowd the setting.

7. Fauvism Color

Research to find the color theories of the artists of the Fauve movement. Create a composition which emulates this color usage. Do not use a well-known image. Do not merely copy another artist's work. Find your own setting and change the colors to fit as a Fauve artist would have done.

8. Fences and gates

This assignment is to satisfy the understanding of linear perspective. Find a real fence/gate to draw. Position yourself so that a strong exaggeration of the contour line occurs. Draw the characteristics of the fence/gate as realistically as possible. Pay attention to joint areas and attachments.

9. Corner of a room.

Isolate an area of the room (your personal space). Render the contents in relation to the floor and walls. Be conscious of shadows and light sources. Use the full range of values, and consider varying your line weight. Use shading skills to translate forms into three dimensions. Pay attention to balance and special movement within the area. Use cut paper, ink pastels, ink, markers and pencils.

10. Modular Design

Design a simple motif in a five-tone value rendition. Repeat the motif, repositioning and zeroing in on it to different degrees. You may consider altering its coloration when you repeat it.

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STUDIO ART ADVANCED PLACEMENT SUMMER ASSIGNMENT

DRAWING

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2. Potted Plant
Make a detailed drawing of a plant (living or artificial). Be sure to grade the tonal differences between the leaves which are above or on top of others. Make it obvious that some parts of the plant are in shadows created by those parts which are receiving more direct light. This drawing must touch three edges of the page.
3. Examine a small area in nature.
Create a composition involving foliage. Seek a variety o plant shapes and tones. This drawing should investigate different textures, surfaces, and shapes in nature. Use deep colored paper to apply oil pastel and/or colored pencil. (can be done with oil or acrylic).
4. 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. Use white paper with pen and ink.
5. Create an urban landscape.
Show the use of perspective and an understanding of light and shadow on architectural components. Consider carefully the vantage point you are drawing from, whether below, along, or above eye level. Manipulate the actual colors to their opposites or complements for stronger shadow areas. Use any color medium.
6. Shining Kitchen objects

Create a composition of five or more objects. Several should have highly reflective surfaces. Some can be transparent. Arrange the objects so that there create an interesting composition with variation of height, shape and size. Use a mirror to help see the total composition in reverse. This will help you make placement decisions and correct any displacements.

7. Light shining in darkness

Locate a real situation where there is light source which shines in a dark area. A single light bulb which glows upon the pillars of a porch would be ideal. A street lantern shining on a building façade would also solve this problem. Render this setting with chalk and colored pencils on black or very dark paper.

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10. Basket full

This stillife drawing should consist of a basket container with the contents in slight view. The basket should be the dominant shape in the drawing. Use color to transpose the texture and form of the basket. Be creative. Do not draw the basket ad a flats square area within the rectangular format of the page. Angle your view of the basket, and consider your vantage point.

**Advanced Placement Studio in Art Midterm
Project**

Ms. Vigliani

Part I Please complete your 12 piece Breadth Section for the AP Portfolio.

Part II Submit to me your Concentration Proposal (see attachment) with the first three pieces completed

ADVANCED PLACEMENT STUDIO ART EASTCHESTER HIGH SCHOOL

Artist's Name _____

Concentration

Proposal _____

Objective(s) What you intend to create for this concentration project... what you plan to have accomplished upon completion. State your intended references (artists, books, museums). Your concentration must be the investigation of a concept. Through that investigation, you may work with a particular subject matter, style or medium. The more specific your topic, the better.

Size and Media

Plan of Action

Things you need to do or to get in order to begin

- 1.
- 2.
- 3.
- 4.

Assessment Criteria: How will we know if you've met your objective(s) and how well.

Always feel free to see me if you need to talk more about the assignment. Get and give honest, constant feedback from fellow artists. Approach every assignment with high expectations.

ADVANCED PLACEMENT STUDIO ART 2008-09 EASTCHESTER HIGH SCHOOL

AP Concentration Calendar

Once your AP concentration trial piece has been refined to meet the requirements, follow this schedule in order to complete your Concentration section. Basically, one piece is **DUE EACH FRIDAY** for a total of twelve pieces, which will be due on April 17th. After April 17th, we have the Eastchester Library Show, where your work will be exhibited to the public with your artist statement. In those final two weeks before the AP Exams, you should complete the last section, the Quality Section, shrink wrap or mount those five pieces, and label and upload all digital images to the AP website.

