2024 AP® Drawing Art and Design

Sustained Investigation and Selected Works

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.	Response: How can I demonstrate my self-exploration through the evolution of my hair? Going from a relaxed hair texture to a coarse texture, my hair growth built a stronger relationship with myself and my self-care process(1,5,6,9,13). I explored the change in perspective of washing(7), detangling(8), and styling my hair (1,15). I also explored the specific products I had to use due to the change of hair texture(5,8,11). While (1,6,7,9,10) explored the stigma of styling and handling coarser hair types (natural hair), (3,5,8,11) focused on the new products and utensils I'll use for new hair type.
Describe ways your sustained investigation developed through practice, experimentation, and revision.	Response: I practiced and researched through Sktbk exploration and reference photos (1,6,9), and exp.w/art techniques(2,3,4). Exp.w/materials to show texture and depth(4,7,910), layeredcollage to show true acceptance & markmaking (11,12).Through teacher/selfcritics,revised pieces to develop value(14,15,11), color& mark-making (7,11,13,).Ex.added pastel colors for dimensionofbubbles(13),used advanced techniques to highlight different products(11), showed synthesis through the types of materials used(3,4,10,13) to show a common product used for hair growth,newproducts for wash day,& used my actual hair.



Image 1

Sustained Investigation

Height: 9

Width: 12

Depth: na

Materials:

sktbk focused on exploring my investigation through media research

Process(es):

investigation of hair representation in history;colorpencil piece to exp. w/struggles of naturalhair

Citation(s):

All references are from my personal photography



Image 2

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

bamboo pole, india ink and charcoal

Process(es):

Markmaking Experimentation using linework; exp. w/tools and mediums using india ink and charcoal

Citation(s): Drawn from life model



Image 3

Sustained Investigation

Height: 20

Width: 16

Depth: na

Materials:

bamboo pole, india ink; experimented w/ loose expressive mark-making to show pattern

Process(es):

Markmaking Experimentation using linework Revised to add color & variety of marks on surface

Citation(s): Drawn from life model



Image 4

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

Linoleum relief stamps printed onPaper made w/ dried rosemary;infused w/hairgrwth herb 4 synthesis

Process(es):

Wanted to explore mark-making of linoleum; created images of hair products for detangling

Citation(s):

