

# **AP 2-D Art and Design Portfolio**

Selected Works—Score 2



## Image 15

Sustained Investigation

**Height:** 9 inches

**Width:** 5 inches

**Material(s):** Sketched with a pencil a drawing of my original characters.

**Process(es):** I wanted to draw these characters again so I created a mini composition of them according to a story

## Written Evidence

Sustained Investigation

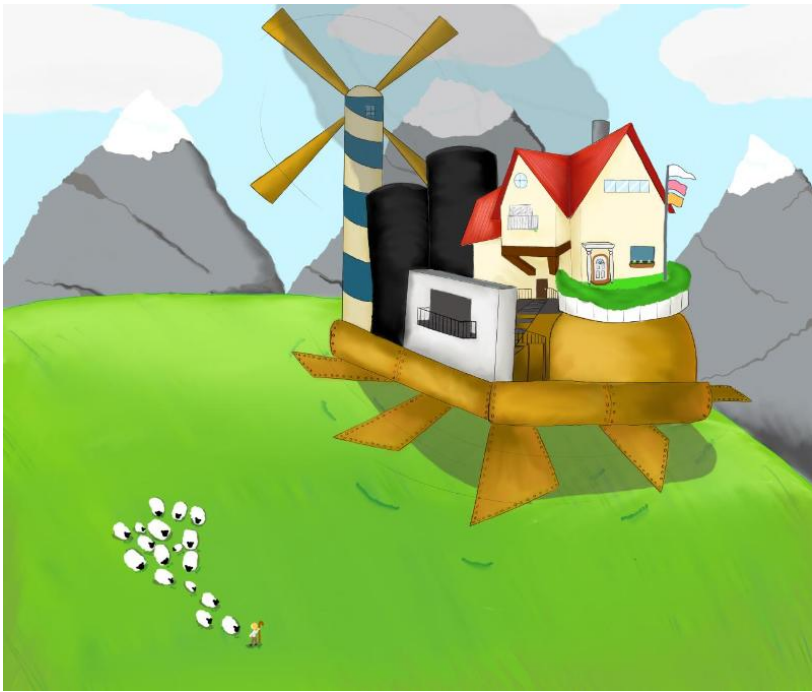
1. Identify the question(s) or inquiry that guided your sustained investigation.
2. Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.

### Response 1:

How can adding minor details to a piece contribute to the story? When creating an art piece, I always like to create stories with it. So I wanted to incorporate little things that say a lot about each composition. A lot of my sketches have details from clothing design to backgrounds that viewers are able to look at them and think, "Where are they from? Why is this specific detail here? How do these details relate to and unify the art piece?" Adding details to simple compositions meant portraying tone and mood. Viewers can see my art compositions and feel curious about the story behind.

### Response 2:

For example in SW4, a frog is in his house with a single, long window shining through looking up from their chair. The feeling most people would probably feel from it would be loneliness or isolation. Also in SW2, the two characters are traveling by bike in a bright yet broken down city. People could imagine or infer the city is falling apart, or that there is even some corruption within. My intention is for people to infer the story and imagine what kind of environment they live in. I want viewers to notice little things and use their imagination to make up a story of their own.



