2022 AP® Drawing

Sustained Investigation

Row A–Score 3

Written Evidence

Writing Prompt #1:

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

Writing Prompt #2:

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

Student Response

How does worldbuilding deconstruct the boundary between reality and fiction?

Worldbuilding: the creation of fictional worlds. I've always been interested in how films use worldbuilding to tell imaginative stories, seemingly opening infinite possibilities to what appears "real." As these mediums take inspiration from diverse cultures and stories, my work uses similar processes to explore my imagination and experience creative freedom. I use worldbuilding to dissolve the boundary between reality and illusion, and harmonize them by transforming realistic elements into fantastical environments.

My sustained investigation began as a re-imagination of childhood spaces such as my living room, classroom, and bus ride home (1, 2, 4). Using digital media to create dreamlike worlds, these are revised by rearranging my memories, suggesting an alternate approach to realism. My work eventually transitioned into experimental environments to give visual form to fictional storytelling (9, 11, 15). The vibrant colours evolved into a representation of adventure and possibility, while deriving elements from reality such as transforming clocks into illusory structures through illustration (11, 13).

Image 1
Sustained Investigation

Height: N/A

Width: N/A

Material(s): 3D modelling, Grease Pencil, flat 3D textures. Revision of memories at home.

Process(es): Revisited memories of living room. High saturation=contrast to dull room in real life

Image 2
Sustained Investigation

Height: N/A

Width: N/A

Material(s): Photoshop painting, 3D modelling, Grease Pencil.

Process(es): Real life environments combining cartoon and realism=revitalized bland spaces to show euphoria.

Image 3
Sustained Investigation

Height: N/A

Width: N/A

Material(s): Photoshop painting, 3D modelling, Grease Pencil, flat 3D textures.

Process(es): Processes of images 1-2.

Image 4
Sustained Investigation

Height: 13.5 inches

Width: 18 inches

Material(s): Photoshop digital painting.

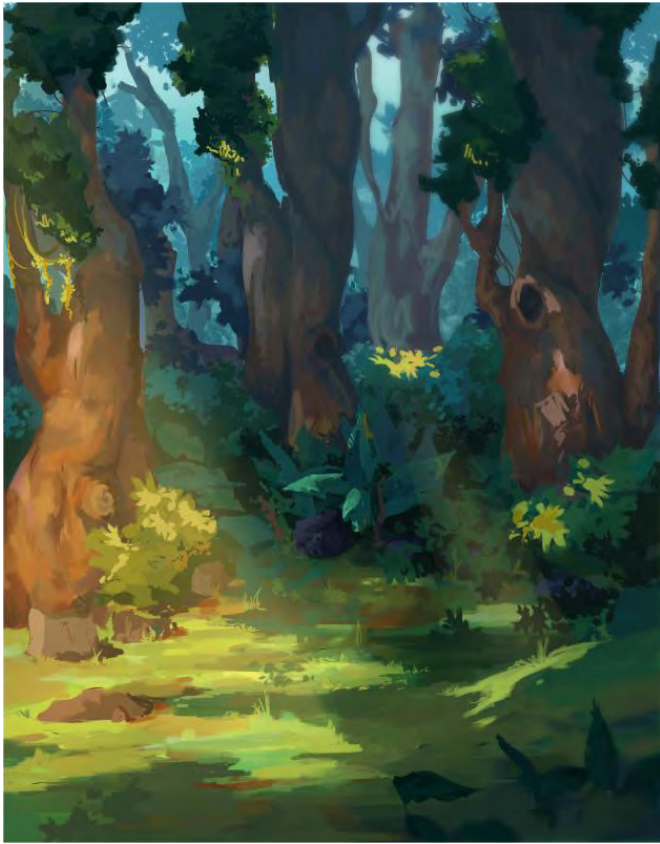**Process(es):** Dreamlike texture and empty scenery=juxtaposed environment of riding the bus in the city

Image 5
Sustained Investigation

Height: 14 inches

Width: 11 inches

Material(s): Photoshop digital painting with variety of brush textures to capture forest diversity.

