

References to student responses have been captured verbatim; any errors in spelling or grammar appear as they do in the original handwritten response.

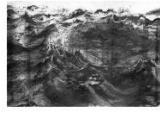
**AP Art and Design  
Drawing Sustained Investigation  
2020 Scoring Commentaries**

The Sustained Investigation section of the AP Art and Design portfolio is scored according to three-point scale for each of four separate sets of criteria: **inquiry**; **practice, experimentation and revision**; **materials, processes and ideas**; and **Drawing skills**. [Review the rubric](#) for details on the criteria associated with each point on the scale.

[Sample 1](#)



[Sample 2](#)



[Sample 3](#)



[Sample 4](#)



[Sample 5](#)



[Sample 6](#)



[Sample 7](#)



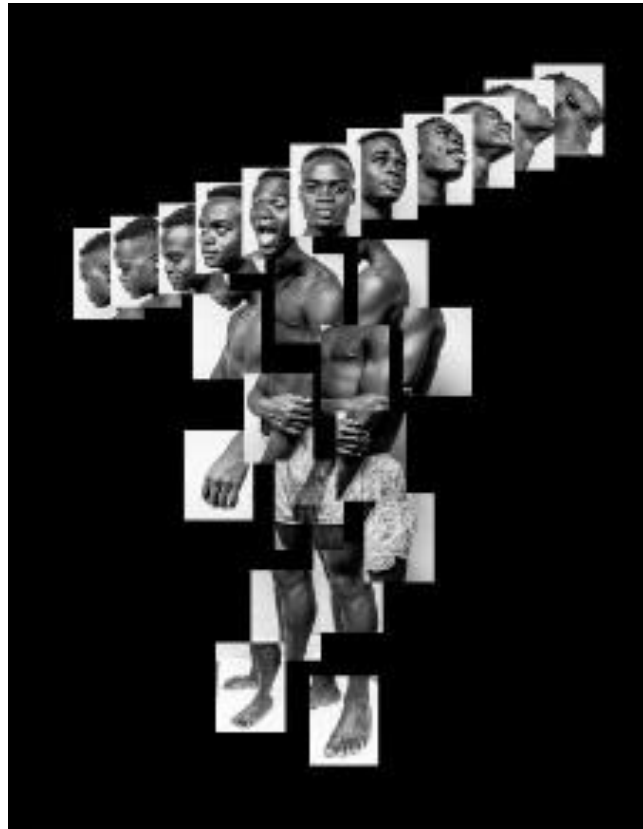
[Sample 8](#)



## Sample 1

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### **Student written evidence:**

I've always been fascinated with the idea of personal intimacy and embracing one's thoughts and feelings. Growing up as a gay man, I've encountered many expectations placed upon how the male body should be presented. As an international student, I'm also made acutely aware of the intersection between race and gender in determining one's position in the social hierarchy. These ideas are presented in my portfolio, where my Kenyan friend, was the muse of my exploration.

The exploration of my idea unfolds as the character goes through his journey of self-discovery. The first four images in my Sustained Investigation manifest the first step of opening up to oneself: confusion, avoidance, and reclusion. These emotions are most eminent in image where a strange creature is observing a cluster of bodies. The images start making a change in this journey as the multiplications of the character finally confront each other in a twisted conversational setting. After that, the character is able to face his own dilemmas regarding sexuality and sadness, mental illness and religious devotion. The manifestation of water and fire in my Sustained Investigation also plays an important role. Water implies comfort and fire implies chaos. The intensity of these two elements increase and decrease throughout this journey of self-discovery.

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### **Scoring commentary:**

#### **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 notes that this sustained investigation follows a character on “a journey of self-discovery.” The artist notes an interest in “the idea of personal intimacy and embracing one’s thoughts and feelings” as well as “the intersection between race and gender in determining one’s position in the social hierarchy,” and describes the inclusion of these themes in the body of work. The work itself provides ample visual evidence of inquiry being pursued in inventive ways: the repetition of images in sustained multi-frame works suggests the passing of time and an unfolding narrative. The process of mixing media (painting on photographs) suggests a meeting/merging of internal and external realities (particularly in images 3 and 13-15). Throughout the sustained investigation, the student develops a visual language for emerging self-knowledge and self-discovery.

#### **Row B: Practice, Experimentation, 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.*

Practice is described as the repeated use of materials, processes and/or ideas. In this portfolio the students practice is demonstrated through the progressive documentation of works as they emerge, as imagery becomes both more distorted and more refined. The student is experimenting and revising in an ongoing way through the use of visual elements and mark-making techniques, as seen in the drawing and painting on the digital images. Experimentation is also evident in the deconstruction and reconstruction of the imagery, as seen in the complexity of the compositions, purposeful use of distortion, emphasis of color and surface as well as light and shade.

**Row C: Materials, Processes, Ideas – Score: 3**

*Visual relationships among materials processes, AND ideas are **clearly evident** and **demonstrate synthesis**.*

Materials, processes, and ideas are fully integrated and guided by the inquiry at the heart of the sustained investigation. The student has developed a main character, clad in a yellow coat, and invited viewers to observe his journey of self-reflection. We are introduced to the character in image 5, where he is the basis of a bird-like creature observing a cluster of bodies in an interior space. The student has layered this painted imagery over the documentary-like photo, paralleling the juxtaposition of fantasy and reality, or interior and exterior life. In the next sequence of images, two versions of this character are in conversation with itself, and a new visual language emerges, stretching and distortion the space around the characters, and eventually the characters themselves. In the final sequence, painted images of flowers and of fire consume the figure, in balanced representations of creation and destruction.

**Row D: Drawing Skills —Score: 3**

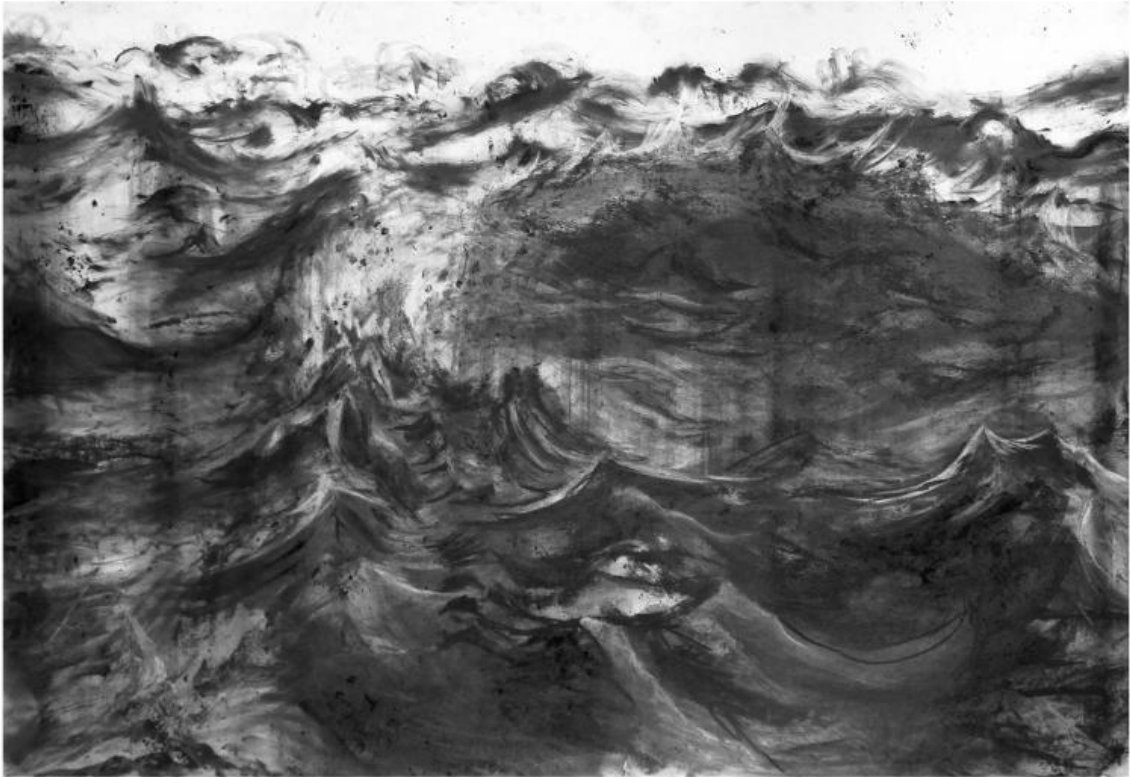
*Visual evidence of **good and advanced** Drawing skills.*

The visual evidence of advanced drawing skills is seen in all the images. The works reflect a strong understanding of the rendering of form in space, a variety of mark-making strategies, the use of line is used to create movement and dynamic compositions and surface manipulation in the drawing and painting on digital images. The student has also done a masterful job of juxtaposing drawing with photo for maximum symbolic effect and employing repetition strategically to document a story unfolding.

## Sample 2

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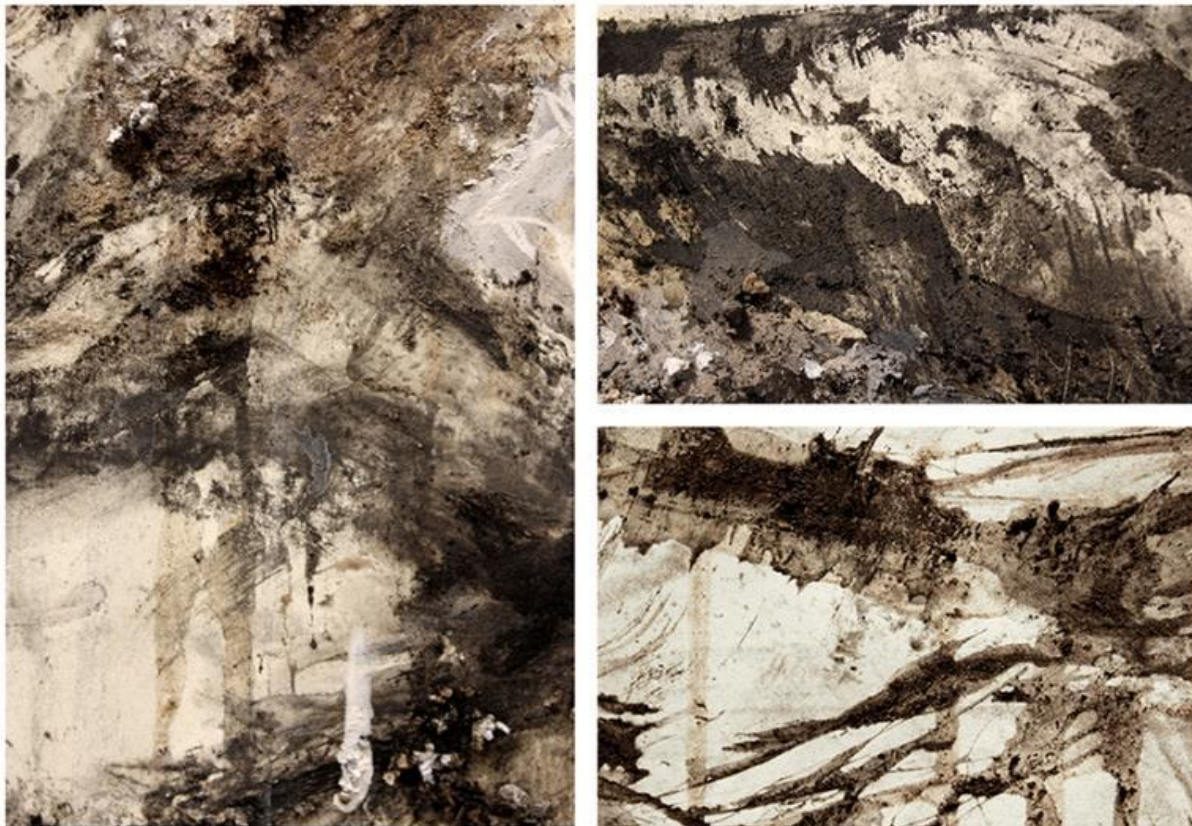
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### **Student written evidence:**

In my body of work, I allude to elemental forms God uses to make Himself known. Manipulation of sediments, coffee grounds, and water samples are symbolic depictions of veils, a memorial of boundary or control. I create macrocosms through my process to depict universal and personal relations with God through demarcation. The use of raw, mundane forms are representative of vulnerability and identify the body of work.

