

A.P.® STUDIO SYLLABUS & SUMMER ASSIGNMENT



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INDISPENSIBLE WEB SITE

www.collegeboard.com or www.collegeboard.com/student

What is not addressed in this packet is addressed on the web site in great detail.

BIBLIOGRAPHY

- Tittler, Gene A. and James D. Howze. *Creating and Understanding Drawings*. New York: Glencoe McGraw-Hill, 2001.
- Brommer, Gerald F. and Nancy K. Kinne. *Exploring Painting*. Worcester: Davis Publications, 1995.
- Hobbs, Jack, Richard Salome and Ken Vieth. *The Visual Experience*. 3rd ed. Worcester: Davis Publications, 2005.
- The Keys to Drawing by Bert Dodson ISBN# 0-89134-337-7
- Design Principles and Problems ISBN# 0-15-501615-6
- Shaping Space (for sculpture) ISBN# 0-03-076546-3 By Paul Zelaski and Mary Pat Fischer
- (Miscellaneous Art Journals, e.g. *Art in America* and *Art News*)
- (Miscellaneous Teacher-Owned Books)

STUDENT/PARENT LETTER

Dear Students and Parents-

Welcome to AP Studio Art! I am so glad that you have chosen to make this journey with all of the meaningful challenges and rewards that it offers. I feel extremely fortunate to be your partner in this endeavor.

My role as the course instructor is to work in close cooperation with students to (1) encourage creative investigations of formal and conceptual issues in art in a systemized way (with plenty of flexibility, of course);(2) emphasize making art as an ongoing process that involves students in informed and critical decision-making; (3) help students develop technical skills and familiarize students with the function of the elements and principles of design; and (4) encourage students to become independent thinkers who will contribute inventively and critically to our culture through the making of art.

Wow! That's a pretty tall order. It will definitely require that students, parents and teacher work together and support each other as a team.

Students should be highly motivated, responsible, focused and seriously interested in the study of art, with some prior training. Task-commitment and follow-through are key. Students, you will need to complete approximately one piece of high quality every 1½ weeks. **Parents, your student will need to work outside the classroom and, possibly, beyond scheduled class periods.** He or she will need your encouragement and support at home, including an appropriate place to work, undisturbed, and supplies to work with.

If you are willing to accept the exciting challenge of a rigorous academic curriculum and meet the national course requirements (see "Portfolio Requirements, Assignments and Assessment," pages 5-6) and pay the associated costs (see page 4), please sign below and return by the end of June to my SHS mailbox indicating that you are on board for all of the great opportunities that AP Art Studio offers!

Please call/email if you have any questions, concerns or need to chat/get together for any reason.

HAVE A VERY SPECIAL SUMMER!

Sincerely yours,

Erin Balch, Art Teacher, SHS

Student's Signature: _____

Parent's Signature _____

FINANCIAL COMMITMENT

There are some costs associated with the AP Studio course of which everyone should be aware and prepared to pay.

Summer

Sketchbook (good quality) Hard cover	\$8-15
Museum Visits (various locations)	\$0-\$20
Other materials as needed by student	Various

Mid-September

Supplies	Variable
SHS provides the basics, which does not include stretchers or canvases. Students working on canvas or with other "special" supplies should be prepared to purchase their own especially for concentration work. A fee may be collected from students for any materials the class agrees upon for class projects.	

Spring Semester (March or April)

Exam Fee	\$86 (approx.)
Need-based discounts are available, as we do not want cost to prevent anyone from taking an AP course.	

** note: \$20 non-refundable exam fee is due by the end of the first nine weeks*

Presentation ("Quality" Section of Portfolio)	Provided
Mat board is needed for those pieces requiring matting but posterboard will be provided by the class for basic mat jobs.	

PORTFOLIO REQUIREMENTS

	DRAWING(/Painting)	2-D DESIGN	3-D DESIGN
SECTION I: Quality	Five actual drawings; maximum size is 18" x 24"	Five actual works; maximum size is 18" x 24"	Five works; two slides of each one are submitted
SECTION II: Concentration	12 slides; two may be details	12 slides; two may be details	12 slides; two may be second views
SECTION III: Breadth 12 works;	one slide of each is submitted	12 works; one slide of each is submitted	Eight works; two slides of each are submitted

Please note: Drawing and 2-D Design students must complete a minimum of 24 pieces. 3-D Design (Sculpture) students must complete a minimum of 18 pieces. HOWEVER, some of these pieces may have been created in a previous year if they are strong enough for an AP portfolio.

Studio Art Portfolio

In Studio Art, students present selected materials from the work they have done during the AP course (or high-quality work from previous years) for evaluation at the end of the year by a group of artists and teachers. The preparation of the portfolio for the AP evaluation requires forethought -- work submitted for the various sections must be appropriate.

The portfolio materials fall into three required sections that carry equal weight, although students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence; in fact, a good AP program in studio art stresses the three concerns -- quality, concentration, and breadth -- from the beginning of the course to its end. The works presented for evaluation may have been produced in art classes or on the student's own time, and may cover a period of time longer than a single school year.

