

Week 19

AP Drawing

Homework bundle for this week

本周作业合集

exercises.lol

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AP Drawing

Name: _____ Score: _____

1. A workable inquiry must be answerable _____.
 - ☐ in one word
 - ☐ through drawing over time
 - ☐ by a teacher
 - ☐ only in writing
2. According to the CED, what informs why, how, and what an artist makes?
 - ☐ their teacher's rules
 - ☐ their experiences
 - ☐ the exam date
 - ☐ the paper size
3. In the CED triangle, the *actions* of making are the _____.
 - ☐ materials
 - ☐ processes
 - ☐ ideas
 - ☐ critiques
4. Knowing when, where, and why a drawing was made is knowing its _____.
 - ☐ price
 - ☐ context
 - ☐ frame
 - ☐ owner
5. The four-step critique ladder is describe, analyse, interpret, and _____.
 - ☐ ignore
 - ☐ judge
 - ☐ frame
 - ☐ sell
6. "I will draw cars" is an inquiry.
 - ☐ True ☐ False

7. Ordinary, familiar subjects can carry real authority in drawing.

☐ True ☐ False

8. You should change several components at once to work efficiently.

☐ True ☐ False

9. Copying a historical technique can teach decisions a video cannot.

☐ True ☐ False

10. "I like it" is a complete critique.

☐ True ☐ False

AP Drawing

1. **through drawing over time**

It is answered **through the drawings**, over time.

2. **their experiences**

Experiences inform the whole practice.

3. **processes**

Processes are the actions.

4. **context**

That is its **context**.

5. **judge**

Describe → analyse → interpret → **judge**.

6. **False**

That is a **subject**; an inquiry is a question you can develop.

7. **True**

What you know deeply, you draw convincingly.

8. **False**

Change one at a time to see its effect — a fair test.

9. **True**

You learn from the inside.

10. **False**

It points at no visible evidence and no action.

5.1 Inquiry and Asking Questions

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS inquiry 探究 • sustained investigation 持续探究

Objective

Write and test a workable **inquiry** 探究 for a sustained investigation.

You must be able to:

- tell an inquiry (a question) from a subject
- make questions open, personal, and visual
- test a question by the works it could generate
- keep the inquiry in view as the work grows

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Inquiry vs subject

'I will draw hands' is a subject; 'How can line weight express aging hands?' is an inquiry — a question drawing can partly answer over time.

■ Open, personal, visual

A workable inquiry is answerable *through drawing*, not in one word.

■ Test it

List the works a question could generate; fewer than five means it is too narrow.

2 Practice

2.1 Which of these is a workable drawing inquiry?

[1]

- A I will draw my dog.
 - B How can smudged charcoal show fading memory?
 - C What year was the Mona Lisa painted?
 - D Draw twenty flowers.
-

2.2 Explain the difference between a subject and an inquiry. [2]

2.3 How can you test whether a question is broad enough? [1]

3 Studio & portfolio tasks

3.1 Draft and test a **sustained-investigation inquiry** of your own.

(a) Write two candidate inquiry questions (open, personal, visual). [2]

(b) Under each, sketch or list five works it could generate. [3]

3.2

() Turn a weak subject ('I like the sea') into a workable inquiry question. [2]

Solutions

2.1 B. an open, personal, visual question you can develop through drawing.

2.2 a subject is a thing to draw / can only be illustrated; an inquiry is a question drawings can develop and partly answer over time.

2.3 list the works it could produce; fewer than about five means it is too narrow.

3.1 two genuine questions, not subjects; both open/personal/visual; five plausible works each; a note on which is stronger and why.

3.2 a real question, not a subject; open, personal, and drawable.

5.2 Sources of Ideas and Experiences

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS experiences 经验 • observation 观察 • ideas 想法 • research 研究

Objective

Gather ideas from **experiences** 经验 and build a source bank.

You must be able to:

- draw ideas from observation, memory, research, culture, and other artists
- document experiences as they happen
- use ordinary, personal subjects for authority
- let **research** 研究 sharpen observation

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Sources

Ideas come from observation, memory, other subjects, and other artists' work. Ordinary subjects you know carry authority.

■ Document early

Capture experiences as they happen — photos, thumbnails, notes, collected objects.

■ Your own is strongest

The richest sources are the ones only you have access to.

2 Practice

2.1 According to the CED, what informs why, how, and what an artist makes? [1]

- **A** the exam date
 - **B** their experiences
 - **C** the paper size
 - **D** the frame
-

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

2.3 Name two ways to document an experience as it happens. [1]

3 Studio & portfolio tasks

3.1 Build a **source page** for a possible investigation.

(a) Collect and sketch six sources from at least three categories (observation, memory, research, culture, other artists). [4]

(b) Circle the two you would develop and say why. [1]

3.2

() Do one quick observational study from your own life or reference. [2]

Solutions

2.1 B. experiences inform the whole practice.

2.2 you know it deeply / have real access; that authority and honesty show in the drawing.