What began as a superficial, historical analysis of Biblical symbol and God's presence, my work transitioned into contemporary documentation, exhibited through large scale drawings. Analysis of veils in relation to where God dwells is a device that is dependent on vulnerability and control. This is symbolically represented through found water samples, sediment samples, and handcrafted charcoal. Materials and processes are derived from places where personal boundaries are present in physical atmospheres such as creeks, pools, ponds, and homes to allude to the demarcation of communal boundaries. In the second work, I further my discovery of elemental materials, using hand-compressed vine charcoal and water samples, which strengthened my relationship to Biblical symbolism of natural factions. The burning bush proposed the opportunity of fire, a motif that defines an ultimate power of protection, provision, and promises, or of death and anguish. Multiple perceptions allow for the veil to be a symbol of discernment that creates unity or division. The physical process of collecting found materials as mediums to create these macrocosmic drawings continues throughout the body of work as a risked attempt to exhibit God's grace and power.

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### **Scoring commentary:**

#### **Row A: Inquiry – Score: 3**

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

**AND**

*Visual evidence **demonstrates** the sustained investigation*

The student opens the written commentary with, “in my body of work, I allude to elemental forms God uses to make Himself known.” The stated sustained investigation is developed with a rich description that further guides the process that clearly expresses discovery through hand-made materials and carefully chosen surfaces. Written evidence offers clear examples of the student’s methods of inquiry, noting that “manipulation of sediments, coffee grounds, and water samples are symbolic depictions of veils, a memorial of boundary or control.” The artist notes the growth of her work over time, sharing that “what began as a superficial, historical analysis of Biblical symbol and God's presence... transitioned into contemporary documentation, exhibited through large scale drawings.” This inquiry is clearly visually evident in the documentation of ways in which elements of nature can be visually described through mark-making strategies, as in images 1-5, as well as the ways in which natural elements can become a part of the tools and process of the artist. The growth in scale and scope of the work provides evidence of the deepening of the investigation that the student noted in her statement.

#### **Row B: Practice, Experimentation, 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.*

This portfolio is a standout example of experimentation and revision pushing the work further, opening the door to new discoveries. The written evidence describes this process of discovery as well; in image 12, for example, the student is showing the process of burning a bush. The student states that this is a, “motif that defines an ultimate power of protection, provision, and promises, or of death and anguish.” The smoke and soot of the bush creates the ground for

the drawing and the charred bush itself is used as charcoal for the creation of subsequent layers. In image 13, the student is drawing on site, using materials created from the ground, water, and foliage around her. The student mentions that the, “physical process of collecting found materials as mediums to create these macrocosmic drawings continues throughout the body of work as a risked attempt to exhibit God’s grace and power.” Experimentation with materials and processes clearly led to revision and expansion of the student’s ideas and approach (working large-scale) and working processes (for example, using long-handled brushes to change the way she handled the paint). In images 11 and 14 we can see the student making her own drawing materials, using her own hand-made brushes, and executing the work in an unconventional way– at a distance using long handles in order to see the work as she manipulates the drawing surface.

**Row C: Materials, Processes, Ideas – Score: 3**

*Visual relationships among materials processes, AND ideas are clearly evident and demonstrate synthesis.*

Synthesis is clearly evident in this portfolio, as the relationships among materials, processes and ideas are inseparably combined. As noted above, the student often worked in nature, gathering materials from the natural world in order to make work about that world, thoroughly integrating materials, processes, and ideas. The practice of making art in the environment of God’s creation, as seen in image 13, is further evidence of the student’s desire to make meaningful art that is both closely tied to her own beliefs and an appetite to discover meaningful relationships through handmade drawing materials.

**Row D: Drawing Skills -- Score: 3**

*Visual evidence of good and advanced Drawing skills.*

The work in this portfolio demonstrates advanced drawing skills. The works displays a progressive understanding of layering, texture, mark making, and use of media, from subtler and softer charcoal marks that emulate waves in image 2, to the mixing of media, including ink washes that emulate water, in the creation of large-scale works seen in images 11, 14, and 15. In addition to exhibiting mastery with a variety of materials and processes (both conventional and unconventional), this work also exhibits the development of student voice in identifying the artist’s own approaches and techniques for using and combining these materials and processes.

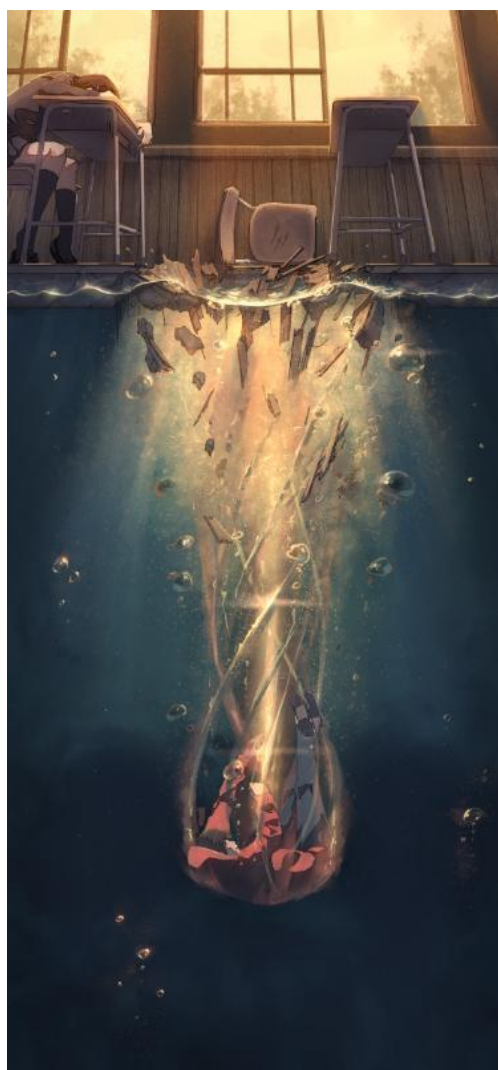
## Sample 3

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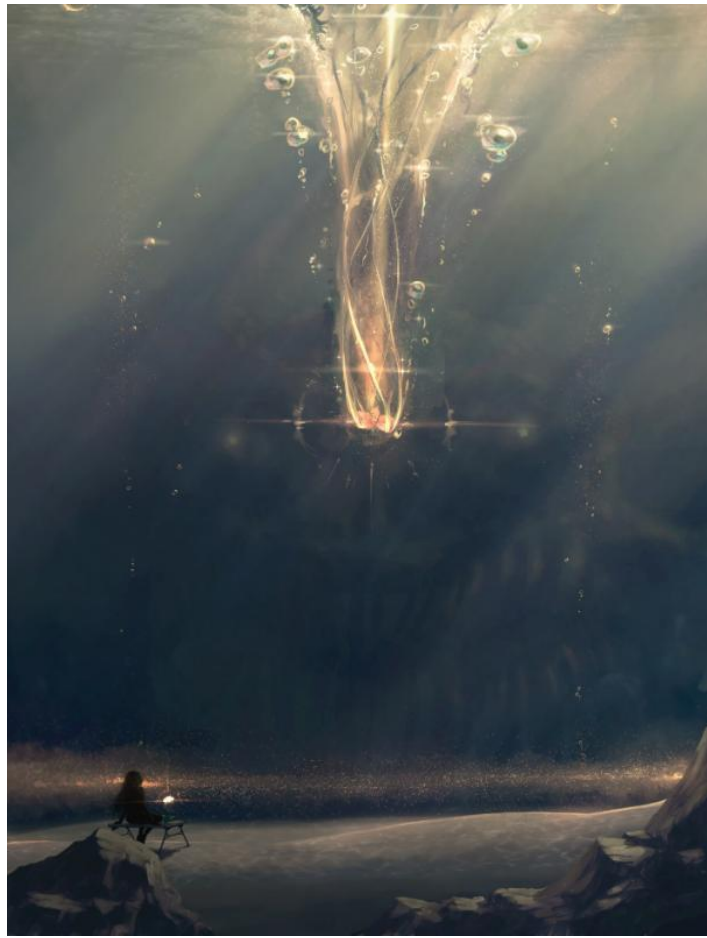
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### **Student written evidence:**

These pieces concentrate on the theme of isolation, which became a gradually increasing part of my life as I matured, induced by schoolwork that occupied more and more of my mind and the grey areas in my relationships. Isolation took over as the driving force that furthered my distance from the people I care about. The distance grew so far, that the only vehicle left to carry my emotions were my surroundings. These are glaring metaphorical visualizations of what that isolation felt like for me.

I experimented with contrasting dramatic dark and light values with a digital painting program (CSP), applying an imbalance of dark and light to emphasize the main idea of isolation. The first eight are subjective depictions of isolation. We start the series with a boy returning to a cluttered home at dusk. In pieces 2 and 3, he plunges through the floorboards, and into his anxiety, where he attempts to revive the precious things and passions by conducting the graves. 4 and 5 depict the most devastating moments of his youth: the boy realises he's conducting a requiem, but still conducts until the waters overwhelm his ship and every last grave. The chains in 5 and 6 lead up to pieces 7-10; a girl is suspended among other luxuries, setting the boy and her apart. 10 is a moment of solitude from learned helplessness; the girl finally stops trying to escape and allows time to pass as a shining flower sinks. This flower symbolizes hope but also the boy's downward spiral (2). This becomes a cycle until the monster lurking in their isolation finally consumes them. The last images (11-15) are more objective depictions of isolation in youthful life, leading back to dawn. The last piece encapsulates the essence of isolation, playing a type of minimalism that contrasts the small drawing desk from the boundless skies.

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### **Scoring commentary:**

#### **Row A: Inquiry – Score: 3**

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

**AND**

*Visual evidence **demonstrates** the sustained investigation*

The student's written evidence clearly states the intent of this sustained investigation: "These are glaring metaphorical visualizations of what that isolation felt like for me." Isolation could have been an overly broad topic for an art-based inquiry, but the body of work relies on imagery reflecting highly specific and poetic approaches to conveying isolation and anxiety. The writing reinforces these ideas, referring the viewer to scenes of "a cluttered home," "plunging through floorboards," and "conducting a requiem until the waters overwhelm his ship." In image 8, there is a flower that simultaneously "symbolizes hope but also the boy's downward spiral." Written evidence explains that a narrative unfolds throughout eight of the works, but the additional pieces elegantly continue to depict a visual sense of isolation and anxiety. The viewer can clearly see understand that image 12 "encapsulates the essence of isolation, playing a type of minimalism that contrasts the small drawing desk from the boundless skies," as described by the student. In every image, the isolation and anxiety are prevalent, despite compositional tools, materials, or density of elements.

#### **Row B: Practice, Experimentation, 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.*

In this portfolio, there is substantial visual evidence of practice, experimentation, and revision that demonstrates ongoing development throughout the investigation. Revision can be seen as certain imagery appears throughout, taking on slightly different meanings from one frame to the next. The student re-works and re-explores motifs within several images. At times, there is a hollow-wave clearly referencing a disturbance within water, but in other images, it appears

more monster-like following the characters around. A ship is sinking throughout the story, there are images of the boy as a music conductor, and a graveyard, both above ground and underwater.

Written evidence reinforces purposeful experimentation with the depiction of space and environment. Some of the drawings “are subjective depictions of isolation,” that rely on innovative and surreal combinations of spaces. In contrast, images 9 – 12 “are more objective depictions of isolation in youthful life.” Despite appearing to illustrate straightforward places such as a waterfront, kitchen, and train station, they still represent isolating moments. Additionally, they also add, “I experimented with contrasting dramatic dark and light values with a digital painting program (CSP), applying an imbalance to emphasize the main idea of isolation.”

