

HOLIDAY HOMEWORK 假期作业

AP Drawing

Exercise sheets, topic by topic.

每个单元：练习卷。

For class or self-study • no answer keys included.

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1 Line, contour, and gesture – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Line quality	线条质感	_____
weighted line	轻重线条	_____
contour line	轮廓线	_____
blind contour	盲画轮廓	_____
gesture drawing	动态速写	_____
line of action	动势线	_____

Recall

- You already draw lines every day —signatures, doodles, arrows.
- You can tell a fast, scribbled note from a slow, careful one.
- You have traced the edge of your hand on paper at least once.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Line quality

Line quality 线条质感 is how a line looks and feels —thick or thin, dark or light, fast or slow. A **weighted line** 轻重线条 grows thicker where a form turns away from the light.

Worked example. Drawing an apple, press harder under the shaded base so the line is thick and dark there, and lighter on the top.

■ 2 Contour drawing

A **contour line** 轮廓线 follows the edges of a form slowly and carefully. In **blind contour** 盲画轮廓 you draw without looking at the paper—it trains your eye.

Worked example. Looking only at your hand (not the page), move the pencil as slowly as your eye moves along each finger's edge.

■ 3 Gesture drawing

A **gesture drawing** 动态速写 captures movement in seconds. Find the **line of action** 动势线—one curve for the whole pose—before any detail.

Worked example. For a running figure, draw one long curve from head to back foot first; the legs and arms hang off it.

Watch out: A confident line comes from the shoulder and elbow, not just the fingers. Re-tracing the same edge many times looks timid, not careful.

Practice

2.1 What is a weighted line? [2]

2.2 What is the difference between contour drawing and gesture drawing? [2]

2.3 Why do you draw the line of action first in a gesture drawing? [2]

2.4 Name one thing blind contour drawing trains. [2]

2.5 State one feeling each: a horizontal line and a diagonal line. [2]

1 Building tone with marks – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Hatching	排线	_____
Cross-hatching	交叉排线	_____
Stippling	点画	_____
subtractive	减法	_____
Actual texture	实际肌理	_____
implied texture	视觉肌理	_____

Recall

- You have shaded a shape darker by pressing harder or scribbling more.
- You can see that a brick wall and smooth glass have different surfaces.
- You know a drawing of fur looks different from a drawing of metal.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Hatching

Hatching 排线 builds tone with parallel lines. Closer, denser lines look darker; wider spacing looks lighter. **Cross-hatching** 交叉排线 adds a second layer at a new angle.

Worked example. To darken one side of a cube, draw parallel lines close together; leave them further apart on the lighter side.

■ 2 Stippling and marks

Stippling 点画 builds tone from dots —dense dots read dark, sparse dots read light. A mark can be **subtractive** 减法, made by lifting material off with an eraser.

Worked example. Shade an area grey, then drag an eraser through it to make a light streak —that streak is a subtractive mark.

■ 3 Texture and surface

Actual texture 实际肌理 is the real surface of the work (rough paper); **implied texture** 视觉肌理 is a drawn illusion of a surface.

Worked example. Draw fur with short curved strokes and stone with broken marks —each mark type imitates a real texture.

Watch out: Do not shade with messy lines going every direction —that reads as noise. Choose one angle for each flat surface and keep the spacing even.

Practice

2.1 In hatching, how do you make an area look darker? [2]

2.2 What is cross-hatching? [2]

2.3 What is a subtractive mark? Give one example. [2]

2.4 Explain the difference between actual and implied texture. [2]

2.5 Why should hatching lines on one flat plane keep the same angle? [2]

2 Value and the logic of light – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Value	明度	_____
value scale	明度阶	_____
core shadow	明暗交界线	_____
reflected light	反光	_____

Recall

- You can tell a bright, sunny photo from a dark, moody one.
- You have seen how a ball has a bright side and a shadow side.
- You know a shadow falls on the ground next to an object.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Value

Value 明度 is how light or dark a tone is —the backbone of drawing. A **value scale** 明度阶 runs from white through greys to black.

Worked example. Draw a strip in nine steps from white to black; most beginners stop too early and never use the darkest darks.

■ 2 The six zones of light

One light makes six zones: highlight, halftone, **core shadow** 明暗交界线 (the darkest band on the form), **reflected light** 反光, and cast shadow.

Worked example. On an egg under a lamp, the darkest part of the egg itself is the core shadow, where it turns away from the light.

■ 3 Reflected light

Reflected light 反光 bounces back into the shadow side from the table, but it is always darker than the lit side.

