

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

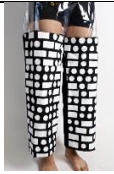
**AP Art and Design  
3-D Design Sustained Investigation  
2020 Scoring Commentaries**

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 3-D 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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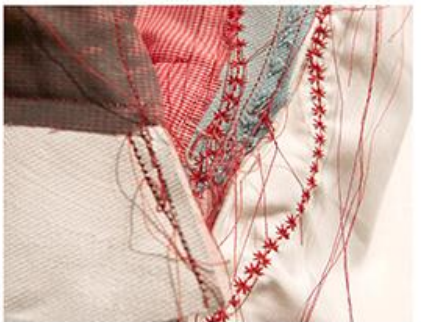
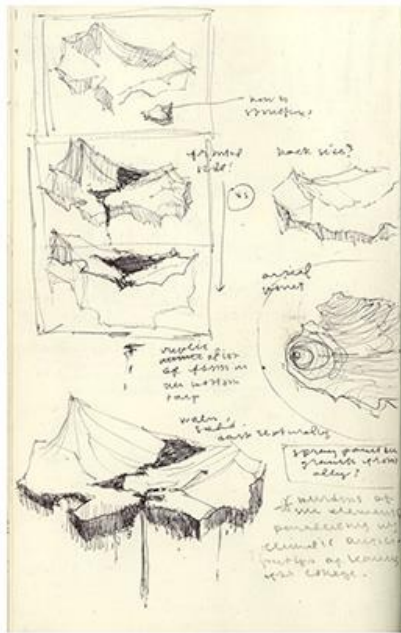
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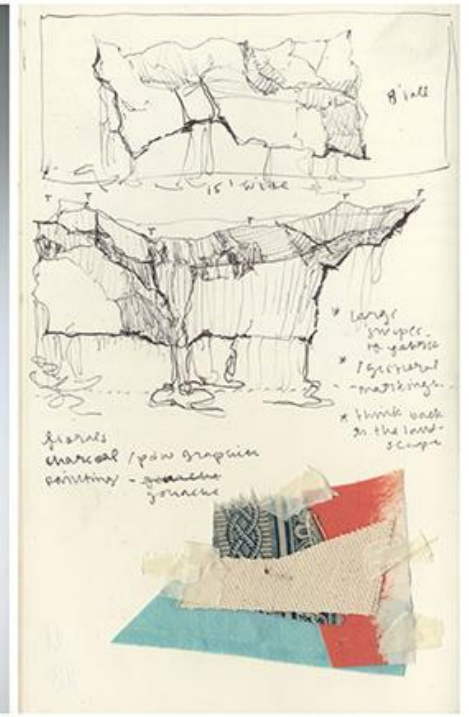




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### **Student written evidence:**

My body of work explores emotional allegory to the intimacy of a landscape. In these textural paintings, I memorialize the tense and duplicitous qualities of youth and transition through a literal dissection of space. By manipulating my drawings, patterns, and paintings - like my use of pomegranate dyes, pen or gouache experiments, and additional tactile practices - I instill textural references and create a dichotomy within the masses.

Originating from 2-D pen drawings, my body of work has developed into 3-D paintings, relating to the ephemeral narratives of landscapes as monumental markers of time & space. In these quilt-like forms, I memorialize the tense, duplicitous qualities of youth & transition through the automated process of sewing, as well as analog painting & drawing. Reminiscing upon the setting as memorial structures of story, I parallel identity to an additional topography susceptible to change. Like a topography, an identity is broken or flawed by mends or seems, transforming over time & never whole. To be whole is to be stoic, irrelevant to the natural change that I reflect in the land & within myself. While I began my textiles investigation with flat quilts of fabric activated by suspension, I altered my process to the creation of foundations, building armatures & stuffing masses as seen in works 5, 6, & 7. By giving these bodies volume, the relationship between present & absent form strengthened, for the negative voids of the masses became significant to a conceptual sense of loss, like unseen or veiled interiors. The work shifted when I began deconstructing the masses: remaining active on the wall, ground, inverted or collapsed. By flattening the work laterally, they more closely related to maps, tension, to boundaries & peripherals, & time.

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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 statement describes the body of work as an exploration of “emotional allegory to the intimacy of a landscape.” The work is built from 2-D drawings, patterns, and paintings that have been combined to create 3-D paintings the artist describes as “quilt-like forms.” In the written statement, the artist notes that the 2-D elements are their own earlier own drawings and paintings. The process of turning them into three-dimensional works allows them to take on new meaning as an exploration of “youth and transition;” and the larger-scale forms become “landscapes” that relate to the artist’s own identity.

When viewing the portfolio, it becomes obvious that these sculptural works are indeed composed of drawings, patterns, and paintings constructed together to create 3-D forms that can be viewed in the round (images 1-5, 7, and 8) or suspended as low-reliefs (images 11-15). The exploration of materials and process reflects the exploration of landscape and identity at work in this portfolio.

#### **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 and experimentation are evident in images 6 and 14 through the ideation of drawing and design in the sketchbook as the student planned for the production of 3-D artworks. Revision of the artist’s approach to creating this

work can be seen in the sculptural shifts between suspension to the creation of armatures & stuffing (images 7-10) to the deconstruction “of the masses” (images 11-14).

The written evidence describes how the practice, experimentation, and revision was an integral part of sustaining the investigation. The student states “While I began my textiles investigation with flat quilts of fabric activated by suspension, I altered my process to the creation of foundations, building armatures & stuffing masses...The work shifted when I began deconstructing the masses: remaining active on the wall, ground, inverted or collapsed.”

It is obvious the artwork presented is guided by the student practice, experimentation AND revision. As a result, the portfolio **demonstrates development** of the sustained investigation of “emotional allegory to the intimacy of a landscape” in original and unique ways to the student.

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

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

The artist begins with a collection of autobiographical materials, including “pomegranate dyes, pen or gouache experiments,” and combines these using “additional tactile practices...such as sewing, analog painting & drawing.” This process is employed effectively to create a cohesive body of landscape-like forms that explore ideas of identity and transition in inventive and unexpected ways.

**Row D: 3-D Skills – Score: 3**

*Visual evidence of good and advanced 3-D skills.*

The effective combination of materials to create works of art as well as the thoughtful display of artworks enhance the advanced ideation from 2-D Design to 3-D Design in this portfolio. The student is able to conceptually consider and effectively demonstrate advanced 3-D principles such as time, connection, and juxtaposition while effectively utilizing space to explore sophisticated ideas throughout the portfolio. The combination of traditional methods of drawing, painting, and sewing to develop 3-D artworks alters traditional art-making processes into new forms as the student communicates a larger, personal vision.

**Sample 2**

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### **Student written evidence:**

My concentration was in response to the school's dress code, and in order to capture these rules, I decided to create a collection of exaggerated garments that respect the rules. Each piece corresponds to one of the school dress codes. For my collection, I wanted the garments to be interpreted in a non-serious way, but also portray the message that the dress code is unnecessary and more restricting towards girls.

#1 & 2 is the introduction to the collection, the model has no skin showing, which is how many female students interpret the dress code. This limits their creative freedom and expression in their clothing. Through construction and photography, I limited myself to black and white textiles to underscore the inflexibility of the dress code, which doesn't accommodate modern society. #3, 4, 5 & 6 address the fingertip rule for skirts/shorts. The wiring flare in the skirt makes does not allow the model to extend her arms to the full length by her side. #5 & 6 also deals having exposed undergarments. Ironically this piece falls within the dress code since it meets fingertip length, but the black shorts do not. Integrating the collection's name 'Dress' in Morse code, the pattern reads, 'We Can't Wear Shorts'. #7, 8, 11 & 12 are based on the three-finger rule made to cover up shoulders and bra straps. #7 & 8 is a literal piece, with fingers wrapping the shoulders to exaggerate that it is made up of more than three fingers. #9 & 10 are made with elastic bands that mimic "distracting" bra straps. #10 & 11 focuses on the shoulders extended with wires. This was put in to direct the attention to the shoulders, giving them a sense of what distracting shoulders really are.

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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*

In the written evidence, the student indicates that this body of work was created "in response to the school's dress code." The student created a six-piece collection of "exaggerated garments that respect the rules," but also express that "the dress code is unnecessary and more restricting towards girls."

The student additionally describes the choices that were deliberately made to further the investigation, for example: "I limited myself to black and white textiles to underscore the inflexibility of the dress code." Specific works are guided by this idea and reflect a true visual inquiry into the limitations and potential of the school's dress code. Images 1 and 2 depict a garment that covers the entire body and "limits their creative freedom and expression" In images 3-6, the student addresses "the fingertip rule" in two separate garments and in two very different ways.

The use of fashion design and wearable art are common approaches in 3-D Design portfolios, but the visual evidence in this specific body of work show how one can explore a serious topic with humor and sarcasm. The investigation is evident not only in the shape of the clothes, but also in the surface manipulations, and in the photographic documentation.

