2023 AP® Drawing

Sustained Investigation and Selected Works

Sustained Investigation–Score 3/3/3/3

Scoring Criteria	Score Rationale
Row A: **Inquiry** Score: 3 Written evidence **identifies** an inquiry that guides the sustained investigation.	In this portfolio, the written evidence identifies the inquiry in its first sentence: “How to use visual language to communicate the confrontation between the human destruction of the natural world and the despair inflicted on animals.” All images in the portfolio are explicit in their exploration and development of this inquiry, making it apparent the inquiry guided the sustained investigation.
Row B: **Practice, Experimentation, and Revision** Score: 3 Visual evidence of practice, experimentation, **AND** revision **demonstrates development** of the sustained investigation, and the written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, or revision.	Seven of the portfolio’s images demonstrate practice, experimentation, and revision. Mostly these show progress; however, in every one of these images, there is evidence of subtle revisions in color and form, such as the experiments with the moth and the bag under the snake’s head (image 1). The sequence of sketches and insets in image 9 fully reveals the ideational process. The synthesis of a polar bear, an iceberg, and a power plant are powerful symbols of global warming and human degradation of the planet (image 8). The final sustained investigation image demonstrates the experimentation and revision used to resolve image 14. Successful trials of the Coke can’s orientation and string arrangement show the experimentation to arrive at the final composition. The written evidence reinforces the visual evidence. Writing prompt 2 states, “I experimented with perspective and composition to create a narrative that shows the harm and pressure of human intervention on the entire ecosystem.” The writing also describes tests with a Coke can and string conducted in service of the development of image 14, reiterating the description of the process that accompanied the image.

Row C: **Materials, Processes, and Ideas** Score: 3 **Visual relationships** among materials, processes, **AND** ideas are **clearly evident** and **demonstrate synthesis.**	This portfolio clearly evidences abundant visual relationships between the ideas and the materials and processes used to depict them. Image 9 diagrams how sketching was used as a means of ideation to develop the bear/iceberg/power plant symbol of image 8. Pen paired with watercolor creates transparent effects and subtle modeling of form. The pen ensures crisp transitions and precise edges when needed. Image 3 mimics the effects of pen and watercolor but uses Procreate. Digital imaging allows greater distinction between spatial layers and additional control over the tonal range. Image 4 literally evidences the synthesis of materials and processes by integrating analog materials and digital processes—digital techniques enhance the spatial qualities and add emotional intensity through vignetting (image 5).
Row D: **2-D/3-D/Drawing Art and Design Skills** Score: 3 Visual evidence of **good and advanced** 2-D/3-D/Drawing skills.	All images in this portfolio exhibit advanced drawing skills. Light and shade are most often used to realistically render forms, such as the gentle modeling of grays to render the snake in image 1. However, value creates convincing illusions of space, such as the gloomy night sky and the expansive ocean in image 4. Many compositions are dynamically balanced, corralling multiple visual elements into organized, central forms, such as the multitude of sea creatures in image 4 or the birds and skulls in image 3. Even the process images (2, 5, 7, 9, 11, 13, and 15) reflect careful compositions and subtle use of spatial clues such as overlapping and edge definition (image 11.) Mark-making is used to great effect throughout the portfolio but is a crucial element in image 10, where a range of calligraphic lines are used decoratively (to articulate the surface) and structurally (to create visual tension and direct the eye around the composition). The drawing skills on display throughout this sustained investigation are highly developed and thoughtfully deployed in the service of the inquiry.

Written Evidence

Sustained Investigation

Identify the question(s) or inquiry that guided your sustained investigation.

Response:

How to use visual language to communicate the confrontation between the human destruction of the natural world and the despair inflicted on animals? My pieces revolve around this question, specifically focusing on climate change and its effects on animals. I tried to figure out how to convey the emotions of anger, anxiety, and isolation felt by animals using various visual elements such as complementary color, rough brush strokes, and symbolism. The overarching message was that human actions like pollution and deforestation harm our habitat in ways that cannot be fixed.

Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.

Response:

My entire sustained investigation strives to capture the beauty, grace, and vulnerability of animals while also conveying a sense of regency and alarm. I use intense color in contrast to muted color in pieces (6,8,10,12) to convey the conflict between human activity and nature. In order to demonstrate the negative effects of pollution, I also conducted experiments using found objects like a discarded Coke can (14). In my pieces(1,3,4), I experimented with perspective and composition to create a narrative that shows the harm and pressure of human intervention on the entire ecosystem.



Image 1

Sustained Investigation

Height: 18

Width: 12

Materials:

Acrylic paint, Pencil, Markers, Watercolor paper

Process(es):

Sketching with pencil, and coloring with makers, after refining the detail with acrylic paint.

