

Week 23

AP Drawing

Homework bundle for this week

本周作业合集

exercises.lol

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6. Make: Practice, Experimentation, and Revision Starter Quiz · 课前小测

AP Drawing

Name: _____ Score: _____

1. The Sustained Investigation is worth about _____ of the AP score.

- ☐ 10%
- ☐ 40%
- ☐ 60%
- ☐ 100%

2. Returning to a finished work and changing it on purpose is _____.

- ☐ practice
- ☐ experimentation
- ☐ revision
- ☐ framing

3. Synthesis sits on which row of the scoring guidelines?

- ☐ the lowest
- ☐ the top / discriminator row
- ☐ it is not scored
- ☐ a bonus row

4. A drawing skill only counts toward your score if it is _____.

- ☐ mentioned by your teacher
- ☐ visible in the submitted image
- ☐ your favourite
- ☐ done in graphite

5. Composition should be decided _____.

- ☐ halfway through
- ☐ before the first real mark
- ☐ after finishing
- ☐ by the framer

6. "Sustained" means the works should show growth over time.

- ☐ True
- ☐ False

7. You should throw away every failed experiment.

☐ True ☐ False

8. Synthesis can be added at the very end of the process.

☐ True ☐ False

9. One drawing can demonstrate several drawing skills at once.

☐ True ☐ False

10. Craft is optional polish that scorers ignore.

☐ True ☐ False

AP Drawing

1. **60%**

60% — Selected Works is the other 40%.

2. **revision**

Revision = deliberate change to existing work.

3. **the top / discriminator row**

Synthesis is the top-row 4-to-5 discriminator.

4. **visible in the submitted image**

It must be visible in the image.

5. **before the first real mark**

Plan it in thumbnails first.

6. **True**

Not 15 versions of the same day.

7. **False**

Keep and annotate them — they are strong evidence.

8. **False**

It grows from early experimentation with related materials.

9. **True**

A lit interior figure shows space, light, and composition.

10. **False**

Craft is part of what the finished work is.

6.1 The Sustained Investigation

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS sustained investigation 持续探究 • revision 修改 • body of work 系列作品 • practice 练习

Objective

Plan a **Sustained Investigation** 持续探究 that develops one inquiry over time.

You must be able to:

- build a body of ~15 images from one question
- show growth over time, not one afternoon repeated
- keep a make-document-reflect-revise rhythm
- choose depth over breadth

1 Worked examples

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

■ Body of work

The SI is ~15 images growing from one inquiry — worth 60% of the score.

■ Sustained = over time

Works must show growth, not 15 versions of one afternoon.

■ Depth over breadth

One question pushed hard beats ten unrelated good drawings.

2 Practice

2.1 The Sustained Investigation is worth about what share of the score? [1]

- **A** 10%
 - **B** 40%
 - **C** 60%
 - **D** 100%
-

2.2 Why do 15 unrelated 'best' drawings fail as a Sustained Investigation? [2]

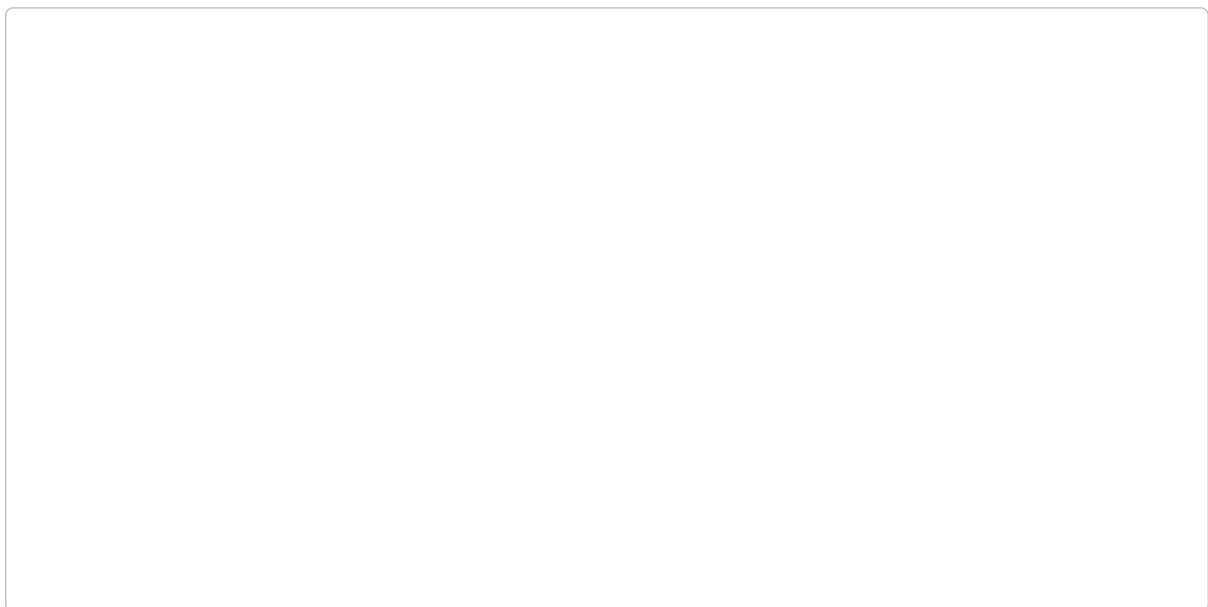
2.3 Describe a healthy weekly rhythm for the investigation. [1]