**Row C: Materials, Processes, Ideas – Score: 3**

*Visual relationships among materials processes, AND ideas are **clearly evident** and **demonstrate synthesis**.*

Synthesis – the purposeful use of materials and processes to convey ideas as effectively as possible – is not only achieved within the development of each image, but also in the portfolio as a whole. In image 13, the student contrasts materials to illustrate the lonely, gray reality against the warmer, more beautiful dreamscape below. A sense of anxiety is seen in many of the works, but the idea truly flourishes once the student uses digital media techniques to depict solitary figures within a range of bleak environments. Within the 15 images, there is a second layer of synthesis in the specific narrative seen in eight of the finished works, which are represented in images 1-10.

**Row D: Drawing Skills – Score: 3**

*Visual evidence of **good and advanced** Drawing skills.*

Visual evidence of advanced drawing skills abound in this student’s work, with both composition and technique. In all of the drawings, the student masters simple, complex, and thoughtfully distorted linear and atmospheric perspective to imply an illusion of space. There are realistic scenes pulled directly from life (images 9, 10, and 11,) environments that potentially might exist but are gracefully warped (images 3, 5, and 6,) and surreal places that combine multiple vantage points (images 2, 13, and 14.)

Compositionally, several of the works are centered, but this is done to purposeful effect, especially when considered alongside the choices the artist made in rendering light and form (images 2-3, 4, and 10). Emphasis is consistently created by employing effective use of contrast of value or scale. The contrasting, dramatic dark and light values emphasize the isolation, but also highlight the possibility of hope.

The student clearly can handle a range of mark-making techniques to create form, space, light, and surface. In image 14 the use of contour line rendered in pencil is a well-controlled and clever means to depict a chaotic scene, compellingly overflowing with action. In images 1-12, the student uses digital tools in a sophisticated and painterly way to render highly specific atmospheres and lighting conditions.

Sample 4

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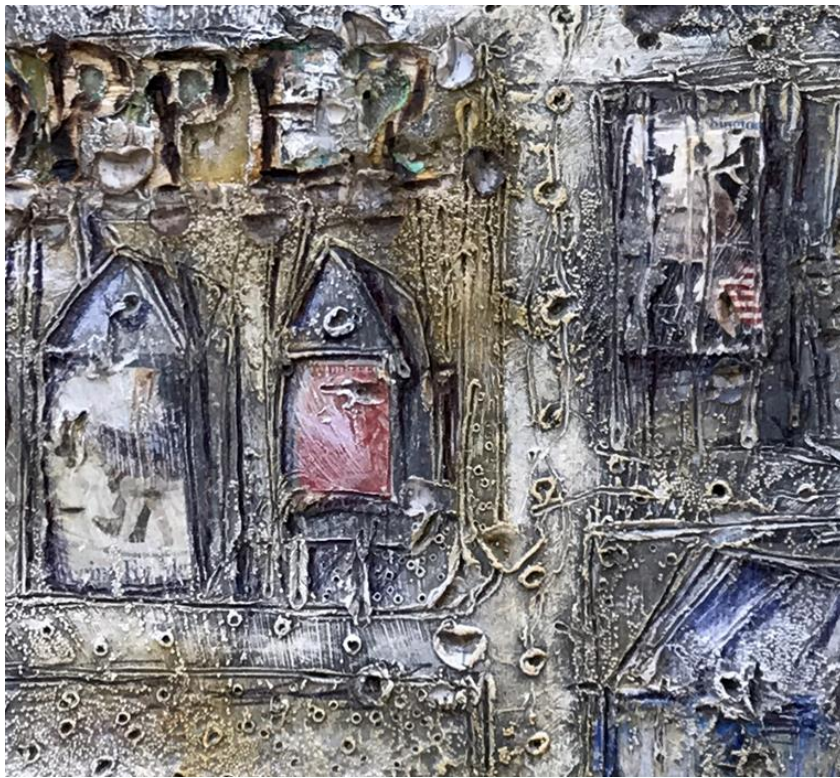
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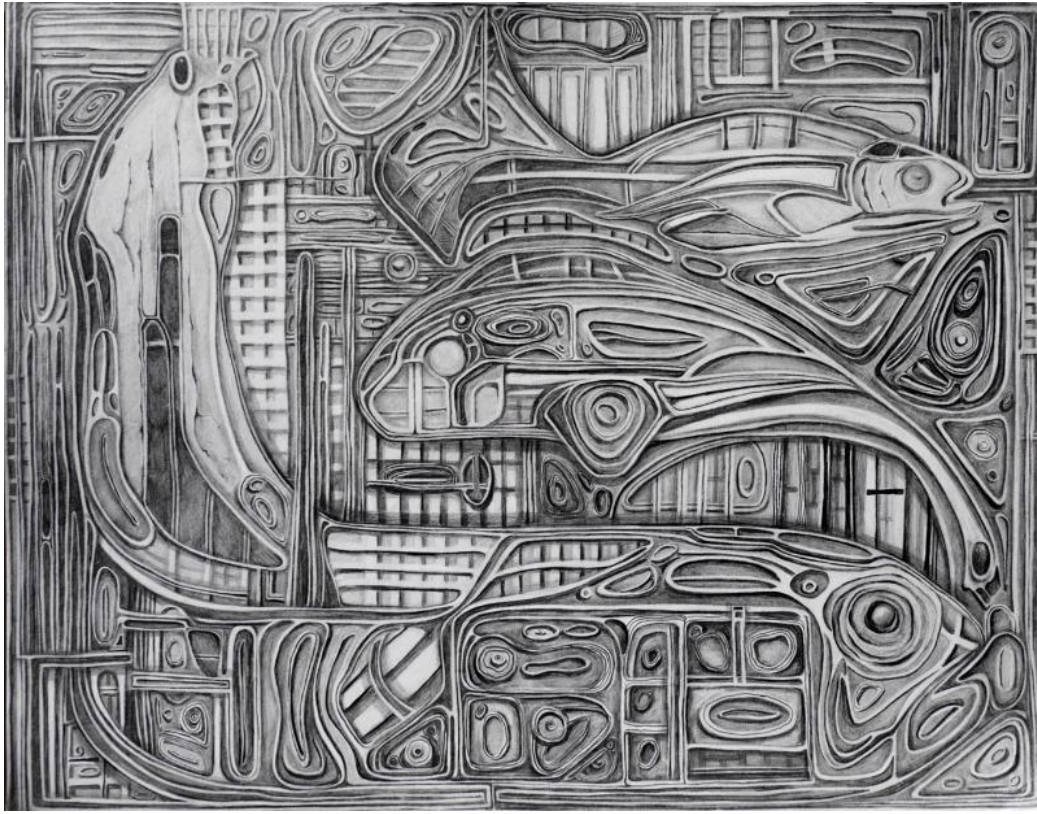




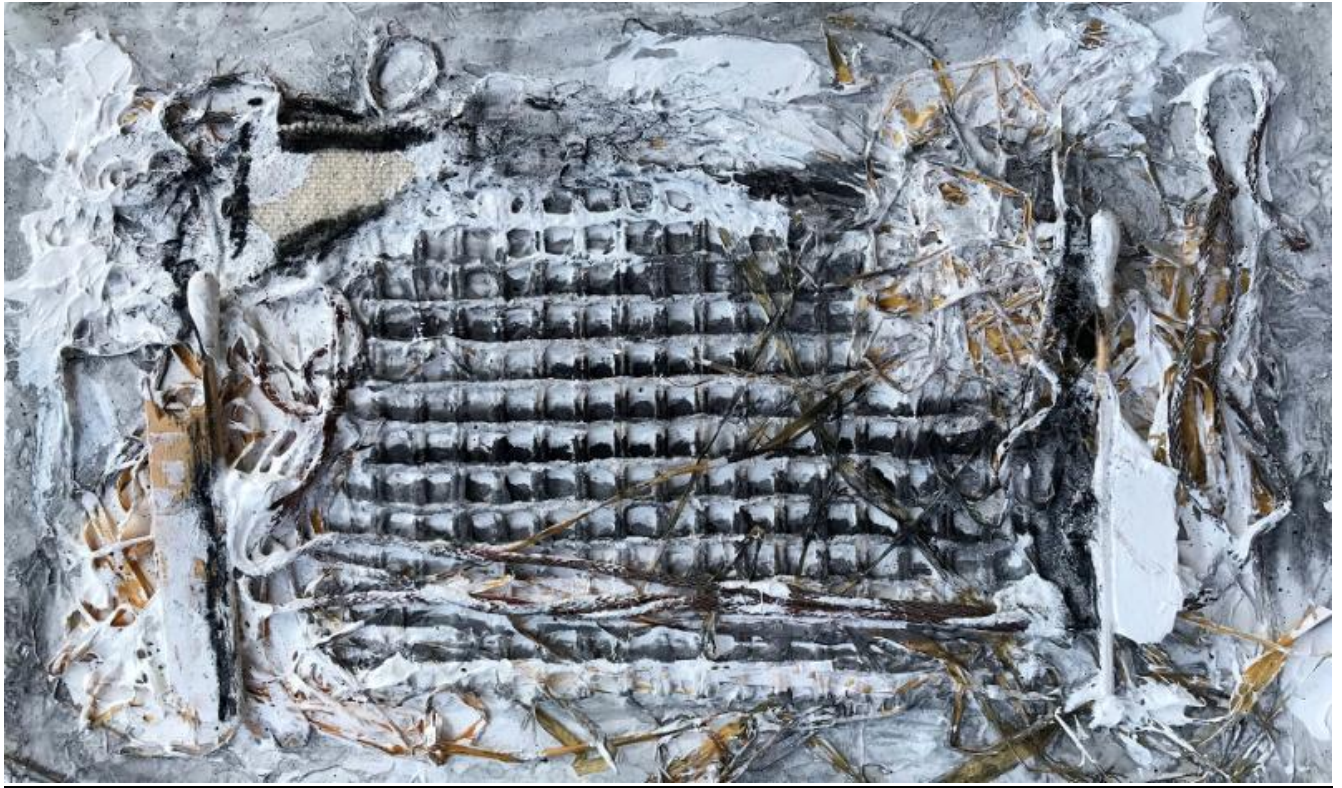
12



13







**Student written evidence:**

My Sustained Investigation is an exploration through the idea of home and what it can mean to an individual. I chose to investigate this idea through the use of various different media to further explore this theme. Through my exploration, I have found it is possible to convey this feeling through the incorporation of various different drawing and design issues.

In my Sustained Investigation, I worked to express the idea of home by using various different techniques. I especially focused on issues like appropriation and texture throughout my art-making process as it is especially evident in pieces #5 and # 11. For example, I also built up several different layers through sanding, the addition of gessoes and gels and the use of a wood burner to further add different textures and depth to the piece. In drawing #11 I wanted to achieve a similar idea through texture by using a variety of mediums to build up the body of the piece and then similar to what I did in piece #5, I added various media clippings into the piece. In piece #1 I wanted to create the illusion of depth through experimenting with line to establish certain forms and figures. I also purposefully chose my color palette so the redness in the face's arm would contrast against the brown used in the background. Throughout my Sustained Investigation, I experimented, specifically with texture and appropriation as to establish this feeling of home I was exploring.

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**Scoring commentary:**

**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 in this portfolio describes the sustained investigation as “an exploration through the idea of home and what it can mean to an individual. I chose to investigate this idea through the use of various media to further explore this theme.” The visual evidence accompanying the written statement indeed showcases an exploration of home through depictions of various shapes that allude to housing (images 2, 5, 8, 11, and 14), objects that are found in a home (images 2, 3, 5, 7, 11, and 12), and references to people that perhaps live in or use the home (images 8, 11, and 14). The student statement references the idea of home as an inquiry that guides the sustained investigation. In this example, the visual evidence contained within the portfolio reflects the written inquiry of “express(ing) my own feelings of home.”

