

AP Studio Art: DRAWING

****BEFORE BEGINNING THESE ART ASSIGNMENTS, READ THE THREE DOCUMENTS THAT ARE ALSO PROVIDED AS RESOURCES. THEY ARE:

1. "AP ART SCORING GUIDELINES HANDOUT"
2. "RUBRIC FOR SUMMER WORK"
3. "THE AP STUDIO ART PORTFOLIO REQUIREMENTS"

Read these carefully so you understand how you will be graded in this course and by the AP graders in the spring when you submit your portfolio. Be sure to look on the AP Studio Art sample portfolios website for examples of past work. Here is the link:

<https://apcentral.collegeboard.org/courses/ap-studio-art-drawing/portfolio?course=ap-studio-art-drawing>

SUMMER ASSIGNMENTS:

Select **five** of the assignments below and complete them over the summer vacation. They are due on the first day of class in the fall. Please note each assignment is one project grade. Here is a list of guidelines that apply to all assignments:

- You may orient the paper to suit your design, horizontal or vertical.
- You may use dry media (pencil, charcoal, pastel, colored pencil, oil pastel, etc.)
- You may use wet media (watercolor, ink, acrylic paint, oil paint, etc.)
- The pieces must be larger than 9x12 but no larger than 18x24 (anywhere in that window of size)
- Pieces that are easily smudged (charcoal, pastel, etc.) must be sprayed with fixative AT HOME (outdoors) before they are handed in.
- These pieces are NOT just studies. They are **finished-looking** pieces that will be used in your AP portfolio, so please give 100% effort on them.
- The AP portfolio requires visual evidence of six major aspects of art: light and shade, rendering of form, composition, surface manipulation, the illusion of depth, and mark making. Keep these six

things in mind as you make decisions about your process. You will see some of them emphasized in the assignments below.

Select FIVE from this list of nine options:

- 1. Larger than Life.** Find an object with visual interest and draw it so it is magnified many times. The object should run off the design field on at least three sides. Remember to consider this object does not float in space but is touching or anchored to something else. You must include this negative space. Render the object as true to life as possible (rendering of form). Shade to create a 3D look. Remember textures, reflections, and proportions.
- 2. Draw something that conveys “hard and soft”.** A simple solution would be a metal object (hard) as well as fabric and a plant (soft). Include strong contrast between values (light and shade).
- 3. Create a contour line drawing of an interior of any room,** but create the drawing from sitting on the floor or use very unusual point of view (composition). Get your perspective accurate (illusion of depth). Start with one object first, then draw out from there with each connecting object which touches the first object you drew. Then those that touch the second objects and so forth. Do not draw the room first and then try to make the objects fit. Consider varying the thickness and darkness of your contour lines to create emphasis and the illusion of light and shadows (without shading).
- 4. Create an exterior landscape that includes buildings.** Draw, paint, etc. from real observation . *Ideas:* Your neighborhood houses, the park and town hall, summer cottage and the view beyond, a view from the library, windows, a cemetery and church, a mill and its river, car and garage, out buildings at a farm, boathouse and dock, etc. Pay very close attention to the rules of perspective (illusion of depth).
- 5. Draw or paint anything that begins with the letter “G”.** Consider drawing multiple objects, the same object repeated several times, etc.. This may be in any style (realism, surrealism, abstract, etc.). In this piece, place emphasis on mark making. Make marks with your pencil, brush, marker, etc. and leave them. Don't blend smoothly. Let the viewer see your process of applying paint, graphite, charcoal, etc.
- 6. Create a mixed-media still life of food.** Before you begin, prepare an unusual surface to work on. Hand-tint your paper, collage newspaper onto a canvas board, mix primer paint with sand and add texture, etc.. Look carefully at highlights and shadows (light and shade) and remember point of view and point of interest (composition). Be creative! Be different! Think outside the box. Use a different perspective. Layer materials to create interest. Include a surface (no floating objects). This piece should emphasize surface manipulation.

7. Create a portrait of a friend or family member 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 portraits and what techniques and media they use. Consider using an odd/extreme angle, strong light/dark contrast, heavy mark making, non-realistic color, etc..

Be sure to consider your background before you begin. What objects might surround your subject? What is the environment? What is their posture? How will you express their mood or attitude or status throughout the piece.

8. Create an expressive exterior view that does NOT include any architecture. This can be near your home, a place you visit on vacation, a garden in your yard, etc. As you consider ideas, ask yourself- What does this place mean to you? What memories do you associate with it? How can you create a composition that communicates your specific experiences with it? Try to go beyond direct, realistic representation to create a story about the place and how it relates to you. Composition is important in every piece, but really make that the focus here.

9. Create an artwork of an ugly object that you have transformed into something beautiful. Consider what style you will approach this with. You may decide to use realism, but you may also take this in a more illustration-like direction. This piece may be as serious or quirky as you'd like. This piece must be created in color.

ADDITIONALLY:

Your sketchbook (mandatory for everyone)

Keep a **sketchbook** 9x12 or larger. Use the sketchbook to develop ideas, thumbnail sketches, gesture drawings, write notes, and paste in images and other visual items such as a scrap of fabric that catch your eye. Reviewing your sketchbook in the fall might help you determine the theme for your **concentration** section of the AP portfolio, which is usually underway by late-fall. Make it a point to do several sketchbook entries a week. Your sketchbook as a whole will be counted as a project grade as well. It should reflect your plans for the summer work you do, as well as show ideas for future projects. The "rules" for the sketchbook are loose, but make an effort to use the sketchbook to your advantage.

ALL FIVE PIECES OF FINISHED ARTWORK AND SKETCHBOOKS MUST BE BROUGHT TO THE FIRST DAY OF AP STUDIO ART CLASS. DO NOT FOLD OR BEND YOUR ARTWORK. KEEP IT WELL-PROTECTED IN A PORTFOLIO CASE, AND BRING IT TO SCHOOL IN THAT. YOUR WORK NEEDS TO BE IN PERFECT CONDITION.