Calendar for Completing Concentration Section

Friday, January 9	AP Concentration Piece #1 due
Friday, January 16	AP Concentration Piece #2 due
Friday, January 23	AP Concentration Piece #3 due
Friday, January 30	AP Concentration Piece #4 due
Friday, February 6	AP Concentration Piece #5 due
Friday, February 13	AP Concentration Piece #6 due
Friday, February 27	AP Concentration Piece #7 due
Friday, March 6	AP Concentration Piece #8 due
Friday, March 13	AP Concentration Piece #9 due
Friday, March 27	AP Concentration Piece #10 due
Friday, April 3	AP Concentration Piece #11 due
Friday, April 17	AP Concentration Piece #12 due

April 20-May 1

Final Completion of AP slides, Concentration Statement and Quality Section
Exhibition at Eastchester Public Library

May 4 –May 8 AP Week Last minute details

May 8 AP Studio in Art Exam

AP® Studio Art: Drawing/2D Design Exam Syllabus

General Learning Outcomes

- The student will choose which exam portfolio program is appropriate.
- Show an understanding of the focus of the portfolio selected.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration, 12 pieces.
- Select five top-quality pieces for presentation.
- Discuss and record the development of the Concentration.
- Explore postsecondary options.

Course Content:

This course has been developed to accommodate students who have expressed an interest in completing either the AP® Drawing Portfolio Exam or the AP 2-D Design Portfolio. Therefore all content meets the requirements as stated in the student exam poster. Through direct teacher instruction, emphasis will be placed on the production of a volume of quality pieces of art work. Students will address all three sections of the portfolio: Breadth, Concentration and Quality. Students will be challenged to develop their own personal work. Students will develop mastery of concept, composition, and execution of their personal ideas and themes. Students will also understand that art making is an ongoing process that uses informed and critical decision making to determine outcomes to problems. Students will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged.

Student Learning: Activities and Strategies

- Units of study are presented to satisfy the Breadth requirement of each portfolio. Students will use a variety of mediums, techniques, and approaches to develop concepts and ideation. Most students enrolled in AP art have the foundation prerequisite course Advanced Studio in Art, whereby assignments for the Breadth section are initiated.
- Critiques and displays of work are ongoing. Students are expected to participate in class critiques of their personal work as well as the work of their peers and master artists. The vocabulary of art will be used to engage in written and verbal critiques of these works.
- The Research Journal will encourage independent research leading towards the Concentration. Students will be required to visit museums/galleries and respond critically to work that they see. The journal is intended to develop ideas with sketches and written material they wish to explore, in hopes of selecting a concept for the Concentration. Two to three Research Journals are required each quarter.
- Individual conferencing will assist students in the development of their Concentration work. Students will develop a body of work that is an investigation of an idea or theme that is of personal interest to them.
- Recruitment officers from a variety of postsecondary institutions may be invited to present candidate information and to evaluate portfolios.
- A culminating exhibition of their work with an artist statement is presented to the public at the end of the course.

Assessment and Evaluation

1st Quarter Assessment

40% Class Projects

Based on finished work as per term quota.

Graded using the evaluation rubrics as established by the College Board

Both volume and quality will be taken into consideration for final grades

20% Research Journal and Critique Participation

30% Commitment to Independent Work through Independent Study (an additional required scheduled period for art each day), home and outside programs

10% Breadth Section Sheet and Portfolio Review (minimum 10 completed works). These works may be a combination of class projects from the current quarter, from independent supervised work, or from the Advanced Studio course taken the previous year with instructor

In addition, students are required to maintain an ongoing digital portfolio of their work for reference and planning

2nd Quarter Assessment

60% 12 Breadth Section Pieces in Digital Portfolio and Film Slides

20% Research Journal (Exploring Concentration) and Critique Participation

20% Concentration Pieces # 1-3

3rd Quarter Assessment

80% Concentration Pieces # 4-10

20% Research Journal

4th Quarter Assessment

20% Concentration Piece # 11-12

20% 5 Quality Pieces (may be drawn from other sections)

20% Written Statement

20% Presentation of Portfolio and Culminating Exhibition

20% Research Journal

Phase 1—September, October, November

Overview

A series of teacher-initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing together with high-level problem-solving skills. By term end, students will create and complete a body of work suitable for the Breadth (Section III) of the Drawing or 2D Design Portfolio. As well, it is anticipated that students will discover personal directions, particular studio strengths, and visual ideation interests. Through a range of specific assignments, students will be involved in four sustained in-class assignments and at least eight short-duration assignments. Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

- Students will develop a definition of drawing as mark making and be introduced to a range of drawing issues.