**Row B: Practice, Experimentation, 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.

Evidence of practice, experimentation, and revision is readily apparent throughout the portfolio. Written and visual evidence particularly highlights experimentation with materials and processes. The student describes such techniques as “sanding, the addition of gessoes and gels and the use of a wood burner to further add different textures and depth.” It is obvious the student practiced and experimented with how to use the household materials and successfully revised those uses creating individual artworks that have variety in ideation and use of materials. The student writing further describes their process by stating the techniques used such as “sanding, the addition of gessoes and gels and the use of a wood burner to further add different textures and depth” and “I experimented with texture and appropriation as to establish this feeling of home.”

Images 13, 14, and 15 showcase the student’s process and make it clear that the student is practicing with mark-making, textures, and repetition that appear in the more “finished” pieces including images 1, 5, 8, and 11.

**Row C: Materials, Processes, Ideas – Score: 3**

*Visual relationships among materials processes, AND ideas are clearly evident and demonstrate synthesis.*

The relationship between materials, processes, and ideas is fully integrated in this portfolio. The student artist revisits the theme of home in each artwork through the use of household objects, including pins, buttons, stamps, and fabric swatches cleverly intertwined throughout the artworks. Further, multiple approaches to the idea of “home” are shown. Image 5 explores text contained within artifacts and shapes to define home. Images 8 and 14 include house icons to identify home and the student artist juxtaposes fragmented body parts to represent people within a home. The materials range from fabric swatches to household objects to create a range of visual and actual texture in the artworks. Processes for surface manipulation include “sanding, the addition of gessoes and gels and the use of a wood burner to further add different textures and depth.” Each artwork is a compelling vision of home, and the body of work is unified because of the visual relationships between materials, processes, and the Sustained Investigation of the idea of home.

The student speaks to “different media” but does not elaborate on what materials were chosen or why. In this portfolio, the student would have benefitted from using the captions of each photo to describe the media and materials used to create the artwork. Students should be encouraged to provide as much detail as possible to help the viewer understand the work presented.

**Row D: Drawing Skills – Score: 3**

*Visual evidence of good and advanced Drawing skills.*

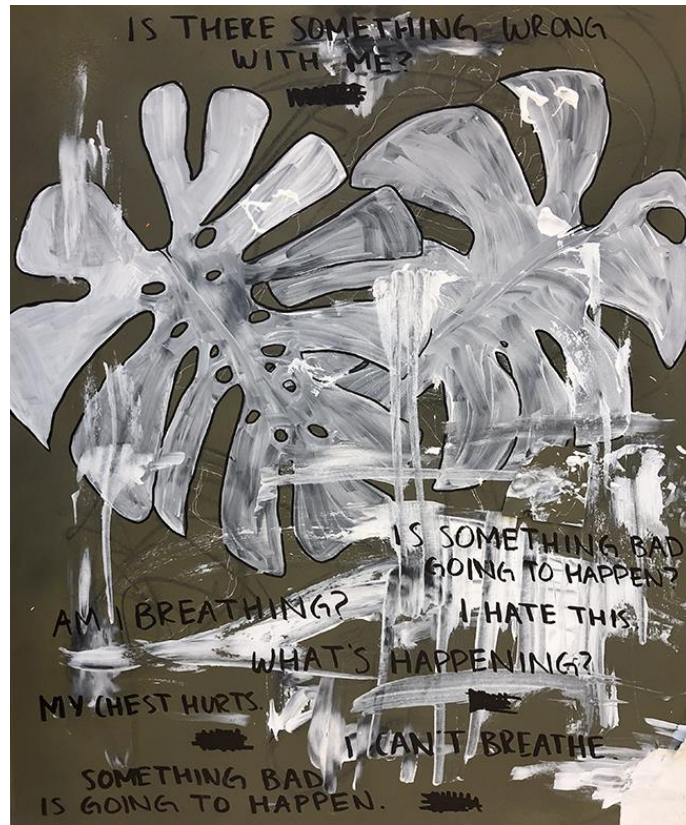
The portfolio demonstrates advanced drawing skills through a variety of materials and processes. The work displays confidence through the physical manipulation and symbolic use of materials to fulfill a personal vision. Mark-making is thoroughly explored through a variety of means including gessoes, gels, woodburning, and the placement of objects as the student artist focuses on sophisticated surface manipulation methods. The composition is readily explored and evidenced in the student statement, “Through my exploration, I have found it is possible to convey this feeling through the incorporation of various different 2-D design issues.” Images 2 and 3 are 3-D boxes containing physical objects, such as safety pins and fabric. The student’s vision to use similar materials and techniques to draw in space is innovative. The exploration of design and composition enhance the student effort to draw using unconventional methods successfully. Mark-making techniques like scratching, painting, and more traditional pen and pencil use are also incorporated to further the student’s message about home.



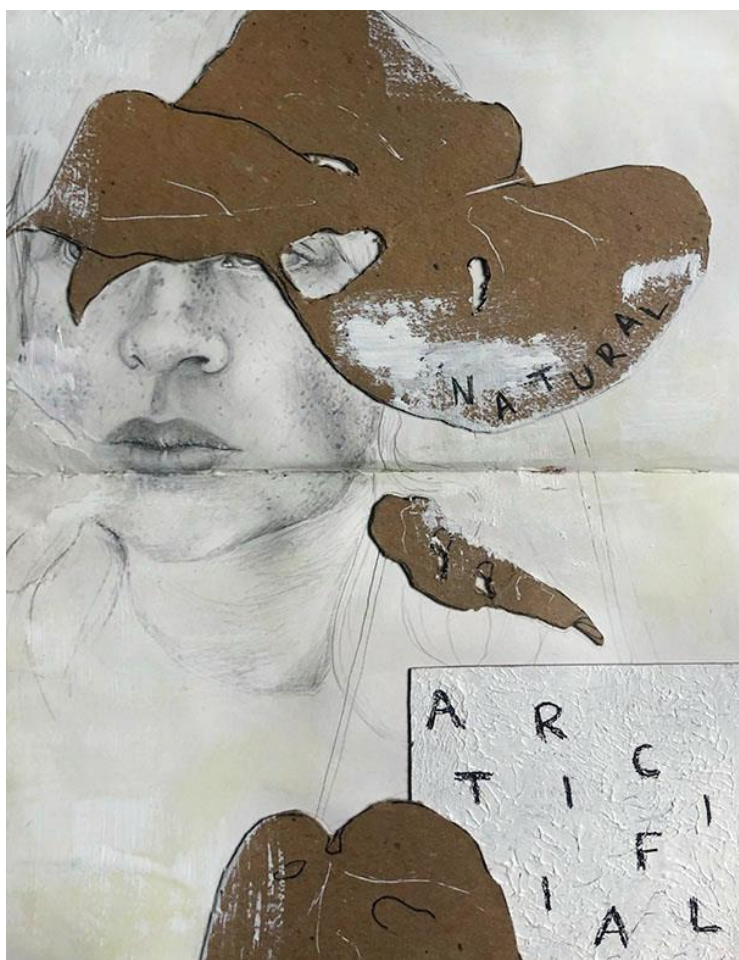
## Sample 5

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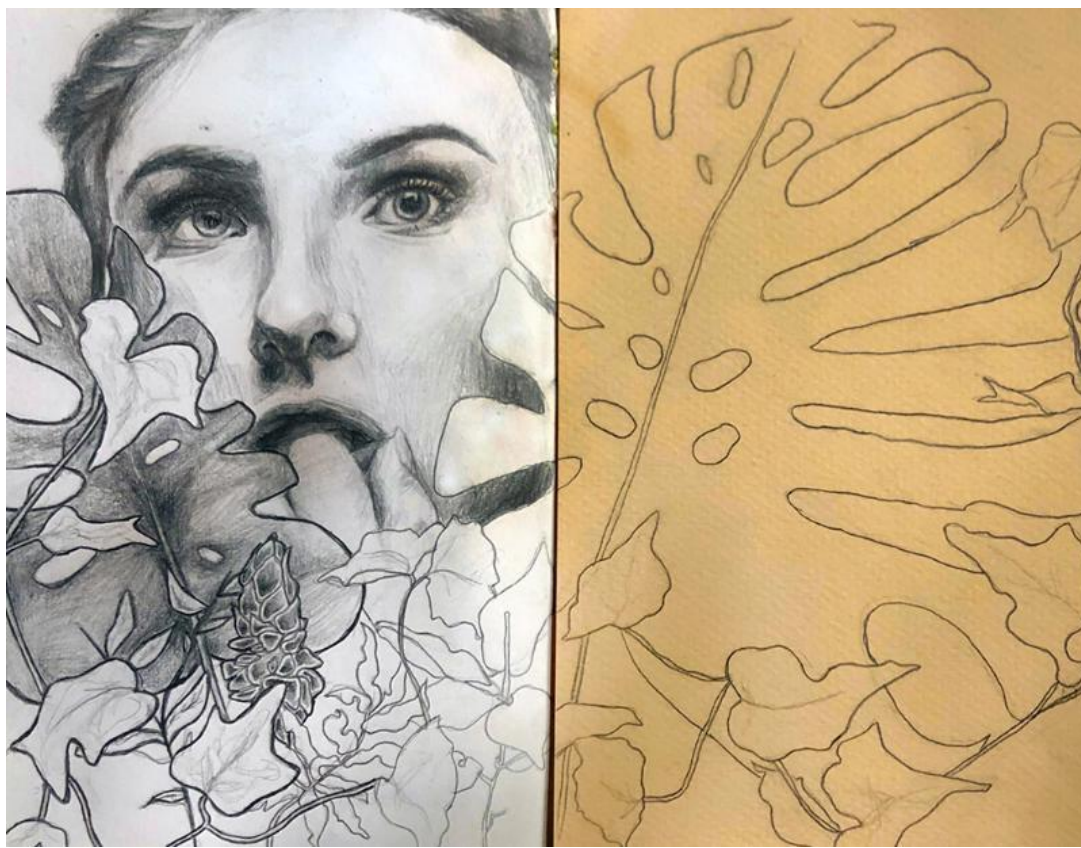
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**Student written evidence:**

My Sustained Investigation is to demonstrate my anxiety through monsteras, which represent suffocation.

With the news and media surrounding my life, it made me fear what could potentially happen to me one day. As my Sustained Investigation progresses, I begin to lessen the impact and amount of the monsteras to show them slowly dissipating into the background. The evolution with my Sustained Investigation represents how anxiety clouds your reality but over time they begin to grow more into the background as an afterthought. The purpose of this is to visually communicate the anxiety lessening as the issue is addressed and worked on. My Sustained Investigation is a timeline of my own struggles with anxiety, ending (in Image 12) with a self-portrait of myself and the monsteras barely present.

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**Scoring commentary:**

**Row A: Inquiry – Score: 2**

*Written evidence **identifies** an inquiry that **relates** to the sustained investigation.*

**AND**

*Visual evidence **demonstrates** the sustained investigation.*

The student describes their interest in “demonstrate[ing] my anxiety through monsteras, which represent suffocation...The purpose of this is to visually communicate the anxiety lessening as the issue is addressed and worked on. My Sustained Investigation is a timeline of my own struggles with anxiety, ending with a self portrait of myself and the monsteras barely present.” Aspects of the investigation could have been clarified further, both visually and in writing. It is unclear, for example, why this particular that plant was chosen to symbolize suffocation and anxiety; the student might have noted that this is an invasive species in order to make the conceptual intent clearer. In addition, the idea of suffocation is visually evident in a limited way: only image 10 includes a hint that the plant is “acting” on strangling the subject of the portrait. The student has chosen symbols to create a visually cohesive work but has not necessarily fully explored the ideas that they wished to pursue. The student states further in the commentary that the plant image becomes less and less important as the Sustained Investigation continues but there is a disconnect between the visual and written evidence. In images 3, 4, and 5 it is unclear that the plant serves so symbolize a deeper sense of anxiety. The written evidence does not guide the student’s choices and approaches to how the figure, mixed media, text and plant imagery were integrated to show the suffocating feelings of anxiety.

