

AP Studio Art: Drawing and Painting

Summer Assignments | Overview

Long Branch High School | Visual and Performing Arts Academy
Instructor: R. Derrick

*** Join our AP Studio Art: Digital Classroom**

for access to all posts, supporting material, links, instructional examples and visual aids.

*** Google Classroom Code - oanpuvk**

The summer session is designed so student truly begin to understand the overall expectations of the AP Studio Portfolio. Students will study a collection of artists works in series, to include exemplar student portfolios from across the nation. Careful inspection will reveal the possibilities within art making styles, traditional approaches and contemporary application. Students will also begin to structure their thinking around meaningful topics, concepts and subject matter of personal interest. The completion of specific sketching/drawing tasks will accompany preparatory research and serve as potential launching points for our upcoming discussion about the portfolio series.

The majority of time should be spent on the following...

- *carefully reading over the provided material*
 - *investigating all the provided links*
 - *independently researching topics and artistic styles of personal interest*
 - *internet reading*
 - *numerous preliminary / conceptual sketch exercises*
 - *one main portfolio task / portfolio challenge*
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Assignment 1

Carefully read Instructional Packet 1 - Understanding the Concentration Series

Assignment 2

Review and complete Instructional Packet 2 - Preliminary Sketch concepts and Journaling

Assignment 3

Portfolio Challenge

- *For completion **only after** Assignment 1 and 2 have been finalized.*
- *Refer to G. Classroom for complete instructions.*

All assignments are due for group review and discussion the first week of school.

note: *Summer Assignments are a significant part of your initial portfolio preparation and understanding of the course expectation. The summer tasks are designed to help “train and condition” students into the work habits and practices required for the year ahead...*

Students will rely and build upon these art making processes throughout the course duration. It is expected that all AP Studio students put genuine effort into these tasks, as summer assignment will reflect 20% of the overall MP1 grade.

Locations for Material Purchase

- Michael's Art and Crafts - Eatontown, located on Rt. 36 East opposite the Monmouth Mall
- A.C. Moore - Shrewsbury, Rt. 35 North
- ★ **Colorest Art Supply** - Red Bank, 160 Newman Springs Rd. East *“recommended”*
(mention Mr. Derrick's student from Long Branch High School for student discount)

Online Options

- Blick Art Materials: www.dickblick.com
 - Jerry's Artarama: www.jerryartarama.com
 - Cheap Joes Art Stuff: www.cheapjoes.com
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Material Requirements

- graphite/drawing pencil set (minimum 6 pencils: **from 4h → hb → 4b**)
- small pack of paper tortillions / paper blending stumps
- BIC or standard mechanical lead pencil(s) for fine detail and mechanical illustration
- gray kneaded / gum eraser
- white pearl / soft eraser block
- technical “click” eraser pen
- 2 or 3 **black** technical ink drawing pens: **for ink sketching** (.01 fine point, .03 standard point)
- 1 **small** black india ink jar - with soft bristle watercolor brushes (**#2 → #0**)
- **1 Hard Cover Sketch Book** - 9in x12in to 11in x14in (suggested)
Classic hard bound or wire bound is optional
- **NOTE:** paper specs should be heavier weight drawing paper - **acid free** 60 to 90 lb. range (suggested)
- personal notation journal

AP Studio Art: Drawing and Painting

Understanding the Concentration Series

Instructional Packet 1

Long Branch High School | Visual and Performing Art Academy

Instructor: R. Derrick

The Concentration: A Series of Connected Works

Throughout the entire year students will execute a portfolio quality, **series of work**. This series is known as **The Concentration**.

The **Concentration** is defined as “a body of work unified by an underlying theme or idea. It should have a visual coherence and an underlying concept that connects all works together. Students will begin developing possible themes and execute preliminary sketches during the summer session.

With the development of individual themes, students will have a great range of personal choice, materials, concept and subject matter of preference. After preliminary sketches/drawings have been discussed at length, students are expected to show continual research and **commitment** to their Concentration. It's important to select meaningful topics and pursue an artistic series with true enthusiasm and **personal fascination**.