2.3 any two of: photos, thumbnail sketches, notes, collected objects.

3.1 six sources from three+ categories; genuinely personal/observed material; a reasoned choice of two to develop; notes show how each could feed drawings.

3.2 drawn from your own experience/reference; observed, not copied from a stock image.

5.3 Materials, Processes, and Ideas

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS processes 过程 • ideas 想法 • materials 材料 • critique 评图

Objective

Work the triangle of **materials** 材料, **processes** 过程, and **ideas** 想法.

You must be able to:

- distinguish materials, processes, and ideas
- let one corner lead the others
- change one component at a time
- name all three in writing

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ The triangle

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

■ One corner leads

An idea can demand a material (rust for decay); a material can spark an idea.

■ Name all three

Naming materials, processes, and ideas in writing is what scorers look for.

2 Practice

2.1 In the CED triangle, the *actions* of making are the

[1]

- A materials
 - B processes
 - C ideas
 - D critiques
-

2.2 Why change only one component at a time when experimenting? [2]

2.3 Sort these: torn paper / smudging / grief. [1]

3 Studio & portfolio tasks

3.1 Plan one work as a **materials-processes-ideas triangle**.

(a) Write an idea, then choose a material and a process that embody it. [3]

(b) Sketch a small version and note how the three connect. [2]

3.2

() Take one idea and show it via two *different* material/process choices. [2]

Solutions

2.1 B. processes are the actions.

2.2 to see the effect of that single change; changing several at once hides which one mattered.

2.3 torn paper = material; smudging = process; grief = idea.

3.1 a clear idea, material, and process; the material/process genuinely fit the idea; a sketch attempting the plan; a written note on the connection.

3.2 two genuinely different treatments; each stated as a different 'statement' of the idea.

5.4 Drawing in Context

Name: _____ Class: _____ Date: _____

Total: 11 marks**KEY WORDS** context 语境 • inquiry 探究

Objective

Use **context** 语境 — when, where, and why — as an investigation tool.

You must be able to:

- ask what a drawing was made for
- study a tradition's drawing language for its reasons
- learn technique by copying with understanding
- locate your own work among related artists

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ When, where, why

Drawings mean more in context. Ask of any drawing: was it a study, a record, a plan, or a finished statement?

■ Traditions as toolboxes

Chinese ink line, Renaissance chiaroscuro, manga screentone — each is a language you can learn from.

■ Locate yourself

Which artists share your question, and how is your answer different?

2 Practice

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]

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]

Solutions

2.1 B. that is its **context**.

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

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.

5.5 Evaluating Drawings

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS visual evidence 视觉证据 • critique 评图 • revision 修改

Objective

Steer your work with the four-step **critique** 评图.

You must be able to:

- describe, analyse, interpret, then judge
- point to **visual evidence** 视觉证据
- ask one focused question per critique
- turn critique into **revision** 修改

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Four steps

Describe (what is there) → analyse (how it works) → interpret (what it means) → judge (the decision to act on).

■ Visual evidence

Every judgement must point at a visible thing: which mark, which value, which edge.

■ Critique to revision

A critique that changes nothing was not really a critique.

2 Practice

2.1 The four-step critique ladder is describe, analyse, interpret, and

[1]

- A ignore
 - B judge
 - C frame
 - D sell
-

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

2.3 Name one way to create distance for self-critique. [1]

3 Studio & portfolio tasks

3.1 Run a **four-step critique** on one of your own drawings.

(a) Write one line for each step: describe, analyse, interpret, judge. [3]

(b) Make the change your judgement calls for and note it. [2]

3.2

() Critique a classmate's or master's drawing with one focused question. [2]

Solutions

2.1 B. describe -> analyse -> interpret -> **judge**.

2.2 it points at no visible evidence and gives nothing to act on.

2.3 turn it upside down / use a mirror / photograph it small.

3.1 all four steps present and distinct; each points at visible evidence; a concrete judgement; a matching revision made.

3.2 one focused question, not 'is it good?'; the answer cites visible evidence.

5.6 Documentation and the Process Journal

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS documentation 记录 • process journal 创作过程日志

Objective

Make investigation visible through **documentation** 记录 and a **process journal** 创作过程日志.

You must be able to:

- document questions, tests, failures, and turns as they happen
- keep material tests in the journal with outcomes
- record the *why* at decision points
- show, don't claim

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Make it visible

Documentation captures questions, tests, failures, and turns as they happen — phone photos, taped-in tests, dated notes.

