



Pocono Mountain School District

PO Box 200 · Swiftwater, PA 18730 · 570-839-7121

Advanced Placement Studio Art 3-D Summer Assignments

Dear AP Studio Art 3-D Student:

Congratulations on your enrollment in the Advanced Placement (AP) Studio Art 3-D course. AP Studio Art 3-D is designed for students who are seriously interested in the practical experience of art. The AP program is based on the premise that college-level material can be taught successfully to secondary school students. This is a chance for the visually gifted to excel and receive recognition on a national scale. It allows students to compare their work with that of other high school students throughout the nation and helps them prepare an excellent portfolio for study at the college level.

All students enrolling in this course are expected to submit an Advanced Placement (AP) portfolio. Developing a strong portfolio is an ongoing process that engages students to use informed and critical decision making to develop their work as well as time management and perseverance. The portfolio consists of two sections: Sustained Investigation and Selected Works.

1. Selected Works

- Works of 3-D art and design and writing demonstrating skillful synthesis of materials, processes, and ideas
- 5 physical works and written responses describing materials, processes and ideas used

2. Sustained Investigation

- In-depth, inquiry-based 3-D art and design making, skillful synthesis of materials, processes, ideas, and articulating information about your artwork through typed responses to prompts, about the questions that guided your investigation, and how you practiced, experimented and revised
- 15 digital images that include work of art and design and process documentation

This is a fast paced class emphasizing higher-level thinking and skills, outside projects, gallery visitations, and research. The nature of the course requires the teacher, student, and parents to commit the time and energy needed to successfully complete the required work. This course includes group and individual student critiques and instructional dialogue with the teacher to help students learn to analyze and discuss their own artworks and the works of others in a professional manner. Studio Art 3-D is designed to be taught at the college level. Consequently, some students may initially find the pace and workload difficult. To prepare for this transition, class expectations will be provided to students at the beginning of the school year.

There are mandatory summer sculpture assignments, sketchbook assignments, and related research assignments required for all students enrolled in AP Studio Art 3-D. The assignments will be available for review at www.pmsd.org on the **Academics** link under summer reading. All assignments are due by Friday, September 9, 2022 and are worth 10% of your first making period grade.

Sincerely,

Mr. Garrett James
Art Teacher, Pocono Mountain West High School
gajames@pmsd.org

AP Studio Art 3D Summer Assignment	
1. Reading:	Reading <i>Keeping Your Visual Journal</i> on pages 4-5 of this packet.
2. Sketchbook:	Create at least 5 project proposals that include thumbnail sketches, descriptions, materials and rationale for possible 3-D works of art for your AP 3D Studio Art Concentration Portfolio. Each project proposal should be a page in your sketchbook. Visit: AP College Board website – http://apcentral.collegeboard.com – and go to the AP Studio Art 3-D Design course home page. View Breadth and Concentration sections of portfolios for inspiration and ideas.
3. Photography:	Take a collection of original photographs to use as visual references and to give insight to your aesthetic or interests. The collection should include 10-20 photographs.
4. 3-D Artwork:	Complete at least two pieces of quality work from the assignments listed below or propose your own project ideas. These sculptures should be created to use for your portfolio. Sculpture Ideas: <ul style="list-style-type: none"> • 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. 2 (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 Lichenstein, 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.)

- 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. 3
- 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.

5. **Research:** Choose an artist from the list below and research their work. Create an informational spread of the artist in your sketchbook. Include notes on artist's work, how and why they created work, examples of their work- photos if accessible.

- Magdalena Abakanowicz, Ana Mendieta, Robert Arneson, Joan Miro, Jean Arp, Henry Moore, Louise Nevelson, Christian Boltanski, Isamu Noguchi, Claes Oldenburg, Marcel Duchamp, Andy Goldsworthy, Richard Serra, Charles Simonds, Ann Hamilton, Kiki Smith, Eva Hesse, Robert Smithson, Barbara Hepworth, James Turrell, Rebecca Horn, Peter Voulkos, Jeff Koons, Fred Wilson, Maya Lin

The use of personal journals full of writing and drawing has had powerful and far-reaching effects. Apart from improving writing skills, journals also work to change your enduring attitudes, values and sense of personal identity. Ideas, feelings and insights, kept in journals offer us not only a clue to the richness of our imagination, but insight into our very being.

15 Reasons Why Artists Keep Visual Journals

1. **Keeping a visual journal helps the artist develop a sense of self-discipline.** By drawing in your journal everyday you are developing the habit of creativity. The drawings can be ever so simple and as time goes by you will have developed a repertoire and a visual source book. When the time comes to design a long term drawing, a painting or sculpture you will have a wealth of ideas available and you will have developed your skills so that drawing up your design is just a matter of applying what you have learned.

2. The chronological nature of the journal means that you are automatically recording your **personal improvement.** By recording trouble spots that need attention you are creating a path for yourself to follow. Because the internet is such a rich source of instruction and example you should put aside time to go online to find out what the solution to your artistic problems may be. Once you have collected a variety of examples and ideas use them to work out a personal solution by trying out all that you have seen. This process will nurture your artistic development and help you develop a sense of direction.

