

AP 3-D Art and Design Portfolio

Sustained Investigation
Row C–Score 1

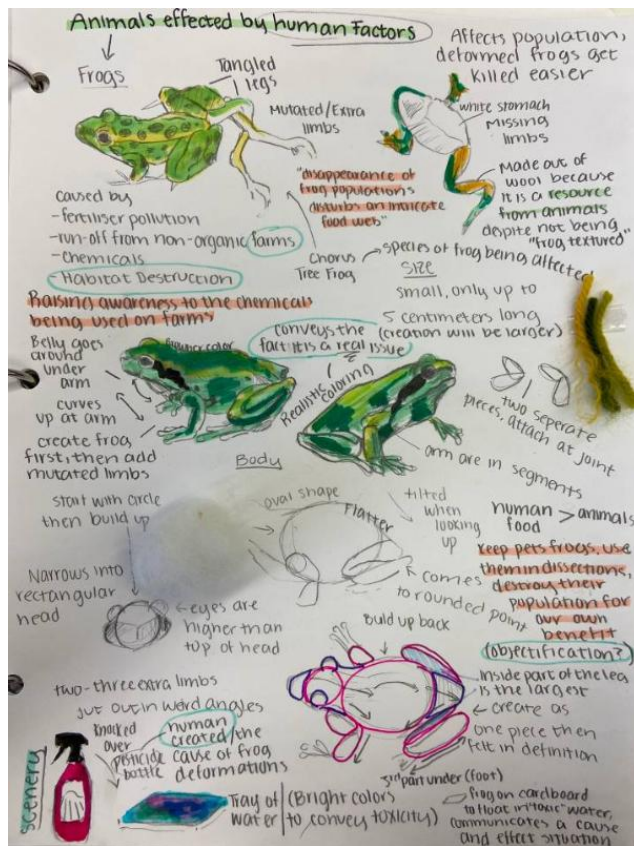


Image 1

Sustained Investigation

Height: 9 inches

Width: 12 inches

Depth: 00 inches

Material(s): Pencil, marker, highlighter, wool, wool yarn, on sketch paper

Process(es): Anatomy and material study to make a realistic frog that represents how frogs mutate and the effect



Image 2

Sustained Investigation

Height: 1.5 inches

Width: 3.5 inches

Depth: 6.5 inches

Material(s): Roving Wool and Wool Yarn

Process(es): Needle Felting to incorporate natural materials and realistically show the dangers of pesticides



Image 3

Sustained Investigation

Height: 1.75 inches

Width: 2.5 inches

Depth: 5 inches

Material(s): Roving Wool and thread

Process(es): Needle Felting to incorporate natural materials and represent a species in danger due to fumes



Image 4

Sustained Investigation

Height: 2.5 inches

Width: 3 inches

Depth: 5 inches

Material(s): Clay, Glaze

Process(es): Hand building clay that is hard and unchangeable to represent the permanence of extinction



Image 5

Sustained Investigation

Height: 4 inches

Width: 2.5 inches

Depth: 6.5 inches

Material(s): Roving Wool, Doll eyes

Process(es): Needle Felt to incorporate natural material to convey objectification of animals only seen as pets



Image 6

Sustained Investigation

Height: 6 inches

Width: 8 inches

Depth: 1 inches

Material(s): Clay, pigment, carving tools, sticks, real plants, orange and black roving wool

Process(es): Fossil of tiger paw to contrast the living with the extinct and convey possibilities of the future