3 Studio & portfolio tasks

3.1 Plan your **Sustained Investigation** on one page.

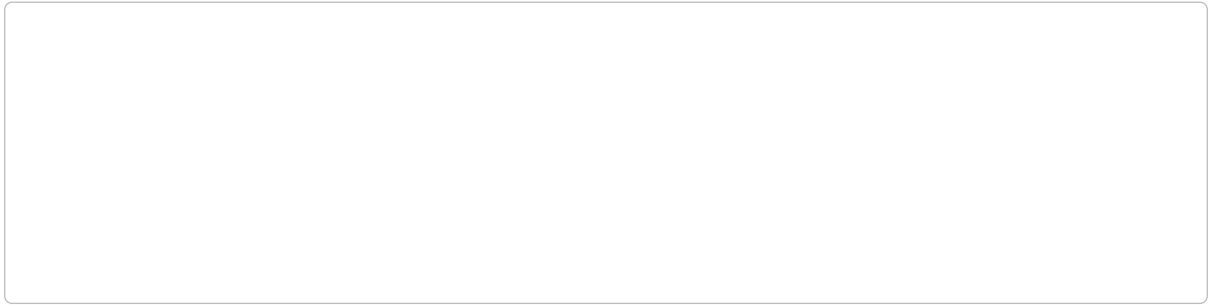
(a) Write the inquiry, then storyboard 6-8 works that would develop it over time. [4]

(b) Mark where documentation and revision happen. [1]



3.2

() Explain in two sentences how your plan shows depth rather than breadth. [2]



Solutions

2.1 C. 60%; Selected Works is the other 40%.

2.2 the section scores works that relate to and develop one inquiry; unrelated works have no through-line to develop.

2.3 make, document, reflect, revise, make again.

3.1 a clear inquiry; 6-8 works that visibly develop it; a sense of progression over time; documentation/revision points marked.

3.2 identifies one question pushed deeply; contrasts it with a scattered set.

6.2 Practice, Experimentation, and Revision

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS revision 修改 • experimentation 实验 • practice 练习 • revision pair 修改前后对比
• scale 尺度

Objective

Show **practice** 练习, **experimentation** 实验, and **revision** 修改 as visible evidence.

You must be able to:

- repeat a skill to build reliability (practice)
- test something new without needing success (experimentation)
- change existing work on purpose (revision)
- keep and annotate the failures

1 Worked examples

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

■ Three engines

Practice repeats until reliable; experimentation tests the unknown; revision changes existing work on purpose.

■ Show all three

Scorers must *see* them — a revision pair (first / revised, with a note) is classic evidence.

■ Keep failures

An annotated failed experiment is stronger than an unexplained success.

2 Practice

2.1 Returning to a finished work and changing it on purpose is

[1]

- **A** practice
- **B** experimentation
- **C** revision
- **D** framing

2.2 Why keep and annotate failed experiments?

[2]

2.3 What makes a good 'revision pair'?

[1]

