

AP Drawing  
Summer Homework Assignments  
Ms. Erin Meyers

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Dear 2024-25 AP Drawing Student,

Congratulations on your decision to take on the challenge of AP Drawing (that is the *official* name of the course but we will be doing MUCH more than just drawing!). You are going to generate an impressive body of portfolio work, and learn college-level Art while doing so. If you successfully complete the course and score well on the portfolio exam, then you will have the potential to earn college credit.

Please join:

- ❖ Our Remind group: Text @fgb2ake to 81010. Please join immediately so that you can receive summer reminders..

You will use Google Classroom to:

- ❖ Submit your summer homework (I will invite you to join our Classroom page by sending a code in early September).
- ❖ Turn in your weekly homework assignments throughout the school year.

You must maintain an 11" x 14" sketchbook/journal - supplied by you - throughout the course in which you will include your visual ideas, notes, reference photos, doodles, plans, quick sketches, and experiments with various techniques. You will be expected to use your sketchbook regularly, and keep it with you as much as possible.

Summer homework is an essential part of the AP Drawing course and it allows me to see how you work independently. It also serves as an early assessment of your creativity and skill level. Prior to the AP school year, you must complete 3 choice art assignments. ALL physical work must be

turned in by September 8, 2024 and images of your work must be submitted to Google Classroom. The work will be graded as your first major assignments. **Each assignment has the potential to be included in your final AP portfolio, so please invest the time and effort necessary to create high quality work.**

### Summer Art Assignments - Choose 3

1. The Landscape – This must be observational (from *life*, not a photo). Create a painting of an interesting place other than your own property. The illusion of three-dimensional space should be a main objective. Consider atmospheric (aerial) perspective, and, if relevant, linear perspective. If you choose a location far from home, watercolor may be a good medium to use because of its portability, but the medium is up to you. Do a series of thumbnail sketches to work out the composition.

*Some artists to view/study before doing this assignment (Look them up, specifically looking for “landscape painting”):*

J.M.W Turner, Claude Monet, Vincent VanGogh, and Paul Gauguin

2. The Still-life – Using the *color* medium of your choice, paint a still-life composed of at least three visually interesting objects (preferably objects of personal significance). Build a strong composition. Observational accuracy is key; notice the relationships between shapes, both positive and negative. Notice subtle color changes. Demonstrate your ability to create a rich range of tonal values. Discover which objects advance into the foreground, which objects occupy the middle ground, and which objects recede into the background.

*Some artists to view/study before doing this assignment (Look them up, specifically looking for “still life”):*

Paul Cezanne, William Harnett, Vincent VanGogh, Wayne Thiebaud, Ralph Goings, Rebecca Scott, Janet Fish, Dik F. Liu

3. Sketchbook Drawings from the Real World – Take your sketchbook to an interesting location for observing people: the mall, a café, the beach, etc. Fill up several pages (at least five) with multiple drawings of people (and other objects within the environment) on each page. Try to capture people in

their natural habitats, immersed in activities that are relatively stable: reading, eating/drinking coffee, waiting in line, etc. Capture the entire figures as much as possible, and indicate their relative environments as much as possible.

*Some artists to view/study before doing this assignment (Look them up, specifically looking for “figure sketches” ):*

Honore Daumier, Edgar Degas, Henri de Toulouse-Lautrec, other examples of café sketches

4. Visual Narrative for a Children’s Book – This is a pictorial composition of your idea for the main characters and an imaginary event that might take place in a children’s story. Make sure to use full value or full color that tells some type of ‘story,’ through imagery. It must show the characters interacting with each other, as well as their environment (‘environment’ does not necessarily mean outdoors). Use your imagination and your ‘artistic voice’ to tell your audience the who, what, where, why and when of your characters’ story.

*Some artists to view/study before doing this assignment:*

Jason Bessler, Maurice Sendak, Lauren Child, Jim Harris, Nicoletta Ceccoli, Steve Smallman, Brigitte Barrager.

5. Abstract Design – Create a color design that utilizes the principles of art to maximize visual impact. Consider color theory. This is an abstract/non-objective work of art. If you are not satisfied with your first attempt, and keep trying until you have created something you would be proud to hang on your wall. Work until you impress yourself.