#### **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 used the various rules of the school dress code as a tool for guiding experimentation with the forms that different garments might take. Approaches range from the literal in images 1 and 2, to ones that embed the idea in the 3-dimensional form in images 3, 4, 7, 8, 11 and 12. A third approach includes the clothing that provides metaphor and message within the surface treatment in images 5, 6, 9 and 10. The written evidence helps the viewer to see this development by explaining their design decisions in relation to experimenting with ideas and material use. For example, “7 & 8 is a literal piece, with fingers wrapping the shoulders to exaggerate that it is made up of more than three fingers” but the piece in images 9 and 10 is more implicit by being “made with elastic bands that mimic ‘distracting’ bra straps.” The viewer might not even recognize the shapes on the pants in images 5 and 6 without the student explaining that they are Morse code and “the pattern reads, ‘We Can’t Wear Shorts’.”

Ongoing practice with garment materials and construction methods is evident throughout this work as well. The works in images 12 - 15 are not directly related to the finished 6-piece collection, but are included to show early stages of design development, experimentation with construction and materials and thus revision to more clearly communicate the stated inquiry. The written evidence might have more thoroughly described these revisions.

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

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

The relationship between materials and processes clearly serves the student’s ideas and are well integrated visually. The student made thoughtful choices in limiting their materials and processes in order to most effectively explore their ideas around the school dress code. The most obvious of these is the choice of black and white, in both the materials and in the photo backdrops.

Choices of materials are deliberate in other ways: the artist cleverly knows when to cover the entire body with textiles (images 1 and 2,) when to use transparent materials metaphorically (images 5 and 6,) how to mimic a bra strap (images 9 and 10,) and when to use armatures to shift the form of a malleable medium (images 3, 4, 11 and 12.) Every one of those decisions show the synthesis of material choice, construction process, and guiding idea.

The photo-documentation is also mostly well-directed to communicate the intended messages. Postures help highlight the dress-code restriction, and the performance element in image 9 activates the materials, drawing attention to the top’s components. It would be helpful to see the model’s hands in the two garments that relate to fingertip length.

### **Row D: 3-D Skills – Score: 3**

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

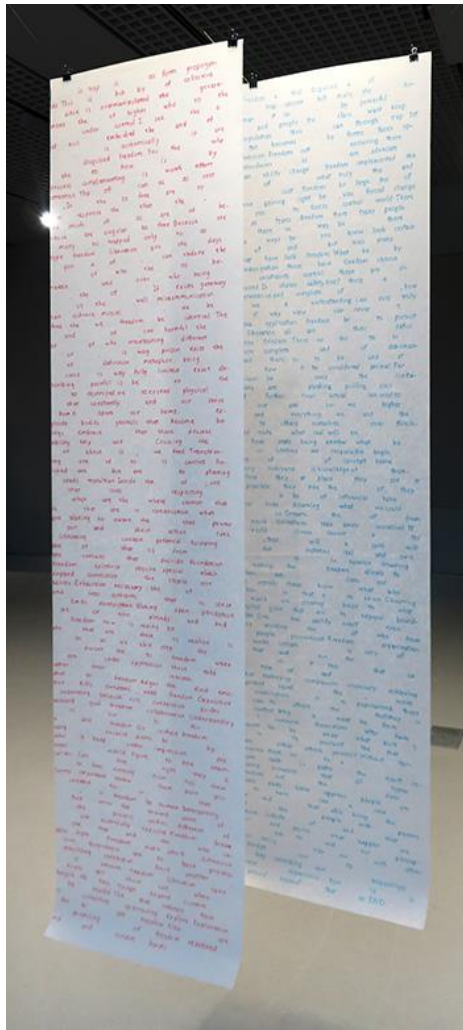
The clothing in this student’s portfolio shows advanced 3-D skills. They wisely manipulate opaque and transparent planar and linear materials to create three-dimensional form that works on and around the human body. The lack of color is an intentional choice, but the clear black and white contrast provides both unity, variety, movement, balance, and emphasis. The clothing does not just lie on the human mass, but cleverly activates space beyond it when conceptually necessary. For example, the dress in images 11 and 12 doubles the scale of the girl’s shoulders, ironically creating emphasis on a body part that the dress code requires to be hidden. Similarly, the flare of the skirt’s heightened proportions in images 3 and 4 brings emphasis to the area that fingertips would normally reach, but prohibits the hands from ever reaching the legs.

# Sample 3

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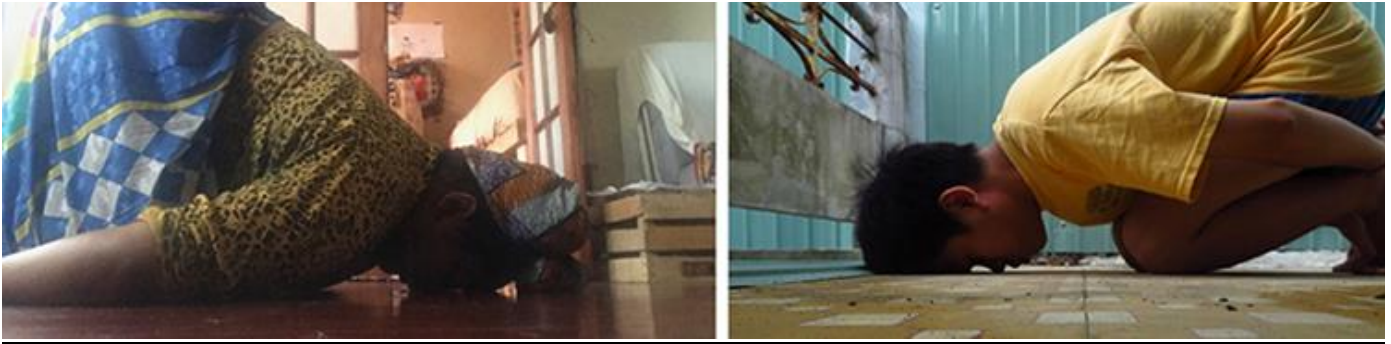


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*Dialogue 1 score:*

While you are in one continent, invite another person who is in another continent to perform telepathy with you.

Put your body in fetal position, head point to the ground. Or you can simply lay on the ground (with or without pillow)

While your head is pointing to the ground, contemplate this question "what is your deepest hope?"

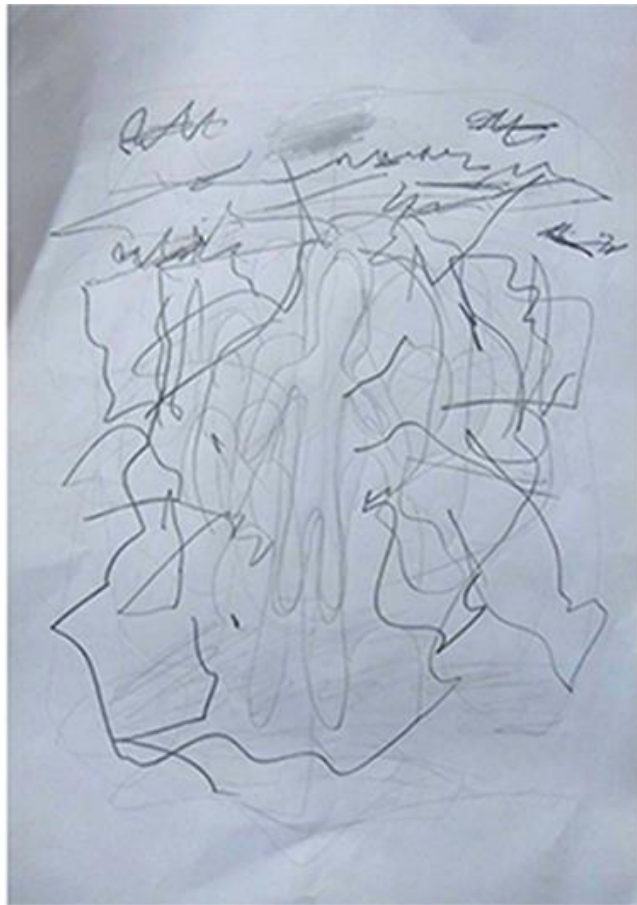
Send your answer to the other person from another continent who is also sending you their answer

Once you has received the answer from the other person, you can stop doing the fetal position.

Translate the answer you receive into a sound. Vocalize that sound. Record the sound and send it the other person's email. They will also share their sound to you.

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# IMOCK

2018 / 2019



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### **Student written evidence:**

The central idea of my concentration is the limitation and possibility of language. This idea is grounded by my experience of speaking English and Vietnamese in the U.S and in Vietnam. My personal experience of miscommunication prompts me to ask “how can I employ miscommunication as a tactic to break apart the rigidity of language”, “how can I find alternative way to communicate beyond spoken language”, and “how can I utilize language to my advantage?”