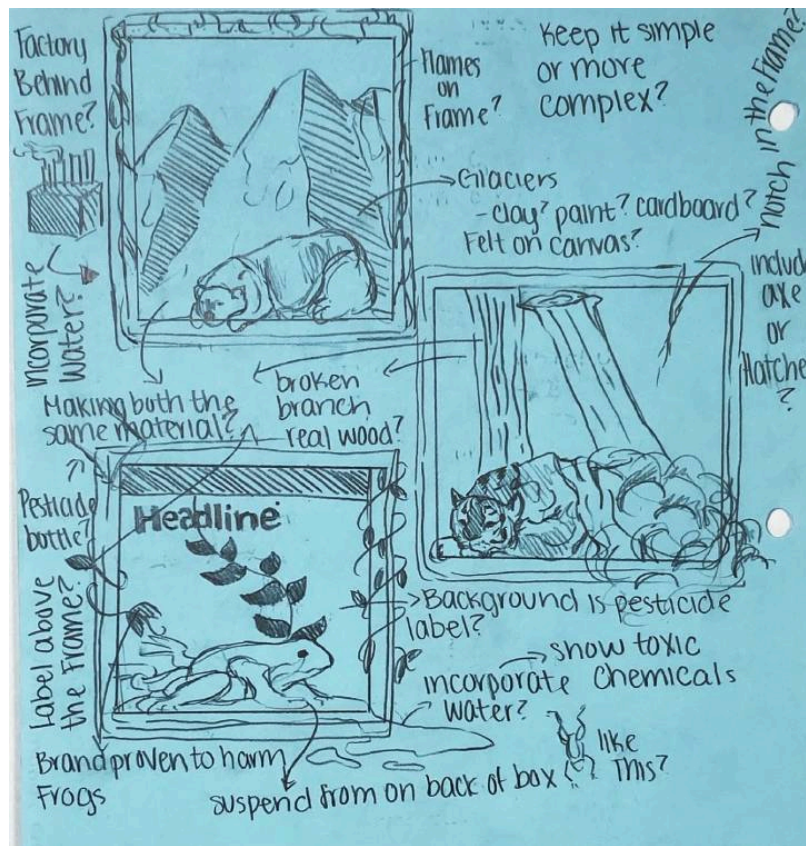


Image 7

Sustained Investigation

Height: 9 inches

Width: 12 inches

Depth: 00 inches

Material(s): Pencil on paper

Process(es): Experimenting with compositions and materials to improve past SIs



Image 8

Sustained Investigation

Height: 6 inches

Width: 8 inches

Depth: 1.5 inches

Material(s): Roving Wool, Paint, Cardboard, and wooden frame

Process(es): Improvement of SI 2 with inclusion of actual harmful brand and frame to show a closed off society



Image 9

Sustained Investigation

Height: 9.5 inches

Width: 7.5 inches

Depth: 6 inches

Material(s): Clay, Roving Wool, Cardboard, Paint, Wooden frame

Process(es): Unappealing human building that creates warmer temperatures shown by painted fire that effects bear



Image 10

Sustained Investigation

Height: 11.5 inches

Width: 5.5 inches

Depth: 8 inches

Material(s): Metal Wire, Copper spray paint, glass

Process(es): Wire built sculpture to symbolize Snares to Wares initiative that prevents illegally poaching animals



Image 11

Sustained Investigation

Height: 6 inches

Width: 8 inches

Depth: 2.5 inches

Material(s): Roving Wool, Wool Yarn, Cardboard, Paint, Wooden Frame, Glass

Process(es): Another shift in composition to increase depth and highlight the mutated legs due to chemicals



Image 12

Sustained Investigation

Height: 2.5 inches

Width: 3 inches

Depth: 5 inches

Material(s): Clay, Glaze, Real Vertebrae, Glass

Process(es): Improvement of SI 4 to contrast the permanence of an extinct species to the death of a single animal



Image 13

Sustained Investigation

Height: 9 inches

Width: 6 inches

Depth: 6 inches

Material(s): Plaster strips, plaster, plastic bags, plastic cups, plastic silverware, plastic packaging

Process(es): Plaster hand and turtle built of plastic to represent processes of creating SI 14



Image 14

Sustained Investigation

Height: 9 inches

Width: 6 inches

Depth: 6 inches

Material(s): Plastic bags, forks, spoons, cups, straws, knives, packing, plaster strips, plaster, Glass

Process(es): Hand casting to show gnarled hand, building from plastic to show the materials harmful to turtles