Process(es): 2nd image of dreamlike-texture following image 3. Visualization of childhood forest to play manhunt

Image 6
Sustained Investigation

Height: N/A

Width: N/A

Material(s): Digital painting, 3D modelling, Photoshop. Variety of brushes and 3D textures.

Process(es): Visualization of grandfather?s home in 3D and Photoshop=retelling of stories from distant childhood

Image 7
Sustained Investigation

Height: N/A

Width: N/A

Material(s): 3D modelling, 2D digital animation. Variety of camera angles.

Process(es): Dramatization of colour vibrancy with 3D=enhanced memory of going home from school

Image 8
Sustained Investigation

Height: 9 inches

Width: 16 inches

Material(s): 3D modelling, digital painting from imagination. Combined image and painted textures in 3D.

Process(es): House of a scarecrow crafter. Early exploration of storytelling through worldbuilding in 2D and 3D.

Image 9
Sustained Investigation

Height: 12.6 inches

Width: 24 inches

Material(s): 3D modelling, animation. Variety of 3D image textures and techniques.

Process(es): Alternate 3D reality reflects increasing significance of being left on read in digital worlds.

Image 10
Sustained Investigation

Height: N/A

Width: N/A

Material(s): 3D modelling, animation. Variety of 3D image textures and techniques.

Process(es): Process of 3D construction of image 9 digitized into flat image. Building of artificial world.

Image 11
Sustained Investigation

Height: 10 inches

Width: 24 inches

Material(s): 3D modelling, Grease Pencil, Photoshop digital painting.

Process(es): Reimagined use of clocks into vast environment=room in which time distortion becomes possible.

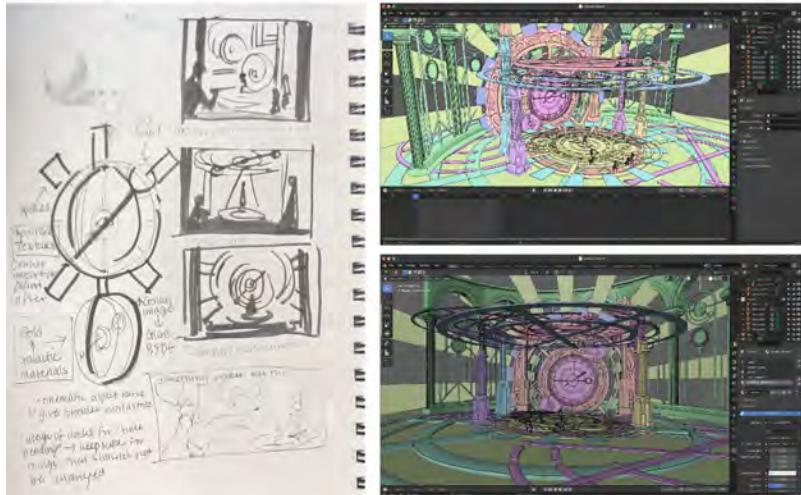## Image 12
Sustained Investigation

Height: N/A

Width: N/A

Material(s): 3D modelling, Grease Pencil, Photoshop digital painting.

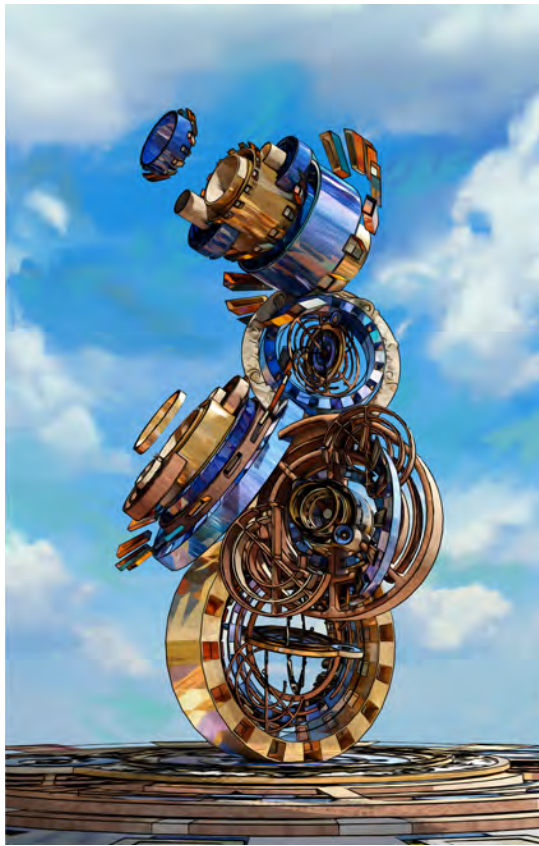**Process(es):** Breakdown and process of image 11.