Work 1 (Image 1) disrupts the power dynamic perpetuated by the way kinship pronouns are being used to address others in Vietnamese. The performer spoke phrases based on the score “ [insert Vietnamese kinship pronoun] is equal to another [insert Vietnamese kinship pronoun] ” (Example: Older brother is equal to mother). Work 2 features the definition of freedom, written collaboratively by two performers. This work points out the limit of linguistic definitions to articulate such a broad subject as freedom. In work 3 (Image 3), 3 people spoke three different languages, attempting to converse and understand each other. In work 4, (Image 4), two performers confessed their secrets to one another in two different languages. Despite the fact that they did not understand each other, they attempted to develop empathy toward each other. Works 5,6,7,8,9 10 (Images 5, 6, 7, 8, 9, 10) each explore a method of communicating telepathically with one another while each performer was situated on a separate continent. Using the language and format of standardized tests, namely the ACT and SAT, the mock test (Image 11) includes creative prompts for movement, collaboration, humor and craft. Participants enacted out the prompts in the mock test at a mock testing event. The event was modeled after the actual standardized testing experience (Image 11, 12 and 13)

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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 writes, “The central idea of my concentration is the limitation and possibility of language.” This area of inquiry is clearly reflected in the accompanying body of work, in which the student has used prompts to engage subjects in interactions that challenge the limits of language-based communication. Sound and physical actions are elements that the student has used to define and activate 3-D space, and this exploration, largely centered on performance-oriented events in which the artist guided the interactions of participants, is thoroughly and effectively documented. The portfolio includes the student’s instructions to the individuals participating in this work (images 2, 6 & 11) as well as photographic documentation of the ways that space is altered by human action and interaction (images 1, 3, 4, 5, 8, 9 12, 13, 14). This sustained investigation does not seek to simply represent the theme of communication and language, but rather reflects a somewhat playful ongoing inquiry into the uses and limits of language.

#### **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.*

There is clear evidence both in the visual and written record showing practice, experimentation and revision. In images 1 and 2 the student presents the idea of performance and spoken language as a tool for defining physical spaces. By the later works (images 5, 6, 8, 12, 14), the student is experimenting with space and interaction further, as participants are engaged to engage in activities that explore language, time, thought and action. Ongoing experimentation is clearly evident as well as a continuous revisiting and revision of the artist’s approach to the overall ideas being explored: the work is not repetitive, but rather is deepened and expanded through purposeful practice, experimentation, and revision.

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

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

The materials (including participants themselves, a mock written test, the physical spaces of a classroom or outdoor setting, as well as photography and video equipment) combine with processes that are equally wide-ranging (including the taking of a test, the telling of secrets in multiple languages, and attempted telepathic communication, as well as video, audio, and photographic documentation processes), in a way that most effectively captures the spirit and intent of the student's ideas and investigation. The materials, processes, and ideas are thoroughly tied to one another; to use different materials or processes would alter the meaning of the work. There is clear synthesis of idea (communication, thought and language) through a highly conceptual series of performances and the visual evidence (via documentation) of those timed process.

**Row D: 3-D Skills – Score: 3**

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

3-D art and design explores three-dimensional space physically, virtually, or both. In this work, time is an element of equal significance to repetition, balance, emphasis and occupied and unoccupied space. Through a highly conceptual approach to a performance activity this student has demonstrated a 3-D sustained investigation of space: physically, conceptually and virtually.

While this work is documented in a 2-D format, this visual documentation and the written prompts describe an advanced understanding of activating space. The photographs are records of that process. The use of telepathy implying time and space is reflects an advanced understanding of 3-D concepts and principles. Thinking of the human body in space via documentation/ instruction and activating the human form further that notions of the student's advanced understanding.



Sample 4

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### **Student written evidence:**

The central idea of my concentration is my friends. They motivate me to create work that is true to who I am. Religion is a major theme in my installation pieces, and is something I struggle with in my life. My search has to do with understanding religion and how each haunting photo helps me figure out what it means to me.

In the beginning of my installations I used photographs of my best friends and projected them onto objects that relate to the idea of "home". In Image 1 I have my photo projected onto 3 tiny houses. I did this to communicate that my friends are my home, and wherever they are I feel safe and loved. In later images I am still using photos of my friends but these photos are more haunting. Each image is ghost-like and creepy, to contrast the purity of the religious statues. I wanted these photos to be more distorted when projected onto these religious objects to communicate my uncomfortableness and uncertainty that I have when it comes to my beliefs in God.

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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*

In the written evidence, the artist first identifies the central idea of this sustained investigation as “my friends,” but then goes on to discuss themes of understanding religion and the idea of home. The work presented in this portfolio includes imagery and approaches that relate to and merge all of these ideas. The subjects of the photographs may be the artist’s friends, but the student is constructing images that merge these subjects with imagery representing ideas of home and religion, resulting in work that represents an ongoing investigation into the ways that these themes may be cohesively represented visually. The student develops a clear visual language over time that moves beyond being repetitive or formulaic to explore the potential of figurative subjects, religious iconography, and projections to explore the intersection of these connected themes.

#### **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’s choice to begin with 2-D photograph representations and apply them in a 3-D realm is evidence of practice experimentation with materials, techniques, and processes, that lends itself particularly well to ongoing exploration. The written evidence also expresses this as the student writes, “In later images I am still using photos of my friends but these photos are more haunting,” revealing that through this ongoing practice and experimentation, the student realized the expressive potential of the processes that were being investigated.

The student clearly experiments with and revises their approach to using discernible objects and imagery, allowing images to become more experimental over time. Images 8 and 9 express development from some of the previous images, yet they still land in a more concrete context as the statue is clearly evident. The development of idea is further expressed through the student’s exploration using the statue (images 10, 11, 12), yet it is now wrapped in fabric distorting its recognizable lines and creating a more haunting effect. Experimentation is also shown in image 14, as the student includes a model which is carefully posed to express the artist’s intent.

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

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

Synthesis, or the effective merging of media and process to communicate an idea, is especially apparent in images 10, 12, and 14. The blending of photography, projection, fabric, and a model in image 14 expresses a feeling of uneasiness as lines are distorted between the real and the surreal. Both process and idea are clearly blended as the artist's carefully chosen photo, model and wrapped statue become a cohesive form with elements of the 4<sup>th</sup> dimension. The movement of the figure in the photo, crawling up a ladder in which the cage resembles a cross, is superimposed on the draped live model which stoic pose and haunting stare invites the viewer to assemble all of the imagery into a narrative purposely orchestrated by the artist.

**Row D: 3-D Skills – Score: 3**

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

This body of work would be appropriately evaluated as either a 2-D or 3-D portfolio, and the entire body of work exhibits advanced 3-D skills. From the simplicity of images 5 and 6 to the more complex works of 9, 12, 13 and 14, composition, form, emphasis, and contrast have been used to unique and powerful effect.

**Sample 5**

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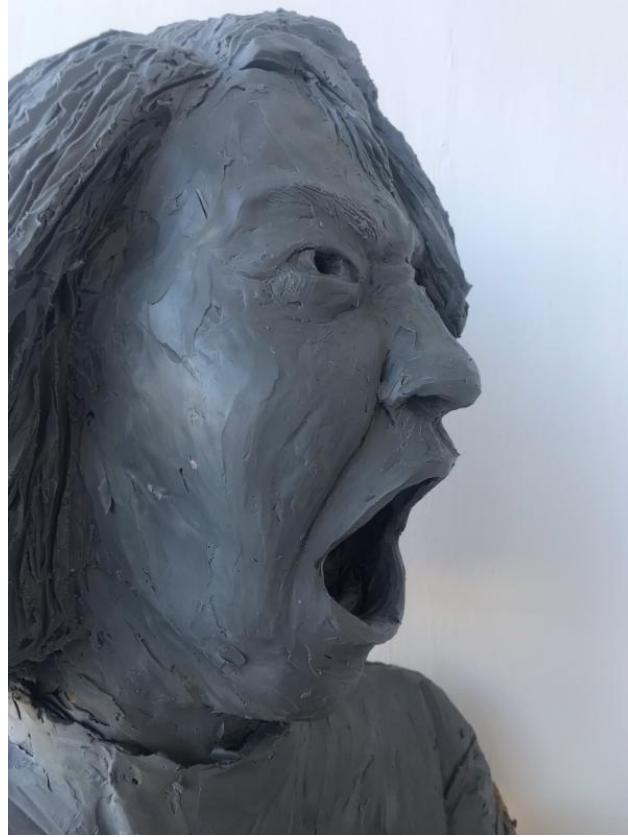
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## Student written evidence

I've been focused on capturing the expression of my subjects to convey a feeling for the viewer and for the figures I use gesture to help convey a narrative as well as an emotion.