Image-based on personal photos I took myself and free-hand drawing

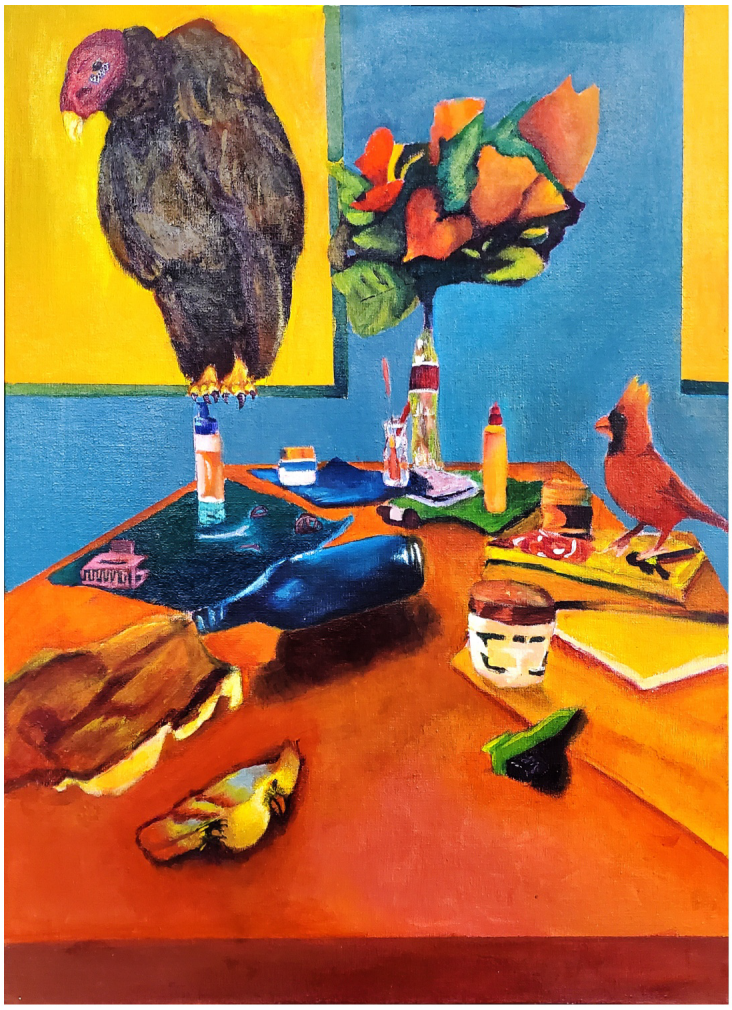


Image 5

Sustained Investigation

Height: 16

Width: 20

Depth: 0

Materials:

acrylic on canvas used stilife of hair product composed of birds to symbolize life and death

Process(es):

juxtaposed life and death through the death and rebirth of my natural hair through comp. and color

Citation(s):

Image-based on personal photos I took myself



Image 6

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

Acrylic paint and acrylic medium; used acrylic medium to fill negative space to simulate bubbles

Process(es):

composition explored in Sktbk,revised color of bubbles after toshow more dimension and texture

Citation(s):

Image-based on personal photos I took myself

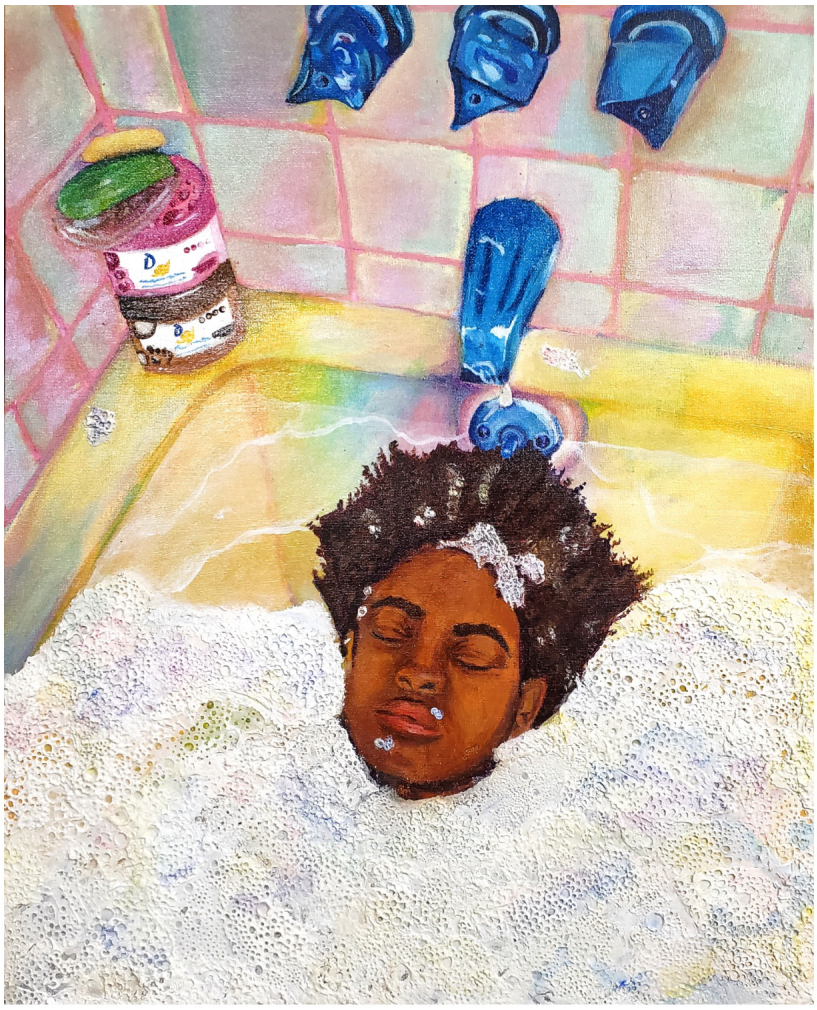


Image 7

Sustained Investigation

Height: 20

Width: 16

Depth: 0

Materials:

Acrylic paint and acrylic medium; revised colors for brighter contrasting effect

Process(es):

acrylic medium to show depth, markmaking,and texture; brightened colors to create a strongercontrast

Citation(s):

Image-based on personal photos I took myself

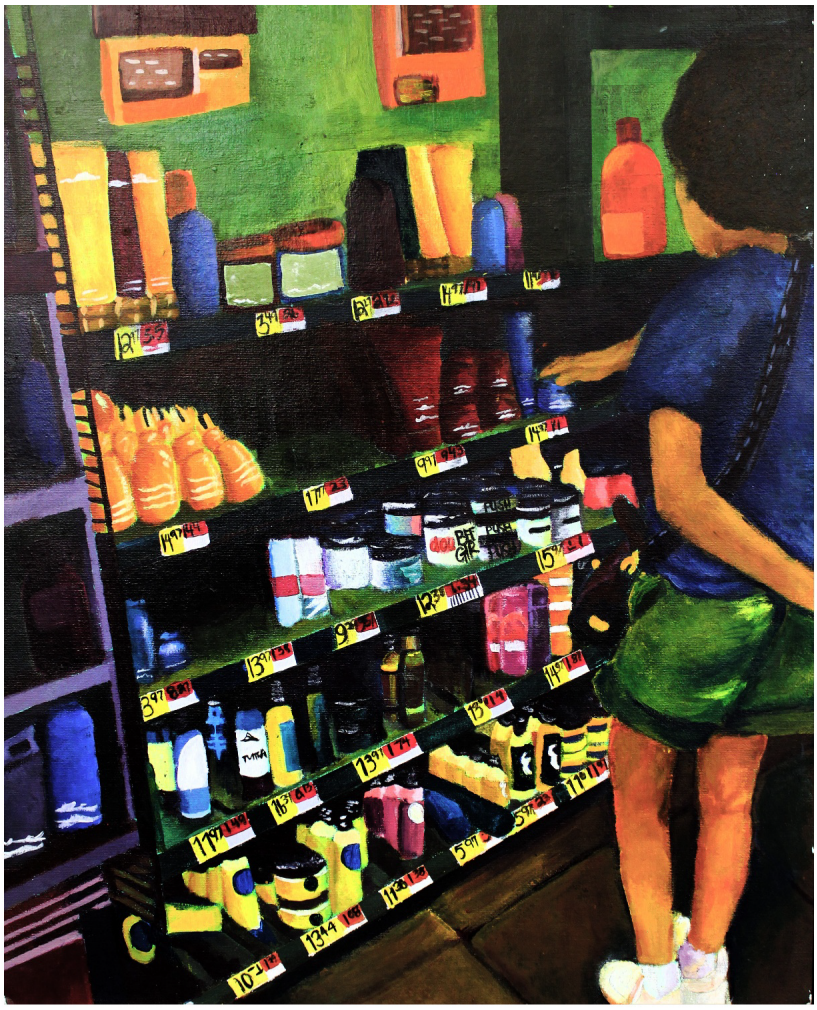


Image 8

Sustained Investigation

Height: 20

Width: 16

Depth: 0

Materials: acrylic on canvas

Process(es):

exploration of depth and perspective, exp. with color and composition

Citation(s):

Image-based on personal photos I took myself



Image 9

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

Shampoo Bottles, Acrylic Paint, Colored Pencil;

Process(es):

Sktbk focused on movement and gestural strokes to convey the journey of my self-exploration

Citation(s):

Image-based on personal photos I took myself



Image 10

Sustained Investigation

Height: 12

Width: 6

Depth: 5

Materials:

Shampoo Bottles, Acrylic Paint, Colored Pencil; used shampoo bottles to exp. with different surfaces

Process(es):

synthesis of shampoo bottle to show use of materials ;used colorpencil to show texture of bottles

Citation(s):