Students' work (in either traditional or technologically manipulated media) that makes use of photographs, published images, and/or other artists' works or computer software must show development beyond duplication. This development may be demonstrated through the manipulation of the material(s), formal qualities, design, and/or concept of the original work.

Drawing Portfolio

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues. For example, many types of painting, printmaking, and studies for sculpture, as well as abstract and observational works, would qualify as addressing drawing issues. Drawing portfolios tend to be strong in quality of line, color and form.

Students will be focusing on creating work that involves a high level of design competence along with sensitivity to drawing quality. Various lines, shadows, layers and colors should be utilized along with investigation into various mark making materials (both traditional and experimental). One thing to remember in the drawing portfolio is that HOW you choose to use the materials on the work surface is just as important as the design. Drawing is not limited to pencil on paper.

2-D Design Portfolio

This portfolio is intended to address a very broad interpretation of two-dimensional design issues. This type of design involves purposeful decision-making about how to use the elements and principles of art in an integrative way. The elements of design (line, shape, illusion of space, illusion of motion, pattern and texture, and value and color) are like a palette of possibilities that artists use to express themselves. The principles of design help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. These principles include unity/variety, balance/emphasis/rhythm, and proportion/scale.

For this portfolio, students are asked to demonstrate proficiency in two-dimensional design using a variety of art forms. These could include, but are not limited to, graphic design typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. A variety of approaches to representation, abstraction, humor and expression may be part of the student's portfolio. Students should keep in mind that a variety of media should still be utilized in this portfolio.

3-D Design Portfolio

This portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements and concepts can be articulated through additive, subtractive, and/or fabrication processes.

A variety of approaches to representation, abstraction, and expression may be part of the student's portfolio. These might include, among others, traditional sculpture, architectural models, apparel, ceramics, fiber arts, metalwork, assemblage or a combination of various media.

CHOOSING A PORTFOLIO

CONTENT

- Students need to decide whether they will be working two- or three-dimensionally. If they have never taken a sculpture/ceramics class, AP Studio is probably not the best time to start investigating that realm, as they would likely not have the foundation necessary to succeed at a high level.
- Once that decision is made, if students are working two-dimensionally, they must decide whether they will be working on the Drawing Portfolio or the 2-D Design Portfolio.

What's the difference? Though there is some overlap, the best way to explain the difference is that if, when someone looks at one's work, the *first* thing s/he notices is the artist's treatment of design elements and principles (line, shape, color, value, texture, pattern, repetition, movement, rhythm, etc.), then that artist is probably a prime candidate for 2-D Design. If, on the other hand, when someone looks at one's work, s/he notices the drawing quality and the sensitivity to light and shadow the artist is likely a good match for the Drawing Portfolio.

The following examples of portraits may help illustrate the difference. The one on the left is more design-oriented with the one on the right being more drawing/painting-oriented. The center image is one that could go in either portfolio because it has a very strong sense of design while still keeping interesting line quality and shadow.



How do I decide? Students should look at their work from the previous year. Do his or her best pieces seem to fall into one category or the other? How about the pieces on which the student enjoyed working the most? As the student works in his or her sketchbook, what images does s/he find the most exciting and inspirational? Do they seem to be design-oriented or not?

BREADTH AND CONCENTRATION

Breadth Section of the Portfolio

The Breadth Section of the portfolio is designed to illustrate exactly what it says: students' Breadth. Through a series of pieces, students are asked to demonstrate their facility and proficiency with a range of subjects, media and approaches. The challenge is to make these pieces exciting and personally relevant. Students should make them pieces that matter to them.

While some "negotiating" is acceptable in terms of what goes into the Breadth Section of the portfolio, in general, it should include these subjects for the Drawing Portfolio: still-life, landscapes, cityscapes, human and animal portraits, self-portraits, figures and figure pairs or groupings. What students do with these subjects or say through them is up to the student. Students should infuse their images with personal meaning or social issues. Make them funny, thought-provoking or deeply moving. It is the student's responsibility to ensure that his or her images have meaning and are personally relevant. In the process, the student should demonstrate to the AP Readers that s/he can handle objects, faces, places and figures. Essentially, the 2-D Design Portfolio may include the same things, but students might also want to include text-based imagery (refer to the work of an artist like Ed Ruscha) or commercial-design influenced imagery, e.g. a book jacket, a CD cover, an advertisement, a menu or a poster. Non-objective design may also be included. 3-D Design students may also include all of the same subjects as Drawing (students, as well as text-based imagery (refer to the work of sculptor Leslie Dill) and non-objective design; they would simply render them in 3-D.