**Row B: Practice, Experimentation, Revision – Score: 3**

*Visual evidence of practice, experimentation, **OR** revision **demonstrates development** of the sustained investigation.*

**AND**

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

Written evidence presents a somewhat limited description of revision, describing the evolution of the work over time, and noting that, “As my Sustained Investigation progresses, I begin to lessen the impact and amount of the monsteras to show them slowly dissipating into the background.”

This body of work exhibits evidence of practice, experimentation, and revision as well. For example, in images 5, 6 and 7, the student is experimenting with varying ways of show a similar layout and approach, suggesting revision from one work to the next. The same could be said of images 10, 11 and 12, which implement slight variations in approaches to portraiture with increasingly minimal references to the monsteras. The repeated use of similar materials and processes, including charcoal drawing, and mixed-media and painting techniques, suggests ongoing practice with these media and processes.

**Row C: Materials, Processes, Ideas – Score: 2**

*Visual relationships among materials, processes, **OR** ideas are **evident**.*

Many of the works in this sustained investigation exhibit clearly accomplished drawing skills, but in most of them, materials and processes are not being used to fully convey ideas about anxiety. Image 7, involving effective use of shadow in the composition to give the plant a menacing quality, is approaching a synthesis of material and idea, but many of the works (images 1, 3, 4, 5, 10, 11 & 12) do not exhibit this strong relationship between materials, process, and idea. They present evidence of focusing on the materials and composition rather than the ways that they might convey an idea to the audience. The student has a clear understanding of the use of line, texture, negative space and materials, but these skills aren't fully used to communicate something about suffocating anxiety, or of the lessening of it.

**Row D: Drawing Skills – Score: 3**

*Visual evidence of **good and advanced** Drawing skills.*

Throughout this portfolio there is ample evidence of well-developed drawing skills. The works effectively juxtapose a flat surface treatment vs. the creation of the illusion of space, even within the same work, as in images 3, 5, and 7. The student has effectively explored a range of approaches to mark-making, from the loose and expressive brushwork in image 1 to the subtler rendering of the portraits in images 10-12. Color, value, and contrast have been thoughtfully considered throughout; the green of the monsteras is consistently the most prominent color used, highlighting their central role in the overall investigation.

Sample 6

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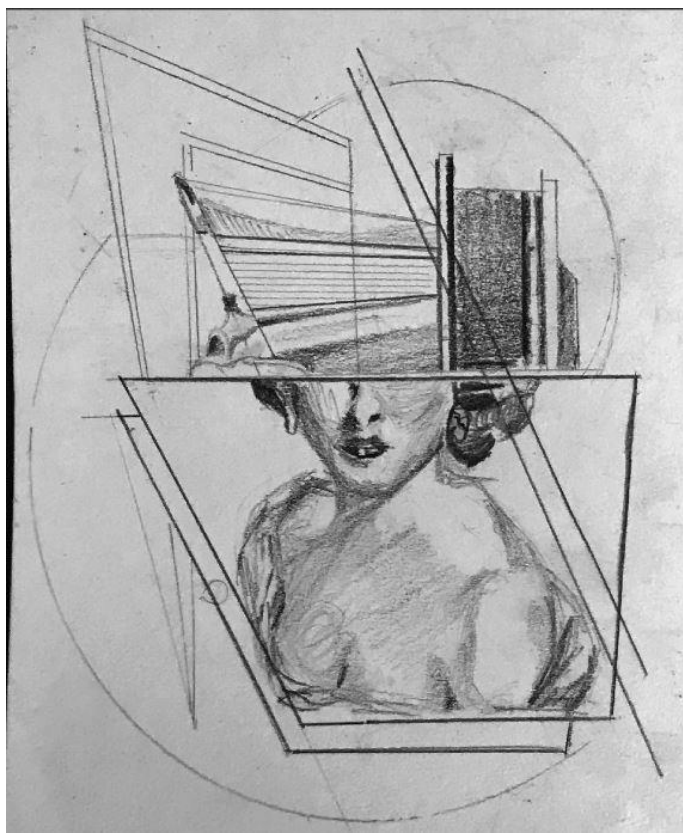








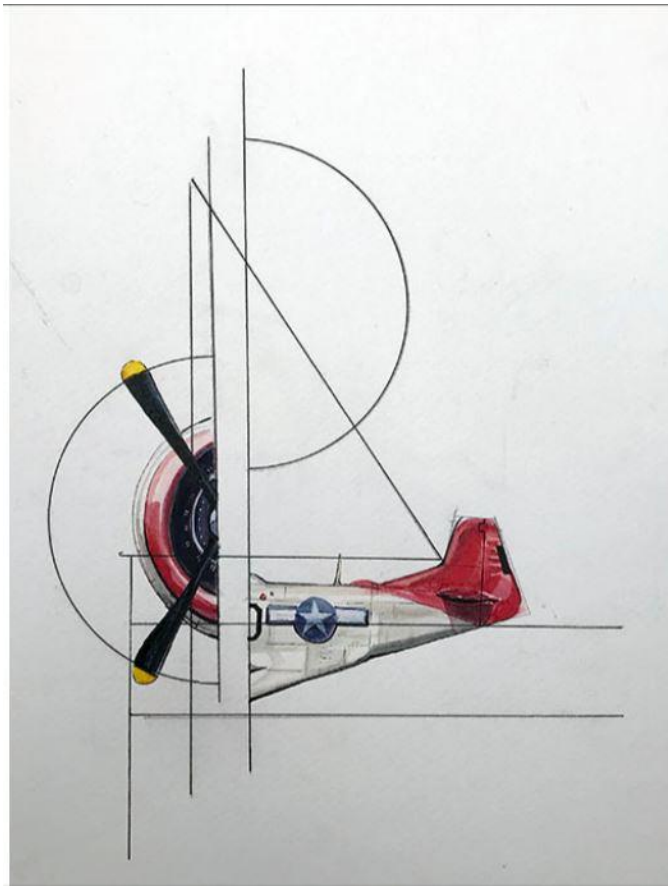
7



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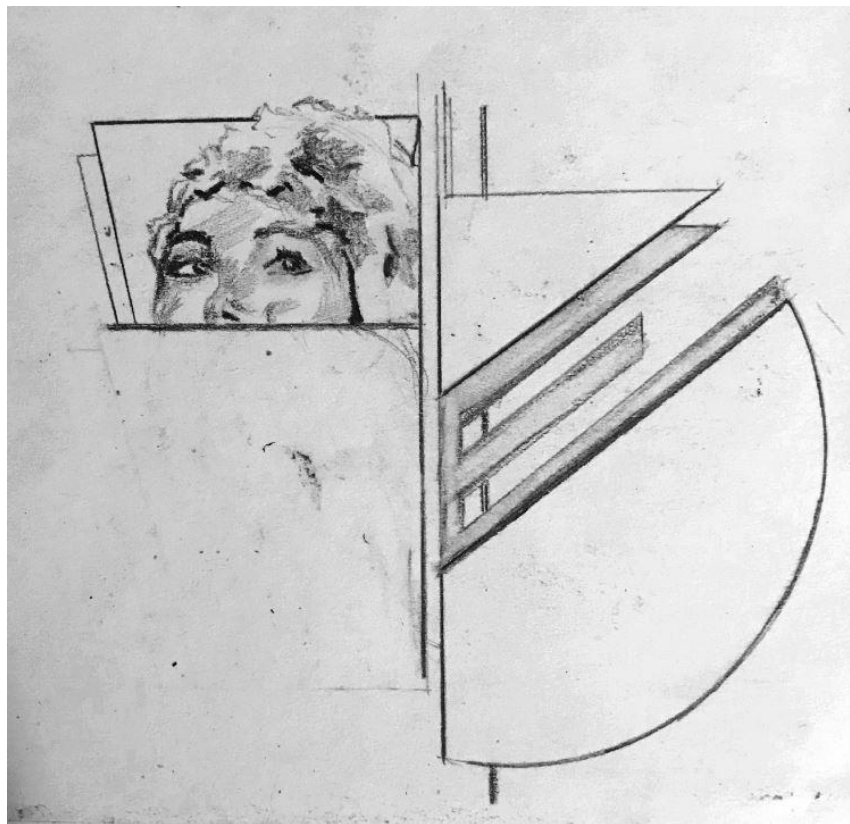


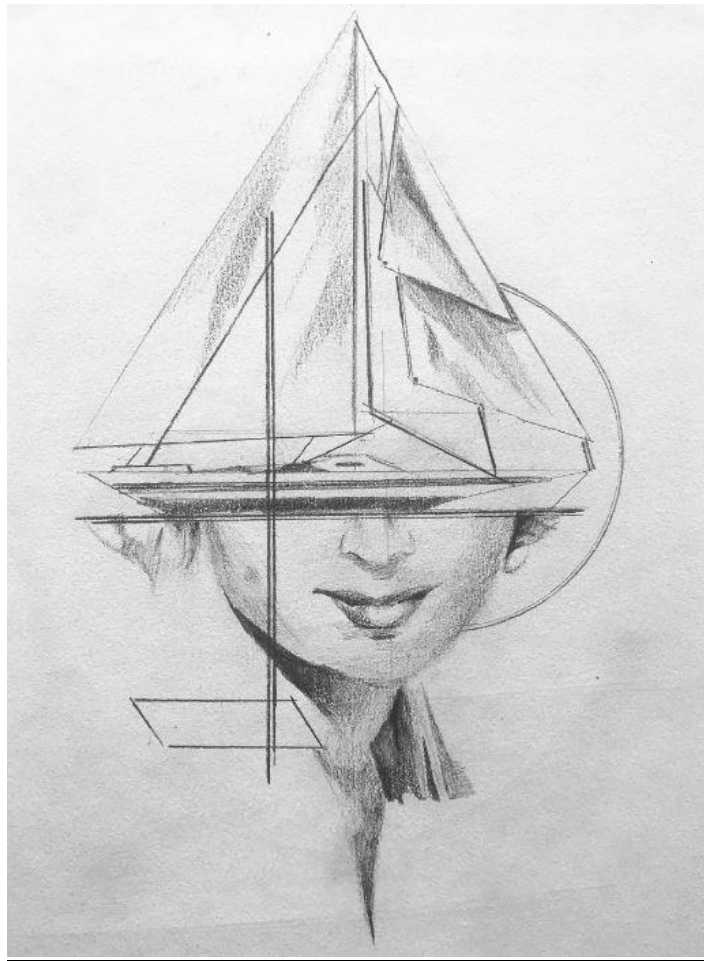


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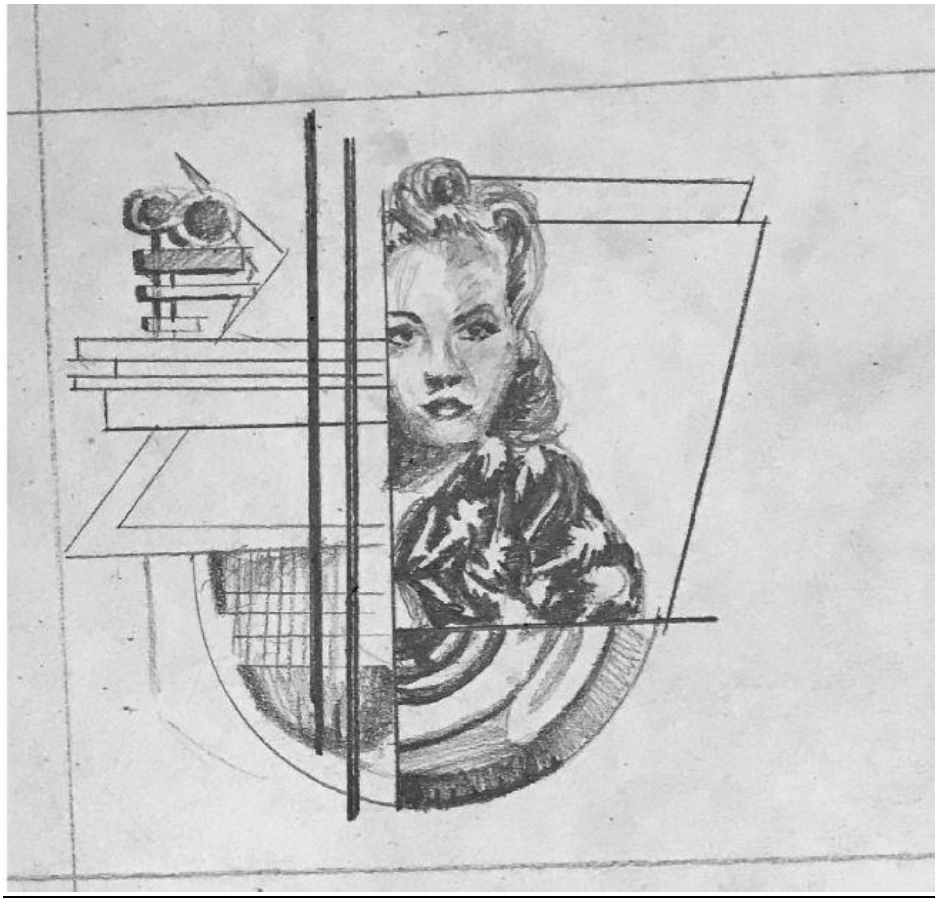


13









### **Student written evidence:**

How can I combine vintage and contemporary work?

