

Investigate: Inquiry & Process

AP Drawing ■ Topic 5

AP Drawing



What we will cover

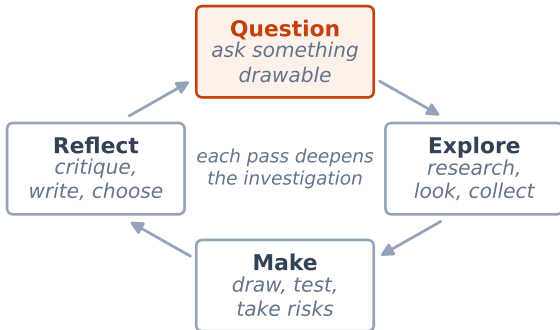
- 1 Inquiry & asking questions
- 2 Sources of ideas
- 3 Materials processes & ideas
- 4 Drawing in context
- 5 Evaluating drawings
- 6 Documentation

1

Inquiry

Inquiry – the engine of Big Idea 1

Inquiry 探究 is questioning that guides discovery over time – open, personal and visual, answered through drawing.



The **Sustained Investigation** 持续探究 is scored on how clearly the works relate to and develop the stated inquiry.

Worked example – testing an inquiry question

✗ *“I will draw hands.”*

A subject, not a question. Nothing to discover.

✓ *“How can line weight express my grandmother’s hands aging?”*

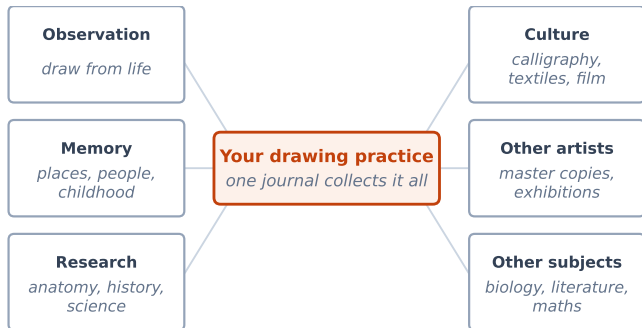
Open, personal, and answerable **in drawings**.

Test it: list ten works the question could produce. **Fewer than five means it is too narrow.** Questions may **evolve** mid-investigation – document the turn.

Where drawing ideas come from

Your **experiences** 经历 inform why, how and what you draw – observation, memory, research, culture, other artists, other subjects.

Reflecting on experience **sparks the question**; documenting it makes a **re-source** you can return to.



Where ideas come from, and how to keep them coming

document as it happens

photos, thumbnail sketches, notes, collected objects – gathered **before** you need them

the ordinary wins

“the kitchen table you know beats a fantasy castle you don’t” – authority comes from knowledge, not from subject

a source wall

a folder or a wall of collected material; when momentum dips, **the collection restarts it**

master drawings 大师素描

study Leonardo’s studies, Dürer’s engravings, Rembrandt’s ink landscapes as **working documents**, not finished objects

Ideas do not arrive on demand. Collecting continuously means that on a flat week you have material to work from rather than a blank page.

Materials, processes and ideas

Every drawing is built from three interacting components 材料、过程与想法:

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.

Use the **CED's own vocabulary** in written evidence – materials, processes, ideas, experimentation, revision. It connects your claim to the rubric **instantly**.

The CED's three components, and how to vary them

materials 材料	the physical substances – charcoal, ink, thread, found paper
processes 过程	the actions – stippling, washing, tearing, stitching, printing
ideas 想法	the concepts the work is about
let one lead	an idea can demand a material (rust drawings about decay), or a material can spark an idea
change one at a time	the fair-test habit works in the studio: vary one component and see what it does
they are statements	charcoal on torn paper and fineliner on smooth film are different <i>statements</i> , not just different looks

This vocabulary comes **straight from the CED glossary**. Use the exact words in your written evidence – the scorer is reading for them.

2

Context & critique

Drawing in context

Context 语境 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** 诚信 – **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** 标准 – the same move the scoring guidelines make.

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

Revision 修改 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

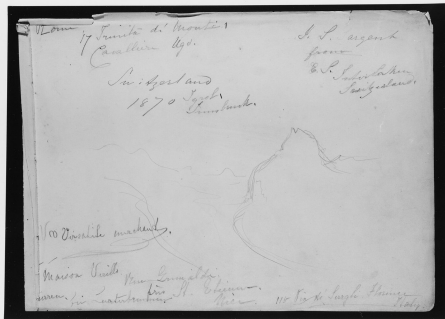
written reflections after critiques become drafts of your Sustained Investigation writing

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

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

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

What a process journal must actually contain

document with anything quick

phone photos, taped-in tests, dated notes, thumbnail storyboards

record the *why*

two lines at a decision point today **saves reconstructing your thinking in April**

photograph stages

a **before/after revision pair** is gold for the portfolio

keep tests physically

paper swatches and media trials taped into the **process journal** 创作过程日志, with outcomes noted

the distinction

a true journal, not a decorated diary, is the difference between **claiming** inquiry and **showing** it

The journal is not preparation for the portfolio. For the Sustained Investigation it *is* much of the evidence.

Exam tips

- **Write the inquiry as one clear sentence and pin it above your desk** – every scoring row of the Sustained Investigation asks how the work relates to it.
- **Scorers must SEE the investigation:** tests, failed starts, and revision pairs are evidence; a folder of unrelated finished drawings is not.
- **Date everything.** “Over time” is a scored idea – dated journal pages prove development without a word of explanation.
- **Use CED vocabulary in written evidence** (materials, processes, ideas, experimentation, revision) – it connects your claims to the rubric instantly.
- **Photograph journal spreads as you go**, not in April: process documentation shot in a rush looks like what it is.

3

Recap

Worked example – sharpening an inquiry

A student writes “I will draw hands.” Turn it into a workable inquiry question.

- “I will draw hands” is a **subject**, not an inquiry – it asks nothing, so it cannot develop.
- A workable question is **open**, **personal**, and answerable **through drawing**.
- “How can line weight express my grandmother’s hands aging?”
- Test it: list **ten** works it could produce. Fewer than five $\Rightarrow$ still too narrow.

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

Topic 5 – key takeaways

1

One sentence

write the inquiry down – every scoring row asks about it

2

Open & visual

answerable through drawing; ten works or it is too narrow

3

Show the work

tests, failed starts and revision pairs are the evidence

4

Date it

“over time” is scored – dated pages prove development

Check yourself

- 1 “I will draw hands.” Why is this not an inquiry?
- 2 How do you test whether a question is broad enough?
- 3 Why date every journal page?
- 4 Is a failed start worth photographing?

Answers 1. it is a subject, not a question 2. list ten works it could produce 3. “over time” is scored 4. yes – it is evidence