Image-based on personal photos I took myself

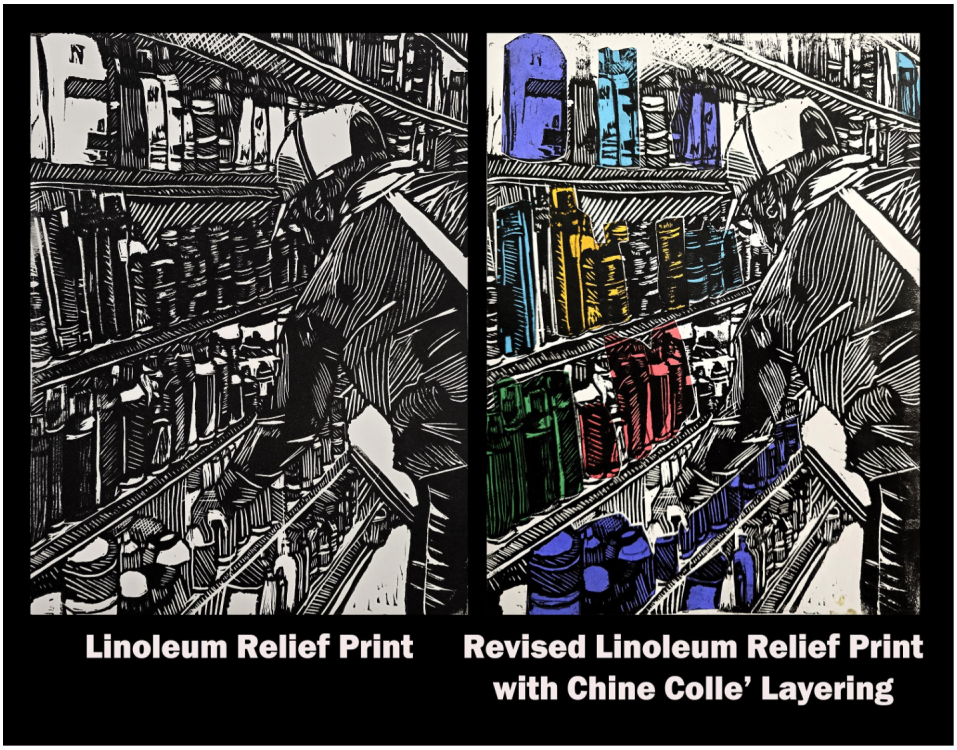


Image 11

Sustained Investigation

Height: 14

Width: 11

Depth: na

Materials:

Lino print with multicolored cardstock; used different colors to show diff brands of hair products

Process(es):

used mark-making in lino to show value; revised w/chine colle' to show contrast w/my mark-making

Citation(s):