Worked example. The bottom edge of a cup's shadow side glows slightly—but never make it as bright as the lit top.

Watch out: The core shadow is on the object; the cast shadow is on the ground. Do not confuse them, and never make reflected light brighter than the lit halftones.

Practice

2.1 What is a value scale? [2]

2.2 Where on a form is the core shadow? [2]

2.3 Why must reflected light stay darker than the lit side? [2]

2.4 What is the difference between a core shadow and a cast shadow? [2]

2.5 Name one common beginner mistake with value. [2]

2 Rendering form and designing tone – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Rendering	塑造	_____
basic form	基本形体	_____
Chiaroscuro	明暗对照法	_____
focal point	视觉焦点	_____
Notan	明暗构成	_____
thumbnail	小稿	_____

Recall

- You can see a soup can is shaped like a cylinder and a dice like a cube.
- You have noticed dramatic lighting in a film with one strong light.
- You can squint your eyes to blur a scene into big light and dark shapes.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Rendering form

Rendering 塑造 builds smooth, believable volume. Simplify any object to a **basic form** 基本形体—sphere, cylinder, cube, or cone—and shade that first.

Worked example. Before drawing a detailed apple, shade it as a simple sphere; the

details sit on top of that rounded form.

■ 2 Chiaroscuro

Chiaroscuro 明暗对照法 uses strong contrast between light and dark for drama. Save the strongest contrast for the **focal point** 视觉焦点.

Worked example. Light a face from one side in a dark room; the bright cheek against deep shadow instantly looks dramatic.

■ 3 Notan

Notan 明暗构成 is the design of light and dark shapes. Test a composition as a tiny 2-3 value **thumbnail** 小稿 before adding detail.

Worked example. Draw a scene as three flat greys in a 6 cm box; if the pattern reads clearly, the composition is strong.

Watch out: Do not blend everything until it is smooth and empty —keep the light and shadow sides clearly separated, or the form goes flat.

Practice

2.1 Name the four basic forms. [2]

2.2 Why simplify an object to a basic form before rendering detail? [2]

2.3 What is chiaroscuro? [2]

2.4 What is a notan study, and why do one before a finished drawing? [2]

2.5 Where should the strongest value contrast go? [1]

3 Measuring and perspective – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Sighting	目测	_____
one-point perspective	一点透视	_____
vanishing point	灭点	_____
horizon line	视平线	_____
Two-point perspective	两点透视	_____

Recall

- You have held a thumb up to 'measure' something far away.
- You have seen railway tracks or a road look like they meet in the distance.
- You know things look smaller the further away they are.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Sighting

Sighting 目测 measures the subject with a pencil held at arm's length. Pick one unit (a head, a cup) and measure everything in it.

Worked example. If a bottle is two apples tall, mark two apple-heights on your page—the proportions will be right.

■ 2 One-point perspective

In **one-point perspective** 一点透视, all depth lines meet at one **vanishing point** 灭点 on the **horizon line** 视平线 (your eye level).

Worked example. Drawing a corridor straight ahead, the floor, ceiling, and side walls all point to one dot at eye level.

■ 3 Two-point perspective

Two-point perspective 两点透视 is used for a corner-on view: verticals stay vertical, and the two sets of horizontal edges meet at two points.

Worked example. For a box seen at its corner, the top and bottom edges run off to a point on the left and a point on the right.

Watch out: In perspective, check that every depth line actually aims at the vanishing point—a line that is 'almost' right is the first thing a viewer notices.

Practice

2.1 What is sighting used for? [2]

2.2 Where does the horizon line sit? [1]

2.3 In one-point perspective, where do the depth lines meet? [2]

2.4 In two-point perspective, what happens to vertical edges? [2]

2.5 Give one everyday scene that suits one-point perspective. [3]

3 Depth, composition, and the figure

– Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Atmospheric perspective	空气透视	_____
Composition	构图	_____
rule of thirds	三分法	_____
halfway line	中线	_____

Recall

- You have seen distant hills look pale and blurry compared to nearby trees.
- You know a photo looks better when the subject is not dead-centre.
- You can see a person is several 'heads' tall.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Atmospheric perspective

Atmospheric perspective 空气透视 makes distance look lighter, softer, and less detailed. Keep the darkest darks and sharpest edges in the foreground.

Worked example. Draw far mountains as pale flat shapes with soft edges, and the near fence dark with crisp detail.

■ 2 Composition

Composition 构图 is how things are arranged in the frame. The **rule of thirds** 三分法 places the focal point off-centre, which looks stronger.

Worked example. Place a lone tree a third of the way across the page, not in the middle —the picture feels more designed.