The Breadth Section should include these media for the Drawing Portfolio: graphite, charcoal/conté, pastel/oil pastel, colored pencil, painting, mixed-media and, optionally, marker and printmaking. For the 2-D Design Portfolio, students should include those plus, optionally, collage, photography, digital design and calligraphy. For the 3-D Design Portfolio, students should include clay, wire, wood, paper mache, plaster, paper/cardboard and found objects. For all Portfolios, media may be repeated. Students should avoid, e.g., a Breadth Section full of pencil drawings or clay slabs.

Breadth: Subjects, Media, Approaches and Strategies for Success

DRAWING (& PAINTING)		2-D DESIGN	
Check Off	Subjects	Subjects	Check Off
	Portraits	*All of the same as Drawing plus the following:	
	Figures	Typography-based Composition (a design composed of letters in one or more fonts)	
	Skeletons	Package Design	
	Study (close-up) of a Natural Object (leaf, shell, pinecone, fruit, etc.)	Product Design	
	Study (close-up) of a Man-made Object (tool, toy, fishing lure, etc.)	Fabric/Wallpaper Design	
	Still Life	Illustrated Book	
	Landscape (or Seascape)	Magazine Layout	
	Interior (section of a room, a closet, a refrigerator, a drawer or any enclosed space)	Logos, Letterhead, Business Cards, Brochures	
	Cityscape or Architectural Exterior	Altered Book	
	Figure Grouping or Genre Scene (people engaged in ordinary activities inside or out)	<i>Note: avoid formulaic cartooning that looks like the work of another artist!!!</i>	
	Animal		
	Drapery (a piece of clothing or cloth hanging or draped over another object)		
	Silhouettes/Shadows		
	Incorporate text (words) into positive or negative space		
Media		Media	
Graphite, Charcoal, Colored Pencil, Conte, Crayons, Pastels, Oil Pastels, Markers, Ink, Paint (any type), Printmaking, mixed-media.		All of the same as Drawing plus the following: Photography, Digital Images, Mosaic (paper or other)	
Supports and Grounds		Supports and Grounds	
Besides the typical drawing/painting papers (all types), canvas, and wood panel consider the following:		Same as Drawing	
Paint a wash over paper and draw or print on top.			
Collage onto support with e.g. pieces of torn newspaper and draw or print on top of that.			
A calendar page, a map, a page from a book, a piece of fabric or wallpaper, a crumpled smoothed paper bag			
Found objects (e.g. rusted metal, an old window)			
Approaches		Approaches	
Realistic, Abstract (geometric or organic), Gesture or Expressionistic, Contour, Non-Objective or a combination		Same as Drawing	
Composition		Composition	
Use entire page		Same as Drawing	
Something should touch 3-4 edges of page			
Avoid placing main subject directly in the center			
Crop (show only part of subject; run off page)			
Overlap objects			
Use unusual perspectives occasionally (e.g. extreme bird's or worm's eye view, dramatic foreshortening)			
Miscellaneous Strategies For Success		Miscellaneous Strategies For Success	
Throughout Breadth section, vary media, color schemes, modeling techniques, supports, approach, and composition		Same as Drawing	

CONCENTRATION SECTION OF THE PORTFOLIO

It is never too early to start thinking about one's Concentration. A concentration is an in-depth exploration of a subject or theme in one media (e.g. all graphite) or multiple. This should be broad enough to leave room to explore and flexible enough to grow with the ideas that will come from critiques and personal research. There are, literally, an infinite number of possible Concentrations. Students could explore something as seemingly simple as drinking straws or something as obviously complex as psychological states revealed through a series of portraits/self-portraits. A 3-D ceramic concentration might be a series of pitchers influenced by specific design elements from other cultures. It is safe to say that ANYTHING can make a strong concentration. It is what students DO with the content that matters.

What is the student interested in? What s/he think about a lot? What does s/he like to draw/paint/sculpt? What has many aspects to explore? These questions are the starting point for choosing a Concentration.

RATIONAL:

A concentration is a body of related works based on and individual's interest in a particular idea expressed visually. It focuses on a process of investigation, growth, and discovery. It is not a selection of a variety of works produced as solutions to class projects, or a collection of works with differing intents. Students should be encouraged to explore personal, central interest as intensively as possible, and are free to work with any idea in any medium. However, the concentration should grow out of, and demonstrate, a plan of action or investigation in which the student has invested considerable time, effort, and thought. In this section, the evaluators are interested not only in the works presented but also in the visual evidence that the student has thought out and pursued a particular project or way of working.

REQUIREMENTS:

Regardless of the content of the concentration, the works should be unified by an underlying idea that has a visual coherence. A concentration could consist of a group of independent works that share a single theme: for example, an in-depth study of a particular visual problem or a variety of ways of handling what the student thinks is as an interesting subject. If a student uses a subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject.

EXAMPLES OF CONCENTRATIONS:

These are just ideas that have been submitted they are in no means to be considered the best they have received.