For sculptures 11 and 12, I made my figure slouch to create the emotion of exhaustion in order to show a tired parent. For 9 and 10, I used the expression of the figure to compliment the costume and show a mentally insane person. In that piece I also used motion in the hair to create a realistic piece. For the rest of the photos, I practiced likeness and accuracy with body proportions

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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.*

In this portfolio, the student states that the focus of the artwork is “capturing the expression of my subjects to convey a feeling for the viewer.” Images 3, 6, and 9 demonstrate the development of three-dimensional portraiture with an emphasis on expression, and thus, visual evidence demonstrates the sustained investigation. The student additionally states, “...for the figures I use gesture to help convey a narrative as well as an emotion.” Images 1, 5, and 7 are figurative sculptures, but the expression of emotion, as well as a narrative, is limited in scope. Images 11, 14, and 15 place the figure in a contextual setting that begins to allude to the emotional state of the figures and hints of a narrative. Visual evidence demonstrates the sustained investigation of expression and a narrative in three-dimensional portraiture and figurative work.

While the written evidence corresponds to the visual evidence in the work itself, in neither space is a true guiding inquiry identified. There is little evidence, in writing or in the work, of an ongoing investigation or exploration of the ways that sculptural techniques may be effectively used to convey emotion or a narrative. Similarly, the inquiry does not become deeper or more focused over time; it is unclear what the student is truly pursuing.

### 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.*

The visual evidence contained in this portfolio reflects attention to three-dimensional portraits with expression, figurative work, and the development of a contextual narrative. These three concepts show clear evidence of practice with clay sculpting techniques. The artist noted this as a focus in the written evidence, expressing that, “I practiced likeness and accuracy with body proportions.” There is also evidence of a certain degree of experimentation with the ways that subjects may be portrayed, ranging from a portrait bust (images 9-10), to a full figurative sculpture (images 7-8), to a figure presented in a defined space (images 11-13). All of these works employ a range of strategies in relating to the sustained investigation of “capturing the expression of my subjects to convey a feeling for the viewer and for the figures I use gesture to help convey a narrative as well as an emotion.”

There is less evidence of revision in this work, either within a work or across the body of work as a whole, in the form of revision of ideas and approaches in order to more clearly and successfully represent the focus of the sustained

investigation. The investigation does not appear to become clearer or more focused across this body of work as the result of purposeful revision.

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

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

The visual relationships among materials, processes, OR ideas are evident in this portfolio. Images 14 and 15 show evidence of thinking beyond the mere reproduction of the figure. More emotion is apparent and there is greater evidence of a narrative demonstrating the student idea, "...for the figures I use gesture to help convey a narrative as well as an emotion."

The student utilizes modeling clay and appropriate tools to develop figure studies (images 1-8) with more neutral postures and expressions. However, the student does not demonstrate synthesis; the materials and processes are not sufficiently explored to further the concepts of emotion. While images 11-15 increase context to show a narrative, the figure is generalized without an exploration of materials or processes to sufficiently synthesize the notion of exhaustion, (the student noted, "...i made my figure slouch to create the emotion of exhaustion in order to show a tired parent"). Additionally, the detail for this image was not well chosen and does not indicate exhaustion (a detail of the sculpted face would have been helpful in this example).

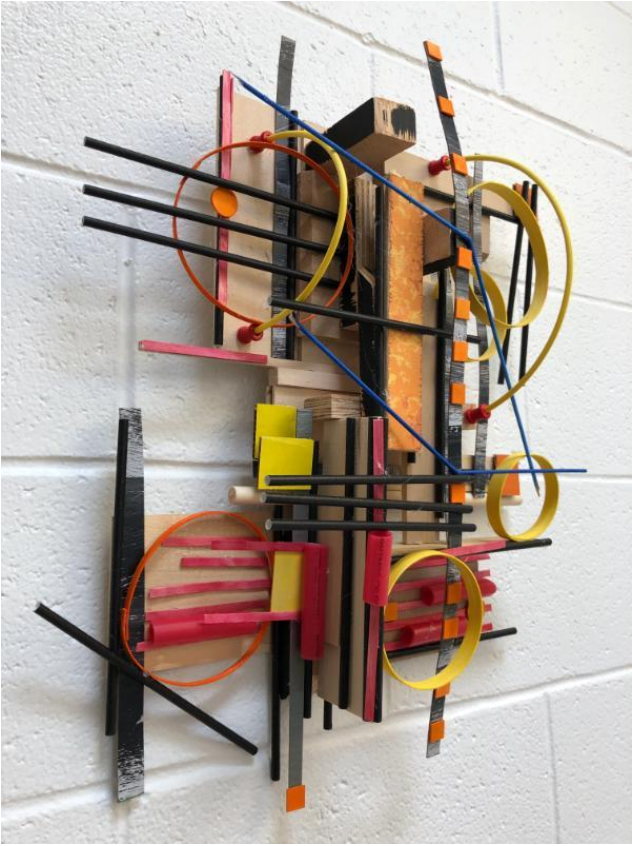
**Row D: 3-D Skills – Score: 3**

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

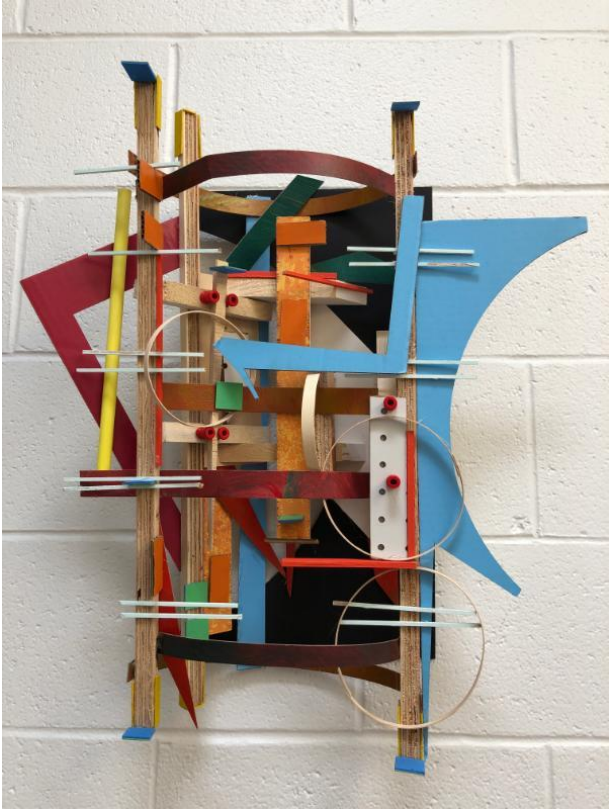
The student artist handles the modeling clay with confidence and uses this body of work to explore the representation of form in space, and to begin to develop a narrative about the figures. Images 14 and 15 display greater sophistication in ideation of the figure narrative, and the relationship of the facial expression to the figure and the space it is contained in give evidence to the development of advanced 3-D skills to communicate an idea. In their ongoing work with the figure, the student is developing clear facility with the use of accurate proportion, scale, and balance in the representation of the human form.

Sample 6

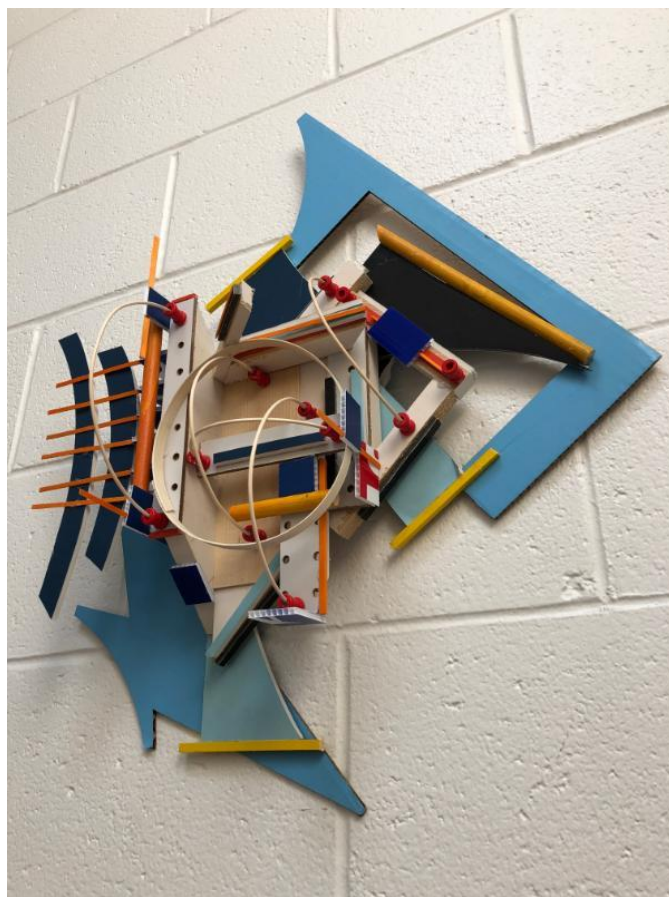
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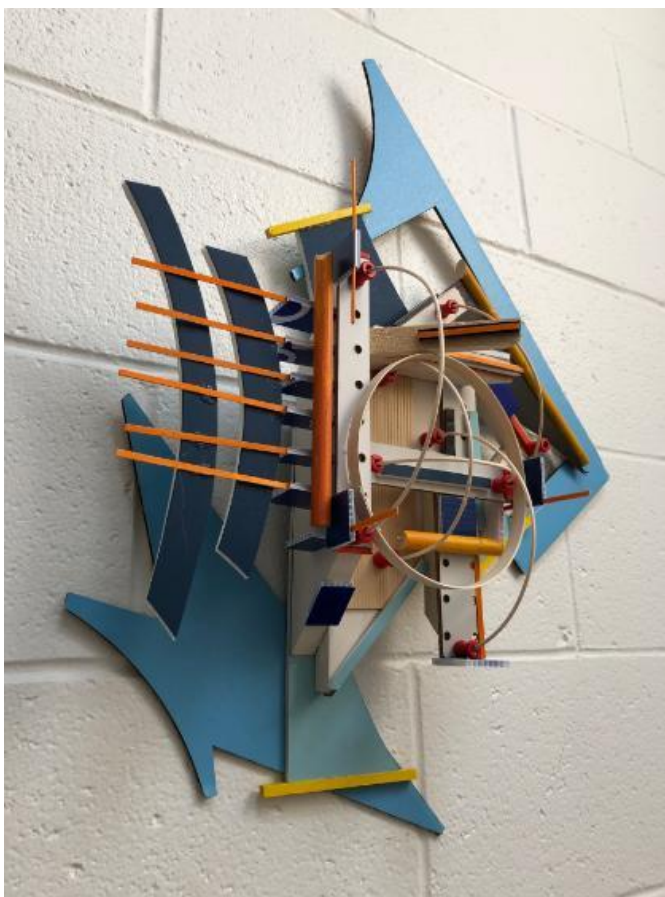