As the series continues to develop, students will be guided through different creative solutions and prompted to explore variations within the theme itself.

Given the ultimate goal is full engagement, students will be regularly producing numerous thumbnails, continued rough draft and sketch variations, composition studies and final works in progress.

The finished series will include **15 pieces of art work**.

Aside from the final works... process documentation, sketch revisions / rough drafts and quality experimentation samples can also be included in the Concentration Series.

Overall. The Concentration should...

- Present a very **strong concept and connectivity**
- Be a body of **related works**, describing an in-depth exploration of a particular artistic objective
- Show advanced media use and technical skill level
- Reflect the process of investigating **specific** visual ideas
- Stimulate continued inspiration and creative research towards the subject matter selected
- Explore ideas of personal interest and meaningful investigation

The Concentration is NOT... a body of random art works produced as solutions to class projects or a collection of creative works with completely different intents.

Note: Pages 6 and 7 explain how the examiners will score your work in May, 2021. This is not expected as part of your summer assignments.

- The portfolio examiners are not only interested in your works presented, but also the visual evidence of **student thinking, planning, documentation and personal journaling**. Your picture making ability and selected methods of working should continually **develop** throughout the duration of this course.
- As the series progresses... student concepts, compositions, and media execution should get stronger.
- As the series progresses... there should be further evidence of student voice and personal decision making.
- The portfolio exam is **RUBRIC** based and intended to score student progress demonstrated within the **whole collection** of work as an actual **Concentration**.
- Individual works **are not** graded separately.

EXAM Scoring: 2 Sections

- 60% - **Sustained Investigation** - 15 works / images (photographed / submitted digitally)
- 40% - **Selected Works** - 5 of your 15 works (physically / mailed College Board)

Note: *Selected Works = the strongest works from the portfolio*

The 5 physical works submitted can also include works that are unrelated to the sustained investigation. However, these works must show evidence of advanced media use, advanced concept, understanding of the artistic elements, composition, and synthesis of process and ideas.

Size Requirements: Selected Works section

- 8in. x 10in. smallest dimensions (smaller works must be mounted)
- 18in. x 24in. maximum dimensions (larger works can be professionally photo-documented for quality print submission)

Written Commentary: Each individual work

During the digital submission process each uploaded work must include the following

- Intended idea (100 characters max, including spaces)
- Media handling (100 characters max, including spaces)
- Process / Approach used (100 characters max, including spaces)
- Size (height x width x depth, in inches)
- Title / number (as related to the sequence)

Concentration Statement: Mandatory

The Concentration statement is a well written description that targets the overall purpose/objective of the series itself. (1200 characters max)

It gives a clear and concise verbal explanation of the visual work. It should also identify the questions that guided your work, and convey a sense of self investigation. The Concentration can also provide insight into what the student learned throughout the working process. Students can site specific examples within their body of work and elaborate on how their results truly support the underlying objective, narrative, topic or **greater Concentration idea, overall.**

In many cases, it's beneficial for students to write preliminary/rough statements at the beginning of the year, and continually edit several times before the submission due date. This type of revision will provide excellent insight for students to understand their own work process and ensure the final statement reflects the work accurately.

Rough draft writing samples will be assigned / reviewed / discussed throughout the duration of the course.

Process Journaling:

Students will continually reflect on work through personal journaling. Thoughts and information relating to their investigation/research, material use and personal process will be regularly documented for class discussion.

** Additional information on process journaling outlined in AP Studio Art: Class Summary*

Portfolio Scoring: Major Areas of Concern

- **Coherence** and/or relevance – is the work presented actually a concentration?
- Quality of the **concepts / ideas** represented – is there real evidence of student thinking, focus and investigation?
- Degree of **development** in the work itself – including the effort on preliminary sketch concepts, rough drafts and small color studies.
- Degree of **commitment** and the amount of time, seriousness and number of pieces completed.
- Overall **quality** of the finished artwork itself - *(should reflect advanced drawing/painting)*

Portfolio Scoring Rubric: College Board

- The scoring rubric is intended to reflect the student progress/development of **the series overall.**
- Individual Concentration works are not graded separately.

