

AP Studio Art: Drawing
Summer Homework Assignments
Ms. Erin Meyers
Revised 6/2020

Dear 2020-21 AP Studio Art Student,

Congratulations on your decision to take on the challenge of AP Studio Art: 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 @202021aps to 81010
- ❖ Our Google class: ep3sriw

You will use the Google Classroom forum to:

- ❖ Submit your summer work on one Google document
- ❖ Turn in your weekly homework assignments throughout the school year

You must also maintain an 11" x 14" sketchbook/journal 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 work is an essential part of the AP Studio Art course. Prior to the AP school year, you must complete 5 art assignments. ALL pieces will be due by August 25th, and must be submitted to Google Classroom. Each assignment has the potential to be included in your AP portfolio, so please invest the time and effort necessary to create high quality work. These works will also serve as early assessments of your creativity and skill level.

In addition to the 5 works of art, you must visit an online art museum of your choice and document the experience in your sketchbook.

Online Museum Visit:

'Tour' any online museum of your choice this summer. 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)? Record the artist's name, and the title and date of each work. 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). 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.

Summer Art Assignments:

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

Sustained Investigation Ideas:

Create a list of at least 5 compelling ideas for your 'SI', or *Sustained Investigation*. Your SI is a series of artworks that will 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 entire school year. For inspiration, look at the work of the masters, as well as contemporary artists, to gain a sense of the wide variety of concepts and approaches used yesterday and today.

This should not be a simple list. Describe each of your SI ideas in at least three sentences, and include your artistic objectives and/or learning goals. Try not to be cliché or trite (think about the teenageresque themes that have been done a million times before and move in a different direction). As your teacher, I will encourage you to think of something that no one has thought of before. (I recommend NOT trying to do all of this at once, but thinking about it regularly and jotting down one idea at a time, and developing your ideas separately).

Here's what your list might look like:

My Concentration Ideas:

1. Portraits of people who stand up for what they believe in. I will use mixed media, experiment with mark-making, and capture their personalities through style. A harder, bolder, more angular line will be used for a more stalwart personality, and a livelier, more free linear approach will reflect a more peaceful soul.

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.

3. Oil pastel portraits of my friends, based on distorted photos I take using filters, but 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).

5. Close-ups of vegetables, in fine detail, in photographic quality, drawn in colored pencil. 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 along these lines. Here's your chance to be inventive.)

Successful Learning:

- ❖ 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@hpregional.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