Image 13
Sustained Investigation

Height: 24 inches

Width: 15.4 inches

Material(s): 3D modelling, Grease Pencil, Photoshop digital painting, image manipulation.

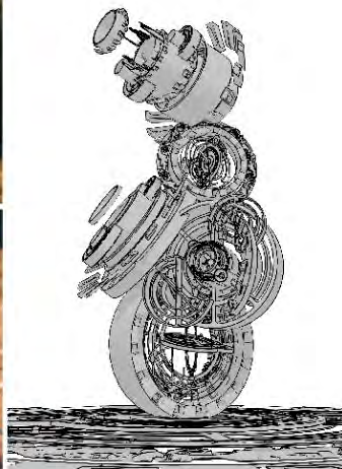**Process(es):** Imaginary tower of clocks worshipped by humans=increasing value of time/money in the modern world.

Image 14
Sustained Investigation

Height: N/A

Width: N/A

Material(s): 3D modelling, Grease Pencil, Photoshop digital painting, image manipulation.

Process(es): Process images of slide 13.

Image 15
Sustained Investigation

Height: 12.6 inches

Width: 24 inches

Material(s): Digital painting, 3D modelling, 3D material textures.

Process(es): Construction of undefined shrine in 3D=undiscovered areas for adventure in alternate worlds.

Sustained Investigation: Analytic Scoring Rubric and Score Rationale

Row A–Score 3

Analytic Scoring Rubric Row A: **Inquiry**		
Writing Prompt 1: *Identify the question(s) or inquiry that guided your sustained investigation.*		
1	**2**	**3**
Written evidence **identifies** an inquiry, but visual evidence **does not relate** to that inquiry. **OR** Written evidence **does not identify** an inquiry.	Written evidence **identifies** an inquiry that **relates** to the sustained investigation. **AND** Visual evidence **demonstrates** the sustained investigation.	Written evidence **identifies** an inquiry that **guides** the sustained investigation. **AND** Visual evidence **demonstrates** the sustained investigation.

Score Rationale

In this portfolio, the written evidence distinctly identifies an inquiry that guides the sustained investigation. All images aim to seek, search, and discover the question, "How does worldbuilding deconstruct the boundary between reality and fiction?" Work began as a "re-imagination of childhood spaces such as my living room, classroom, and bus ride home" (images 1, 2, and 4). Subsequently, work 11 investigates the "reimagined use of clocks" and further conveys "time distortion" to guide reality into fantasy concepts. As the sustained investigation progressed, digital paintings explored a "dreamlike-texture" as "an alternate approach to realism" (images 4 and 5). Dreamlike imagery remains a prominent focus while enhancing the "visual form for fictional storytelling" by adding secondary environmental props (images 8, 9, 11, and 13). Throughout the entire portfolio, worldbuilding guides the sustained investigation in various ways while exploring masterful, innovative approaches combining 2-D and 3-D skills.
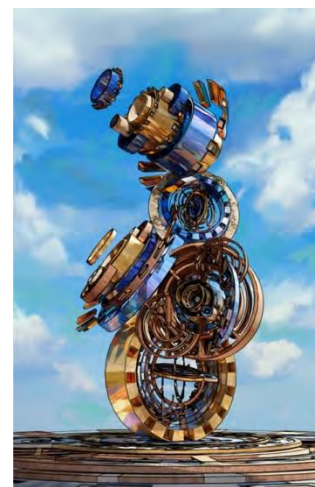

Image 9

Image 13

Sustained Investigation Score: **Row A: Score 3** • Row B: Score 3 • Row C: Score 3 • Row D: Score 3