3 Studio & portfolio tasks

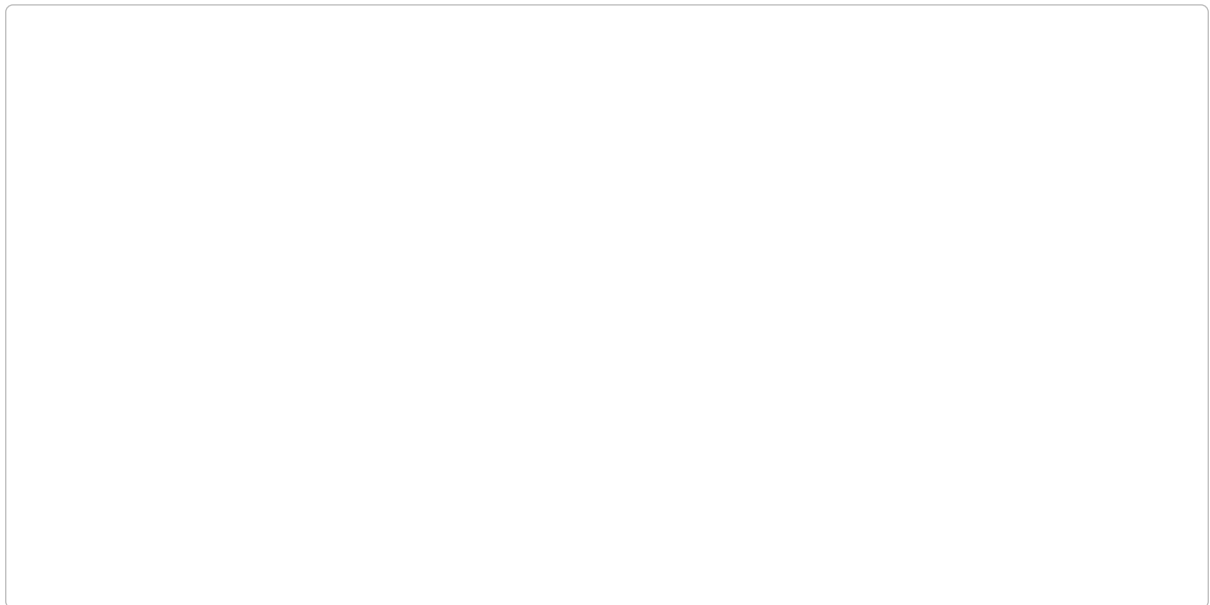
3.1 Make a **revision pair** from one of your drawings.

(a) Show the first state, then a deliberately revised state.

[3]

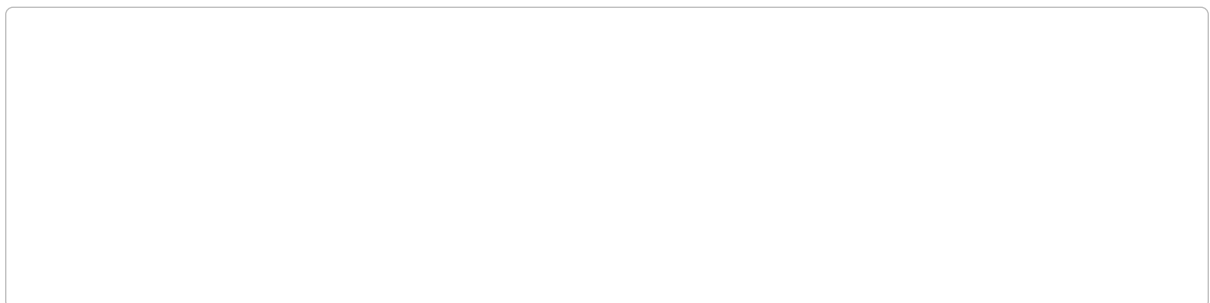
(b) Write one sentence naming the change and its reason.

[1]



3.2

() Run one **experiment** (new tool/surface/scale) and keep the result even if it fails. [2]



Solutions

2.1 C. revision = deliberate change to existing work.

2.2 they are direct evidence of experimentation; they show a real risk was taken.

2.3 a first state and a revised state, with one sentence on what changed.

3.1 two clearly different states; the revision is deliberate and improves/develops the work; a stated change and reason.

3.2 a genuine untried variable; the result kept and annotated.

6.3 Synthesis of Materials, Processes, and Ideas

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS synthesis 综合 • practice 练习

Objective

Fuse material, process, and idea into **synthesis** 综合.

You must be able to:

- make the material choice inseparable from the idea
- test the 'could this be any other medium?' question
- let process carry meaning too
- name the link in one sentence

1 Worked examples

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

■ Fusion

Synthesis means swapping the medium would change the *meaning*, not just the look — the top rubric row.

■ Material as meaning

Burnt-edge charcoal about wildfire; stitched thread about family ties.

■ Grows early

Synthesis comes from experimenting early with materials that relate to the idea.

