

Investigate: Inquiry and Process

AP 2-D Art and Design ■ Topic 4

AP 2-D Art and Design



What we will cover

- 1 Inquiry & asking questions
- 2 Sources of ideas
- 3 Materials processes & ideas
- 4 Art in context
- 5 Evaluating work
- 6 Documentation



Inquiry – the engine of Big Idea 1

Making begins with **inquiry** – asking questions that guide a **sustained investigation** over time.

Questions **evolve**: early questions lead to new questions as the work develops.

Good questions can be **simple**: who, what, when, where, why, how, **what if**, and **why not**.

Worked example – framing an inquiry question

✗ A topic, not a question

“My investigation is about the ocean.”

Nothing to test – it cannot drive many works.

✓ A real question

“How can I use colour and texture to show the ocean shifting from calm to dangerous?”

The strong question names an **idea** and points to the **visual choices** you will test – exactly what raises a portfolio's score.

Worked example – framing an inquiry question, in detail



AP Art 2-D · Investigate · the artistic-process inquiry cycle

Inquiry drives a cycle: ask a question, investigate, make, reflect – and let each answer raise the next question.

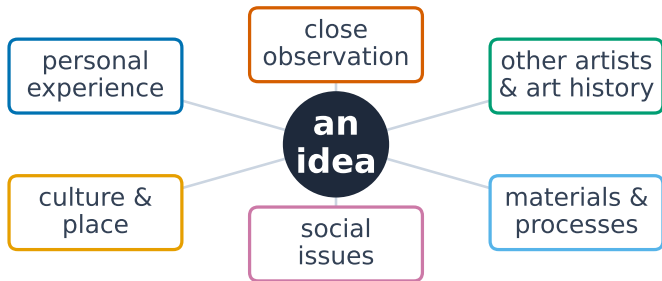


Where ideas come from

Your **experiences** inform **why**, **how**, and **what** you make – any event: real surroundings, imagined ideas, communication, research.

Ideas come from **observation** , memory, other disciplines, and other artists' work.

Where ideas come from, in detail



AP 2-D Art · Where sustained-investigation ideas come from (mind map)

experience, observation, culture, materials

Your **experiences** inform **why**, **how**, and **what** you make – any event: real surroundings, imagined ideas, communication, research.

Materials, processes and ideas

Every work is built from three interacting components :

Materials – what it is **made of**

Processes – **how** it is made

Ideas – what it is **about**

They **interact**: a material suggests a process; a process shapes an idea.

Investigating all three expands what you can make – and influences how viewers **interpret** the work.



Art and design in context

Context is **when, where, how, why** and **by whom** a work was made and viewed.

- artists work **within** or **challenge** traditions worldwide
- comparing works reveals materials, processes and ideas

Acknowledging influences shows **integrity** – never copy without credit.



Hokusai in context: historical works teach composition

Evaluating art and design

Evaluate with **visual evidence** against specific **criteria** – as the AP scoring guidelines do.

- name materials, processes and ideas, and how they connect
- ask whether they show **synthesis**

Informal critique as you work;
formal critique with peers or a teacher.



Critique names visual evidence of line, tone, composition

How the portfolio is judged

Lines of inquiry

Sustained Investigation is built on **lines of inquiry**: a question you keep asking through the work, not a theme you illustrate.

How it is evaluated

Work is **evaluated** on the inquiry, the practice, and the revision – what changed between images, and why.

The written evidence

Two short texts must state the inquiry and describe how materials, processes and ideas developed.

The trap

Fifteen finished pieces with no visible revision score below twelve that show the question being tested.

Show the experiment that failed. Evidence of decision-making is the thing being marked.



Documentation becomes a **resource**:
images, notes, tests, written reflection.

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S. L. report
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 E. L. Lough
 Lough.

100 Trinité Lough.

Maria Lough
 Lough.

110 S. L. Lough Lough.

Process journal: inquiry notes and experiments

Materials, Processes, and Ideas, continued



Return to the color wheel when choosing harmonies for a series

Exam tips

- Frame the work with an open **guiding question**, not a closed yes/no one.
- Draw on varied **sources** – observation, experience, research – and cite your influences.
- Aim for **synthesis**: materials and **processes** chosen because they carry the idea.
- Evaluate through **critique** using the elements and principles, then plan a **revision**.
- Keep a **process journal**: record experiments and failures as evidence of inquiry.



Worked example – sharpening an inquiry

A student writes “I will make art about pollution.” Turn it into a workable inquiry question.

- “Art about pollution” is a **topic**, not an inquiry – it asks nothing, so it cannot develop.
- A workable question is **open**, **personal**, and answerable **through image-making**.
- “How can layered transparency show what a river hides?”
- Test it: list **ten** works it could produce. Fewer than five $\Rightarrow$ still too narrow.

The inquiry must **generate the next piece**: each work answers a little and asks a little more. Score comes from how the works **develop** the question – not from the topic.

Topic 4 – key takeaways

1

Inquiry

an open guiding question, not a topic – and it evolves

2

Sources

observation, experience, research – and cite influences

3

Synthesis

materials and processes chosen because they carry the idea

4

Journal

record experiments AND failures as evidence of inquiry

Check yourself

- 1 “My investigation is about the ocean.”
Why is this weak?
- 2 Name the three interacting components
of any work.
- 3 What does synthesis mean?
- 4 Is a documented failure worth keeping in
the journal?

Answers 1. it is a topic, not a question – nothing to test 2. materials, processes, ideas
3. the parts work together for one effect 4. yes – it is evidence of inquiry