- *A series of clay or wood sculptures that begin with representational interpretations and evolve into abstraction.*
- *An exploration of pattern and design found in nature and /or culture*
- *Abstractions developed from cells and other microscopic images*
- *Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion*
- *A personal or family history communicated through the content and style still-life images.*
- *Assemblages that juxtapose the harsh and elegant qualities of metal.*
- *A figurative project combining animal and human subjects-drawings, studies and the completed works.*
- *An interpretive study of literary characters in which mixed media, color, and form are explored.*

Students will be asked to write about their concentrations as part of the exam. They will be given questions and space allotted to answer these questions...Commentaries that exceed the allotted space will not be read. Thus, they should be legible and well written. Students should be encouraged to formulate their responses to the first statement below early in the year, as they are defining the direction their concentration will take.

STUDENTS WILL BE ASKED TO RESPOND TO THE FOLLOWING:

1. *Briefly define the nature of your concentration project.*
2. *Briefly describe the development of your concentration and the **sources of your ideas.** You may refer to specific slides as examples.*

THERE IS NO REQUIRED ORDER FOR THE SLIDES. RATHER, THE SLIDES SHOULD BE ORGANIZED TO BEST SHOW THE DEVELOPMENT OF THE CONCENTRATION (or the IDEA behind the work)....NOT TECHNICAL ABILITY.

CLASS WORK

In general, class work will progress as a series of structured independent studies, with individual coaching from the teacher, as students work to develop conceptual and technical mastery. Throughout the year, students will be working on both the "Breadth Section" and the "Concentration Section" of his or her portfolio. In consultation with the teacher, students will be free to choose whether they complete the Breadth section during the first semester and the Concentration during the second, or whether they work back and forth between sections throughout the year.

When needed, the teacher will give specific Breadth assignments to students. When such assignments are given, subject and media parameters will not be intended to limit creativity, as parameters make us more, not less, creative. The purpose is to insure that all students demonstrate to the AP Readers that they possess mastery across a broad range of subjects, approaches and media.

For pieces in the Concentration Section, teacher and student will together agree on a direction and scope, after which time the student will work independently on a body of work investigating a strong visual idea. As work progresses, the teacher will constantly monitor progress and engage students in individual coaching.

Students will be required to meet deadlines and participate in oral, and occasionally written, critiques roughly every two-three weeks. Each semester, students will also participate in an individual critique with the teacher. The purpose of critiques is to help students learn to analyze and discuss their own and others' work.

Additionally, each student will be required to complete weekly sketchbook assignments to show evidence of further research, experimentation and growth.

ASSESSMENT

In July, following the conclusion of the course, students receive their AP portfolio scores [ranging from 1 (low) to 5 (high)] from the College Board. A 3 is considered passing. However, most colleges will only give credit for a 4 or 5. Additionally, some colleges will only give “elective” credit for an AP Studio course.

During the school year, however, students will receive regular progress reports and report cards as they do for any other course. Students are required to take a mid-term exam and a final exam, in addition to the AP Studio exam, unless student is exempt according to school district policy.

Student art work is graded according to the **AP Studio Rubric** which assesses the following:

- Thinking and Problem-Solving
- Technique
- Formal Qualities and Composition
- Evidence of Student’s Voice

A student’s ability to meet deadlines will impact his or her grade.

NOTE FROM YOUR TEACHER:

One of the difficulties an AP Studio Art student can have is the disadvantage of not having studied art appreciation, art history, or art criticism. Many students became involved in creating their own art, often to the exclusion of informed knowledge, and, unfortunately, in a vacuum. You know how to create but don't always understand why and where these ideas came/come from. **It is only to the AP Students advantage to have a wider understanding of artist and art styles than many high schools students possess.**

In college, or art school the professors often use resources of the surrounding community to make specific assignments that allow the student to draw upon outside information that is available to them. This requires some effort on the student's part. Consequently, **the AP Studio art student must understand that in order to successfully complete the requirements for this class, personal effort is also necessary.**

The student is expected to do research on art styles and artist, and to visit museums and galleries as often as possible. Assignments will be made that require on site sketching, attending exhibits, and doing outside research. **This course is NOT simply an extension of the high school art program.** It is rather an extensive study of the techniques and technicians that allow the student to develop a mature and individual style of their own through a complete understanding of skill building and making informed decisions about the direction of their art.

Because this is a **college level course** you are expected to work as though you are in college. This means **you will have to spend time outside** of the block to complete and execute assignments. Our goal is to **complete a 5 point (credit) portfolio by May; *I am expecting that everyone who takes this class will be taking the EXAM in May.*** You also will be **expected** as the top art students to participate in various shows in the Tidewater area. These include but are not limited to...**Neptune Festival, Youth Art Month, Student Gallery, and the City of Va. Beach Schools Show at CAC and all contest and scholarship opportunities.** As AP students you will be responsible for the showcase by the library of Salem High School and possible shows in the gallery in the commons. You will also be required to create a display of your own artwork in one of our showcases to allow your hard work to be seen. So get ready, get set, and let's go have a great year. If you are ready for the challenge I am here to help you reach that goal.