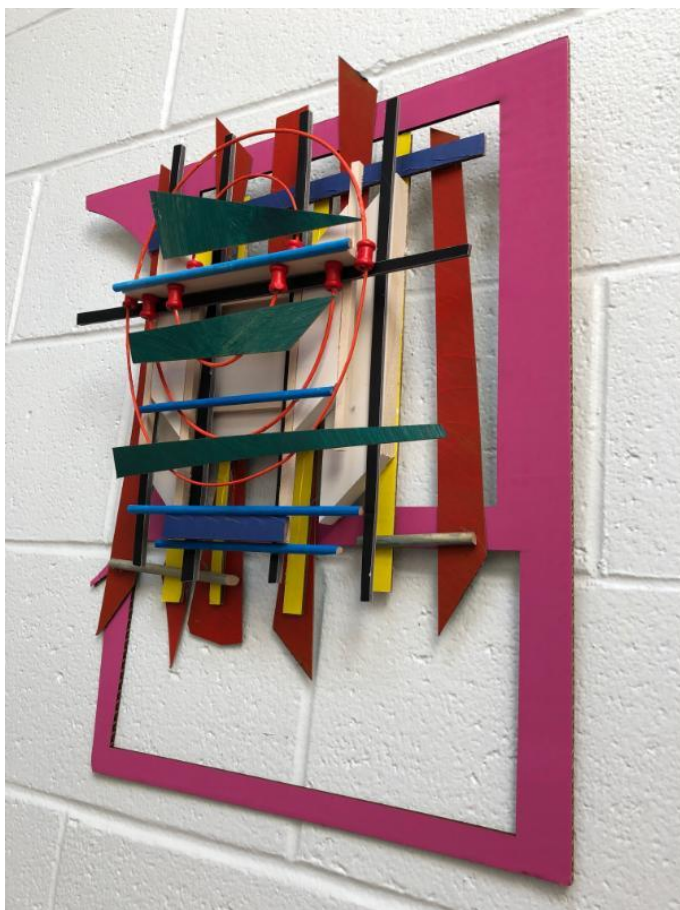
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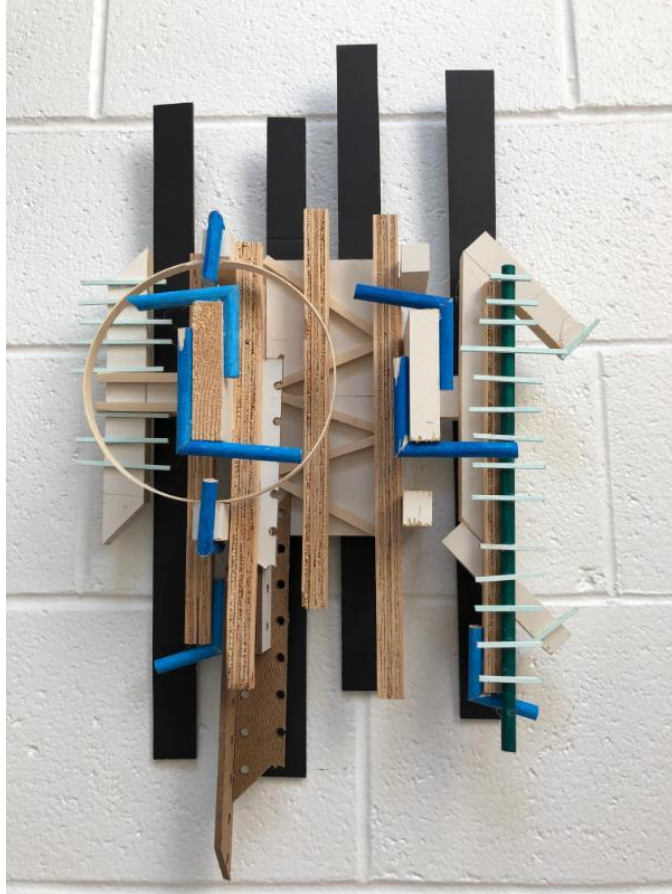


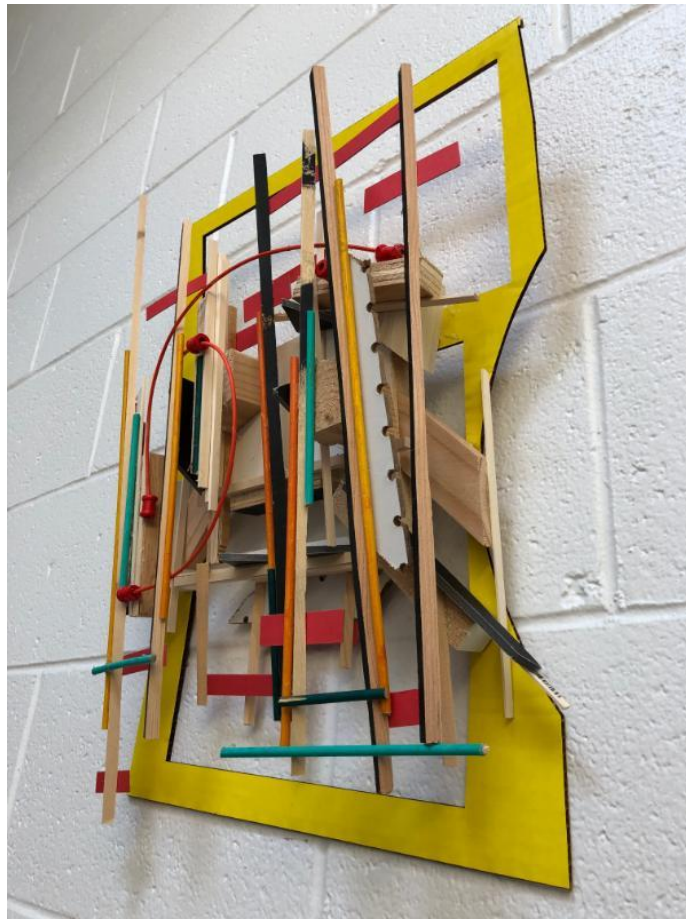
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7



