

2020 AP[®] Art and Design

Drawing Sustained Investigation, *Score 2/2/2/2*

Written Evidence

Sustained Investigation

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

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

Response:

Why are skulls and skeletons part of different cultures? What do bones do for our bodies? Why do we say "skeletons in my closet", "that tickles my funny bone", and other metaphors? I created a mindmap that held the ideas and the research I did on my concentration. I used the ideas on that mindmap to fuel my artwork choices in my exam. On slide #2, I created sketches on ideas I had visualized. I wanted to incorporate death, culture, and puns into my exam. I experimented with different papers and different methods of drawing and painting. On slide #3, I experimented with book paper and decided to use watercolor as my media. On slide #4, I experimented with acrylic paint as a background and applied colored pencil and graphite to the main model of the artwork. On slide #10, I experimented with using scrapbooking paper, cardboard, and stick-on letters. Slide #10 is a revised version of slide #9. I originally had just the woman with face paint and a catrina on. After adding the scrapbook paper, the piece looked bolder and aesthetically pleasing.

Scoring Criteria

Rationale for Score

Row A: Inquiry – Score: 2

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

Visual evidence **demonstrates** the sustained investigation.

The student's written evidence identifies an inquiry that is tentatively related to skeletons and skulls. While the visual idea of the skeleton is apparent in all of the works, the inquiry does not follow a cohesive evolution in terms of the investigation but instead considers the multiple intentions of "death, culture, and puns." While there is some additional explanation of the images on the slides, it is possible that the student might have discussed the transition between meanings further in the written commentary. The statements on practice, experimentation, and revision, in the written evidence, are somewhat redundant in that they are either evident in the work or addressed on the individual slides. Focusing the investigation more intently on aspects of the skeleton and/or skulls as they relate to one idea, such concepts of death, cultural symbols, or as visual puns, might have better guided the student's work.

Row B: Practice, Experimentation, and 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 visual evidence of practice and experimentation in the work in the multiple compositional approaches and experimentation with different media. While images 4, 5, and 8, show limited consideration of overall composition, the dramatic foreshortening in image 7 and the engagement with the entire collaged surface in image 3 are more successful. The visual mind-map in image 1, and the sketchbook pages in image 2, show some insight into the student's initial intentions and the evolution of the sustained investigation through revision. The last two images, 9 and 10, exhibit the student's progress in resolving the piece, rather than the stated intent of illustrating revision. While the written evidence provided does relate to the visual evidence, it does not specifically demonstrate how the sustained investigation developed and evolved.

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

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

In image 6, the manipulation of colored pencils to achieve a sense of transparency in the layered imagery and the student's statement of wanting "to show we all have humanity inside of us" begins to demonstrate evidence of a visual relationship among materials, processes, and ideas. However, the concept of "what is underneath the skin" is not as successfully integrated in image 4. In image 7, the student strives to illustrate the pun "dirt nap." But, the idea is not successfully transmitted by the choice of material or the painting process in terms of the manipulation of the acrylic paint to illustrate dirt.

Row D: 2-D/3-D/Drawing Art and Design Skills – Score: 2

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

The work presented here exhibits evidence of moderate to good drawing skills. While images 4 and 8 are less successful in both rendering and the handling of media, images 3, 6, 7, and 9 show more refined ability. In particular, image 6 is noteworthy for the successful layering of the skeleton onto the human form showing skillful manipulation of the colored pencil to suggest transparency.

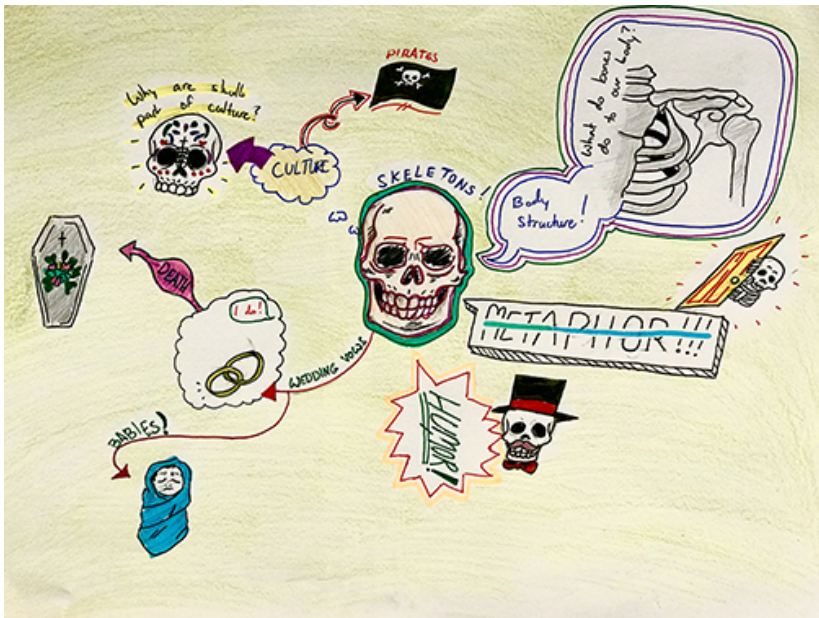


Image 1

Sustained Investigation

Height: 8.5 inches

Width: 11 inches

Material(s): Pen, Ink, and Prisma

Process(es): Researched how skeletons impacted cultures and ways skeletons are used in our figurative language.



Image 2

Sustained Investigation

Height: 20 inches

Width: 20 inches

Material(s): Pen, Ink, and Graphite

Process(es): I sketched and researched different skeleton poses and incorporated them into my artworks.



Image 3

Sustained Investigation

Height: 6 inches

Width: 5.5 inches

Material(s): Watercolor and Ink

Process(es): Based on nature growing over a corpse/ carcass. Staged photo with flowers coming out of a skeleton.



Image 4

Sustained Investigation

Height: 8 inches

Width: 8 inches

Material(s): Acrylic paint, Colored Pencil, and Graphite

Process(es): A self-portrait drawing and painting what is underneath the skin. Mixed media



Image 5

Sustained Investigation

Height: 9 inches

Width: 12 inches

Material(s): Painting

Process(es): Brainstormed how nature and death are related. Painted skeleton and butterfly on a canvas.



Image 6

Sustained Investigation

Height: 10 inches

Width: 8 inches

Material(s): Watercolor, Prismacolor, and Ink

Process(es): Inspired by the Gorillaz album, Humanz. I wanted to show we all have humanity inside of us.



Image 7

Sustained Investigation

Height: 16.5 inches

Width: 16.5 inches

Material(s): Photography, Paint, and Ink

Process(es): A visual representation of a metaphor: a dirt nap. Photographed a skeleton and painted.



Image 8

Sustained Investigation

Height: 9 inches

Width: 8.5 inches

Material(s): Prismacolor and Watercolor

Process(es): Researched what holidays are associated with. Took a staged photo and added my own background.



Image 9

Sustained Investigation

Height: 8 inches

Width: 7.5 inches

Material(s): Photography, Pen, Ink, Prismacolor, and Watercolor

Process(es): Based on the Mexican holiday Día De Los Muertos. Took a photo of a classmate and added facepaint.



Image 10

Sustained Investigation

Height: 9.5 inches

Width: 9.5 inches

Material(s): Watercolor, Ink, Prismacolor, colored paper, and Cardboard.

Process(es): Collaged and revised artwork. Use of scrapbook paper, cardboard, and stick-on letters.