■ 3 Figure proportion

The adult figure is about 7.5 heads tall, and the eyes sit at the **halfway line** 中线 of the skull —beginners draw them too high.

Worked example. Mark the halfway line down the head first, then place the eyes on it; the face instantly looks more real.

Watch out: Do not put one bright, sharp, black detail far in the distance —it jumps forward and destroys the illusion of depth.

Practice

2.1 How does atmospheric perspective make things look far away? [2]

2.2 What is the rule of thirds? [2]

2.3 About how many heads tall is the adult figure? [1]

2.4 Where do the eyes sit on the head, and what is the common mistake? [2]

2.5 Where should the darkest darks and sharpest detail go in a landscape? [3]

4 Graphite, charcoal, and ink – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Graphite	石墨	_____
Charcoal	木炭	_____
vine charcoal	柳条木炭	_____
compressed charcoal	压缩木炭	_____
Ink	墨水	_____
Ink wash	淡彩	_____

Recall

- You have used a normal HB pencil and maybe a soft dark one.
- You have seen charcoal or a burnt stick make a very black mark.
- You know a pen cannot be erased like a pencil.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Graphite

Graphite 石墨 pencils run from hard, light grades (9H) to soft, dark grades (9B). Hard grades hold a fine point; soft grades build dark tone fast.

Worked example. Use a hard H pencil for light construction lines and a soft 6B for the deepest shadows of a still life.

■ 2 Charcoal

Charcoal 木炭 is fast and very black. Soft **vine charcoal** 柳条木炭 dusts off for easy starts; **compressed charcoal** 压缩木炭 is dark and permanent.

Worked example. Block a portrait loosely in vine charcoal, wipe it back, then commit the darks with compressed charcoal.

■ 3 Ink

Ink 墨水 cannot be erased, so it builds decisiveness. **Ink wash** 淡彩 (watered-down ink) is layered light first, then darker.

Worked example. Draw a firm pen outline, then add pale washes over it, deepening only where the shadows are.

Watch out: Pressing a very soft pencil everywhere makes a shiny, greasy surface that photographs badly. Build darks in layers from a middle grade first.

Practice

2.1 Which is darker and softer: a 2H or a 6B pencil? [1]

2.2 What is the difference between vine and compressed charcoal? [2]

2.3 Why does working in ink build decisiveness? [2]

2.4 In what order do you build ink washes? [2]

2.5 Give one job suited to a hard pencil and one suited to a soft pencil. [3]

4 Colour media, mixed media, and the sketchbook – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
burnishing	压光	_____
complement	互补色	_____
synthesis	综合	_____
sketchbook	速写本	_____
practice	练习	_____
master copy	临摹	_____

Recall

- You have coloured with coloured pencils or soft chalky pastels.
- You have stuck paper together with glue in a collage.
- You have a notebook where you sometimes doodle.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Colour media

In colour drawing, **burnishing** 压光 presses a heavy final layer to fuse coloured pencil smooth. Darken a colour with its **complement** 互补色, not black, to keep it alive.

Worked example. To shade a red apple, deepen the shadow with a little green (its

complement) rather than muddy black.

■ 2 Mixed media

Mixed media combines materials so the surface itself carries meaning —this is called **synthesis** 综合 when the material fits the idea.

Worked example. A drawing about a lost home uses charcoal on torn paper with pieces of an old letter glued underneath.

■ 3 The sketchbook

The **sketchbook** 速写本 is where short daily **practice** 练习 builds skill. A **master copy** 临摹 (copying a great drawing) teaches technique from the inside.

Worked example. Twenty minutes a day of drawing hands, cups, and master copies improves you more than one long session a month.

Watch out: In mixed media, do not pile on materials just for texture. Every material must serve the idea, or it looks like decoration.

Practice

2.1 What does burnishing do to coloured pencil? [2]

2.2 How should you darken a colour to keep it alive? [2]

2.3 What is synthesis in a mixed-media drawing? [2]

2.4 What is a master copy, and what does it teach? [2]

2.5 Why is short daily practice better than one long session a month? [2]

5 Inquiry, sources, and materials – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
inquiry	探究	_____
experiences	经验	_____
materials	材料	_____
processes	过程	_____
ideas	想法	_____

Recall

- You have asked a question you could not answer in one word.
- You get ideas from your own life —places, people, and memories.
- You know that what you make something from changes how it feels.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Inquiry

An **inquiry** 探究 is an open, personal question you can explore *through drawing* over time —not just a subject to draw.

Worked example. 'I will draw hands' is a subject; 'How can line weight show my grandmother's hands aging?' is an inquiry.