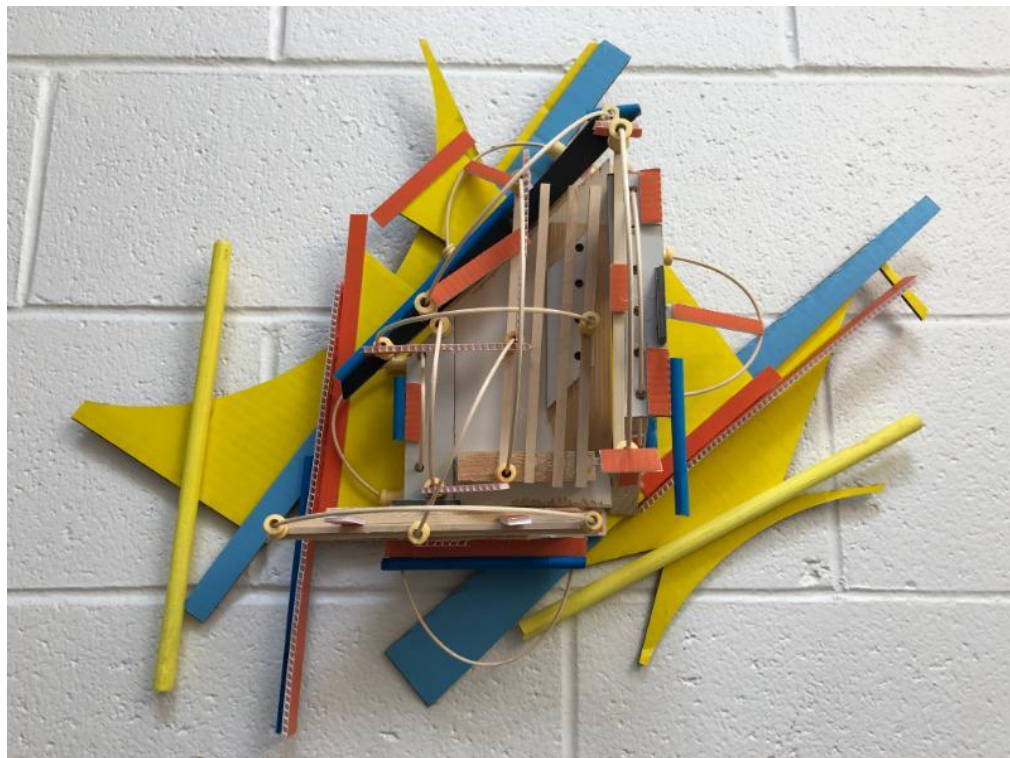




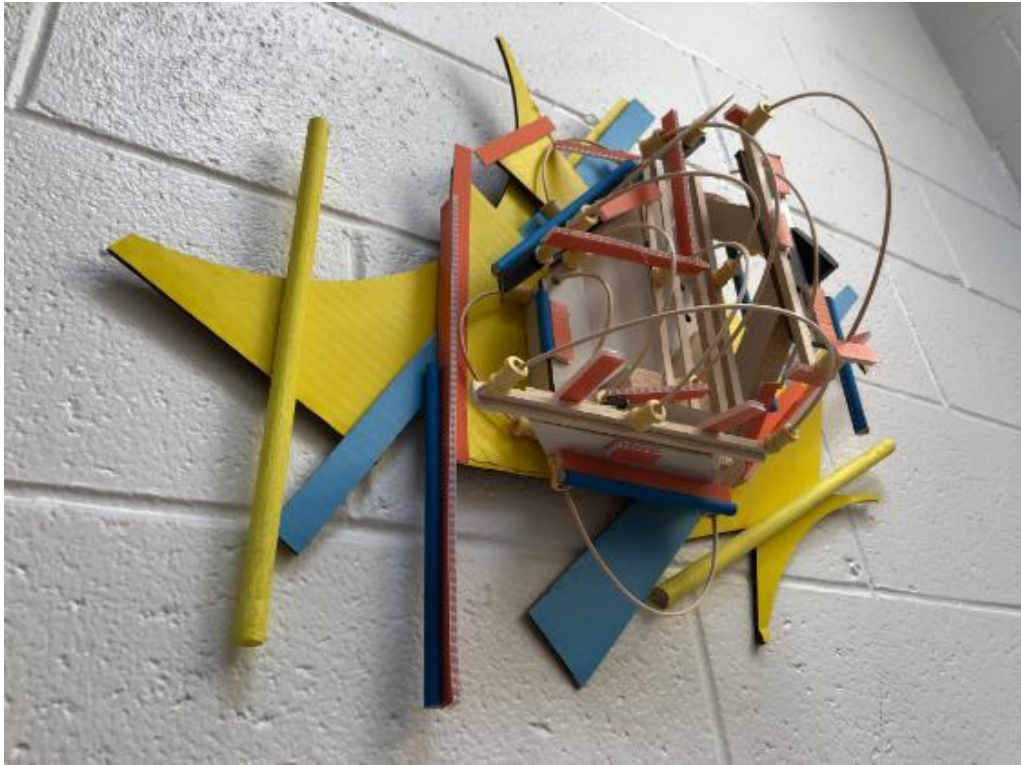
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11



12



13







### **Student written evidence:**

The idea of my concentration was to use a variety of materials cut into different shapes and add new and different levels to my unique bases. My concentration was an idea that came to be through my interest in the different levels and different points of view that are made when you add different materials and pieces on top of one another.

Throughout the process of making these projects, the main goal for my idea was to add as many interesting and complex layers to end up with a visually stimulating piece with many aspects popping out. When I would begin a new piece, I would begin by constructing base made of flat, skinny boards as well as small compact interestingly shaped blocks. I had realized that the base was everything and had to be creative and unique to itself so that the progression of my idea was shown. After constructing a solid working base, I would normally begin by using Straws to hang off the edges of the blocks and add interesting spaces, and small areas. This beginning idea is articulated in projects 6 and 1. After straws, would come long painted cardboard strips that I would glue vertically to establish the ground layer, and color to finish building on. As I continued to make these bases and projects, I would focus on the same pattern of going layer by layer adding small sticks, and smaller beads. I decided that adding a nice interestingly shaped border would all these projects pop even more so on every project a unique colored border is framed around it to be visually complex. The final projects 1,4,5 are a combination of all of skills I had improved on and attempted to master put into art form.

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### **Scoring commentary**

#### **Scoring commentary**

##### **Row A: Inquiry – Score: 1**

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

**OR**

*Written evidence does not identify an inquiry.*

The written evidence identifies the *process* of creating this work, but not the *inquiry* that guided it: the stated idea is “to use a variety of materials cut into different shapes and add new and different levels to my unique bases.” The student comes close to identifying an inquiry in the next sentence, where there is a description of an interest in “the different levels and different points of view that are made when you add different materials and pieces on top of one another.” With a little bit more description, this could be read as an inquiry into methods for exploring ways of creating depth in wall-mounted sculpture. As it is presented here, though, the student is not expressing what it is *about* the act of layering things is interesting, or what they hope to pursue, express, or understand through this process of layering.

##### **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.*

There is clear evidence of practice throughout this body of work, as the student returned to and iterated on their work with similar materials (cardboard, beads, flexible wood forms, straws), processes (grouping and building on them layer upon layer) and formal elements (the use of bold colors and geometric forms). For example, the student revisits the use of vertical strips of cardboard, straws, and other material to define the composition in Images 8, 13, and 15.

In the written evidence, the student describes a choice to include frame-like structures that could be evidence of revision to their overall approach to the work: “I decided that adding a nice interestingly shaped border would all these projects pop even more so on every project a unique colored border is framed around it to be visually complex.” Visual evidence of these frames are most apparent in in Images 5, 6, and 9.



Further evidence of practice, experimentation, and revision might have been presented in the form of process imagery, allowing the viewer some insight into what the students learned about how these materials could be used, and how they made choices (and omitted other options) about how to combine and present these materials.

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

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

The idea that is presented in the written evidence is somewhat minimal and mostly focuses on the desire to create visually appealing work: “the main goal for my idea was to add as many interesting and complex layers to end up with a visually stimulating piece with many aspects popping out.” There are, however, relationships between this stated idea and the visual choices that were made with materials and processes. The student chose simplified geometric forms, used a graphic and often high-contrast color palette, and made dynamic compositional choices to create work that is visually cohesive. In addition, the materials selected by the student – cardboard, straws, beads – lend themselves well to the student’s stated interest in layering and accumulation.

**Row D: 3-D Skills – Score: 3**

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

This entire body of work demonstrates the artist’s clear command of 3-D principles of design. For example, Images 1-8 include repeating horizontal lines as a compositional element that lends a sense of balance to each work as a whole, and the use of diagonals in Images 11, 13, and 14 give a pronounced sense of movement to these pieces. In a similar way, irregular shapes have been effectively juxtaposed with mostly geometric compositions in Images 2, 3, 4, and 12. In each piece, choices of materials, color, and composition contribute to the overall cohesiveness of the work.