In order to represent the 1950s-60s era, I brought together forms inspired by popular figures of those time periods, mimicking the style of art and advertisements within that era. For example, I included images of cars, women's hairstyles, and signs. I then pieced them together while combining them with simple geometric shapes and lines.

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### **Scoring commentary:**

#### **Row A: Inquiry – Score: 2**

*Written evidence **identifies** an inquiry that **relates** to the sustained investigation.*

**AND**

*Visual evidence **demonstrates** the sustained investigation*

The artist's stated goal for this work is to combine vintage (specifically, 1950s and 60s) and contemporary imagery, and this intention is clearly evident in the work. This intent is visually evident in the visual representation of images of women and cars reminiscent of 1950's advertisements, combined with minimal, geometric forms.

This focus, however, is unclear as a line of inquiry: what was the student pursuing *about* this blending of contemporary and vintage? This work demonstrates relationships and or connections between concepts using the visual/formal ideas as the basis of inquiry, but the student seems to have not pursued this idea deeply enough for the work to grow and change over time. The student could, for example, have pursued harmonious and clashing relationships between imagery, or explored additional approaches beyond geometric shapes to represent "contemporary" or images of women and cars to represent "vintage."

#### **Row B: Practice, Experimentation, 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.*

The student provides ample visual evidence of revision, by including early sketches as well as finished works. These process images also show evidence of student choice-making as works progressed: between images 7 and 8, the composition has been simplified and redirected. Throughout the portfolio, and particularly in images 2, 4, 6, 11, and 12, the artist is experimenting with composition, color combinations, shape and line juxtapositions .

Written evidence describing processes of "piecing together" and combining may refer to practice or experimentation. . Further written elaboration on choice-making related to practice, experimentation, and revision might help a viewer in making connections between the work and the inquiry.

#### **Row C: Materials, Processes, Ideas – Score: 2**

*Visual relationships among materials, processes, **OR** ideas are **evident**.*

The materials and processes that the student selected allow for detail-oriented work that mimics the visual qualities of mid-century advertising, so there are visual relationships between materials, processes, and ideas. Ideas about the 1950s as they compare to contemporary life or aesthetic styles are unclear and are not clarified or furthered by the student's choices of materials and processes. The furthering of inquiry into the relationships between these visual choices between vintage and contemporary imagery would have strengthened this work.

**Row D: Drawing Skills – Score: 2**

*Visual evidence of **moderate and good** 2-D/3-D/Drawing skills.*

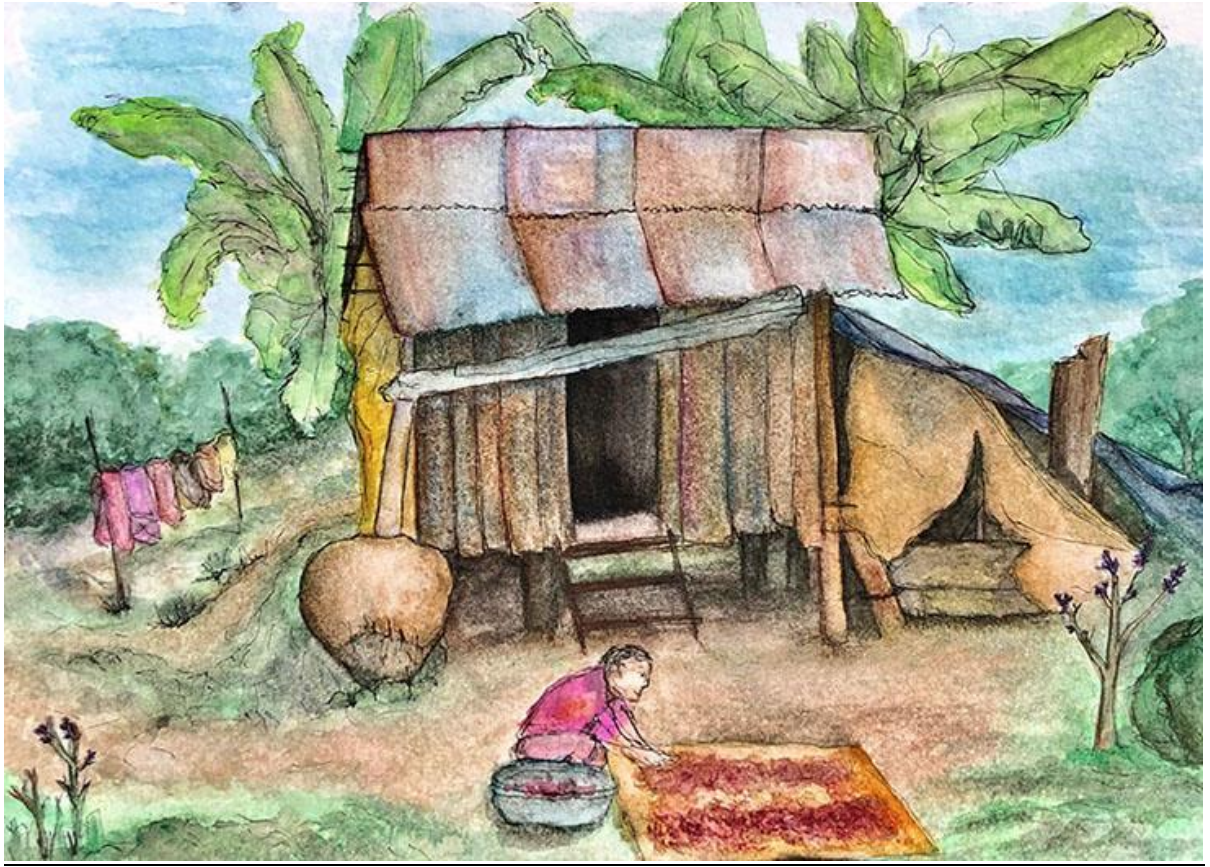
Images 6, 11, 12 in particular exhibit good drawing skills. These pieces show a considered use of value to model form, line to create asymmetrical balance, a variety of color shape to create visual movement, and rhythm. These works also display a proficient use of contrasting values and colors and of juxtaposition of images. This student could have benefited from more experimentation and practice with materials to strengthen their drawing skills past moderate and find their own artistic voice.