2 Practice

2.1 Synthesis sits on which row of the scoring guidelines? [1]

- **A** the lowest
 - **B** the top / discriminator row
 - **C** it is not scored
 - **D** a bonus row
-

2.2 How can you test whether a work shows synthesis? [2]

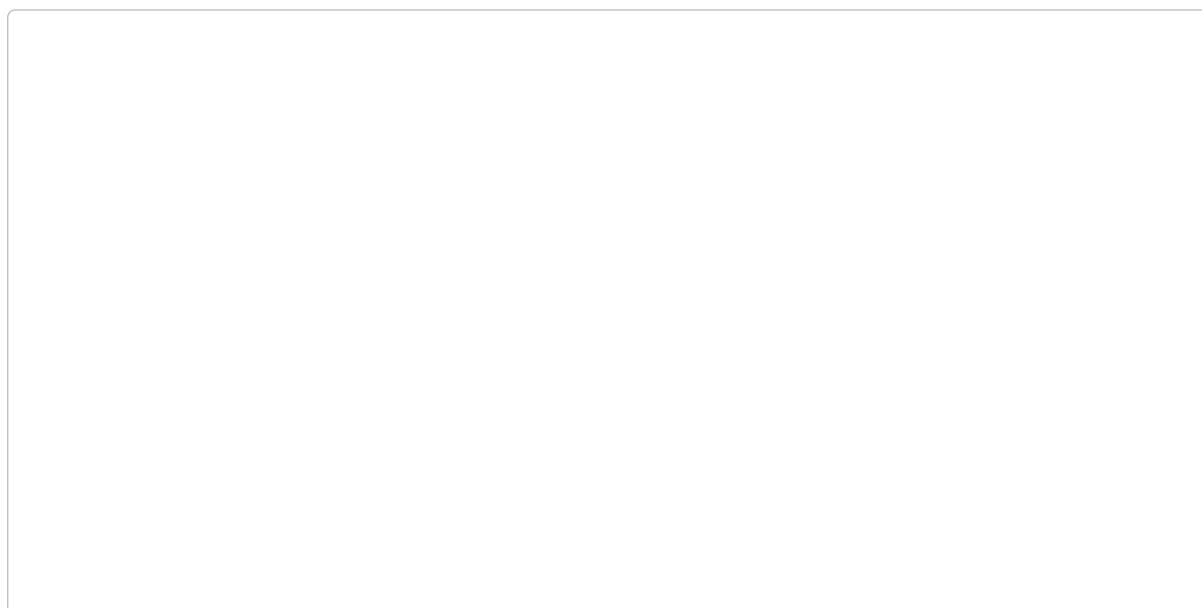
2.3 Give one example of a process (not material) carrying meaning. [1]

3 Studio & portfolio tasks

3.1 Design one work aiming for **synthesis**.

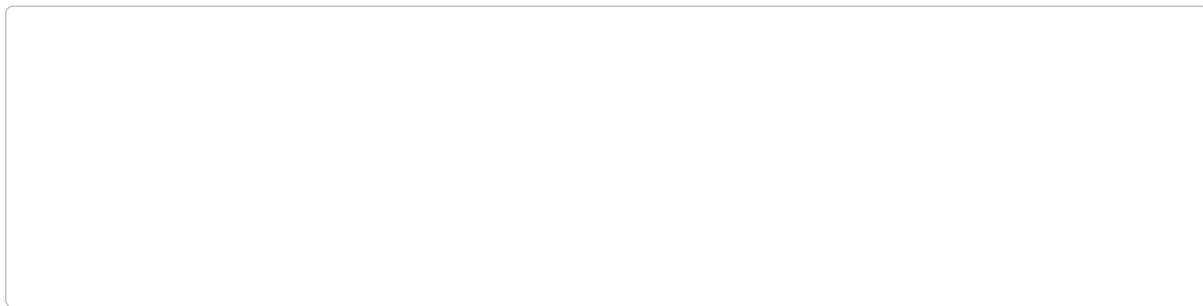
(a) Choose an idea, then a material and process that could not be swapped without losing the meaning. [3]

(b) Sketch it and write the link: 'I used X because the idea needed Y.' [2]



3.2

() Take a drawing whose medium feels interchangeable and re-plan it for synthesis. [2]

A large, empty rectangular box with a thin black border, intended for a drawing or sketch.

Solutions

2.1 B. synthesis is the top-row 4-to-5 discriminator.

2.2 ask whether swapping the medium would change the meaning; if any medium would do, it is not yet synthesis.

2.3 e.g. obsessive stippling for time / blind contour for uncertain memory.