Go to an Art or Office supply store and purchase suggested materials on the AP Studio Art Supplies List. Experiment with the suggested supplies and any other supplies you have in doing the following work. *Keep your failures as well as successes. **Don't throw anything away!***

You will not fail if you try hard, participate in critiques and practice. I look forward to this fall and starting this exciting adventure together!!!

THE STUDIO ART SUMMER ASSIGNMENT:

Art is about the way things look and what they mean. It is about issues and ideas, but also about feelings and appearances. The art studio is a natural laboratory in which we can explore with our eyes, our hearts and our minds. Through art, we can come to better understand ourselves, our world and our place in it. Art can even help shape the world.

As students approach the AP Art Studio experience, they are encouraged to relax. Breathe. Enjoy the summer and, for that matter, their lives. Hang out with friends and family. Work if they choose. Volunteer. Read. Sleep. Go to the movies. Eat yummy food. Go for a walk. Go to the beach. Shop at the mall. Just do it all with a heightened sense of awareness, for artists have always been the great observers and interpreters in the societies in which they live.

Remember, students must have at least 22-24 finished pieces by the end of April. Some of those may be from previous years. But this class is, in large part, about growth, so at least 50% of student portfolios must be new work.

The goal is for this course to be an enjoyable process—a journey of discover—for all involved. Every journey has its bumps in the road. But every journey also has thrilling surprises and a destination. Students may not arrive where they thought they would when they set out. But they will arrive...Somewhere. And that place will hopefully be even better than what they expected.

ALL CONCENTRATIONS:

1. Sketchbook Journal
2. 2-D Assignments or 3-D Assignments (Depending on the Portfolio)
3. Your Concentration...
4. Museum Visits:

Also...Get all of you past work together...We will have a lot to photograph and or redo and improve upon. Anything can be the starting point for a really great piece of artwork so bring it all to me. Anything and everything is acceptable and I want to see it all. Work from home, from class projects, even pieces you have made for fun. Show me what you can do.

ASSIGNMENT # 1: SKETCH JOURNAL

IMPORTANT: Sketchbooks/journals will be due on the first day of class, no exceptions

This sketch journal will be each student's initial inspiration for an entire school year of artistic investigation. Students will, of course, want to continue working in their sketchbooks even after school starts—and, hopefully, for the rest of their lives—but when they arrive at school in September with this treasure chest of ideas, they should have more than enough to springboard them successfully into several months of artistic production.

SIZE:

No smaller than 5x8", hard bound, with good quality paper, available at art supply and craft stores. (I personally recommend the GLOBAL ARTS HANDBOOK JOURNALS 8.25 X 5.5" Portrait or Landscape is up to you. This is a great sketchbook with sturdy pages for

painting or simple sketching. It's available at Jerry's Art-o-Rama in a few different colors (map on pg. and it is between \$10-\$15)

Check the following link to see what it looks like:

<https://www.jerrysartarama.com/art-supply/catalogs/0080633000000>

FINISHED PAGES:

A full 1/3 to 1/2 of your chosen sketchbook (at least 50 pages in the small sketch journal) should be filled with research materials, observational drawings, journal entries of your summer experiences with images drawn/painted over them, material experimentation and concentration ideas.

COMPOSITION:

Students decide how to compose each page. Will they look more like finished works of art? Or will they look more like pages in a notebook for another class? Will they be mostly made up of your sketches or other people's images glued into the book? Will there be a little or a lot of writing? Will students glue in envelopes stuffed with images? Keep anything and everything that you find interesting and use it in your artwork. Play with media and see what the possibilities are. You never know until you try and this sketch journal is all about trying something new!

MEDIA:

Students decide what media to use. I do want to see the student using mixed media and layering materials throughout their sketch journal in experimentation. Students should keep in mind that they might want a cover sheet or fixative over pastel and charcoal. Painted pages should be thoroughly dried before closing. Anything can be an art material and I expect to see each student pushing this idea to its limits in their sketch journal.

ORGANIZATION:

Everyone thinks differently, so everyone will want to organize his or her sketchbook differently. However, **all sketchbooks must have each of the components**, listed on the following page, somewhere in them.

WHAT SHOULD I HAVE IN MY SKETCH JOURNAL?!?

BREADTH: Now the fun begins. Start looking for inspiration to accomplish the above. Look at books, magazines (art journals or even popular magazines), web sites and CD covers at Planet Music. Look at children's picture books at Barnes and Noble. Look at photographs in the newspaper. Spend a rainy morning at the public library. Visit the AP Central web site and look at other student work. Cut out, print out or sketch images and begin stuffing that sketchbook. Include appealing images even if the reason is not clear: maybe it's the style, maybe it's the color scheme, maybe it's the use of media, maybe it's the message. Search the web under "contemporary still life" or "site-specific sculpture" or whatever (!) and see what pops up. Print the images out. Insert them in your sketchbook/journal. Email your teacher for suggestions of artists to research. Make photographs with a digital camera. Sketch what is around you at home, outdoors or in the mall. Make notes about personal responses to all of these images. ***Come to the first class with GREAT concepts for the first three Breadth pieces you want to do.***