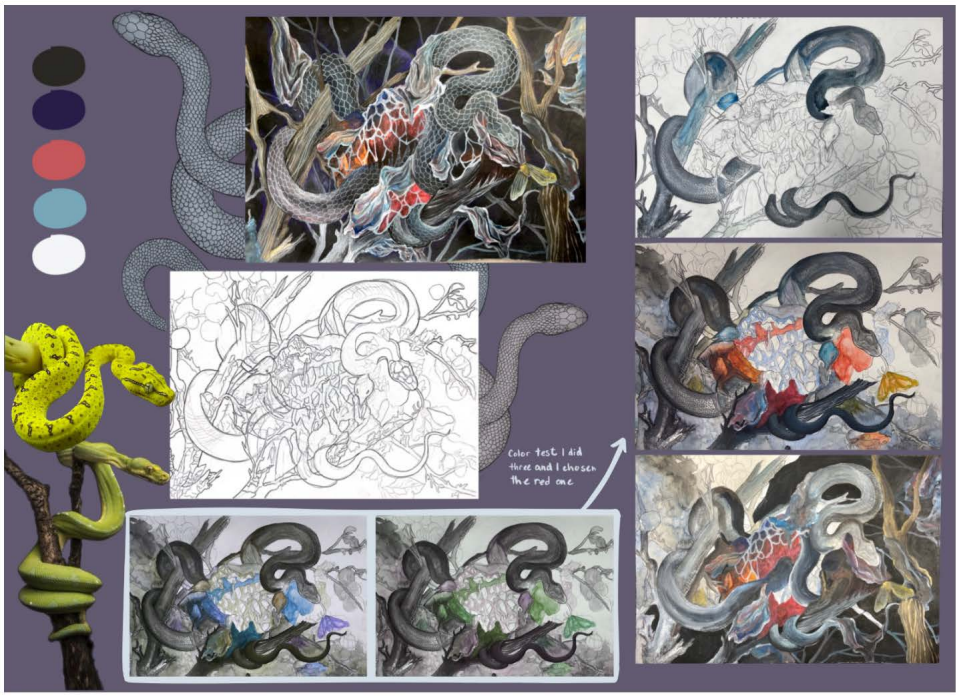


Image 2

Sustained Investigation

Height: NA

Width: NA

Materials:

Acrylic paint, Pencil, Markers, Watercolor paper

Process(es):

Color research using more cool tones, have reference pictures for drawing the snake.



Image 3

Sustained Investigation

Height: 12

Width: 8

Materials:

Digital work using Procreate and Apple Pencil on iPad.

Process(es):

Inking using Apple Pencil and using cool colors to fill in the drawing.



Image 4

Sustained Investigation

Height: 15

Width: 11

Materials:

Markers, white pen, watercolor paper, colored pencil

Process(es):

Markers to color the background and colored pencils to fill in the detail. White pen for highlight.



Image 5

Sustained Investigation

Height: NA

Width: NA

Materials:

Markers, white pen, watercolor paper, colored pencil

Process(es):

Start work from drawing to filling the color with markers, then the last revision with Procreate.



Image 6

Sustained Investigation

Height: 17

Width: 11

Materials:

Color pencils, Watercolor, Markers

Process(es):

Warm and cool tones create contrast: watercolor, markers to add detail, and color pencils on top.



Image 7

Sustained Investigation

Height: NA

Width: NA

Materials:

Color pencils, Watercolor, Markers

Process(es):

Take pictures of my hand, and use found images of a fox and skull for reference.



Image 8

Sustained Investigation

Height: 12

Width: 9

Materials:

Watercolor paper, Watercolors, Markers

Process(es):

Using the cool and warm tones of watercolor to highlight humans' destruction of the Arctic.

