



## AP Summer Assignment

### Course: AP Studio Art 3D

<b>Assignment title</b>	AP Art Portfolio 3D Art
<b>Date due</b>	2 <sup>nd</sup> Class Meeting
<b>Estimated time for completion</b>	10 weeks (throughout summer break)
<b>Resources needed to complete assignment</b>	<input type="checkbox"/> School assigned textbook <input type="checkbox"/> Student purchased book(s) <input checked="" type="checkbox"/> Other supplies: 8 ½ x 11" sketchbook and other art supplies as needed.
<b>How the assignment will be assessed</b>	Each piece will be assessed using the AP Art rubrics, and will count 20% of first interim grade.
<b>Purpose of assignment</b>	<input checked="" type="checkbox"/> Review of foundational material/concepts/skills. <input checked="" type="checkbox"/> Expose students to required material/concepts/skills/texts that cannot be covered during the academic year. <input type="checkbox"/> Have students read material that will be discussed or used in class at the beginning of the year.

# Summer Assignment

## Advanced Placement Studio 3D Art

*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 collegiate 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 on September 4th, 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: Sculptures

Complete 4 or more of the following sculptures. The aim in creating these sculptures is to build up your 3D portfolio and adding to the breadth portion of the AP 3D studio portfolio. There are multiple options employing found materials as well as those that may be purchased on your own. If available, you may collect some supplies from me upon request before summer break begins.

• **Multiples:**

Students will use more than 300 pieces of one type of common household object (ex: screws, toothpicks, etc.) to create a sculpture that emphasizes pattern and rhythm. Before starting, the objects may be painted if preferred.

• **Wrinkled Bust:**

Students will use clay to create a bust of an older member of their family (preferably Grandparent age). All elements of detail such as wrinkles and age spots should be captured. A great way to start this project would be to create a series of sketches from many different angles. (Must be at least 10" in height)

• **Back to the Future:**

Using either Bristol board or foam core, dowel rods, mat board cardboard, or any combination of the above; create an architectural model for a house (domestic architecture), a city skyscraper, or a museum of modern art to be built in the year 2075.

(This should be the exterior structure, not an interior cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.

- **Creating a Soft Sculpture Figure:**

Make a life-size character. Select a theme to portray. Gather materials you'll need: Nylon hosiery, Fiberfill, flesh-tone thread, needle, scissors, scrap materials, and special accessories to finish the character. Start by filling the hosiery with Fiberfill. Pinch, gather, and sew the surface to create anatomical features: eyes, nose, ears, mouth, etc. Use same technique to create wrinkles, puckered faces, and finer anatomical details. Use acrylic paint for painting lips, details. Sew or glue on buttons, beads, or taxidermy eyes; add accessories such as eyeglasses, hair, eyebrows, eyelashes, hat, clothing, gloves, shoes, etc. (Hands can be made by stuffing gloves with Fiberfill.)

- **Transform an Ordinary Shoe into a Symbolic Monument:**

Get an old shoe or boot from the basement, attic, or local flea market. Select a theme from the following list, or make up your own subject: Ode to Carl Jung, Ode to Lemuel Gulliver, Ode to Napoleon Bonaparte, Ode to Icarus, Ode to Albert Einstein, Ode to John Dillinger, Ode to Mohammed Ali, Ode to Rene Magritte, Ode to Pablo Picasso, Ode to Roy Lichtenstein, Ode to Salvador Dali, Ode to Marilyn Monroe, Ode to Houdini, Ode to Toulouse Lautrec. Embellish the shoe with elements to portray the theme; for example, add papier-mache wings, roller skates, miniature toys, ladders, lights, taxidermy eyes, sails, transistors, plumbing fixtures, coins, papier-mâché appendages, etc. Decorate the surface with bits of mosaic, glitter, yarn, mirror, paint, etc. Mount on a base and affix a nameplate to it.

- **Creating an Aesthetic Object from an Abandoned Derelict:**

Find an interesting object from the garage, attic, flea market, auction, or second-hand store. Transform the object by covering its entire surface with textural materials: mosaic, pebbles, glass, mirrors, feathers, flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand, marble dust, or sawdust on it. (Use tile cement to attach heavier materials.)