CONCENTRATION: And the fun continues. As students do the above, they should begin to think about what they might want to explore for their concentration. They can keep track of ideas any way they choose, e.g. a separate section in their sketchbook/journal or interspersed

throughout. *Students should come to the first class with multiple ideas for possible Concentrations and what they MIGHT do for the first three pieces.*

EXPERIMENTATION: Test out what happens if you try new things. Use non-traditional art materials. Give yourself a chance to fail because your sketchbook is the place to do it. Paint up the pages before you draw on them. Rub tea onto some blank pages to make them look old. Paint with instant coffee or other things you may never have tried before. The worst thing you can do in your sketchbook is be predictable so BE ORIGINAL. You might just discover something great!

Stuck? Students should consider looking for the following more specific images in books, journals/magazines, newspapers, web sites and more, or sketch from observations/imagination:

Design Elements and Principles: lines and shapes, interesting patterns and textures, evocative and unusual color and value, dynamic movement and rhythm, focal point, unity, balance, repetition

Appearances: surfaces, reflections, shadows, etc.

Personal Issues: future plans, appearance, health, relationships, beliefs, passions (like food or surfing!), fears, aversions, etc.

Social Issues: uses and abuses of technology, war, cloning, politics and policy, religion, capitalism, drugs/crime, the environment, poverty, patriotism, etc.

Psychologically Potent Environments: empty streets, objects in places where you wouldn't expect to find them (e.g. a tractor on an unmade bed), lonely rooms, etc.

Miscellaneous Content: Conflict or contrast; dreams; a favorite quote, motto, bumper sticker, slogan or even a fortune from a fortune cookie, mystery, ambiguity or hidden meaning
Pairs of natural and man-made objects with similar shapes, forms or patterns

***Important note: remember that, as artists of integrity, students must use other artists' work as inspiration only, developing his or her ideas, making them one's own, and moving beyond duplication.*

ASSIGNMENT #2: ARTWORK BY PORTFOLIO

2-D ASSIGNMENTS

2-D PORTFOLIO OR DRAWING

2-D PORTFOLIO

Design-Composition-Pattern

- Color scheme organization (i.e. **primary, secondary, tertiary, analogous**, etc.)
- Color theory, such as that embodied in **Fauvism, Expressionism**, etc
- Color used to create or **intensify expression**
- Positive/negative or figure ground relationships
- Composition and object placement
- Development of modular design or repeated pattern

DRAWING PORTFOLIO

Line Quality-Color-Value

- Careful rendering of various subject matter drawn from direct observation!!!
- Color theory, such as that embodied in **Impressionism, Realism**, etc
- Value, focusing deep contrast into shadows and gentle gradations.
- Close attention to mundane or ordinary things transformed into carefully rendered drawings.
- Using various spatial systems such as linear perspective, illusion of three-dimensional space, aerial views and other ways of creating/organizing space.

These works must be 2-D

Make sure you are trying to create a piece around these assignments that you think will look completely different from anyone else. Show me what you can create and what is unique about your artwork!

CHOOSE THREE OF THE 4 GIVEN ASSIGNMENTS

1. **A “scape” work:** Find a place around your house or around the Hampton Roads area where you think the setting would create a good piece of artwork. This can be a sea-scape, land-scape, your personal e-scape...as long as you are creating from direct observation. I do NOT want a traditional landscape. I DO want you to draw from an interesting perspective, change the colors around or otherwise re-create a traditional “scape” style painting in a new and interesting way.
2. **Who are you, REALLY? :** Portrait with “Character”: Create a piece that involves a still life or room interior that describes the character of a particular person (real or imaginary) and show the person in the space you created. Include specifically selected subjects: all objects must have a specific meaning to or for this character in order to be included. Use facial expression, color, objects, setting, lighting and other context clues to let the viewer know the character of the person in your artwork.(this does not have to be a traditional portrait and the more creative and unexpected the better this will be!!!) Look up some portrait artists if you need some ideas!
3. **Dissection:** Do a study of an object that you have taken apart. Arrange the parts on a surface with other objects related or not related and study the TEXTURAL qualities. Some ideas would be a mechanical object, a child’s toy, a girls makeup bag, your bin of art supplies, ingredients for a cooking recipe, a few apples or other fruit cut apart...anything where you are creating a still composition out of something that has been dissected or disassembled. This does not have to be boring! PUT YOUR OWN SPIN ON IT!!!
4. **Draped Figure:** Create a scenario where you have a person (friend or family member) draped in clothing with lots of folds or draped lines. If you can’t find clothing like this drape them in a bed sheet, thin blanket or towel. The point of this is to show correct proportions of the figure and to carefully render the intricate folds of the fabric. Drawing students should focus on the lines and shading while 2-D students should focus on the patterns and shapes created by the drapery. All students should show correct proportions for the figure along with a background or setting for the figure.