** Information on scoring criteria / AP guidelines are provided and discussed with all students in class*

Lets Start: Begin your research and complete review of Google Classroom

1. Review **ALL** supporting material in G. Classroom.
 - College Board: AP sample links
 - sample artwork/portfolio links
 - former student portfolios
 - inspirational slide shows
2. Begin the process by finding inspiration and simply researching the work of professional artists. Most artists have completed **works in a series** at some point – creating a large body of work that has a clear relationship to a particular style, idea, subject or narrative.
3. Independent net research - ***artist works in series*** (*fine artists, illustration, photography, design, etc.*)
4. Research additional **Concentration portfolios samples** from former **AP students**. The internet provides endless examples and it's very encouraging to see the various approaches from high school students across the nation. Many students create video shorts and post their entire portfolio with audio commentary about their scoring and process on the youtube platform.

youtube search - College Board: AP Concentration Portfolio Samples

The next step would be to generate a range of **possible ideas** for a Concentration. Start by making a list of topics you enjoy, and general subject matter that interests you. There is no need to commit to anything immediately, so give yourself a range of starting points. This is a great way to consider ideas you could **possibly work with**. The possibilities are endless - almost anything could become the subject/topic of an in-depth visual investigation. Challenge yourself to come up with 20+ ideas; don't stop at two or three. Think about the things that you have a strong personal interest in. It's easy to lose enthusiasm fast by choosing something that you have no passion for – favorable or unfavorable. After you have developed this list, take some time off from it. Later, take a fresh look and carefully consider your ideas. Choose the five that have the most appeal to you. For each idea, jot down notes and make quick thumbnail sketches of the first things that come to mind. Also consider how those simple ideas/images could evolve over time and avoid details. Consider the general “ideas.”

All your visual ideas should be completed in your sketch book and remember to always keep journaling any thoughts and ideas that come to mind - in your process journal/sketch book.

Try to think of ways you can push beyond your initial images. Hopefully, **you are not doing this alone** and you regularly share your sketch ideas with friends, peers, family and teacher. Doing so will absolutely open your mind to continued possibilities and useful feedback.

Important Note:

It is **not suggested** to use subjects/themes that are perceived as being trite, naïve, or cliché. AP Students are expected to pursue more in depth topics that go beyond basic drawing, mere style or representation.

Sample: General topics that are **not considered acceptable** Concentration Themes...

- *1. Existing Superheroes / Anime Characters*
- *2. Graffiti and Tag Designs*
- *3. The love of flowers, tree frogs or general reptile drawings*
- *4. Eyeballs*
- *5. Fairies and Gnomes*
- *6. Portraits of Pop Cultural Icons (famous sport figures, movie stars, popular musicians)*

Granted, you should never pursue these types of ideas if all you intend to do is merely copy from pre-existing sources (magazine photo or internet image) without taking an individual approach or creatively infusing these subjects with your own personal “voice” inventive idea, conceptual narrative or advanced approach.

Sample: Using those same general topics and **infusing them into acceptable** Concentration Themes...

- *1. Well developed, personal concept/characters - designing an original graphic novel or original comic book, page by page. Including different environments, scenes, scenarios, perspectives/focus, character interaction and developed story line.*
- *2. Removing decorative graffiti lettering and tag designs from the traditional urban setting and introducing them into an uncommon setting “such as nature/landscape” with the intention of a contrasting message. Or, creating an architecturally inspired drawing series from a self-directed photography exploration in New York City, with the purpose of recreating a group of “representational” paintings.*
- *3. Creating a imaginative collection of genetically engineered plants and cross-breed reptilian species, that were created in a lab setting... What would they look like and what type of environment do they need to sustain existence...*
- *4. Completing an oversized / hyperrealistic series focused on close-ups of the human face “eye region” that focuses on cultural identity and/or communicates emotional stories through the expression, shape, color, age, character of the eyes themselves...*
- *5. Fantasy characters – gargoyles, fairies, dragons, etc. – convincingly rendered in accurate environments as part of a complete illustrated children book / story...*

Media Use: Art Materials

Note: simply switching media/art materials between different works in the series **does not** constitute the evolution and investigation of a Concentration idea...