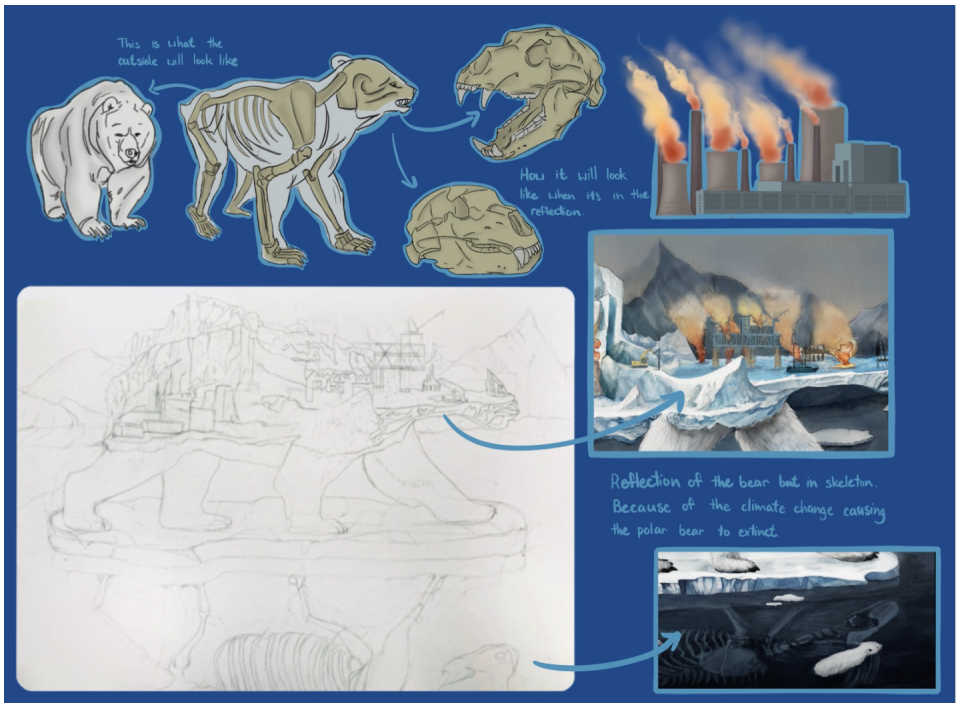


Image 9

Sustained Investigation

Height: NA

Width: NA

Materials:

Watercolor paper, Watercolors, Markers

Process(es):

Experiment with the bear's perspective, then a rough sketch, last fill the color with watercolor.



Image 10

Sustained Investigation

Height: 12

Width: 8

Materials:

Digital work using Procreate and Apple Pencil on iPad

Process(es):

Start the painting with acrylic, then take a photo and upload it on Procreate to add revisions



Image 11

Sustained Investigation

Height: NA

Width: NA

Materials:

Acrylic, Canvas, digital work using Procreate and Apple Pencil on iPad

Process(es):

Use Procreate to do a color study, then draw it on canvas using acrylic.



Image 12

Sustained Investigation

Height: 15

Width: 11

Materials:

Markers, Color pencils, Watercolor, Watercolor paper

Process(es):

Sketch first with a pencil, then use watercolor, markers, and colored pencils to add details.

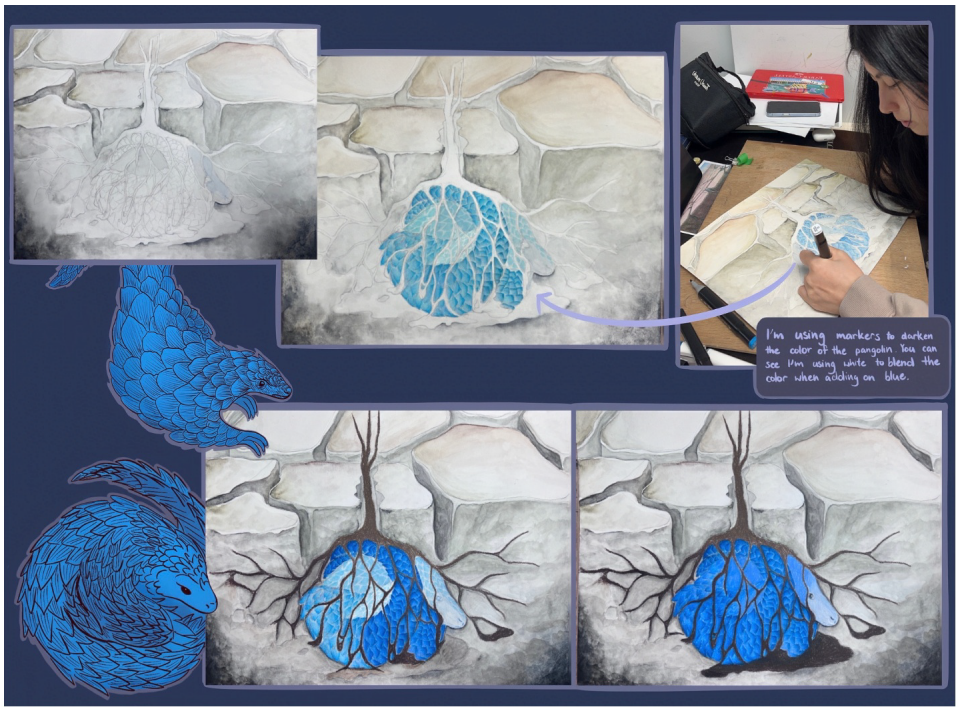


Image 13

Sustained Investigation

Height: NA

Width: NA

Materials:

Markers, Color pencils, Watercolor, Watercolor paper

Process(es):

The underlayer is made with a thinned grey wash, then add details with marker and colored pencil.