Image-based on personal photos I took myself

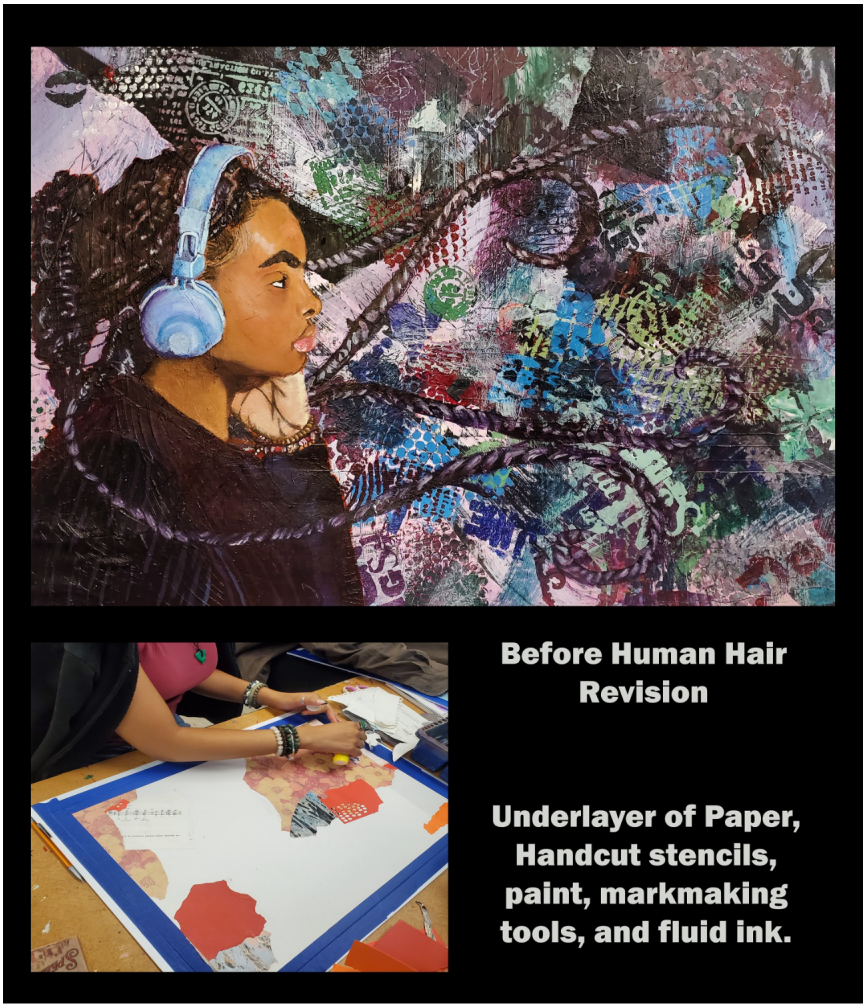


Image 12

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

acrylic paint, layered paper, crochet kinky-twist hair; exp. with stencils and mark-making tools

Process(es):

used collaged ppr & layerd stencils to create markmking in the bkg; revised w/humanhair for movement

Citation(s):

Bottom paper layer made out of National Geographic magazine pages before covered in paint.



Image 13

Sustained Investigation

Height: 16

Width: 20

Depth: 2

Materials:

acrylic paint, ppr, crochet kinky-twist hair; realhair to integrate the reality of my exploration

Process(es):

Layered background; synthesized using real hair to enhance movement

Citation(s):

Image-based on personal photos I took myself



Image 14

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

acrylic on cardboard, balsa wood frame, scratchboard; exp. w/materials wto

Process(es):

scratchboard to show mark-making and value; used acrylic on cardboard to show depth and perspective

Citation(s):

Image-based on personal photos I took myself



Image 15

Sustained Investigation

Height: 16

Width: 19

Depth: 1

Materials:

acrylic on cardboard, balsa wood frame, scratchboard;

Process(es):

scratchboard to show mark-making and value; revised frame to add comb to synthesize the products use

Citation(s):

Image-based on personal photos I took myself

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. **AND** Visual evidence **demonstrates** the sustained investigation.	The written evidence identifies an inquiry that guides the sustained investigation, “How can I demonstrate my self-exploration through the evolution of my hair?” The visual evidence demonstrates the inquiry (Images 5, 7, 8, 10, 13, and 15). Furthermore, there is additional written and visual evidence of the inquiry in the following ways: “Going from a relaxed hair texture to a coarse texture, my hair growth built a stronger relationship with myself and my selfcare process (Images 1, 5, 6, 9, and 13).” Exploring “the change in perspective of washing (Image 7), detangling (Image 8), and styling my hair (Images 1 and 15)” and “the specific products I had to use due to the change of hair texture (Images 5, 8, and 11).” Images 1, 6–7, and 9–10 explored the stigma of styling and handling coarser hair types (natural hair), and Images 3, 5, 8, and 11 focus on the “new products and utensils I’ll use for new hair type.” The portfolio’s thoughtful response made 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** Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation **OR** revision.	Writing Prompt 2 describes ways this sustained investigation developed through practice, experimentation, and revision. Sketchbook explorations and reference photos of self (Images 1, 6, and 9) provide evidence of practice and research. There is visual and written evidence of experimentation through art techniques (Images 2–3, and 4), with materials to show texture and depth (Images 4, 7, 9, and 10), using layered collage (Images 11–12) and through mark-making (Images 2–3, and 11–14). Revision occurred because of teacher and self-critics “to develop value (Images 14, 15, and 11), color & mark-making (Images 7, 11, and 13).” Image 13 explored adding “pastel colors for dimension of bubbles," and Image 11 “used advanced techniques to highlight different products” and shows “synthesis through the types of materials used (Images 3–4, 10, and 13) to show a common product used for hair growth, new products for wash day.” Image 12 originally used crocheted “kinky-twist hair” but was “revised w/human hair for movement.”