Remember that all these assignments are meant for you to interpret and make your own. There is no right and wrong way to complete these besides not thinking it through. We WILL be critiquing these within the first week of class so be prepared.

MATERIALS:

Draw, Paint, Print, Collage, Computer...anything 2-D is allowed. Remember that this is a COLLEGE level class and the quality of your finished projects should reflect this.

COMPOSITION:

No larger than 18x24", but the size is completely up to you. Students decide how to compose each page. Play with media and see what the possibilities are. You never know until you try and though a lot of these projects are traditional in nature, using GOOD composition and design along with new media is a good way to put your own unique spin on them.

3-D ASSIGNMENTS

SCULPTURE PORTFOLIO

The 3-D portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication process. Examples of approaches include traditional sculpture, architectural models, ceramics, and three-dimensional fiber arts or metal work, among others.

- **Formal** work that embodies line, mass, plane, or volume
- Works that focuses on **transitions, such as organic to mechanical**
- **Assemblage or constructive** work that demonstrates transformation of material, juxtaposition or object identity.
- Work that demonstrates an integration of color, texture, and form.

CHOOSE 3 OF THE 4 GIVEN ASSIGNMENTS

1. **Found Objects....** Create a sculpture from objects found in the garage or kitchen. Do not simply attach various random objects together. Make sure you have an idea behind the creation of this piece. Use juxtaposition of objects to add meaning.
2. **Create a piece of jewelry** that incorporates found objects. Do NOT only go to the craft store and buy beads. Make, find or fashion the objects for your adornment.
3. **Construct a stuffed animal...**bottle caps or flip tops from soda and or juice cans, metal wrapping from gum, candy packages, tooth picks, tongue depressors, toilet and or paper towel rolls. Scraps of fabric, needle and thread and glue....You may also choose to alter a stuffed animal by tearing it apart and re-creating a sewn toy from other stuffed animals. Thrift stores are a great place to start collecting random toys kids did not want.
4. **Construct a nest for a bird...or a home for another animal (this can be a real animal or an imaginary animal)** This needs to be life size and made only of found objects in nature and cannot fall apart. Sewing together, glue, wire...all methods of attaching objects

should be tested first and this will give you a background to various methods of construction that you can use through out the year.

Remember that all these assignments are meant for you to interpret and make your own. There is no right and wrong way to complete these besides not thinking it through. We WILL be critiquing these within the first week of class so be prepared.

Collect objects all summer that you can incorporate into your works for the fall.... look on trash day.... take things apart...try the Thrift Store too. Often the best things are given away and are really cheap.

ASSIGNMENT #3: CONCENTRATION

Look at the body of works you have and think about what it is you would like to concentrate on for the next year. Look and read enclosed information about concentrations and start brainstorming ideas you would like to make work about. USE YOUR SKETCHBOOK and start making plans for pieces you might try to create. This should be incorporated into your Sketch Journal.

ASSIGNMENT #4: MUSEUM VISITS

The Chrysler Museum (Norfolk) ...WEDNESDAY IS THE FREE DAY
Contemporary Art Center of Virginia (Virginia Beach Ocean Front)
Virginia Museum of Fine Arts (Richmond)
National Gallery of Art and Hershohrne Museum/ Sculpture Garden (Washington DC.)

Go to one or more of the listed galleries/museums with your sketchbook/pad and complete the following assignments. (You can visit other museums too. If you go on vacation, try to find one place in each trip that you can experience some form of artwork.) The more you look at art on your own and learn to really "see" what is in front of you, the better off you will be.

I want to see various sketches of artwork you see, writing about your reaction to the atmosphere in the gallery and to the artwork you think is most interesting. How does this work affect you? What do you think the artist's reasoning was for creating this work? What does this work say about the time and culture that we currently live in?

TIPS FOR SUCCESS (FROM FORMER AP STUDIO STUDENTS)

Time Management

1. Meet deadlines or pay!!! Push to get things done by the deadlines; you can always go back and rework them. Try to mix-up more difficult pieces with things that take shorter amounts of time for deadlines when 2 pieces are due. Work as quickly as possible; if you have extra time at the end, that's okay; it's NOT okay to run out of time. Work at home to meet deadlines.
2. Work small. Incorporate strong pieces from previous years. Work with media you are fast at. Plan your ideas first, but don't take too much time; once you get an idea for a project, start on it. Manage time wisely, don't slack and DON'T do things the day before they're due. Do work ahead of time. Pace yourself. If you have an artist's block on a piece, come back to it later. Plan beforehand; it helps make the process go faster after you start working.

Inspiration

3. Look at a lot of art and read a lot for inspiration. Always be inspired; look forward to working. Have fun and don't worry about other things. Think about art all the time. Keep a sketch book and take/find lots of pictures to generate ideas. Use your sketchbook. It's good for planning and record-keeping. Research is good! A sketchbook is good. Do your summer assignment.
4. Think about art all the time. And do as much work as possible.