■ 2 Sources of ideas

Ideas come from **experiences** 经验: observation, memory, other subjects, and other artists. Ordinary subjects you know well carry real authority.

Worked example. A student's night shifts at a bakery —floury hands, 4 a.m. light — become a whole investigation nobody else could make.

■ 3 Materials, processes, ideas

Every work is a triangle: **materials** 材料 (what it is made of), **processes** 过程 (how), and **ideas** 想法 (why).

Worked example. For an idea about forgetting, choose graphite that smudges (material) and rub it half away (process).

Watch out: 'I will draw animals' is a subject, not an inquiry —it can only be illustrated. An inquiry must be a question your drawings can develop and partly answer.

Practice

2.1 What is the difference between a subject and an inquiry? [2]

2.2 Name three places drawing ideas can come from. [2]

2.3 Why can an ordinary, familiar subject be stronger than an exotic one? [2]

2.4 Name the three parts of the materials-processes-ideas triangle. [2]

2.5 Turn 'I like the sea' into a possible inquiry question. [2]

5 Context, critique, and documentation – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Context	语境	_____
critique	评图	_____
visual evidence	视觉证据	_____
Documentation	记录	_____
process journal	创作过程 日志	_____

Recall

- You understand a joke better when you know the story behind it.
- You have given a friend feedback on their work.
- You have taken a photo to remember something.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Drawing in context

Context 语境—when, where, and why a drawing was made—is a tool. Study a master drawing for its *reasons*, not just its look.

Worked example. Studying why Song-dynasty ink landscapes use empty space teaches you how empty space calms a picture.

■ 2 Critique

A **critique** 评图 steers your work in four steps: describe, analyse, interpret, judge. Always point to **visual evidence** 视觉证据.

Worked example. Instead of 'the portrait feels off', say: the left eye is higher (describe) → it breaks the eye-line (analyse) → lower it 3 mm (judge).

■ 3 Documentation

Documentation 记录 makes your thinking visible. Keep a dated **process journal** 创作过程日志 of tests, failures, and the reason for each choice.

Worked example. A dated spread: 'Tried ink on wet paper —bled too far. Cut the water by half —better.' plus two photos.

Watch out: Do not rebuild your process journal the week before submission —it always looks staged. Document in real time; the honest, dated mess is the credibility.

Practice

2.1 What does 'context' mean for a drawing? [2]

2.2 List the four steps of a critique in order. [2]

2.3 Why is 'I like it' not a useful critique? [2]

2.4 What should you record in a process journal besides the image? [2]

2.5 Why document in real time instead of at the end? [2]

6 The Sustained Investigation and making – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Sustained Investigation	持续探究	_____
practice	练习	_____
experimentation	实验	_____
revision	修改	_____
Synthesis	综合	_____

Recall

- You have got better at something by practising it many times.
- You have tried a new way of doing something just to see what happens.
- You have gone back and improved a piece of work.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 The Sustained Investigation

The **Sustained Investigation** 持续探究 is about 15 works exploring one inquiry over time —worth 60% of the AP score. It must show growth, not repetition.

Worked example. One corner shop drawn 15 ways as it slowly becomes a café —the *change* is both the subject and the method.

■ 2 Practice, experimentation, revision

Three engines drive making: **practice** 练习 (repeat a skill), **experimentation** 实验 (test something new), and **revision** 修改 (change a work on purpose).

Worked example. Draw fifty hands (practice), test charcoal on sandpaper (experiment), then recrop a finished piece (revision).

■ 3 Synthesis

Synthesis 综合 is when the material and process are inseparable from the idea — swapping the medium would change the meaning.

Worked example. A drawing about erosion made *by* erosion: chalk on pavement, photographed as rain slowly dissolves it.

Watch out: Fifteen unrelated 'best' drawings is not a Sustained Investigation, however good each one is —the works must relate to and develop one inquiry.

Practice

2.1 How much of the AP score is the Sustained Investigation worth? [1]

2.2 Name the three engines of making. [2]

2.3 What is the difference between practice and experimentation? [2]

2.4 What is synthesis? [2]

2.5 Why do 15 unrelated good drawings fail as a Sustained Investigation? [3]

6 Skills, craft, and development – Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
drawing skills	绘画技能	_____
Craft	工艺	_____
Development	发展	_____
variable	变量	_____

Recall

- You can tell a carefully finished drawing from a rushed one.
- You have seen a crumpled or stained page look worse than a clean one.
- You can see when someone's work has improved over a year.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Demonstrating drawing skills

The rubric names six **drawing skills** 绘画技能: mark-making, line, surface, space, light and shade, and composition. Each should appear strongly somewhere.