Row C: **Materials, Processes, and Ideas** Score: 3 **Visual relationships** among materials, processes, **AND** ideas are **evident** and **demonstrate synthesis**	In this portfolio, accomplished risk-taking achieves synthesis despite the broad investigation of materials. Image 4 investigates hair texture by documenting the process of creating handmade paper, exploring mark-making by carving Linoleum relief stamps, and then printing images of hair combs and products used for detangling on the homemade paper. Image 6 synthesizes self-care by using “acrylic medium to show depth, mark-making, and texture” on the bubbles’ surface and using personal photos to reinforce the connection to self. Image 14 also cites a personal photo (selfie) while using scratchboard to push the concept of mark-making, later revising the frame “to add comb to synthesize the products use.” This portfolio goes a step further for self-exploration by merging images of self onto the haircare products they use (Images 9–10).
Row D: **Drawing Skills** Score: 3 Visual evidence of **good and advanced** Drawing skills.	This sustained investigation demonstrates self-exploration throughout the evolution of hair. There is substantial visual and written evidence of good and advanced drawing skills throughout this portfolio. The finished works (Images 3, 5, 7–8, 10–11, 13, and 15) demonstrate the use and manipulation of various materials and media to explore mark-based, printed, and painterly approaches to gesture, color, composition, contrast, light/shade, form, texture, and space. Skillfully developed compositions are evident in finished works throughout this portfolio, yet sketchbook pages demonstrate careful consideration of materials, processes, and ideas in connection to the stated inquiry. Process images give information about the practice, experiments, and revisions in the artmaking process by depicting exercises in linework and mark-making (Image 2), experiments in making handmade paper for linocuts with imagery of hair products (Image 4), and synthesizing use of shampoo bottles as a painting surface for imagery of the artist working on their hair (Image 9). While some of the planning images and process work for this portfolio only demonstrate good or proficient drawing skills (Images 1–3), the planning and process images further enhance the practice and development of advanced drawing skills with a personal voice, creating energy and play throughout this collection (Images 5, 7, 11, 13, and 15).



Work 1

Selected Works

Height: 16

Width: 20

Depth: 1

Idea(s):

wanted to show the final acceptance of my hair and myself; realhair to show vulnerablity and rawness

Materials:

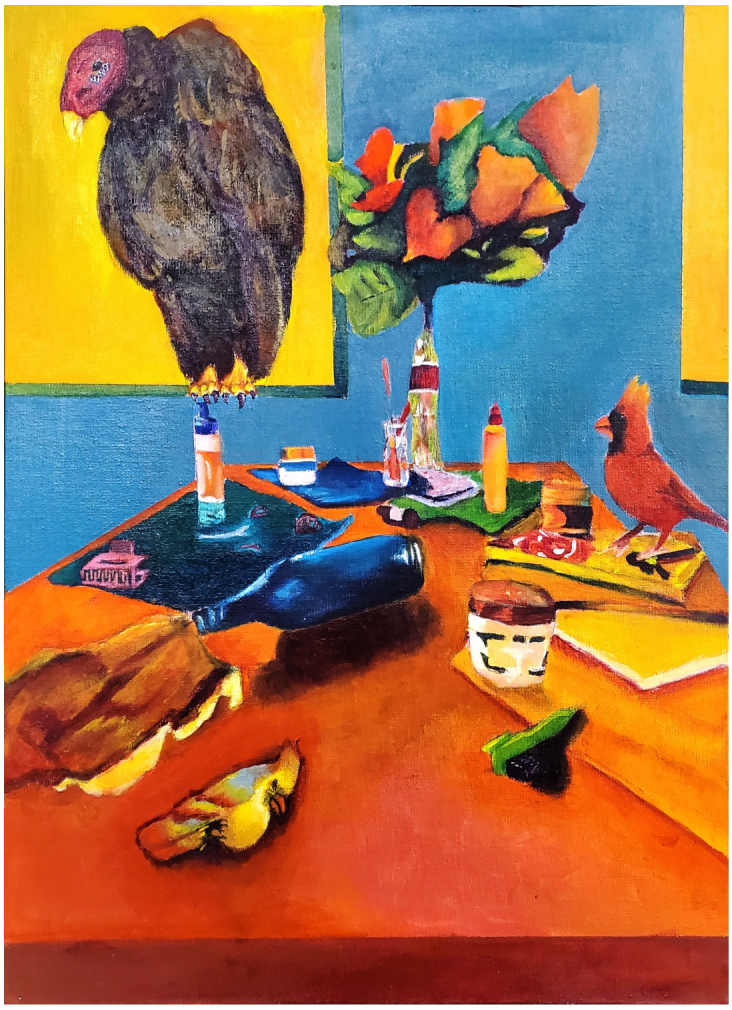
acrylic paint, ppr, crochet kinky-twist hair; realhair to integrate the reality of my exploration