## Sample 7

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1





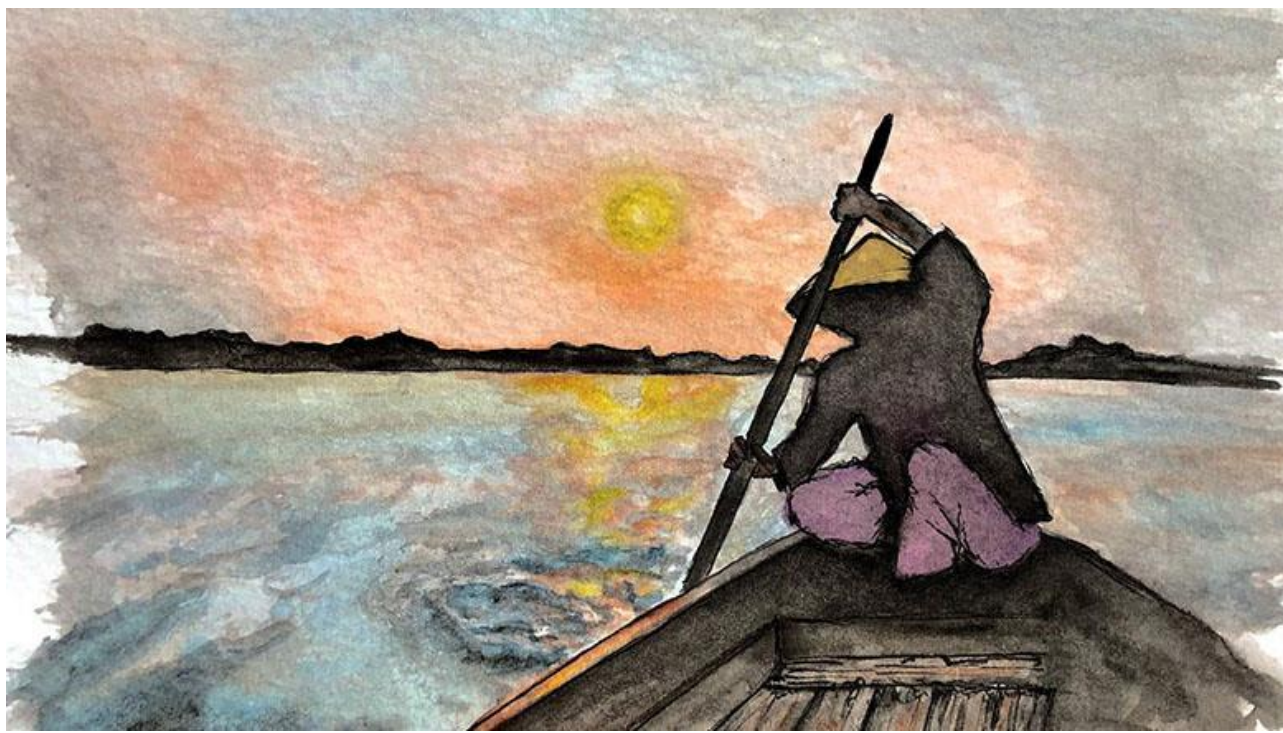
3



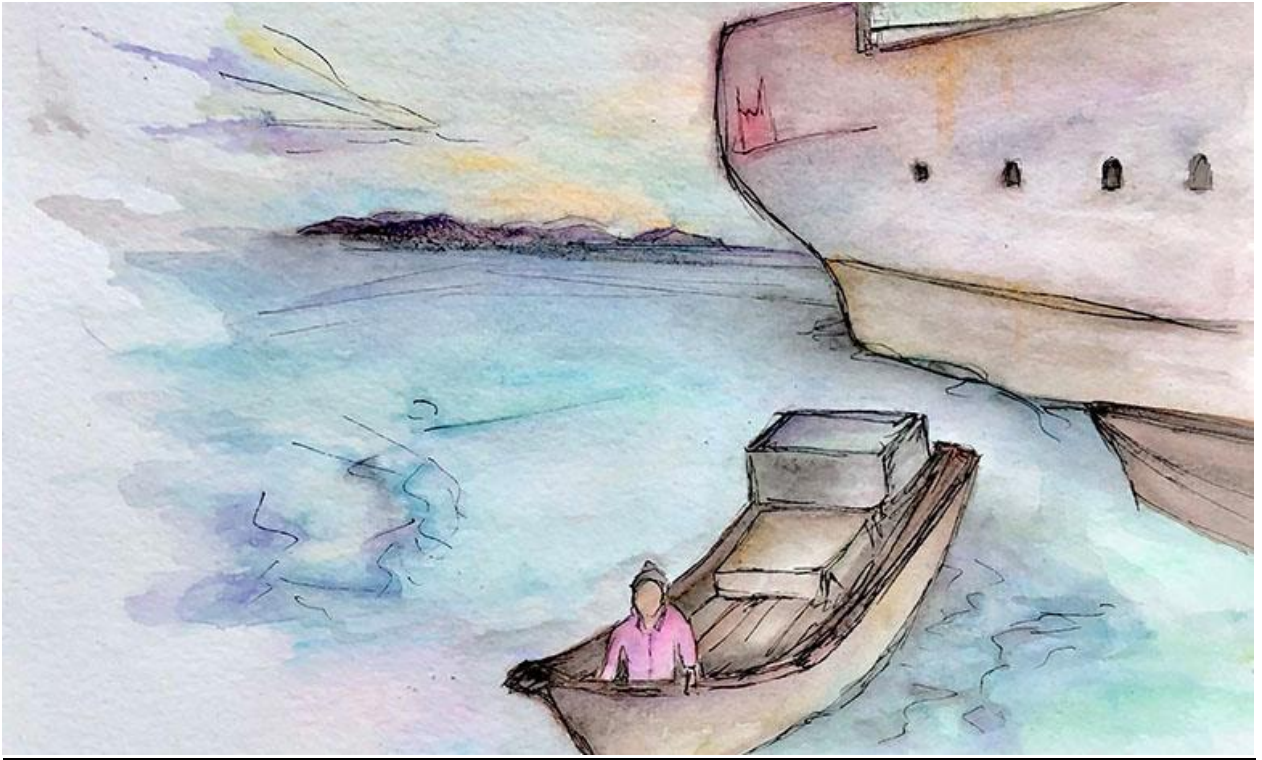
4













9



10



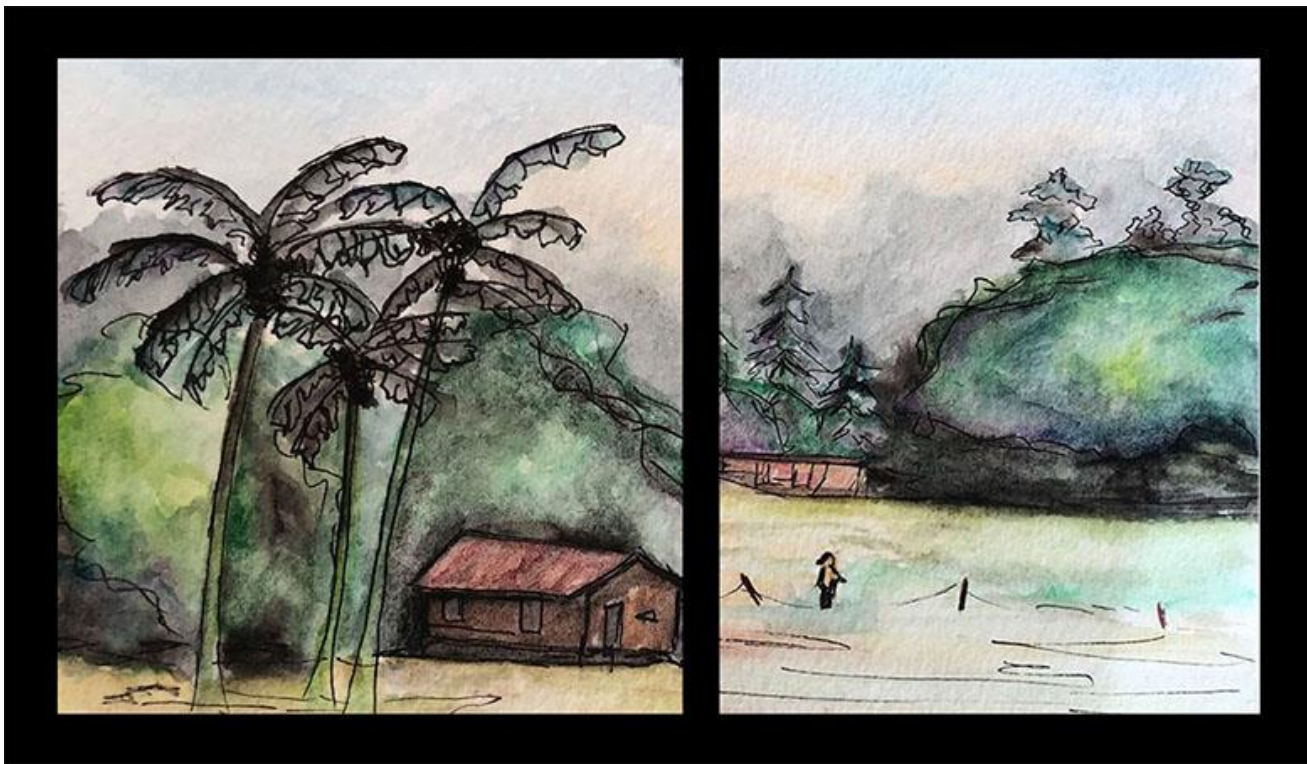
11



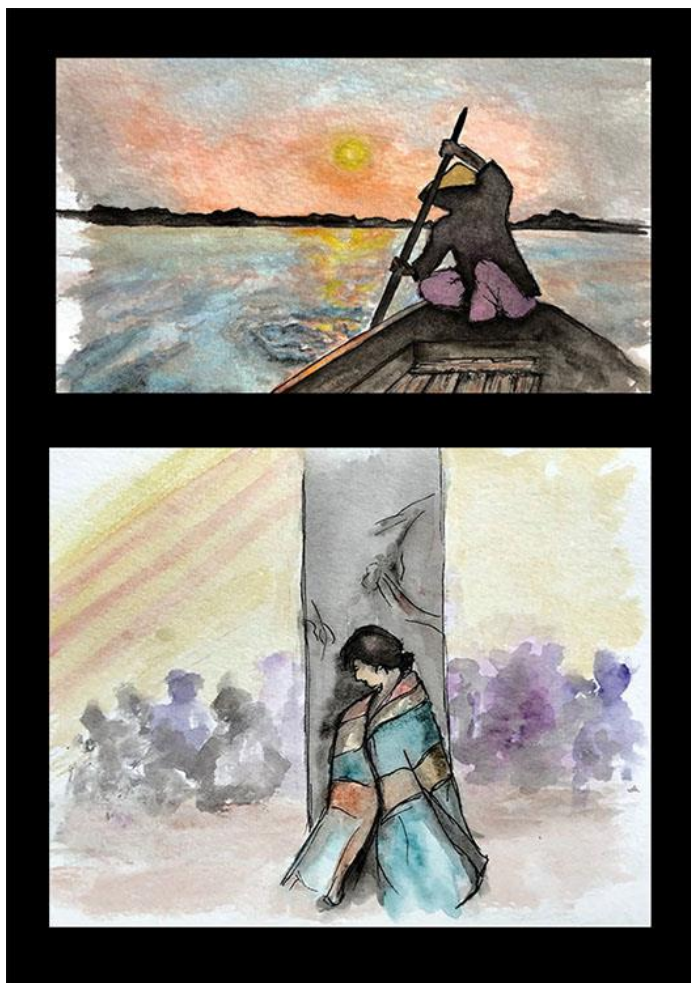
12



13



14





### **Student written evidence:**

My Sustained Investigation explores the journey from Vietnam to America by the use of colors and how the pieces are in chronological order. Through the use of colors, it allows the artwork to show the emotion that mirrors the time in the journey.

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### **Scoring commentary:**

#### **Row A: Inquiry – Score: 2**

*Written evidence **identifies** an inquiry that **relates** to the sustained investigation.*

**AND**

*Visual evidence **demonstrates** the sustained investigation.*

The written commentary is minimal, and more written information could have reinforced or expanded upon the inquiry. The statement does identify the inquiry at the heart of the sustained investigation, stating that “My Sustained Investigation explores the journey from Vietnam to America.” The student further notes that the narrative is presented in chronological order. The use of color is meant to aid in telling the story as well: “through the use of colors, it allows the artwork to show the emotion that mirrors the time in the journey.” Visual evidence does include images relating to this journey from Vietnam to America but only images 8 and 12 visually connect the two; most images are of Vietnam by itself. Images 11 and 14 suggest how color (through contrast) expresses emotion, as the student intended.

#### **Row B: Practice, Experimentation, Revision – Score: 2**

*Visual evidence of practice, experimentation, **OR** revision **relates** to the sustained investigation.*

**AND**

*Written evidence **relates** to the visual evidence of practice, experimentation, **OR** revision.*

This body of work presents visual evidence of practice and experimentation in the use of color, materials and compositional approaches that may most effectively tell a narrative story. In image 11, for example, the student has juxtaposed a full-color image with a mostly monochromatic one to establish contrast between two spaces or components of the story. Images 12-15 feature similar diptychs, although the approach to the use of materials and techniques is more harmonious in these works. The works additionally provide evidence of practice in the building of visually cohesive compositions.

The images presented for this sustained investigation contain no discernable evidence of revision; the inclusion of process images may have helped viewers understand the purposeful choices and revisions that the student made over the course of developing this body of work.

#### **Row C: Materials, Processes, Ideas – Score: 2**

*Visual relationships among materials, processes, **OR** ideas are **evident**.*

The visual relationship of watercolor and ink wash drawings to illustrate emotions and memories of a journey are evident. This is true in images 11, 14 and 15 in particular. Watercolor was a well-chosen material to create pastoral views of Vietnam and the watery journey to America, but the student might have further considered the full range of watercolor and ink techniques and processes available, and the ways that they could most effectively convey a narrative. As it is, there is evidence of a visual relationship between material and idea, but they are not fully integrated, clearly conveying the emotions of that journey through dynamic use of color, composition or drawing. Lastly, the order of works shows different views of a country or sea, suggesting a journey of some kind, but the description of a chronology seems unclear.

**Row D: Drawing Skills – Score: 2**

*Visual evidence of **moderate and good** Drawing skills.*

Most of the images show moderate skills in rendering form, illustrating space, and shading. Drawing skills are uneven throughout the works: Images 4 and 8 demonstrate a beginning understanding of the use of color, line, and value to render space, but images 3 and 6 illustrate the student's growth in understanding how to use these elements to create the illusion of 3-D environments on a 2-D surface.