For example: *Doing a series of beautiful forest landscapes.*

(One in graphite, one in colored pencil, one in ink, one in watercolor; one in acrylic paint, one in oil paint, etc.)

Ask yourself: What overall concept/objectives could be the driving force behind an otherwise generic landscape series?

Further, a group of works done solely in one particular medium, without any underlying relationship to a concept or theme, **is not considered a Concentration.**

For example: in doing a Concentration dealing with creative lifestyles and portraiture, **you could** do the entire series in pastel, as long as the images/series evolve in some way. But, a large group of drawings done with pastel, with no underlying theme or related subject, will not work.

General Coaching: Notes

Remember: that presentation and overall **quality** of the work is always taken into consideration – even though there is the “Selected Works” section of the portfolios that deals specifically with the evidence of technical skills, art quality and conceptual ability. HIGH QUALITY... **finished art** work is the key. Not unresolved, rushed or sloppy work.

Keep in mind: that **composition** “visual arrangement” is important to the success of all works of art; along with the development of a focal point, be conscious of the development of the entire picture plane while paying attention to the details that will make your subject more interesting, as well as convincing; push values for strong contrast and emphasis; use color with confidence, but remember the delicate subtleties as well.

- Work a minimum of 5-7 hours on each “final” artwork within the portfolio
(this does not include sketches/roughs, color studies and journaling)
- Explore interesting / meaningful subject matter to you personally
- Stay on task with the due dates and studio schedule
- Try unique / dynamic angles and compositions with asymmetrical balance
- Avoid putting emphasis in the center or corners
(Use movement that leads towards an emphasis: diagonals usually help)
- Avoid using similar balance / arrangement in each piece
- Work to the edge of the picture plane, and avoid negative space around centralized objects

Work in layers, build up different sections and timed increments

- Most students stop before the work is fully resolved.
- Allow time for media to dry (wet media) and don’t get stuck in one area during times of frustration.
- Continually move through the work in all areas.
- Work in hourly increments
- Rest your hand/eyes briefly between “timed” sessions and step away from the work for 5 minutes.

Examples: Concentration Ideas

A Concentration topic/theme should be focused enough to remain visually connected, but broad enough to allow for continual research, investigation, variation and development. The following ideas are related to examples from past students...

- A series of expressive landscapes based upon personal experience/personal photographs of those particular places
- A series of abstract paintings inspired by the patterns of plant cells and other microscopic images (*Carla Goldberg-fine artist*)
- An exploration of design textures inspired by nature – i.e. leaf image magnified
- A series of figurative works/portraits driven by a specific theme:
(example: personal interviews/photographs with former war veterans)
- Interpretive portraiture and figure studies that emphasize exaggeration and expressive distortion
- A project that explores interior and/or exterior architectural space, emphasizing principles of perspective, structure and theatrical ambiance created by light
- The use of mixed images reference/collage - to create compositions that reflect psychological conditions
- Design and execution of a illustrated children's book with a specific narrative/story
- A thought provoking, political cartoon series based on current events, controversial topics, global figures/images and in-depth factual research.
- A process piece showing the making of something through a sequences
- "Remembering the Attic" from childhood experiences
- A series of landscapes based on childhood experiences
- "Water is Everywhere" from toilets, towers and water parks to rain gutter, fish tanks and tidal pools
- "Primal Instincts within the human species..."
- The beauty in the discarded: Junk yard still life
- Tennis shoes, boots, heels - as interpretive portrait
- Low riders - Exploring the most creative/dynamic angles including "Classic Car interiors"
- "Circus life" - the good... the bad... the unseen...
- "Crime and Punishment" from multiple perspectives
- "Things that come in pairs" from abstract, to clever, to representational
- "Time" Illustrated in the non-literal sense
- "Motion" Exploring completely different visual possibilities that reflect the concept of motion
- "Exhaustion..."
- "A series of illustrations base on the "Seven Deadly Sins" - reinterpreting an existing theme
- "Things That Make Us Smile..."
- Architectural viewpoints/perspectives that are unusual
- Reflecting on Historical events
- Nonconventional objects/devices/instruments that make distinctly unique sounds
- "My Ancestry" / Generations of my family
- "Icons" from a multi cultural perspective
- Surreal thoughts inspired by dreams/dream like images
- "The Infinite..."
- "Abstracted Portraits emphasizing different character moods/cultural significance" (*Kehinde Wiley*)
- "Unconventional Angels"
- Hypocrisy in Religion and Politics - illustrated through symbolism and metaphor
- Personal series influenced by the research/examining of a specific style/movement of art
- Illustrate a classic literary figure in a new or modern manner
- Childhood memories, Nostalgia or corresponding feelings "executed in a soft/faded style"
- A illustrated series / narrative still life that involve "Toys/games"
- "Visions of the future..."

