

Exercise walk-through

5.4

Drawing in Context

AP Drawing

Drawing in context

Context is **when, where, how, why** and **by whom** a drawing was made and seen.

- artists work **within** or **challenge** drawing traditions
- comparing drawings reveals materials, processes and ideas

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



Dürer Melencolia I: historical mark systems as context

Reading a drawing in its tradition

every tradition has a language

Chinese ink line, Persian miniature, Renaissance chiaroscuro, manga screentone

ask what it was *for*

a study, a record, a plan, or a finished statement – the purpose explains the choices

copying is training

reproducing a hatching system **teaches decisions no video can** – and it is free

and it is evidence

a copy annotated with what you learned belongs in the journal

Historical technique is not homage. It is a set of solved problems you can borrow from, once you have understood what problem each mark was solving.

Evaluating drawings

Evaluate with **visual evidence** against specific **criteria** – the same move the scoring guidelines make.

- name materials, processes and ideas, and **how they connect**
- ask whether they show **synthesis**
- **critique** can be informal or formal

Revision from critique is the development the rubric wants.



Critique names visible evidence: line, tone, composition

Critique that produces a next step

the four-step ladder

describe, analyse, interpret, judge – in that order, so opinions stay grounded in what is visible

create distance

turn the drawing upside down, view it in a mirror, or photograph it small – all three break familiarity

ask one question

“does the focal point read?” beats “is it good?” – a focused question has an actionable answer

then write it down

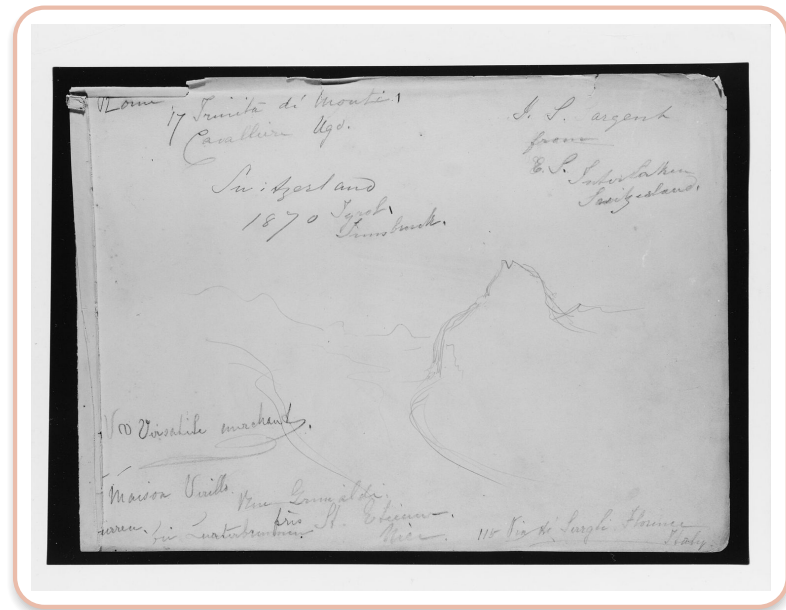
written reflections after critiques become **drafts of your Sustained Investigation writing**

Judgement comes **last**. Most unhelpful critique is judgement arriving first, with the description skipped.

Context & critique

Scorers must **SEE** the investigation – tests and **revision pairs** are evidence.

Date everything. Photograph journal spreads as you go.



Process journal: inquiry notes and experiments over time

Exercises 2.1·2.2

2.1 Knowing when, where, and why a drawing was made is knowing its

[1]

☐

- A price
- B context
- C frame
- D owner

2.2 Why is borrowing a style's look without its reasons a weakness?

[2]

Exercises 2.1·2.2

2.1 Knowing when, where, and why a drawing was made is knowing its

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- A price
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2.1 B

- that is its **context**

2.2 Why is borrowing a style's look without its reasons a weakness?

[2]

2.2

- it produces empty pastiche; without understanding why it looks that way, the choice is meaningless

Exercise 2.3

2.3 How can historical technique be 'free training'?

[1]

3 Studio & portfolio tasks

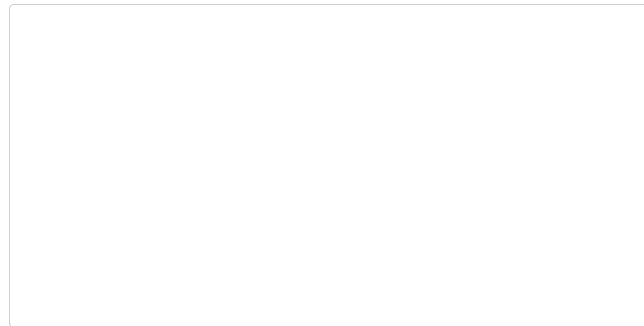
3.1 Make a **context study** of one drawing from a tradition you admire.

(a) Copy a passage to learn its technique, labelled as a study.

[3]

(b) Write two sentences on why the tradition looks that way and how it relates to your own inquiry.

[2]



3.2

() Name two artists who share a question with your work and note one difference.

[2]

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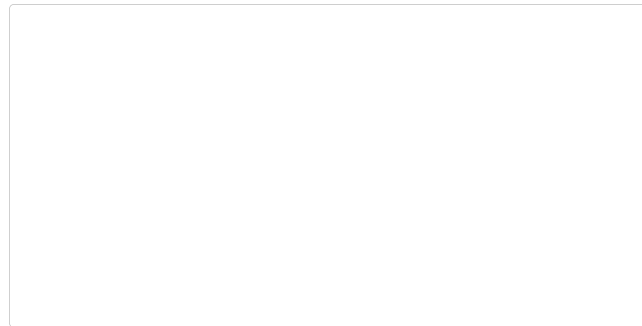
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2.3

- copying a technique (e.g. a hatching system) teaches decisions from the inside

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- a technique-focused copy, labelled as a study; a reason for the style, not just descrip-

Full solution 2.3

2.3

- copying a technique (e.g. a hatching system) teaches decisions from the inside

3.1

- a technique-focused copy, labelled as a study; a reason for the style, not just description; a link to your own inquiry

3.2

- two relevant artists; a stated difference from your own answer