



2024 AP[®] Drawing Art and Design

Selected Works—Score 4



Work 1

Selected Works

Height: 12

Width: 9

Idea(s):

Grabbing a "piece" of light to understand how lighting affects a hand's creases and wrinkles.

Materials:

Ballpoint pen and white gel pen on multimedia paper.

Process(es):

Slowly using scumbling and scribbling to layer and increase the color with ink.



Work 2

Selected Works

Height: 11.5

Width: 14

Idea(s):

I wanted to show a metaphorical way of not grasping a concept or faith, such as religion.

Materials:

Acrylic paint and a white gel pen on top of cardboard and newspaper shreds.

Process(es):

Painted hands one at a time, used modge podge to seal the paint, and then taped off areas for white.



Work 3

Selected Works

Height: 15.5

Width: 20

Idea(s):

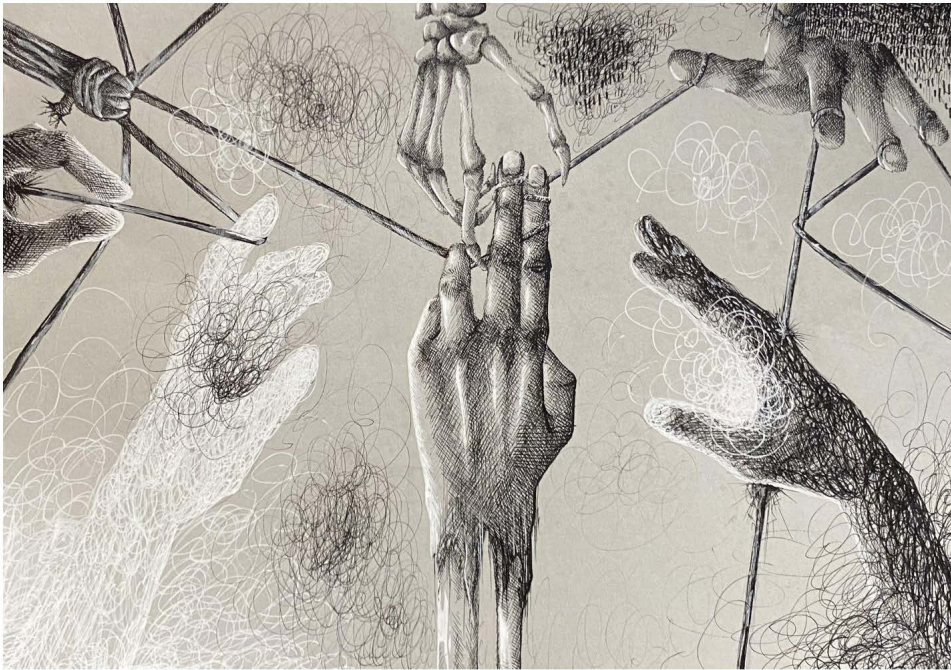
Exploring the way my style and classical and/or biblical unfinished paintings may relate.

Materials:

Acrylic paint and a white gel pen on top of cardboard and newspaper shreds.

Process(es):

Painted the clouds, then painted hands while leaving specific parts of the sketch to show through.



Work 4

Selected Works

Height: 12

Width: 18

Idea(s):

I wanted to show a fight or tangle between life and death, or good and bad, through color contrast.

Materials:

Black pen and white gel pen on gray sketch paper.

Process(es):

Using hatching, scribbling, and stumbling after sketching out 6 individual hands on the paper.



Work 5

Selected Works

Height: 9

Width: 11

Idea(s):

I wanted to show the way skin is lit in a very bright and sunny setting.

Materials:

Watercolor paint, alcohol marker, white gel pen on top of multimedia paper.

Process(es):

Layered watercolor, then alcohol marker, then watercolor again, finishing with white gel pen.

Scoring Criteria

Writing

Written evidence **identifies** materials, processes, and ideas.

Drawing Skills

Visual evidence of **good** Drawing skills.

Materials, Processes, and Ideas

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

Score Rationale

Written evidence identifies materials, processes, and ideas in a way that informs the understanding of artistic choices.

There is visual evidence of good drawing skills across the five selected works.

In Works 1 and 4 there is proficient use of mark-making through “scumbling, scribbling, and hatching” with pens. However, painted hands in Works 2 and 5 have visual evidence of good rather than advanced drawing skills. Further manipulation of lights and darks to develop form and demonstrate mark-making skills is needed to advance.

The line interacting with the hands in Works 2, 4, and 5 guides the eye through the composition while connecting with stated ideas. The arrangement of hands in Works 4 and 5 also demonstrates a stronger understanding of composition than the more centralized hands in Works 2 and 3 which would benefit from similar consideration of a more dynamic compositional arrangement.

Light and shade are used in to illuminate creases and wrinkles in the hand (Work 1), contrast good and bad (Work 4), and depict rays of sunlight passing through the skin (Work 5). Surface development in Works 2 and 3 through newspaper glued to cardboard and varied hand gestures/hand positions engage the space and begin to interrupt the picture plane, making a traditional subject matter (hands) more interesting.

Proficiency of skills throughout the selected works is evident.

The preponderance of evidence in these five works yielded a score of 4. While some works may achieve synthesis (Works 1 and 4), there is insufficient evidence of visual relationships among materials, processes, and ideas (synthesis) to achieve a higher score point.

In Work 2, Modge Podge seals acrylic paint, and the area is masked with tape for an additional white paint application on the newspaper. While the intention is to support an idea through process, it remains unclear. The process intended to show “a metaphorical way of not grasping a concept or

faith, such as religion,” through the application of acrylic paint and white gel pen unclearly reflects this metaphor.

The process(es) written evidence shares steps taken to develop pieces that are not obvious in the visual evidence. For example, alternating layers of watercolor, marker, and gel pen in Work 5 adds an understanding of the process taken in a way that answers why and connects to the idea of grabbing light.

In Works 2 and 4 the intent is less evident in the visual evidence, yet the written evidence clarifies the idea. The black-and-white connects to “life and death, or good and bad through color contrast.” The writing thus clarifies the visual relationships of materials, processes, and ideas.