■ Record the why

Two lines at a decision point today saves reconstructing your thinking in April.

■ Show, don't claim

A true journal shows the process; scorers reward evidence they can see.

2 Practice

2.1 Process images from your journal

[1]

- **A** are banned
- **B** may count among the 15 SI images
- **C** must be exactly five
- **D** replace finished works

2.2 Why document in real time instead of reconstructing before submission? [2]

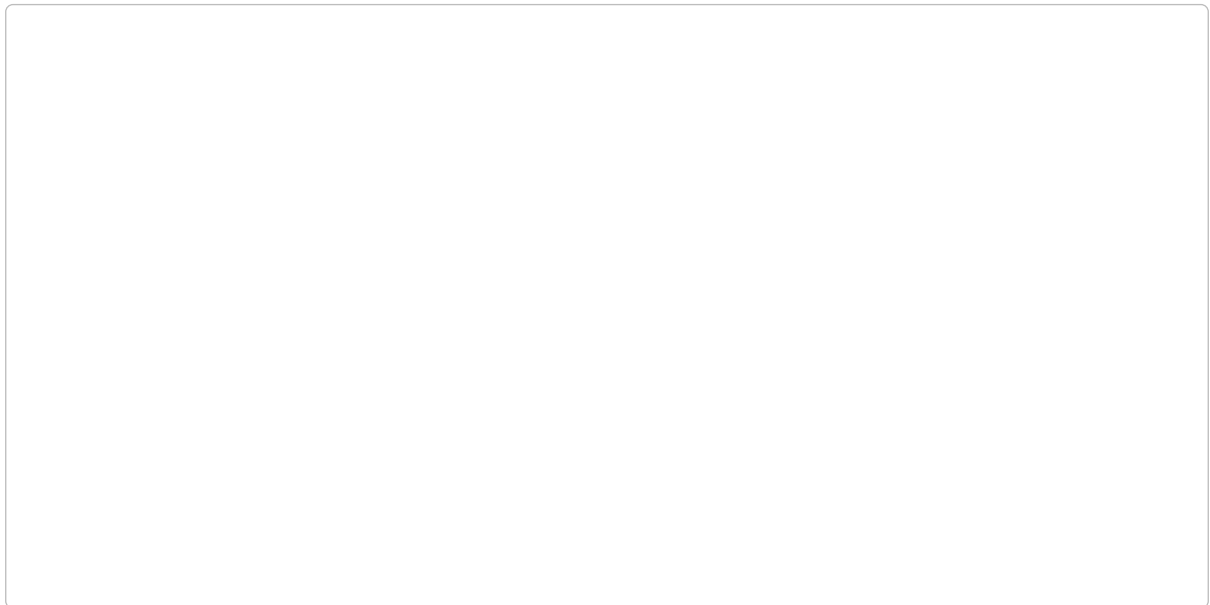
2.3 What should you record at a decision point besides the image? [1]

3 Studio & portfolio tasks

3.1 Make one **process-journal spread** documenting a real experiment.

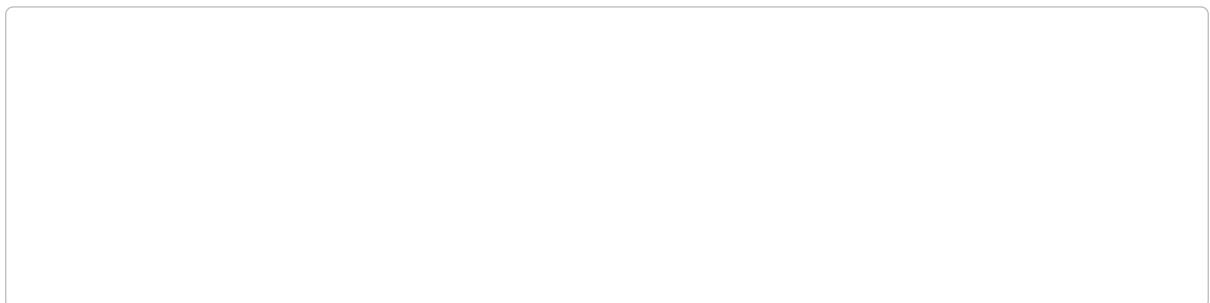
(a) Show a test, its outcome, and a decision, all dated. [3]

(b) Write the *why* at the decision point. [2]



3.2

() Photograph a work-in-progress at two stages and label what changed. [2]



Solutions

2.1 B. process images can be part of the 15.

2.2 reconstructed journals look staged; real-time, dated evidence is credible and honest.

2.3 the *why* — the reason for the decision.

3.1 a real dated test with outcome; a visible decision that follows; the *why* recorded; reads as real-time, not staged.

3.2 two genuine stages; a note on what changed between them.