- **Redoing an Old Masterwork:**

Select a sculpture or well-known image from art history for interpretation. Redo the work three-dimensionally: update it, change colors, media, characters; or, recreate a two-dimensional Old Master, three-dimensionally.

- **Creating a Surreal Portrait:**

Get a Styrofoam wig head from a department store or fashion a head from wadded up newspaper that has been taped to form the approximate shape of a head. Transform it: Add cloth, leather, buttons, rope, mechanical gadgets, bottle caps, wool, hat, paint, etc.

- **Natural Container**

Using only natural materials (twigs, grasses, pods, stones, leaves) and twine or string, create a container for an object that has special meaning for you. The container must be at least 10 inches in one of its dimensions.

- **Environmental Installation:**

Make a temporary environmental installation addressing any of the following: time, viewpoint, pathways, celestial events, social issues. Document in photographs and drawings. Look up Earthwork Artist Robert Smithson.

- **Altered Books:**

Students will acquire an old book from the library and make it into something new. All parts of the book can be ripped, cut, folded or altered in any other way in order to create a new story for the object.

- **2D/3D Painting:**

Students will take their favorite 2D painting that they've done and transform it into a 3D piece. Any materials can be used to build up the depth within the piece, but it still must look fairly flat when viewing the piece head on.

## Part Two: Research

**Section 1.** Students will research artists who create different types of three-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:

- Constantin Brancusi
- Alexander Calder
- Christo
- Joseph Cornell
- Donatello
- Aristide Maillol
- Henry Moore
- Louise Nevelson
- Claes Oldenburg
- Pablo Picasso
- Auguste Rodin
- David Smith

**Section 2.** Visit the AP College Board website and look at prior studio art portfolios. <http://apcentral.collegeboard.com> and go to the AP Studio Art: 3-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)

A drawing entry can take from 20 minutes to an hour for each page, so it is a good idea to get the **visual journal** to have as a "storehouse" for images, writings or photos to use for some of the 25 required pages:

1. At least 5 pages of **Observational Drawings** where you draw what you see
2. At least 5 pages from **Found Objects**/items/evidence related to your area of concentration
3. At least 5 pages of **Photo-collage**: overlapping, pasted down, glued, painted/drawings over images that you have taken with your phone, camera, photo-booth, etc.
4. At least 5 pages of **Reflection** randomly throughout your sketchbook that discuss your thoughts (have a conversation with yourself, write poetry, talk about your own art-making processes you wish to explore, talk about master artists you would like to use for inspiration, etc.)
5. At least 5 pages planning what a **Big Artwork** for your area of concentration might look like, propose ideas for future works or future titles of works for your concentration

## Visual Journal Assessment Rubric:

	<b>Incomplete Quality/Effort (59)</b>	<b>Needs Improvement (75)</b>	<b>Meets expectations (85)</b>	<b>Exceeds Expectations (100)</b>
<b>Evidence of Research</b>	Your journal does not contain related research	Your journal demonstrates some research	Your journal demonstrates an independent approach (attempt) to research	Your journal has evidence of research from a variety of sources successfully
<b>Quality and Sources of Research</b>	Your journal does not have a collection of images/text	Your journal has some images that are just from the internet and does not rely on "easy-to-find" sources	Your journal shows variety in your sources (images/text from different books, magazines, pictures, etc.)	Your journal shows time on trying to find a variety of images/text sources (journal contains multiple images/text)
<b>Reflection</b>	There are no reflections in the journal	There are some reflections in your journal (1 or 2)	There are more reflections in your journal (3-4)	There are all the reflections that are required in the journal (5)
<b>Indication of Course Involvement</b>	You did not relate your journal to the class and what you learned in the class	There is some evidence of note taking from online research, the ART 21 book, or other sources	Evidence of note taking from class assignments, online research, the ART 21 book, or other sources	Evidence of note taking from books and sources for each of your drawings in your journal
<b>Implications for Practice</b>	You did not have a reflection that talks about how you will practice art in the future	You include some sentences on how you will use art in your future	You include a paragraph on how you will use art in your future	You include at least one page of how you will use art in your future and how you will inspire others

### 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 for the portfolio you are submitting** often to see sample portfolios and to become familiar with requirements.  
<http://apcentral.collegeboard.com/studiodrawing>  
<http://apcentral.collegeboard.com/studio2d>  
<http://apcentral.collegeboard.com/studio3d>
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.