## Work 1

Selected Works

**Height:** 8.5 inches

**Width:** 11 inches

**Idea(s):** I was inspired by Studio Ghibli's Howl's Moving Castle and Final Fantasy. Then designing a machine

**Material(s):** I used a pencil to sketch out ideas, then used my digital art program

**Process(es):** I designed my ideas on paper, chose my colors, then transferred the sketch onto my art program



## Work 2

Selected Works

**Height:** 5.5 inches

**Width:** 9.5 inches

**Idea(s):** I was inspired by trying something different, by using pixel art to make a complicated composition

**Material(s):** I used a pencil for sketching, then a pixel art site to create it.

**Process(es):** I designed my characters, sketched a composition then took the time to create into pixel art



## Work 3

Selected Works

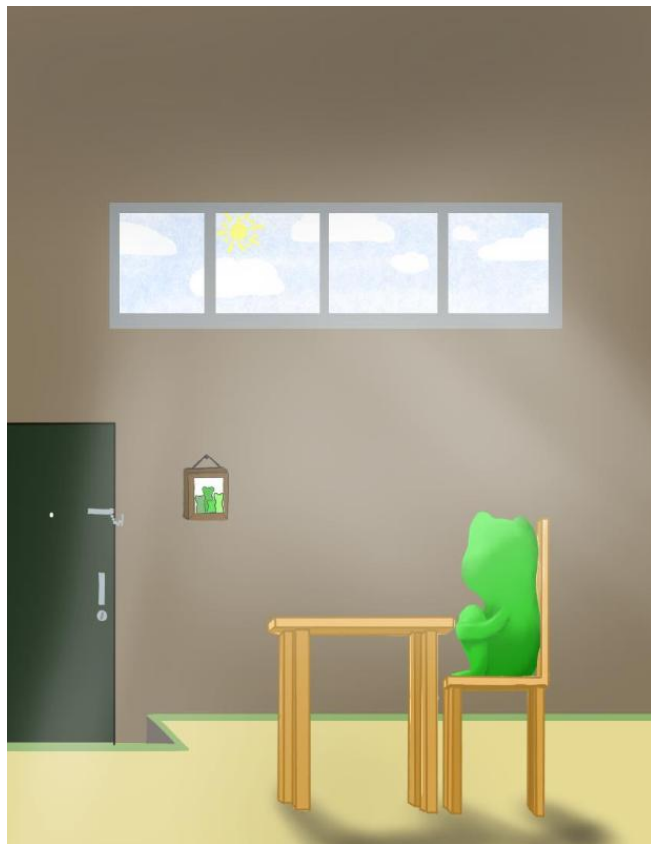
**Height:** 5.5 inches

**Width:** 9.5 inches

**Idea(s):** I wanted to test colors, while creating a fusion of European style architecture with a modern twist

**Material(s):** I used pencil and paper for sketches, then I used my digital program

**Process(es):** This piece was a trial and error, and it taught me a lot on what to improve on especially colors



## Work 4

Selected Works

**Height:** 11 inches

**Width:** 8.5 inches

**Idea(s):** I wanted to create a relatively simple composition, but this time I wanted give it a deeper meaning

**Material(s):** I used pencils, colored pencils, then transferred it to my digital program

**Process(es):** I sketched a design, colored it, then I colored digitally first before lining it and adding effects



## Work 5

Selected Works

**Height:** 11 inches

**Width:** 8.5 inches

**Idea(s):** I wanted to design a room that was inspired by moving on, or becoming expressive

**Material(s):** I used a pencil and a digital program with an inking tool

**Process(es):** I sketched a design of the room, then decided to make it a simple line art for simplicity and detail

# 2022 AP<sup>®</sup> 2-D Art and Design

## Selected Works—Score 2

### Scoring Criteria

### Score Rational

#### 2-D/3-D/Drawing Art and Design Skills

**Little or no** visual evidence of 2-D/3-D/Drawing **skills**.

The work in this portfolio demonstrates emerging 2-D skills. *While there is some evidence to develop a convincing spatial environment in image 1, the development of landscape features needs more attention.* There is spatial ambiguity in the perspective of the rendering of the buildings in the “machine.” Though there is an attempt to achieve visual balance in the composition by adding the group of sheep, it is still visually heavy on the right. Works 2 and 3 exhibit an interesting array of colors, patterns, and shapes, but in image 2, there is no clear distinction between the foreground figure and the background cityscape. Works 4 and 5 are rudimentary, but there is an effort to convey spatial depth.

#### Materials, Processes, and Ideas

**Little to no** evidence of **visual relationships** among materials, processes, or ideas.

There is little to no evidence of visual relationships between materials, processes, and ideas. For example, in work 3, connections between the materials and processes used do not support the intent to “test colors.” The chosen materials and stated processes for work 4 do not support the idea of creating a relatively simple composition to convey “deeper meaning.” In work 5, the concept of designing a room inspired by “moving on or becoming expressive” is unclear. The visual relationships among the materials, processes, and ideas need further development.

#### Writing

Written evidence **may identify** materials, processes, and ideas.

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