



2024 AP[®] 2-D Art and Design

Sustained Investigation

Analytic Scoring Rubric and Score Rationale

Row C–Score 1

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.

Response:

My inquiry was: How can I create depth within a two-dimensional image? Depth is powerful in that it can be used to distort everyday subjects into something infinitely more meaningful; something portrayed in 1D is not meant to be perceived as real, but as a representation or a snapshot -- whereas something seemingly 3D can be both exactly what it's meant to be, or something surreal and entirely metaphorical. This difference is what inspired me. I challenged myself to experiment with fabricating depth through various means such as perspective, light, methods of shading, form, and composition.

Describe ways your sustained investigation developed through practice, experimentation, and revision.

Response:

Originally, my goal was just to challenge myself in using composition, color theory, and perspective. But, in the course of making these, I realized that experimentation and practice was essential to my growth. In pieces 12-13, I was only able to improve after using chalk pastels (5) to shade in a different way than I would have with a pencil (11). I realized the value of foregrounds and middle grounds after 8 & 10. While the practice shading in 1 merely inspired 5 and 7, the idea of sharp contrasts actually helped me in 14. Revision came from the new understanding I gained after experimenting

#1. IDEA: EXPLORE THE RELATIONSHIP BETWEEN METHODS OF SHADING AND LIGHT

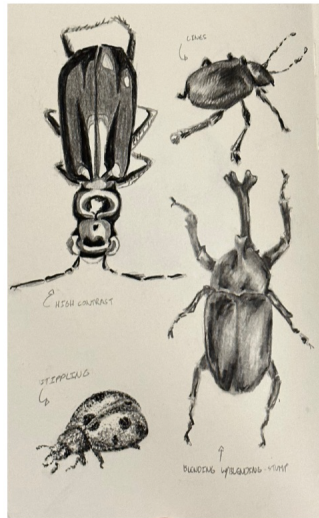


Image 1

Sustained Investigation

Height: 8

Width: 5

Materials:

Highlighter and ballpoint pen (left), charcoal and tortillon (right), reference photos

Process(es):

research methods, find (right) / take (left) reference photos, sketch, apply methods

Citation(s):

reference photos of bugs from Google

#2. IDEA: REVISIT PREVIOUS CONCEPT WITH A NEW AND IMPROVED EXECUTION



Original

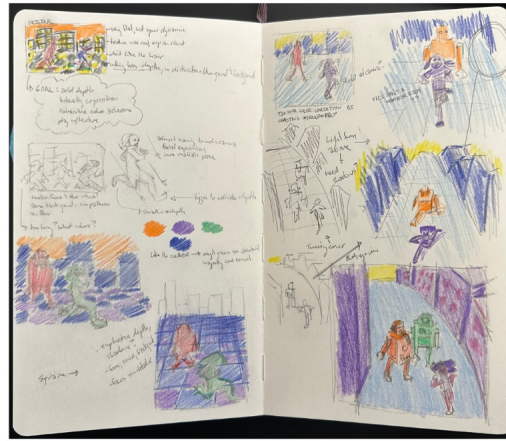


Image 2

Sustained Investigation

Height: 8

Width: 10

Materials:

Digital app Procreate (left), colored pencils, sketchbook, pencil (right)

Process(es):

identify elements that need more depth, experiment with composition and colors, reference toy robots



#3. IDEA: USE SHADOWS AND PERSPECTIVE TO IMPROVE PREVIOUSLY ONE DIMENSIONAL IMAGE

Image 3

Sustained Investigation

Height: 12

Width: 12

Materials:

stretched canvas, acrylic paint, water

Process(es):

reconceptualize scene with perspective,

sketch in diluted paint, use colors for

contrast w/details

#4. IDEA: EXPERIMENT WITH A STRONG LIGHT SOURCE

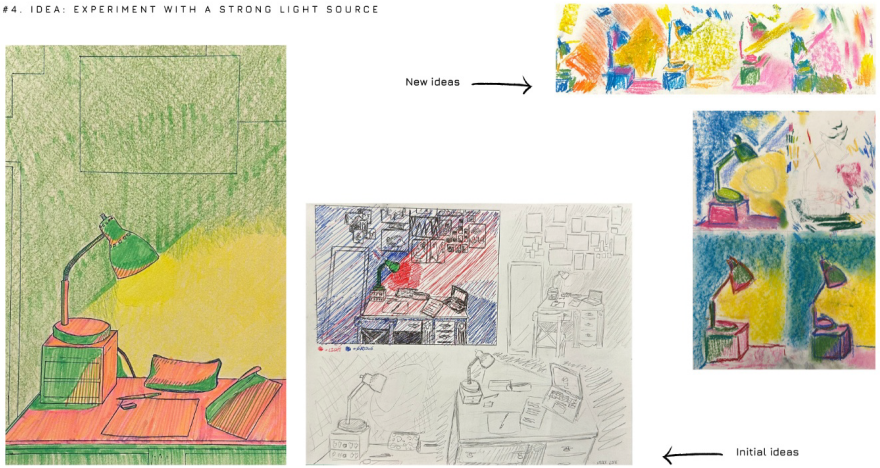


Image 4

Sustained Investigation

Height: 14.5

Width: 12

Materials:

highlighter/colored pencils/pen/pencil
(initial ideas), chalk pastel/tissue (new
ideas)