Working in "The Zone"

5. Don't waste time trying to find your style; start working and it will come. Don't force work out...let it happen.
6. Focus. Listen to music if it helps you work.
7. Make what you want, not what other people want. For concentrations, think about the things you enjoy doing art-wise (media, etc.) and concepts you want to explore. Express your feelings in the pieces you do. Pick a Concentration that you LOVE. Choose a concentration that most interests you; you will have more inspiration that way. Your pieces should be meaningful to YOU. You as an artist come before the interests of the audience.

Originality

8. Diversity is good. Don't imitate other artists. Think out of the box; try to avoid clichés. Make a statement! Social issues are great themes for pieces. Use "out of the box" methods to create stuff.

Experimentation

9. Accept change. Try everything once and don't be afraid of happy accidents. Explore different types of media and don't stick with what's comfortable all the time; practice and experiment. When supplies are low, work with what you have. Sometimes you'll surprise yourself with the art you produce. Use different techniques and media. Don't be contained by boundaries. And don't be afraid of negative space.

Critiques

10. Take critiques seriously.

Tools for Creative Thinking

(From *Art Synectics* and *Design Synectics* by Nicholas Roukes)

Art is an ongoing process that involves informed and critical decision making. The following tools or “triggers” for enhancing creative thinking will infuse your artistic decision making with intention.

Trigger	Ways to Apply
Subtract	Remove, abbreviate or make smaller.
Add	Extend, expand or make it bigger.
Repeat	Repeat a shape color, form, image or idea.
Combine	Connect, link, unify, mix, merge, wed or rearrange.
Transfer	Put your subject in a new situation, environment or context (historical, social, geographical or political setting or time).
Empathize	Put yourself in your subject's shoes.
Animate	Give human qualities, emphasize psychological tensions, serialize or narrate.
Superimpose	Overlap, cover, overlay similar or dissimilar images or ideas or images from different perspectives.
Change Scale	Make subject bigger, smaller or change its proportion.
Substitute	Substitute an idea, image, material or ingredient for all or part of your subject.
Fragment	Separate, divide, split or disassemble.
Isolate	Separate, crop or detach.
Distort	Misshape, lengthen, broaden, slenderize, melt it, burn it, crush it or crack it.
Disguise	Camouflage, conceal, hide, mask or encrypt.
Contradict	Contradict the object's original function, deny, and reverse.
Parody	Ridicule, mimic, mock, caricature, create a visual oxymoron.
Prevaricate	Bend the truth, falsify, and fantasize.
Analogize	Compare, make associations and seek comparisons.
Hybridize	Wed your subject with an improbable mate (e.g. organic and inorganic). What would you get if you crossed a _____ with a _____?
Metamorphose	Transform, convert, transmuted; depict subject in a state of change.
Mythologize	Make your subject into an icon.
Fantasize	Ask “What if? Questions; see how “far out” you can go.

SUPPLIES BEYOND THE CLASSROOM:

For the AP classes I always try to buy the very best that I can afford with the budget I am provided for all of my class levels. This means the students will need to supplement what I can't provide. This will be especially important for the completion of assignments and working at home.

Michael's Arts and Crafts and A.C. Moore ALWAYS have coupons for 40% off, so many can be bought at a fairly reasonable price.

For the Assignments each student will need:

Tool Box....with a lock...this way you can keep your own special supplies and they can commute with you. Home Depot and Lowe's have nice cheap ones. **SCULPTURE STUDENTS THERE IS ONE AT Home Depot** that has tools included for about \$18.00 it includes a whole lot of tools. Tape measure, gloves, hammer, nails, wire cutters, etc.

A disposable or digital camera...take pictures of things that interest you over the so you can have them as a reference. This will keep our subjects original.

A Journal book...Blank.... At least **5x8** in size. **Hardbound not spiral**. They can be found in most art stores and I believe are only **\$13** for approximately 100-150 pages. Make sure they are **multi-media friendly**. **We will shoot slides from this too**.

Drawing Pencil Set...with a wide range of pencils from a **6B** to about a **4H**.

Colored Pencils...PRISMACOLORS.... what I recommend because of the quality. You can get a set of 12 to set of 100 depending on you budget. They are approximately **\$1.20** a piece and can be purchased individually. **Start up a set slowly and we can have a blast**. Try **Costco/Sam's** they have whole sets sometimes for nothing.

Sharpie Markers...in thin, ultra thin, and any other size...**Black and colors if wanted**.

Magic Rub eraser

Hand sharpener

Pilot Pens

Mail Tube...you can get this at the post office and or Office store... this is for carrying art back and forth to home to work on ...no more folding and wrinkles.

Others you might consider:

Oil Pastels (good quality will show in this media!)

Watercolor travel set (you can find these on sale from time to time at Jerry's Art-o-Rama)

Charcoal Pencils... These are great for more control.

A set of Watercolor Pencils (Derwent makes a good set)

Regular # 2 Pencils lots and lots of these!

Various erasers depending on media used by student

Prismacolor Markers These are worth trying