- Understand artistic integrity as it applies to their work in drawing.
- Be presented with historical, contemporary, and contextual drawing references.
- Achieve quality in the completion of assignments that demonstrate
 - confident use of design considerations such as composition, focal point, and use of space;
 - meaningful and personal responses to stated assignment criteria;
 - mastery of a variety of materials that are black/white, color, wet/dry;
 - sensitive visual response to demonstrations of a variety of techniques;
 - a range of successful and purposeful image development strategies stemming from observation, memory, and fantasy sources; and
 - a selection of drawing methods to include point, weighted line, contour, continuous line, wash, and tone/value.

Phase 2—December, January, February

Overview

While some Breadth work will continue to be required, the main focus of this term will be the development of specific personal imagery suitable for a Concentration Study (Section II) of the Drawing/2D Design Portfolio. Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of Concentration work through individual and whole-class assignments. Early in the term students must attend a mentoring appointment at which time they are individually counseled about their choices of plan for a Concentration study. By the end of the first week of December, students must declare their Concentration, and complete a Concentration Plan of Action. By term end, students will not only have completed a significant portion of the Concentration pieces but will also have initiated a written statement to describe the intent and development of the project using accurate artistic language.

Students will

- Develop a working definition of what constitutes an acceptable and successful Concentration.
- Be assisted in discovering and narrowing their areas of greatest strength and interest.
- Receive guidance in planning a sequence of action for individual pieces.
- Achieve quality in completing pieces that demonstrate
 - a sense of pursuit in visual problem solving;
 - the creation of a related body of work with an underlying theme;
 - that all pieces have relevance to the study;
 - progression through discovery, active problem solving, and invention; and
 - choices of materials and techniques successfully linked with ideation
 development,
 - Begin the first part of the written statement forming an individual plan of action and writing it down as succinctly as possible.
 - Reference at least one artist whose work has some relationship to section II work.
 - Sequence work to best advantage in demonstrating the development of the body of work.
 - Identify the opening piece in the presentation sequence.
 - Plan best strategies for continuation while reviewing the plan for study.

- Understand that writing informs the work and work informs the written statement.

Phase 3—March, April, first week of May

Overview

This short term will be devoted to the final preparation for the AP Portfolio. Students will receive individual mentoring regarding the selection of pieces for the Breadth Section in order to demonstrate maximum variety while continuing to develop work that demonstrates invention, personal direction/voice, and thoughtful decision-making for the Concentration Section. Students are encouraged to take risks in the production of the final pieces for the Concentration. An individual mentoring appointment will be scheduled at which time the Breadth Section and the Concentration Section will be thoroughly reviewed in order to identify and remedy weak pieces. Students will

- Evaluate all work that is intended for the final portfolio and carefully consider the inclusion of any pieces completed prior to the course or completed outside the instruction offered in this course.
- Follow instruction regarding best practice for sequencing and labeling slides for both Section II and III.
- Implement strategies for identifying and presenting five best-quality pieces
- Complete final editing and printing of the written statement for Section II
- Complete registration and ordering work within the portfolio based on the completion of the the entire portfolio.

Originality and Copyright Issues

Students are expected to develop their personal imagery. When published photographs or the works of other artists are used they should be in the service of a personal vision. Any published image should be altered in such a substantial way that it moves beyond duplication. This is a matter of artistic integrity.

Bibliography

Drawing, a Contemporary Approach by Betti and Teel, Thomson Publishers, 5th Edition (for the Drawing AP)

Design Basics by Lauer and Pentak, Thomson Publishers, 6th Edition (for the 2D Design AP)