Image 14

Sustained Investigation

Height: 18

Width: 12

Materials:

Watercolor paper, watercolor, color crayon, acrylic, Coca-Cola can, colored strings

Process(es):

Paint the underlayer with acrylic, marker, and watercolor, then add the can and strings on top.



Image 15

Sustained Investigation

Height: NA

Width: NA

Materials:

Watercolor paper, watercolor, color crayon, acrylic, Coca-Cola can, colored strings.

Process(es):

Watercolour, and acrylic fill the underlayer, then experiment with the can and strings on top.

Selected Works–Score 5

Scoring Criteria	Score Rationale
Writing The written evidence **identifies** materials, processes, and ideas.	The written evidence identifies the five works' materials, processes, and ideas. For instance, the idea for work 3 is "Animals in the circus looking desperately at the audience … seeking help." The written evidence lists materials and describes the process of layering colored pencils over markers.
Drawing Art and Design Skills Visual evidence of **advanced** Drawing **skills.**	Highly developed drawing skills are on display in this portfolio. Even in image 3, which displays the least sophisticated handling of its subject, the animals' flattened forms and simplified contours appear to be a considered decision, not a lapse of skill. The simplification makes them less "other" and more friendly, innocent, and sympathetic. The flatness of the animals presses them to the front of the picture plane, stressing their captivity and stimulating an empathetic, nose-to-nose response from the viewer. In image 5, value models convincing forms, such as the turtles, are also used to create atmospheric spatial effects in the night sky and the ocean. Here, the intentional use of line quality and movement is also on display. The calligraphic lines that describe the decoratively churning waves echo the patterned marks used to define the net on the ocean floor. The compositions are intentional and varied to suit the ideas of the individual works. Compare the patterned, loose, and distributed composition of image 1 to the central, compact, and axial composition of image 5. Composition, space, mark-making, and line quality are well considered and evidence of advanced drawing skills.
Materials, Processes, and Ideas **Visual relationships** among materials, processes, and ideas are **clearly evident** and **demonstrate synthesis.**	The five works of this portfolio clearly evidence meaningful relationships among materials, processes, and ideas. Selected Works 1 and 5 repeat images from the sustained investigation. In work 1, the freer mark-making and distributed composition express the idea of animals experiencing terror and panic, "witnessing their home being destroyed by man-made disasters." The looseness of acrylic paint is a logical choice to create the desired emotional tenor. Contrast this with work 5, where the composition is compact and centrally positioned in the picture plane. The ensnarement of "sea turtles tangled in plastics and fishing nets" is enhanced by the clustered composition. Acrylic was suited to express the fiery panic of the

first work, but here in work 5, the cool precision of pen and markers creates stasis, an expression of languid resignation where the marine life floats helplessly, stuck in place and time. These sophisticated relationships clearly demonstrate the synthesis of ideas with the materials and processes used to express them.



Work 1

Selected Works

Height: 18

Width: 12

Idea(s):

Animals gathered in the forest, witnessing their home being destroyed by man-made disasters.

Materials: Pencil, Acrylic paint, Canvas

Process(es):

Started with animals, then painted with a soft brush, fine line details with a small brush pen.



Work 2

Selected Works

Height: 12

Width: 18

Idea(s):

The snake gets tangled in the plastic bags. As it struggles to set free, the plastic only tightens.

Materials:

Acrylic paint, Pencil, Markers, Watercolor paper

Process(es):

Sketching with pencil, and colouring with markers, after refining with acrylic paint.



Work 3

Selected Works

Height: 18

Width: 12

Idea(s):

Animals in the circus are looking desperately at the audience behind a fence, seeking help.

Materials:

Pencil, Watercolor paper, Markers, Colored pencil

Process(es):

The first layer is filled with markers, then a colored pencil on the top.



Work 4

Selected Works

Height: 12

Width: 8

Idea(s):

A few birds seek shelter in a rib cage in a post-apocalyptic world made by humans.

Materials:

Digital work using Procreate and Apple Pencil on iPad.

Process(es):

Inking using Apple Pencil and using cool colors to fill in the drawing.



Work 5

Selected Works

Height: 15

Width: 11

Idea(s):

Sea turtles tangled in plastics and fishing nets, trying to survive in the polluted ocean.

Materials:

Markers, White pen, Watercolor paper, Colored pencil

Process(es):

Markers to color the background and colored pencils to fill in the detail. White pen for highlight.