3.1 a genuine idea; material and process that embody it; a sketch attempting the fusion; a clear 'X because Y' link.

3.2 identifies why the current medium is interchangeable; proposes a meaning-carrying material/process.

6.4 Demonstrating Drawing Skills

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS drawing skills 绘画技能 • practice 练习

Objective

Audit and demonstrate the six named **drawing skills** 绘画技能.

You must be able to:

- name the six drawing skills
- make each visible in a submitted image
- aim for advanced, not merely competent
- name skills in the CED's words

1 Worked examples

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

■ Six skills

Mark-making, line, surface, space, light and shade, composition. Audit your portfolio against all six.

■ Visible = counts

A skill only counts if it is visible in the image — photograph well or it disappears.

■ Name in writing

Name skills in the CED's words so the scorer connects claim to image — but only ones the picture proves.

2 Practice

2.1 Which is one of the six named drawing skills?

[1]

- A colour theory
 - B light and shade
 - C framing
 - D gilding
-

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

2.3 Why should you only claim skills the picture clearly shows? [1]

3 Studio & portfolio tasks

3.1 Make a **skills-audit sheet** for your own portfolio.

(a) List the six skills and, for each, name a work that shows it strongly. [3]

(b) Mark the weakest skill and plan one practice task to fix it. [2]

3.2

() Take one drawing and write a caption naming the two skills it best proves. [2]

Solutions

2.1 B. the six are mark-making, line, surface, space, light and shade, composition.

2.2 e.g. a lit interior figure shows space, light and shade, and composition together; skills overlap in a rich image.

2.3 a claim the scorer cannot find makes them trust the rest of your writing less.

3.1 all six skills listed; a real work matched to each; an honest weakest-skill identified; a concrete practice plan.

3.2 two skills named in CED words; both genuinely visible in the drawing.

6.5 Composition and Craft in Making

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS craft 工艺 • scale 尺度 • composition 构图 • practice 练习

Objective

Design **composition** 构图 and protect the **craft** 工艺 of finished work.

You must be able to:

- plan composition in thumbnails before committing
- protect the work (clean, flat, fixed)
- treat **scale** 尺度 as a decision
- resolve corners, or leave them raw on purpose

1 Worked examples

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

■ Decide first

Composition is decided in thumbnails before the first real mark, not discovered halfway.

■ Craft

Clean margins, controlled smudging, flat paper — damaged or dirty work photographs badly.

■ Scale

An intimate A5 and a commanding A1 are different statements of the same idea.

2 Practice

2.1 Composition should be decided

[1]

- **A** halfway through
 - **B** before the first real mark
 - **C** after finishing
 - **D** by the framer
-

2.2 Why is craft part of what a finished drawing is, not optional polish? [2]

2.3 Give one example of treating scale as a decision. [1]

3 Studio & portfolio tasks

3.1 Make a **composition-and-craft plan** for a finished piece.

(a) Draw three thumbnails, choose one, and state the scale you will work at and why. [3]

(b) List three craft steps to protect the final drawing. [1]

3.2

() Take one 'unresolved' drawing and either finish a weak corner or justify leaving it raw. [2]

Solutions

2.1 B. plan it in thumbnails first.

2.2 the finished work is judged as an object; damage/dirt in the photo lowers the score regardless of the drawing.

2.3 choosing a large scale to make a subject commanding, or small to make it intimate.

3.1 three thumbnails and a reasoned choice; a stated scale decision; three real craft steps, e.g. fixative, flat storage, cover sheet.

3.2 the corner resolved or a clear justification given; the choice reads as deliberate.

6.6 Developing Ideas Over Time

Name: _____ Class: _____ Date: _____

Total: 11 marks**KEY WORDS** development 发展 • variable 变量 • motif 母题 • scale 尺度 • practice 练习

Objective

Show **development** 发展 — visible growth of an inquiry over time.

You must be able to:

- sequence works so growth reads image to image
- move a **variable** 变量 or vary a **motif** 母题
- document mid-course turns
- make the last work impossible as the first

1 Worked examples

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

■ Visible growth

Development is the furthering of an inquiry through exploration — sequence works so the growth reads.

■ Development moves

Change scale or viewpoint, combine earlier works, or push one variable to its extreme.

■ Not repetition

Fifteen near-identical drawings show repetition, not development.

