

Exercise walk-through

4.7

Sketchbooks and Daily Practice

AP Drawing

The sketchbook is the engine of the course

Daily low-pressure drawing compounds into skill **and** into portfolio evidence.

- **short daily sessions beat rare marathons** – twenty focused minutes a day transforms a year
- fill pages with studies: hands, cups, corners of rooms, colour tests
- a **master copy** teaches a mark system **from the inside** – label it clearly as a study

Date every page and add a one-line note – a dated sketchbook *is* documentation of **growth over time**.

Pages you expect to fail

daily practice

short and frequent beats long and rare – the tenth ellipse teaches more than the first hour

designate experiments

treat some pages as tests you **expect to fail**

why

the CED rewards visible **practice**, experimentation and revision – all three need evidence, and only a journal has it

annotate

one line under a failed test saying *what* failed turns a dead page into evidence

A sketchbook of only successes proves nothing about process. **Keep the failures**, dated and annotated.

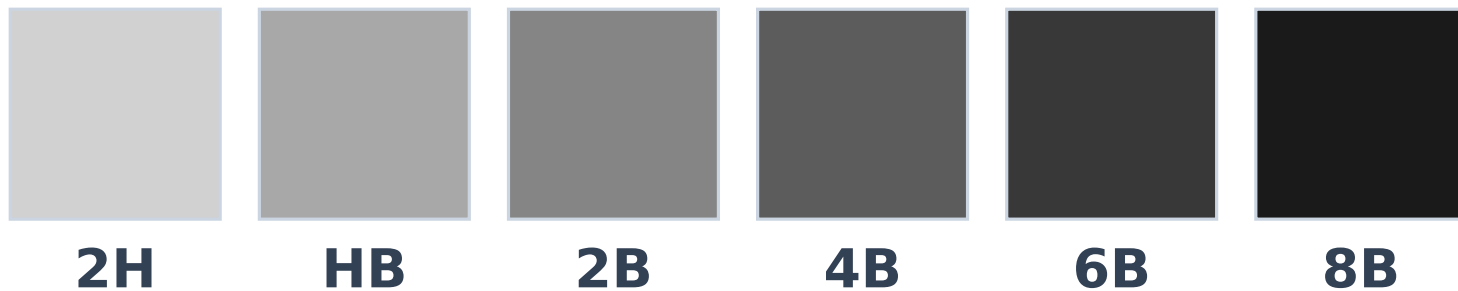
Worked example – choosing a medium in writing

Say *why*, not just *what*

- ✗ *“This drawing is charcoal on grey paper.”*
- ✓ *“I chose charcoal on grey paper because I could pull the lights out with an eraser – which let the figure emerge from the dark, echoing my question about memory fading.”*

The medium, the **reason**, and the **idea** – three parts. Listing a material with no reason earns little.

Check yourself, in detail



AP Drawing – Media – graphite grades and the value each reaches

harder, lighter, precise *softer, darker, faster*

Pencil grades: hard grades stay light and precise; soft grades reach rich darks fast

Exam tips

- **Name materials precisely in written evidence** – “compressed charcoal and white conté on toned paper” reads as expertise; “pencil and stuff” reads as guesswork.
- **Show at least two media families** across the portfolio (for example graphite plus ink wash): range of material control is easy, visible evidence.
- **One ink piece is worth including** – the medium’s no-eraser honesty shows decisiveness that scorers recognise instantly.
- **Fix charcoal before photographing.** A smudged transit mark across a finished drawing is a silly way to lose the craft impression.
- **Sketchbook spreads photograph beautifully as process images** – pick spreads that show tests and notes, not just finished mini-drawings.

Exercises 2.1·2.2

2.1 Copying a master drawing to learn its mark system is a

[1]

☐

A forgery

B master copy

C monotype

D gesture

2.2 Why keep failed experiments in your sketchbook?

[2]

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2.1 B

- a **master copy**, labelled as a study

2.2 Why keep failed experiments in your sketchbook?

[2]

2.2

- they are strong evidence of experimentation/practice; an annotated failure shows a real risk was taken

Exercise 2.3

2.3 Why date every sketchbook page?

[1]

3 Studio & portfolio tasks

3.1 Make one **working-journal spread** over a week.

(a) Include daily studies, a labelled master copy, and at least one failed test.

[4]

(b) Date every entry and add short notes.

[1]

3.2

() Choose your strongest spread and note why it is good process evidence.

[2]

Exercise 2.3

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Full solution 2.3

2.3

- dates document growth 'over time', which is a scored idea

3.1

- daily studies present; a labelled master copy; a kept, annotated failure; every entry dated with notes; the spread reads as real practice, not decoration

3.2

- a reasoned choice; links the spread to practice/experimentation/study