*Some artists to view/study before doing this assignment:*

Wassily Kandinsky, Kazimir Malevich, Paul Klee, Franz Marc, Pablo Picasso, Joan Miro, Jackson Pollock, Jasper Johns, Frank Stella, Sonia Delauney, Miriam Shapiro

\*In addition to creating 3 works of art, you must visit an art museum of your choice and document the experience in your sketchbook. **You must also brainstorm themes for your Sustained Investigation, the focus of your art throughout most of the school year.**

### Museum Visit:

Tour any museum of your choice this summer. If you cannot visit a physical museum, you *may* tour an online museum. Let me know if you need suggestions for either. In your sketchbook, list the name and location of the museum. What are your three favorite pieces in the museum (2-D or 3-D)? Document the artists' names, and titles and dates of the works. Explain why you selected them. Be as specific as possible.

Next, write about two different artists' works of similar subject matter. Compare and contrast their approaches. Use the 4-step critique process when evaluating the works: Describe, Analyze, Interpret, and Judge/Evaluate (one paragraph for each step). Using pencil, draw full-value thumbnail sketches of both works. Your thumbnail drawings should indicate dark, middle, and light tones to truly capture the basic composition of each work.

### Sustained Investigation Themes:

Create a list of at least 5 compelling theme ideas for your 'SI', or *Sustained Investigation*. Your SI will be a series of artworks that focus on the exploration and development of a single idea or theme, and/or on the development of technical skills in a particular medium or combination of media. Your SI should be strong enough to keep your imagination captivated throughout the school year. For inspiration, look at the wide variety of concepts and approaches by other AP students by perusing the sample portfolios provided on Collegeboard. Understand why each portfolio was scored accordingly.

<https://apstudents.collegeboard.org/courses/ap-drawing/sample-portfolios-by-year>

Each of your Sustained Investigation ideas should be described in at least three sentences, and your artistic objectives and/or learning goals should be included. Try not to be cliché (think about the teenager-esque themes that have been done a million times over and try to avoid them). As your teacher, I will encourage you to think of ideas that no one has thought of before. I recommend NOT trying to do all of your brainstorming at once, and instead thinking about SI themes regularly and jotting down one idea

at a time. Develop your ideas separately. Everything is fluid at this point!

Here's what your initial list might look like - remember, nothing is set in stone.

My Concentration Ideas:

1. Worms-eye view of shoes worn by my favorite fairytale characters. The backgrounds of the works will show atmospheres that reveal details that clue the viewer into which story I am referencing. I plan to use acrylic paint.

2. Scenes of music affecting people (from reference and imagination), and musical instruments with dynamic angles (from life). My color choices and the style in which I approach each piece will reflect the variety of moods created by the different instrumental sounds and styles of music. I plan to use an array of mixed media and explore different substrates, such as torn corrugated cardboard and collaged paper.

3. Oil pastel and acrylic portraits of my friends, based on photos I take using filters. I will explore color relationships without any technology aide. I am concerned with exaggeration and distortion. In first taking the photos, I will be considering the best way to frame the subjects for the strongest compositions.

4. Picture book spreads illustrating Greek myths, but placed in the modern day with modern dress and a city environment. I will focus on relationships, composition and clear visual narrative (storytelling with pictures). I will explore ink and other mediums that are new to me.

5. A series of linoleum prints inspired by my vegetable garden. I will focus on breaking up the picture plane for energetic and striking compositions using the natural shapes that I observe.

(The ideas above are completely hypothetical, so please don't think you have to do something similar. Here's your chance to be inventive.)

Successful Learning in AP Drawing requires you to:

- ❖ LOOK carefully. Understand the importance of observation and reflection.
- ❖ Appreciate and respect the process of art-making (this includes proper care of supplies and clean up).
- ❖ Ask questions.
- ❖ Challenge yourself. If there seems to be a simple solution, then push yourself to find a more creative one.
- ❖ Experiment. Take risks with your art.
- ❖ Be open to suggestions.
- ❖ Be aware of how other artists solve similar problems.
- ❖ Make productive use of your time.
- ❖ Be willing to rework an assignment, and PHOTO DOCUMENT IT (this is a significant part of scoring well with the AP evaluators).
- ❖ Remember that you are working on *unique, original* solutions to visual problems.
- ❖ Complete approximately one major work each week.
- ❖ Complete the homework assignments as if they were major class projects (3-5 hours/week)
- ❖ Take advantage of your sketchbook and draw independently and often.
- ❖ Visit museums and galleries, and look up CONTEMPORARY artists.
- ❖ Look at art in books and magazines. Collect images and paste them into your sketchbook.
- ❖ Enjoy the process, and have fun!

Feel free to contact me at any time at [emeyers@hpregonal.org](mailto:emeyers@hpregonal.org) or text me through Remind. I am so excited to work with you this coming year! It will be hard work, but very rewarding and FUN!

Sincerely,  
Ms. Meyers