Worked example. A self-portrait by a window shows line, light and shade, space, and composition all at once.

■ 2 Craft

Craft 工艺 is physical care: clean edges, controlled smudging, flat paper. A finished drawing is judged as a made object.

Worked example. The same drawing scores lower if it is photographed with a coffee ring and a torn corner.

■ 3 Development

Development 发展 is visible growth of an inquiry. Move a **variable** 变量—scale, viewpoint, medium—so the last work could not have been the first.

Worked example. An investigation into solitude starts with a figure in a big room and ends with only the empty space around an absent figure.

Watch out: Fifteen skilful but near-identical drawings show repetition, not development. Every new work should change at least one thing a viewer can name.

Practice

2.1 Name three of the six drawing skills. [2]

2.2 Why can one drawing show several skills at once? [2]

2.3 What does 'craft' mean for a finished drawing? [2]

2.4 What is development in a Sustained Investigation? [2]

2.5 Name two ways to develop an idea (move a variable). [2]

7 The portfolio and choosing works – Part 1

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
portfolio	作品集	_____
Selected Works	精选作品	_____
written evidence	书面证据	_____

Recall

- You have chosen your best few photos to post from many.
- You have written a short caption to explain a picture.
- You know 'first, next, last' order changes how a story reads.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 The portfolio

The AP exam is a **portfolio** 作品集, not a written test. It has the Sustained Investigation (15 images, 60%) and **Selected Works** 精选作品 (5 works, 40%).

Worked example. Plan backwards from the May deadline: make the 15, select 5, photograph, and write —each needs real weeks.

■ 2 Images and writing

In the Sustained Investigation, images show and **written evidence** 书面证据 states the inquiry and how it developed. Order the 15 as a story.

Worked example. Image 1 states the question, the middle images test and turn, and the last images answer it —the order is part of the argument.

■ 3 Selected Works

The Selected Works are your five strongest, chosen for range *and* quality. Each carries a short identification of materials, processes, and ideas.

Worked example. Pick a still life, a chiaroscuro figure, an expressive ink piece, a perspective interior, and a synthesis work —range plus quality.

Watch out: Do not choose five works that are all the same kind of drawing (say, five portraits) —it wastes the range. Spread them across the skills.

Practice

2.1 What are the two sections of the AP Drawing portfolio, and their weights? [2]

2.2 How many works are in the Selected Works? [1]

2.3 In the Sustained Investigation, what do the images do and what does the writing do? [2]

2.4 Why does the order of the 15 images matter? [2]

2.5 Why not choose five works that are all the same kind of drawing? [3]

7 Writing, photography, and integrity

– Part 2

Name: _____ Class: _____ Date: _____

Vocabulary 词汇

Write each word three times. 把每个单词抄写三遍。

English	中文	Write it 3 times (English)
Written evidence	书面证据	_____
photographs	照片	_____
keystone distortion	梯形畸变	_____
citation	引用	_____
generative AI	生成式人工智能	_____

Recall

- You can tell a clear, specific description from a vague one.
- You know a bad photo can make a good thing look worse.
- You know you must credit work that is not your own.

New ideas

Read these first. Each idea has a short worked example. Then do the Practice below.

■ 1 Writing about your work

Written evidence 书面证据 is short, specific, and tied to what is visible. Name materials and processes concretely.

Worked example. 'Compressed charcoal on gessoed card, lifted with erasers' tells the scorer far more than 'mixed media'.

■ 2 Photography

Scorers see **photographs** 照片, not originals. Shoot square-on in even light to avoid **keystone distortion** 梯形畸变 (a tilted camera bending the rectangle).

Worked example. A brilliant drawing shot at an angle in yellow lamplight, with glare, scores like a weak one.

■ 3 Academic integrity

The work must be your own. Working from another person's photo needs a **citation** 引用, and **generative AI** 生成式人工智能 may never make the artwork.

Worked example. Drawing from a friend's photo is fine if cited; uncited, the same drawing risks the whole portfolio.

Watch out: Vague art-speak like 'I explored my emotions through visual language' could fit anyone's portfolio and scores nothing. Tie every sentence to your own images.

Practice

2.1 Why is 'compressed charcoal, lifted with erasers' better than 'mixed media'? [2]

2.2 What causes keystone distortion in a photo? [2]

2.3 Why can a brilliant drawing score like a weak one? [2]

2.4 When you work from someone else's photograph, what must you add? [2]

2.5 How may generative AI be used, if at all? [2]