Sample 7

1



2



3



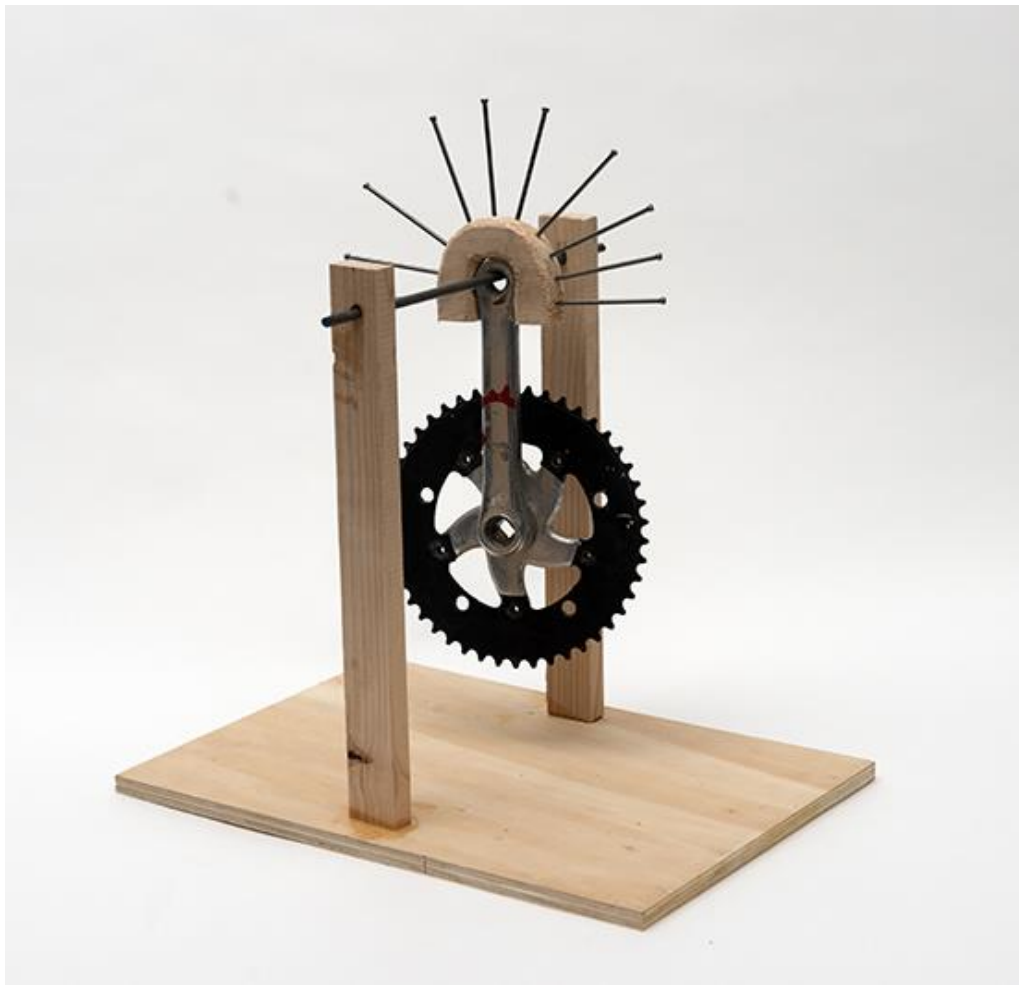
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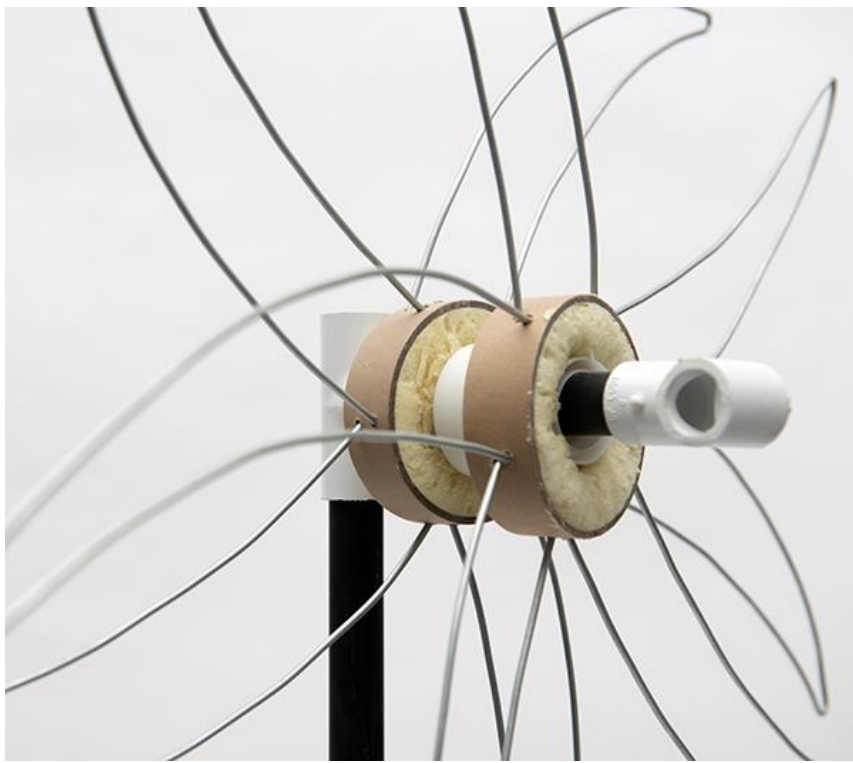
8



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13



14







### **Student written evidence:**

The central idea of my concentration is kinetic sculpture with industrial feel. Each piece of work has some sort of dynamic, moving element, and is composed of materials that create a very raw, simplistic look. This concept, however, is made more complex by the geometric abstraction in the work.

The genesis of the idea for my concentration is sourced from analyzing the piece in Images 1 and 2. I was intrigued by the rotational movement of the mace, and fell in love with the simple materials used to compose such a rugged, unrefined sculpture. This piece served as an inspiration for the project in Images 3 -5, which was constructed upon similar fundamentals. The project in photos 3-5 resembles an abstract industrial tool that moves in a circular manner. In Images 6-8, I re-purposed a large gear that was removed from a damaged bicycle, which taps into the industrial theme I am attempting to convey. The pieces within my concentration are nonrepresentational and abstract, as best conveyed by photos 9-13. In the piece displayed in Images 11-13, the piece's form and rhythmic movement is what creates its aesthetic beauty. Ultimately, the central theme of simplistic abstract sculpture with a dynamic twist generates a sense of complexity for the viewer.

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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 statement identifies that the inquiry is based on “kinetic sculpture with [an] industrial feel.” The student notes that this industrial aesthetic is communicated in the use of somewhat raw, unrefined materials in the creation of work that can visually recall simple machines or mechanical parts. Throughout this body of work, there is a loose thread of conveying the idea of movement: the student notes in the written evidence that all of the sculptures have kinetic components, so it can be assumed that elements of the sculptures in images 3-5 and 9-10 might rotate, and the works in images 6-8 and 11-13 have components that swing from a stable base. As an investigation, these ideas might have been combined and explored more fully. The relationship between the industrial/raw feel and the idea of movement is not made clear over the course of this work, and at times the desired “industrial” aesthetic might even detract from the idea of movement. Additional research and exploration into what qualities might make a work industrial, and in what ways kinetic components can enhance this industrial sense, would have been helpful.

#### **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.*

The work exhibits evidence of practice in the repeated use of wood, nails, screws, and other building materials across all of the works in this portfolio. A degree of experimentation is also evident in an ongoing exploration of the ways that these materials could be most effectively utilized to convey an idea of movement: the piece in images 1 and 2 is meant to be held and swung, while others rotate or swing, for example. There is some written evidence of revision, as the student states that the sculpture in images 1 and 2 serves as inspiration for the work in images 3-5, yet the only common thread appears to be the continued use of hammers and nails as materials. Further explanation of the ways that the student refined his/her approach to the use of these materials would have been helpful.

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

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

Throughout this body of work, the student is building sculptures with materials commonly associated with building things by hand: wood, hammers, screws, nails, etc. In some cases, the artist's choices of materials and processes may be at odds with the ideas that are meant to be conveyed. The student writes that images 6, 7, and 8 "taps into the industrial feel," but the word "industrial" connotes manufactured/machine-made work while these pieces seem to have a purposefully handmade quality.

It is unclear whether the student's intent was to reference readymade sculptures or machines that purposefully don't work, but there is a consistency in the application of particular materials in a way that renders them useless to their original job: bent nails, hammers that can't hammer, a swing with screws protruding from the "seat." There are more ideas being communicated visually than the student is referencing in writing, so it's unclear whether these effects are intentional.