3. **A journal can become for you a 'place' where you can work out what themes are developing on the journey.** As issues, questions and ideas develop 'go with them' and let them give you direction. Themes are good because they give you a dialogue and point of interest. This can be a good starting point for discussions with other artists and fellow students.

4. It is always good when you are presenting your work to be able to fit it into a theme. Many exhibitions are grouped in this way. The working out of a **theme also gives the artist a sense of completion when that thematic response has been followed to its logical conclusion.**

5. **Style is a process of evolution.** When you begin keeping your journal you may not even know what your preferred style is. As you develop on a daily basis a personal style will emerge. Dialogue with that style. Ask yourself why you have gone in this direction? 5 AP 2-D Art and Design Summer Assignments Pocono Mountain School District Does it make it easier? Can you see patterns and relationships? Do you know what is influencing you? Write you're self-questioning down in your journal as you go it will make interesting reading in years to come.

6. Once you have begun to develop the **habit of creativity you will also have begun developing an intuitive awareness.** You will see things that stimulate curiosity and provoke fresh and new ideas. You will not be able to keep up with them. Jot them down. Keep your journal at hand at

all times. Make sure you always keep it handy and small enough to fit into any bag or in the glove box of the car. Draw everything that catches the eye. Later you will be excited by all of the things you have gathered as source material that you would have forgotten about entirely if you had not recorded them in the minute. Collect ideas by jotting them down (scribble neatness doesn't count) come back to them at a later date when that intuition or inspiration becomes relevant to the work at hand. If notes aren't taken at the time...the thoughts may be lost forever.

7. Regard your journal as your personal safe place. A collection of experimentations. No one should be looking over your shoulder ...it is your space for **trying out techniques in a non-threatened way before committing to a more public form of artwork.**

8. It is also a means of communication, a **holding place for ideas** to share with other artists and students who wish to learn. So keep it with you when mingling with other artists. If you are making preparations for submissions or to win contracts make sure you are keeping your notes in this way as it can facilitate discussion at a later date if this becomes necessary.

9. Your journal is your note-takers paradise ... as a place where ideas can be kept in the written form as well as visually... Keep the writing short and precise but do **write down any ideas that come to your head** as we often forget what stimulated our visual inspirations and the writing may be useful. Supplement your scribbles with poems, haikus, prose, and songs whatever is helping shape your thoughts and ideas at the time is relevant and may become useful.

10. Keep technical notes as well make sure you are learning about mixing colours, learning theory. **Writing down and recording what you learn means that you have a ready reference.** Again the internet is a great way to find our information...if you are having trouble understanding light sources for example enter that as a search term and you will be amazed at how much free information you can find. Be patient and don't just click on the first few sites you find. There is a wealth of information out there for the taking if you put in that little extra effort. 6 AP 2-D Art and Design Summer Assignments Pocono Mountain School District

11. **Set your self-learning tasks** of specified natures with a particular learning outcome anticipated. For example record atmospheres by going for a walk in the same place on a daily basis for a month but at different times of the day. Draw or paint in watercolour exactly what you see. Or go to a different place but at same times of the day. Don't just look for atmospheric or natural effects look to at the kinds of activity you can find. One example of this might new going to the same street corner at different times throughout the day – even the expressions on the faces of the people will change as they come and go. Try it you may be amazed. Another way of creating a learning exercise is to look at and examine objects from all sides and views.

Keep on setting yourself small learning tasks like this and you will be amazed at how much you improve and how your understanding of techniques increases.

12. Again your **journal is a safe place** where you can experiment with abstractions finding ways to express emotions and feelings. You can make your artistic journey a catalyst in your personal development by recording dreams, daydreams and locating meaning in them through exploration and analysis. Again the Internet is a great place for subscribing to discussion lists where people want to explore self-empowerment and personal development.

13. Above all this safe haven of personal expression can become for you if you let it a source of relaxation. A ready breathing space in a busy way of life. Learn to do relaxation and breathing exercises before and after you draw not only so that you tap into the more intuitive side of your brain but that so that the **discipline of drawing and the artistic pathway becomes a source of great personal pleasure**. Your journal should never be a chore but something you look forward to as a little breather in the busy pace of life.

14. Eventually your journal will naturally evolve into your precious planning tool. It will be a place where compositions are mapped out over a period of time before any major painting is begun. **Projects will no longer be daunting, as you will have a never-ending fountain of reference ideas and information**. Above all enjoy the journey and don't let it cause you even the slightest stress.

15. Journaling is best if it is done daily. It is also easiest to remember if it is the first thing you do when you wake up of a morning. Start the day by recording a drawing of your dreams. Or if you haven't dreamt throughout the night, simply draw the first thing that occurs to you when you wake up.

"Keeping Your Visual Journal". SBCC School of Media Arts, n.d. Web. 10 June 2014.

http://victoriatorf.com/media_design/md_journal.html