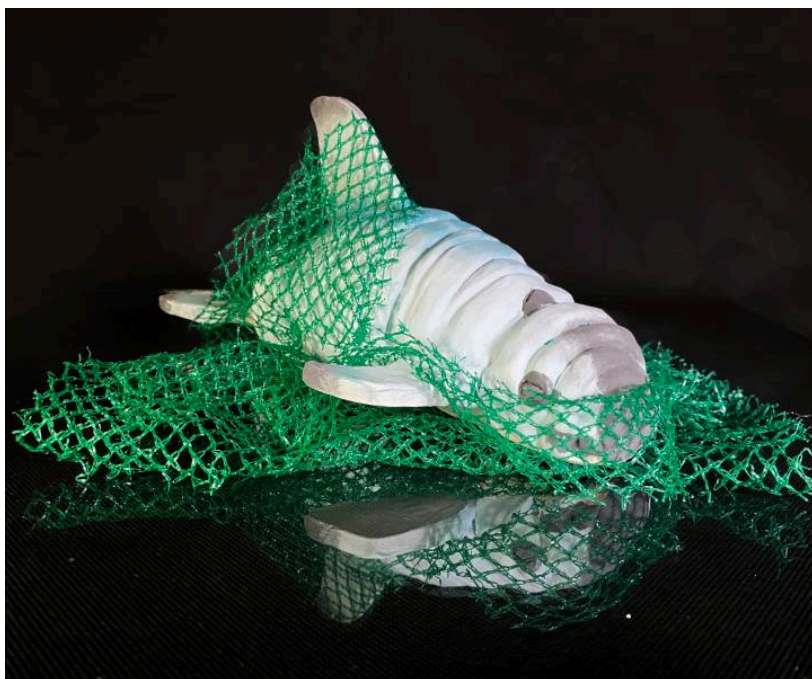


Image 15

Sustained Investigation

Height: 5 inches

Width: 6 inches

Depth: 10.5 inches

Material(s): Clay coils, avocado bag, on a white wooden box, Glass

Process(es): Coil building porpoise represents rope killing porpoise, avocado bag represents entanglement in nets

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:

The question guiding my investigation was, How can I represent the changes in animal populations brought on by human actions in order to raise awareness on how our actions impact nature? I wanted to create artworks that raised awareness for animals and the impact human actions have on animal populations that people are often unaware of or simply don't care about. I chose human impact because it is a lot more controllable than natural impacts on animal populations, therefore my artworks could possibly create change or cause action.

Response 2:

In works 1-5 I practiced using natural materials like wool and clay to represent endangered species, but wondered how I could occupy the space with an explicit reference to harmful human impact. In SI's 9 and 11 I directly reference what is affecting my subjects, as my investigation continued I experimented with implying actions through processes and composition, like SI 15's focus being the coils that created it to represent rope killing marine animals. I revised to incorporate frames to show how society often doesn't see the bigger picture and glass to represent self reflection and realization.

Sustained Investigation: Analytic Scoring Rubric and Score Rationale

Row C–Score 1

Analytic Scoring Rubric Row C: Materials, Processes, and Ideas		
1	2	3
Little to no evidence of visual relationships among materials, processes, OR ideas.	Visual relationships among materials, processes, OR ideas are evident .	Visual relationships among materials, processes, AND ideas are clearly evident and demonstrate synthesis .

Score Rationale

This sustained investigation provides little evidence of visual relationships between materials, processes, and ideas. Materials such as felt, clay, and wire create non-human animal forms with limited connection to the inquiry “representing changes in animal populations brought on by human action.” Although some decisions hint toward the future development of a connection between the materials, processes, and ideas, the visual relationship is not yet evident.

Wool felt is utilized throughout the portfolio, a material primarily derived from sheep. The material has the potential to offer a direct connection to human effects on animal populations, but the portfolio meanders to include clay, plastic, or wire indiscriminately. When felt is utilized, it appears unrelated to the form or idea. For example, in image 2, the process statement mentions “needle felting to show the dangers of pesticides,” but it is unclear why felting would be a useful process to comment on pesticides. The student artist’s reliance on materials derived from domesticated animals or mined from the earth appears unaddressed. Further, written evidence describes processes such as clay “coils represent rope killing animals” and “glass representing self-reflection,” but the ideas do not manifest in the visual evidence.

Image 6 provides one example that verges on establishing a connection between the materials, process, or ideas. The raw clay is utilized in an outdoor setting to create a “fossil of a tiger paw print to contrast the living with the extinct.” The materials and ideas connection becomes tangible in this single work, but the preponderance of evidence throughout the portfolio suggests little relationship between materials, processes, and ideas.



Image 2



Image 6

Sustained Investigation Score: Row A: Score 2 • Row B: Score 2 • **Row C: Score 1** • Row D: Score 1