**Row D: 3-D Skills – Score: 2**

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

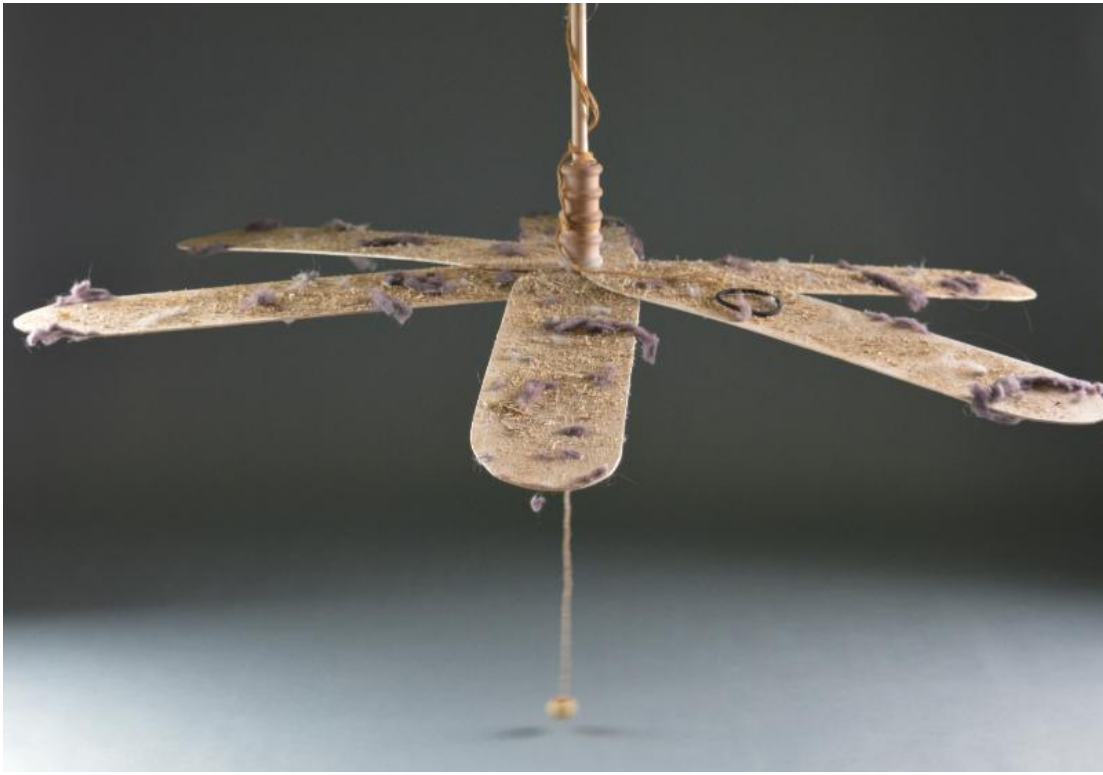
This body of work offers visual evidence of moderate 3-D skills. In the work in images 11-13 in particular, the artist is considering the purposeful application of scale and balance to highlight the kinetic aspects of the work most effectively. The rhythm and symmetrical balance within the work represented in images 14 and 15 conveys a clear idea of movement, even if it is unclear as to whether the piece might actually move on its base. The student's handling of materials is somewhat uneven; the approach to the use of Styrofoam and wire in the first work is much less refined than their more delicate and considered approach to the building of the bicycle-gear sculpture in images 6-8. This distinction in approach may be intentional, but it is not clear.

## Sample 8

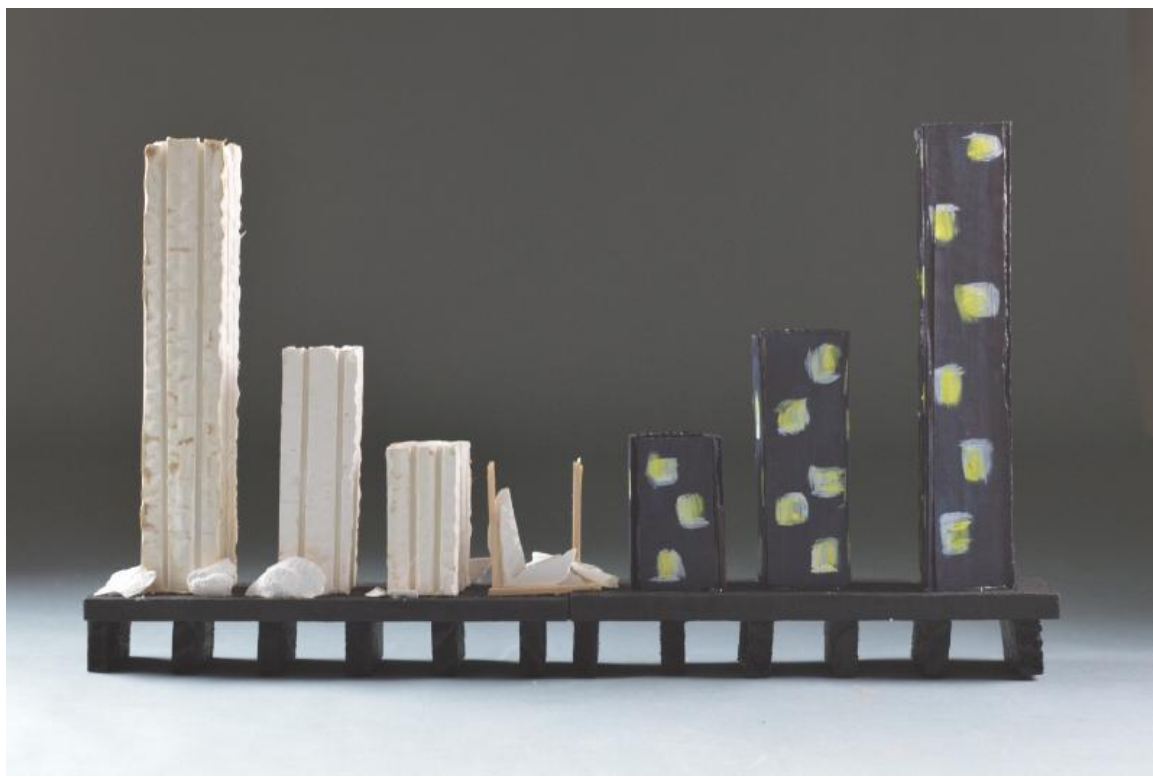
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### **Student written evidence:**

"Modern Fossils" is about fossils we make in our life. I'm sure when you saw fossils, you thought of dinosaurs. Things from a long, long time ago. But what about the things in our time today? Things we forget, abandon, or overlook. It is almost like leaving a mark that affects us in the future. Within all of my pieces, I really wanted that recognizing or surprising element to make people take a second glance. I love using emphasis in my pieces because of that eye-catching factor.

In my piece, "Ceiling Fan" (Image 2) I wanted to showcase the idea of something gross and nasty, a thing that we forget about. When I think of "Modern Fossils" I think of broken things, one piece that captures this broken idea is "Living" (Image 6). The bloody hard-working hands of a human, who subconsciously have forgotten to care for themselves. Everything was once brand new and slowly deteriorates. "Modern Fossils" to me is a broad idea, and I wanted to showcase those many different views. Two very contrasting pieces are "Roadkill" (Image 7) and "Forgotten and Rebuilt" (Image 3). "Roadkill" is representing the neglect we have towards keeping wildlife safe and also our neglect to clean up roadkill. "Forgotten and Rebuilt" is representing how we have been forgetting about our history, by creating new buildings in their place. Both very different ideas that tie into "Modern Fossils". "I Scream, You Scream, We all Scream for the Ice Cream" (Image 7) may seem like an oddball but it goes more into how we forget about the good things in life. These good things become forgotten and put in the past to become 'fossils' of our time. Things we forget, things we abandon, things we destroy will become our "Modern Fossils".

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### **Scoring commentary**

#### **Row A: Inquiry – Score: 1**

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

**OR**

Written evidence **does not identify** an inquiry

The artist clearly describes an inquiry, noting that, "Modern Fossils" is about fossils we make in our life...[t]hings we forget, abandon, or overlook." The visual evidence does not clearly relate to this interest in fossils. Images 2 and 3 are the only ones that visually reference the aging or fossilization of objects; none of the other works suggest decay or preservation over time. For example, the eggs in image 1 look freshly cracked open. The plaster hand in image 6 looks hurt and bandages but the bandages are fresh and the wounds are unclear why they represent abandonment. Image 9 looks like objects growing on a tree limb, but it is visually unclear what is abandoned or fossilized about this. The work might relate to preserving or elevating mundane elements of contemporary daily life, but this idea is disconnected from the idea of fossilization, presenting an imbalance between visual and written material.

#### **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 little visual evidence of ongoing practice and refinement of approach with any particular materials, techniques, or ideas. Experimentation is evident in the wide range of imagery and materials that the student has considered. The artist has taken a broad approach to considering all of the contemporary objects that could be documented and re-presented as fossils. Although experimentation is evident, it does not seem to strengthen or inform the overall inquiry.

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

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

There is visual evidence of materials and process relating to the overall idea in some works. The materials and the processes used by the student do suggest an attempt to show aging, damage or neglect of some sort. “Dust and debris” on a ceiling fan (image 2) and on a fish bowl (image 5), the use of plaster to suggest “stone or fossil,” and the use of color to further activate the surfaces show some understanding of materials and processes towards an idea. The idea of how those items show a visual understanding of being modern fossils is lacking. Finally, the applications of those materials (mixed media and paint) seem clumsy and uninformed in presenting an idea of fossil (images 1, 3, 5, 6, 7, & 9).

Again the works seem to be a group of random assignments placed together to suggest an investigation of “modern fossils,” yet the visual evidence in several of the works creates more confusion as to what is a fossil and what happens to an object when fossilized.

**Row D: 3-D Skills – Score: 2**

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

The visual evidence shows a moderate use/ understanding of 3-D skills. There is moderate understanding of repetition (images 1, 2, 3 & 9), symmetrical balance and asymmetrical balance (images 1, 2, 3 & 7) in activating or creating 3-D spaces but much of the applications of mixed media seems awkward (images 1, 2, 3, 5, 6 & 7). The strongest work in this collection is image 9 where there seems to be a much clearer understanding of how the beads transform and further the shape of the twig. Furthermore, the color added to those beads enhance and define that undulating surface. One might feel this piece shows a good understanding of 3-D design skills too but overall the remainder of the portfolio is of moderate skill.