2 Practice

2.1 The rubric rewards development, meaning the works show

[1]

- **A** repetition
 - **B** growth over time
 - **C** identical skill
 - **D** more colour
-

2.2 Why is a set of 15 near-identical skilful drawings a problem? [2]

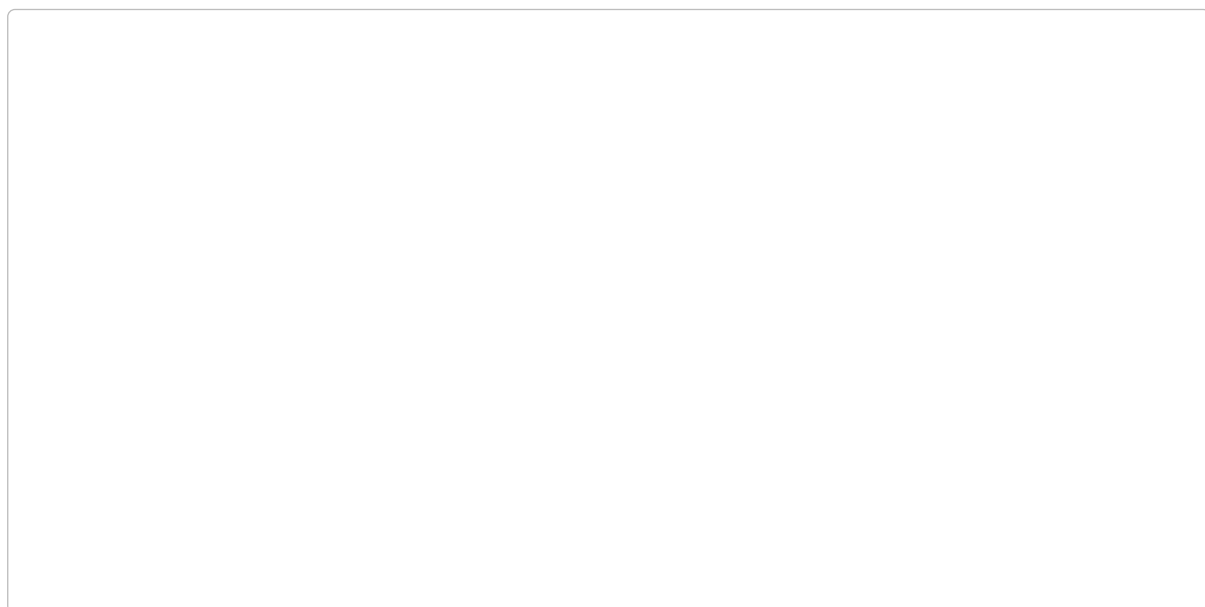
2.3 Name two genuine development moves. [1]

3 Studio & portfolio tasks

3.1 Storyboard the **development** of one inquiry across time.

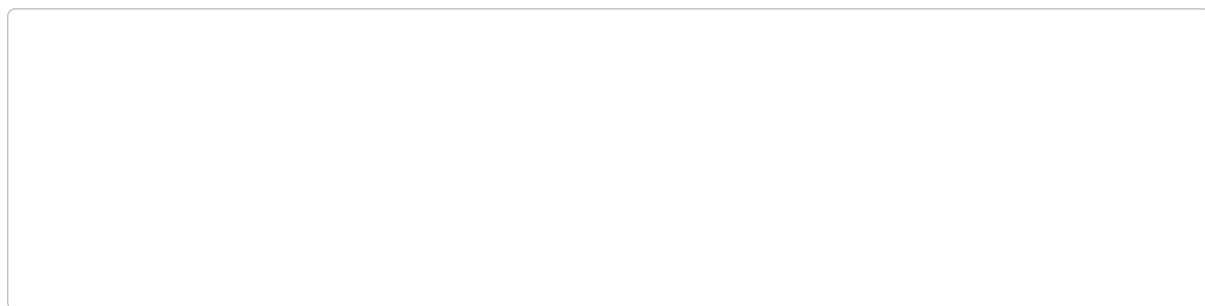
(a) Draw a first work and a much later work that could not have been the first. [3]

(b) Label the variable(s) you moved between them. [2]



3.2

() Take one motif and show three variations (scale, viewpoint, medium). [2]



Solutions

2.1 B. development = visible growth of the inquiry.

2.2 it shows repetition, not development; the rubric scores development, so each work should move a variable.

2.3 any two of: change scale, change viewpoint, combine works, push a variable to its extreme.

3.1 a clear early and late state; genuine growth, not repetition; the late work impossible as the first; labelled variables.

3.2 one recognisable motif; three genuinely different variations.