Process(es):

set up scene, sketch, experiment with
diff contrasts using complementary
colors, blend with tissue

#5. IDEA: EXPLORE RELATIONSHIP
BETWEEN LIGHT AND COLOR

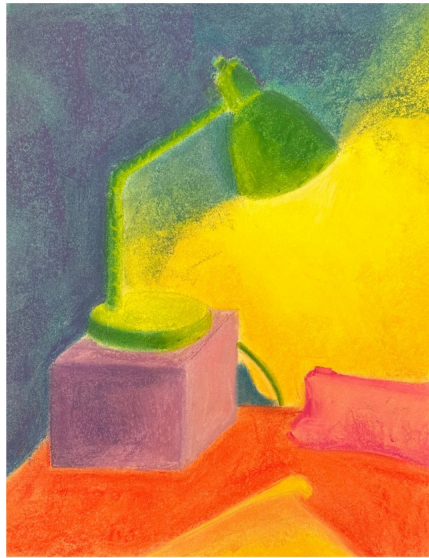


Image 5

Sustained Investigation

Height: 14.5

Width: 12

Materials:

pencil, chalk pastel, tissue, reference
photo

Process(es):

take reference photo of scene, sketch,
build layers in chalk pastel, blend with
tissue

#6. IDEA: EXPERIMENT WITH
COMBINING 2D AND 3D ELEMENTS

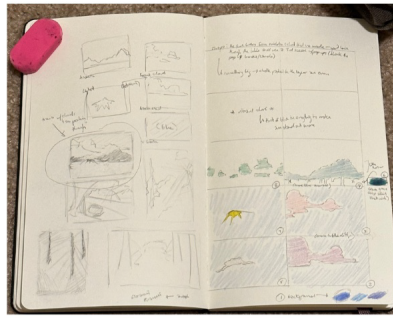
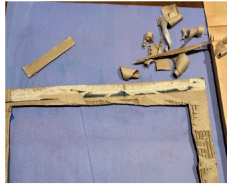
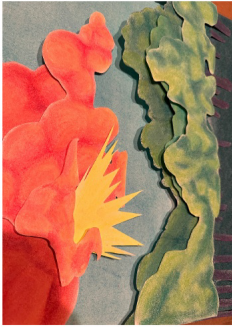


Image 6

Sustained Investigation

Height: 16.5

Width: 18

Materials:

Chalk pastel, cardboard, glue, scissors

Process(es):

plan order, layers w/chalk pastel, cut out/attach layers w/diff thicknesses of cardboard in between

#7. IDEA: USE PHYSICAL DISTANCE AND TEXTURE TO EMPHASIZE SYNTHETIC DEPTH



Image 7

Sustained Investigation

Height: 16.5

Width: 18

Materials:

chalk pastel, cardboard, glue, scissors

Process(es):

plan order, layers w/chalk pastel, cut out/attach layers w/diff thicknesses of cardboard in between

#8. IDEA: EXPLORE THE IMPACT OF COMPOSITION AND SHADOWS ON PERSPECTIVE



Image 8

Sustained Investigation

Height: 8

Width: 5

Materials:

pencil/highlighter (left), pencil/water-based markers (right), sketchbook (both)

Process(es):

thumbnail sketches of ideas, rough execution to emphasize impact of elements



Image 9

Sustained Investigation

Height: 8

Width: 10

Materials:

pencil, sketchbook, Pinterest photos

Process(es):

find reference photos, use lines of
action/shapes for correct proportions,
build up sketch slowly

Citation(s):