Process(es):

used collaged ppr&layerdstencils to create mrkmking in bg; synthesized w/realhair to create movement

Citation(s):

Image-based on personal photos I took myself



Work 2

Selected Works

Height: 20

Width: 16

Depth: 0

Idea(s):

Title: The Eternal Rest of a Relaxer; shows the death and rebirth of my natural hair

Materials:

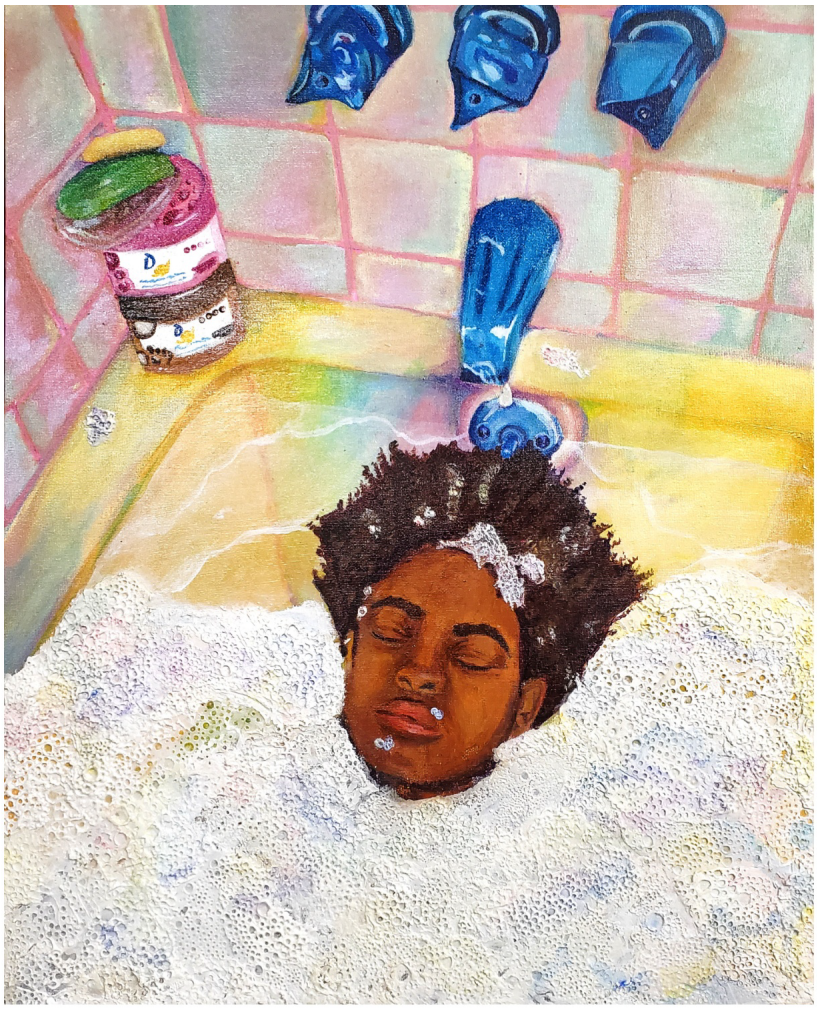
acrylic on canvas used stilife of hair product composed of birds to symbolize life and death