**Sample 8**

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1

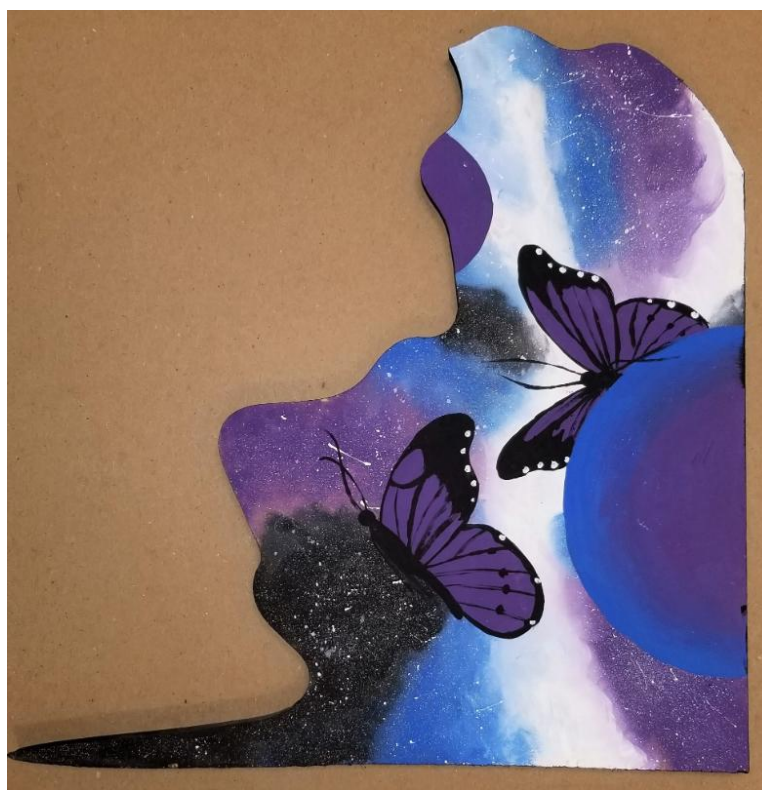




3



4

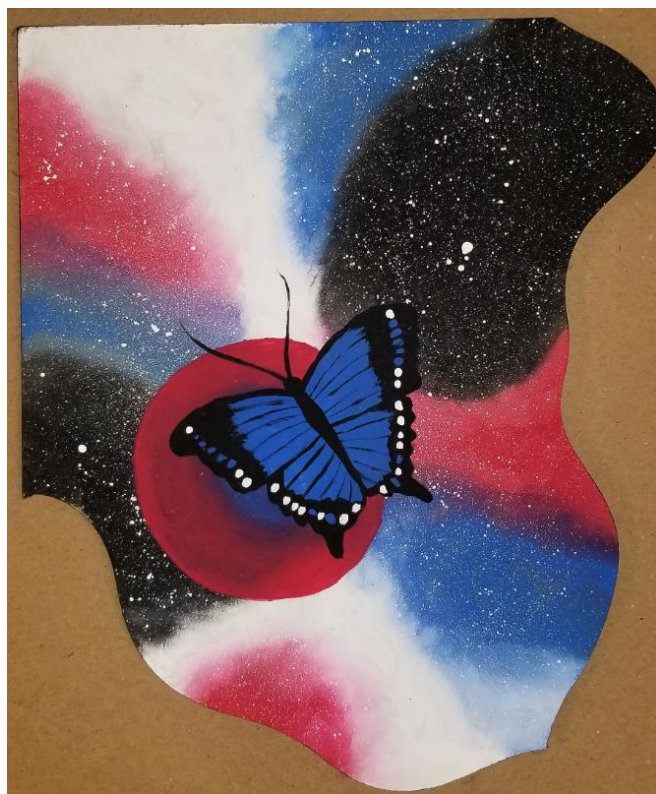




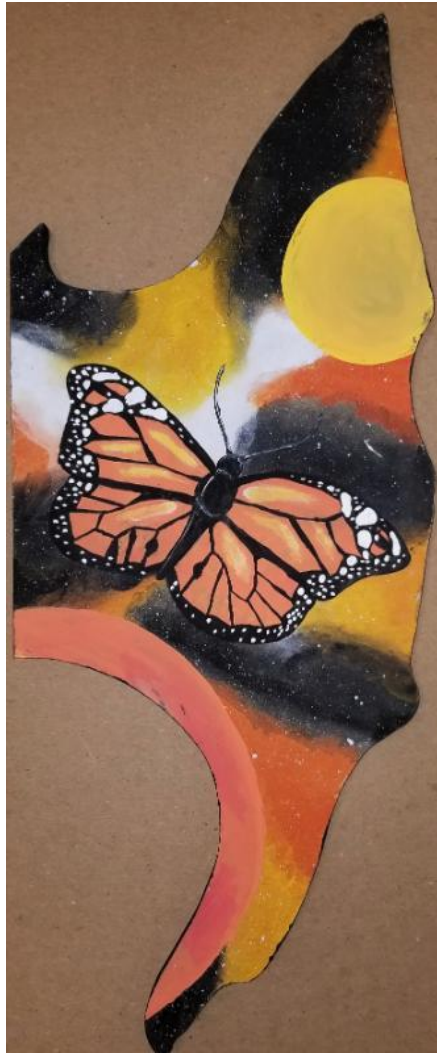




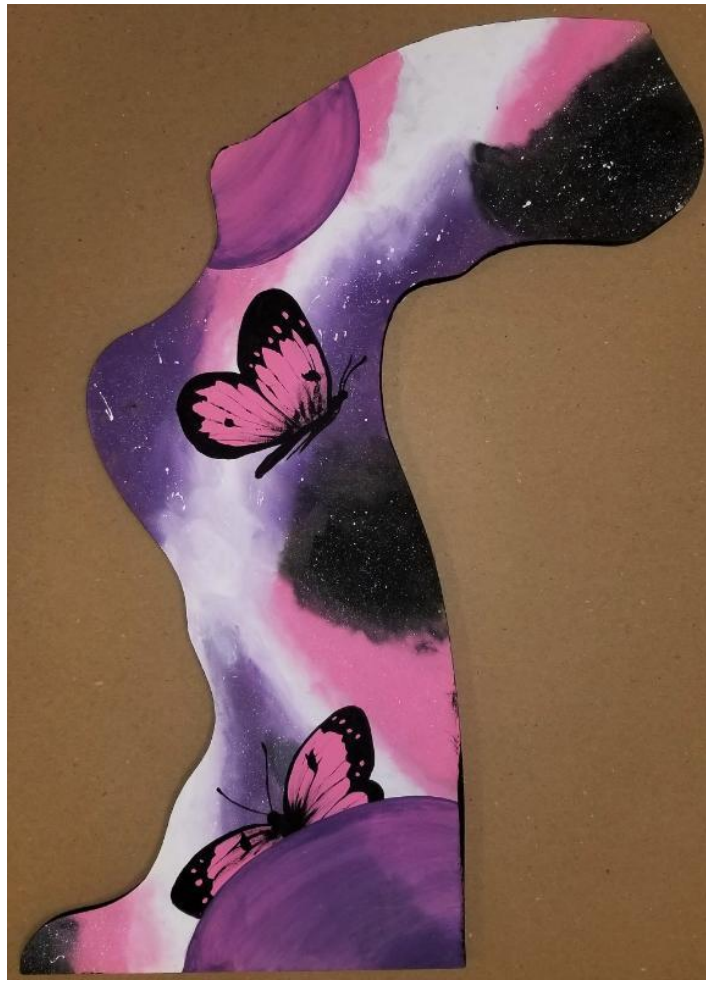




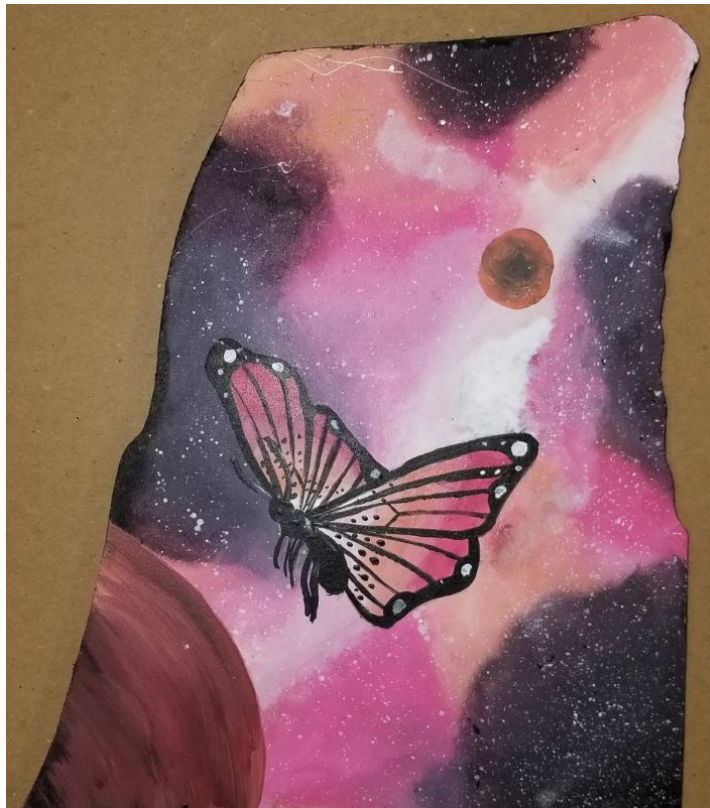




11



12



13



14





### **Student written evidence:**

When I was first thinking of a sustained investigation I found a quote by LeeAnn Taylor saying, “We are all butterflies. Earth is our chrysalis.” I wanted to portray this idea that butterflies represent the human soul, as it is seen in many different cultures, and these souls are exploring their unknown by leaving earth, and with the knowledge and wisdom they have come across they have become beautiful butterflies.

I wanted to make a very cohesive Sustained Investigation and make sure my idea was very apparent in all of my pieces. I wanted to show the different sizes of different butterflies like in Images 1 and 2 how they are small seeming as if they have not grown fully, yet having butterflies in Images 6 and 7 that are large and have more intricate patterns to show their “wisdom and knowledge.” I also wanted to use an array of colors so they all look different yet similar and pull all the colors together in a rainbow in Image 3.

The idea that all the butterflies are in different stages of learning is portrayed through the patterns on their wings, the pose of flying or not, and the colors of the butterflies themselves, some having multiple and some having one. The canvases are all different shapes and sizes and together they create one large cohesive piece showing how we are all different, but we all go through a metamorphosis in the same way.

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### **Scoring commentary:**

#### **Row A: Inquiry – Score: 1**

*Visual evidence **identifies** an inquiry but visual evidence **does not relate** to that inquiry*

**OR**

*Written evidence **does not identify** an inquiry*

The student provides written evidence of an inquiry, sharing that “I found a quote by LeeAnn Taylor saying, ‘We are all butterflies. Earth is our chrysalis.’ I wanted to portray this idea that butterflies represent the human soul, as it is seen in many different cultures, and these souls are exploring their unknown by leaving earth, and with the knowledge and wisdom they have come across they have become beautiful butterflies.” The work clearly contains imagery of butterflies, but the student claims to be using butterflies to investigate themes and ideas of culture, beauty, knowledge and wisdom, and there is little visual evidence of the pursuit of these ideas; it’s unclear how the student has used butterfly imagery to explore these ideas. Furthermore, if these broader themes are being explored, it is happening in the same way repeatedly.

#### **Row B: Practice, Experimentation, Revision – Score: 1**

*Visual evidence of practice, experimentation, **OR** revision; however, visual evidence **does not relate** to a sustained investigation.*

There is a limited degree of experimentation with how the butterflies are drawn and the compositional format to communicate the student idea. While the student states, “I also wanted to use an array of colors so they all look different yet similar and pull all the colors together in a rainbow in Image 3” there is limited experimentation with the use and application of color, and it is unclear how the choices about color use relate to the sustained investigation overall. The student artist does not demonstrate revision of idea or imagery beyond the superficial ideation of painting butterflies. There is little to no evidence of revision, either of individual works or of the student’s ideas and approach over time.

#### **Row C: Materials, Processes, Ideas – Score: 2**

*Visual relationships among materials, processes, **OR** ideas are **evident**.*

The use of butterflies as imagery that unites this body of work is evident throughout the portfolio. The student score point of a 2 indicates that there is a visual relationship among materials and processes. However, painting materials and processes were not explored as fully as they might have been in order to pursue the inquiry about the metaphoric or symbolic associations with butterflies.

**Row D: Drawing Skills – Score: 2**

The student artwork provides visual evidence of moderate drawing skills. There is minimal exploration of surface manipulation, mark-making, and composition to explore ideas or communicate the overall student vision. The line qualities indicate a sense of confidence and color choices provide variety and unity with each artwork. However, the background or format of each artwork is insufficiently considered in the exploration of figure/ground relationships or compositional arrangements.