- The evolution of an object as it decomposes, disintegrates or deconstructs (*Lauren Marks-illustrator*)
- Time lapse images - A sequential series of a life cycle, place/environment or thing
- The inner workings of “Mechanical Objects”
- Illustrated commentary on “Society or Social Issues”
- Making/photographing “Balloon Animals” interacting and creating a series of clever paintings
- People morphing into the objects that have become an integral part of their modern lives – i.e. iphones, iPods, computers, calculators
- People interacting with objects that are becoming obsolete – i.e. rotary phones, slide projectors, phonograph records, eight track tapes, typewriters, etc.
- Drawings of architectural spaces that would be impossible to actually build (*M.C. Escher*)
- Drawings or paintings of one object as it changes in light and color under differing conditions (*Monet*)
- The idea of “Transformations”
- Visual puns / Word play
- Fears and Phobias
- The Power of Words
- Illustrated “idioms”
- The unseen truths regarding animal abuse

AP Studio Art: Drawing and Painting

Preliminary Planning: Sketch Concepts and Journaling

Instructional Packet 2

Long Branch High School | Visual and Performing Arts Academy
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- **Continue with Instructional Packet 2** (steps 1 - 4)
- **only after careful review of Instructional Packet 1 and G. Classroom posts**

STEP 1

- Generate your initial Concentration List / “starting point” (**20+ possible themes / topics / ideas**)
- Document all in personal journal / sketch book
- Quick journal / note a couple “brief” sentences on the potential idea/focus of each theme
- Feel free to get inspired by existing themes, reinvent topics used by others or be totally original
- Feel free to build upon topics/ideas of interest from your previous research, etc...

STEP 2

- Select your top 5 “favorite” themes
- Complete “**four thumbnail sketches**” per theme (**20 total**)
(*At this point... quick sketch only from intuition, imagination, basic visuals that come to mind, conceptual doodles, freehand, etc... **Do not** rely on any picture references or source materials.*)
- Thumbnails / conceptual doodles: 5 minutes each “minimum”

STEP 3

- Next, begin to gather any reference materials needed to develop **one** strong “**rough draft / sketch**” per theme. Think about what came to mind during your thumbnail process and research / target those visuals.
- Reference materials include: (*picture references / image research / internet exploration / personal reference photography / magazine clippings / books / existing artwork / etc.*)

STEP 4

- Complete “**one strong rough draft / sketch**” per theme (**5 total rough sketches**)
- Your sketches should be generally resolved, with a clear direction and layout. They should all be completed with the aid of any source materials, or combined reference material previously gathered
- Rough Drafts / Sketches: 35 - 45 minutes each “minimum”
- Remember, rough draft sketches are intended to visually represent the desired / final drawing. **Do not** overly develop a sketch to the point of a refined drawing. All the technical time and effort will happen in the final drawing/painting. Go for the general idea...
- Refer to Thumbnail Sketching and Rough Draft Sketching presentations in G. Classroom for assistance