Process(es):

juxtaposed the death and rebirth of my natural hair through compostition and color

Citation(s):

Image-based on personal photos I took myself



Work 3

Selected Works

Height: 20

Width: 16

Depth: 0

Idea(s):

Breaking the stigma of washing coarser texture hair thorugh a different perspective of hair washing

Materials:

Acrylic paint&acrylic medium;revised colors for brighter contrasting effect

Title:Iridescent Bubbles

Process(es):

acrylicmedium to show depth, mrkmking, and texture; bright colors to create a more uplifting mood

Citation(s):

Image-based on personal photos I took myself



Work 4

Selected Works

Height: 11

Width: 8

Depth: 0

Idea(s):

wanted to showcase the versitility of black hair products and the new products available to me

Materials:

Lino print with multicolored cardstock; used different colors to show diff brands of hair products

Process(es):

used mark-making in lino to show value; revised w/chine colle' to show contrast w/my mark-making

Citation(s):

Image-based on personal photos I took myself



Work 5

Selected Works

Height: 16

Width: 19

Depth: 1

Idea(s):

Doing my natural hair for the first time in a protective style, recreated the picture taking process

Materials:

acrylic on cardboard, balsa wood frame, scratchboard

Process(es):

scratchboard to show mark-making and value; revised frame to add comb to synthesize the products use

Citation(s):

Image-based on personal photos I took myself

Selected Works–Score 5

Scoring Criteria	Score Rationale
Writing Written evidence identifies materials, processes, and ideas.	The written evidence identifies these five works' materials, processes, and ideas. Strong visual and written relationships exist between each stated idea, material, and process, furthered by information entered as citations. For example, the idea in Work 5 states, "Doing my natural hair for the first time in a protective style, recreated the picture taking process." The evidence lists materials as "acrylic on cardboard, balsa wood frame, scratchboard" and describes the process of "scratchboard to show mark-making and value; revised frame to add comb to synthesize the products use" and cites the use of a personal image.
Drawing Skills Visual evidence of **advanced** Drawing **skills**.	There is visual evidence of highly developed drawing skills throughout this portfolio. Works 1–5 demonstrate using and manipulating various materials and media to explore mark-based, printed, and painterly approaches to color, composition, contrast, movement, light/shade, form, texture, surface, and space. Although all images cite personal photographic references, these advanced works demonstrate highly developed drawing skills in service of ideas that transcend the source photos and achieve synthesis. In Work 3, using acrylic paint and medium to show depth, mark-making, and texture while using bright colors supports the idea of "Breaking the stigma of washing coarser texture hair through a different perspective of hair washing."
Materials, Processes, and Ideas **Visual relationships** among materials, processes, and ideas are **evident** and **demonstrate synthesis.**	All five works in this portfolio demonstrate synthesis and repeat the sustained investigation's ideas about hair. Strong visual relationships among materials, processes, and ideas clarify what, how, and why choices in materials and processes were made in service of the stated ideas. For example, the idea in Work 1 states, "wanted to show the final acceptance of my hair and myself; real hair to show vulnerability and rawness." The evidence lists materials of "acrylic paint, ppr, crochet kinky-twist hair; real hair to integrate the reality of my exploration" and describes the process of using collaged paper and layered stencils to create mark-making in the background; "synthesized w/real hair to create movement."

Work 2 is a thoughtfully arranged still life painting using the following materials: “hair product composed of birds to symbolize life and death.” The still life reinforces the idea of showing “the death and rebirth of my natural hair” through the process of juxtaposing “the death and rebirth of my natural hair through composition and color.”