reference photos from Pinterest



#10. IDEA: PRACTICE USING FORESHORTENING, SHADOWS, AND COMPOSITION TO CREATE ACTION WITHIN A SCENE

Image 10

Sustained Investigation

Height: 14

Width: 11

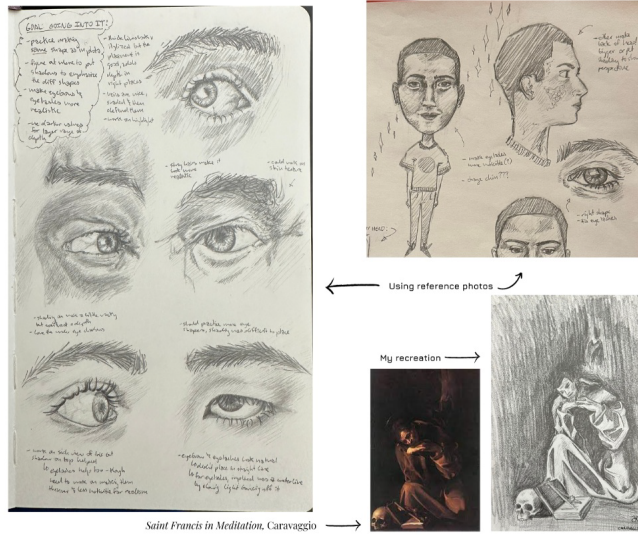
Materials:

digital app Procreate (Chalk and Fine-line brushes)

Process(es):

research subjects for accuracy, draw diff action shots, sketch thumbnails of entire composition

#11. IDEA: FOCUS ON ACCURACY WITH FORMS AND SHADOWS



Saint Francis in Meditation, Caravaggio

Image 11

Sustained Investigation

Height: 8

Width: 5

Materials:

mechanical pencil, sketchbook,
reference photos

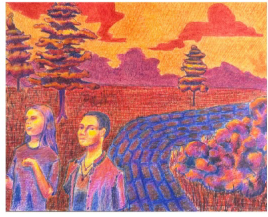
Process(es):

Find/take references, identify shapes
within subjects, build detail slowly using
lines as shadows

Citation(s):

reference photos of eyes found on
google, bottom right is Saint Francis in
Meditation by Caravaggio

#12. IDEA: REVISE AND REIMAGINE ORIGINAL
COMPOSITION. USE PERSPECTIVE MEANINGFULLY



← original

2nd version →



← 3rd version



Image 12

Sustained Investigation

Height: 9

Width: 12

Materials:

colored pencils/pencil (original),
charcoal/tortillon (2nd), charcoal/colored
pencil (3rd)

Process(es):

take photos, thumbnail, layers of
charcoal/colored pencil (alternate using
tortillon/harsh lines)

#13. IDEA: USE NEW
KNOWLEDGE OF
COMPOSITION, SHADOWS,
AND FORM TO CREATE A
SENSE OF PERSPECTIVE



Image 13

Sustained Investigation

Height: 9

Width: 12

Materials:

Digital app Procreate (watercolor and fine-line brushes)

Process(es):

revise 2nd version. Digitally: sky
w/watercolor brush, sharpen contrast of
foreground shadows



#14. IDEA: USE FORM TO EMPHASIZE
CONTRAST BETWEEN LIGHT AND DARK

Image 14

Sustained Investigation

Height: 11

Width: 7.5

Materials:

India Ink, water, watercolor paper

Process(es):

sketch organic strokes w/strong shapes,
change water dilute ratio for wide range
of values



Image 15

Sustained Investigation

Height: 3

Width: 9

Materials:

charcoal, cardboard, tortillon, Google
reference photos

Process(es):

sketch in pencil, base layer of charcoal
with tortillon, alternate blending/harsh
lines for shadows

Citation(s):

multiple Google reference photos

Analytic Scoring Rubric Row C: Materials, Processes, and Ideas

1	2	3
<p>Little to no evidence of visual relationships among materials, processes, and ideas.</p>	<p>Visual relationships among materials, processes, and ideas are evident.</p>	<p>Visual relationships among materials, processes, and ideas are evident and demonstrate synthesis.</p>

Score Rationale

The student’s inquiry, “How can I create depth with a two-dimensional image?” is a broad idea that needs specificity to develop relationships among materials, processes, and ideas. The visual evidence presented contains varying subjects and artmaking techniques using varying materials and process(es) such as ballpoint pens, charcoal, digital app., and colored pencils. Process(es) or material explanations do not offer relational insight.

Image 3 presents linear perspective and directional light. However, the written evidence within the artwork mentions shadows, which is not apparent in the visual evidence. The process(es) describe a series of progressions, but the connection to the materials or the idea is not clearly defined, leading to ambiguity.

The text in Image 14 states the idea is the “use of form to emphasize the contrast between light and dark.” Implied form, a drawing of a figure lying down in a bed with one hand reaching up towards a jellyfish floating in the air, represents the idea. The image is painted in grayscale but needs more development. As in Image 3, the process(es) discuss artmaking progression, but there is little relationship to the idea or material choices. Overall, the work presented has little to no evidence of visual relationships among materials, processes, and ideas.



#3. IDEA: USE SHADOWS AND PERSPECTIVE TO IMPROVE PREVIOUSLY ONE DIMENSIONAL IMAGE

Image 3



#14. IDEA: USE FORM TO EMPHASIZE CONTRAST BETWEEN LIGHT AND DARK

Image 14