



2025 AP[®] Drawing Art and Design

Sustained Investigation and Selected Works

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.

Response:

This year I dove deeper into the world I created in my sustained investigation during my Junior year, named Bōro. A fictional alternate Earth that takes place far in the future after a destructive event resets virtually all civilizations. My research is focused on the Hokaō people and their cultural practices. The most recognizable feature is the basket like hats, they wear as tradition and protection from the insect rich environment (5). They have a connection to nature, and use what the environment gives them to its fullest. They worship nature, with gods based off beetles, the sun and moon.

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

Response:

To study the culture of the Hokaō people, I created ceramic pottery, and a small parchment of woven paper with writing in hokaō (8). My language had many iterations, with 600+ words by the end of the research (3-4). As I focused in on what Hokaō culture was about, it became more prevalent. This can be seen in the locations in which the pieces are set. Starting broad far from civilization, and moving inwards towards the population center (city of Babylon). The final piece being more intimate, inside a Hokaō temple with a shaman, sacred insects, decorative cloth, and inscriptions in Hokaōn (15).

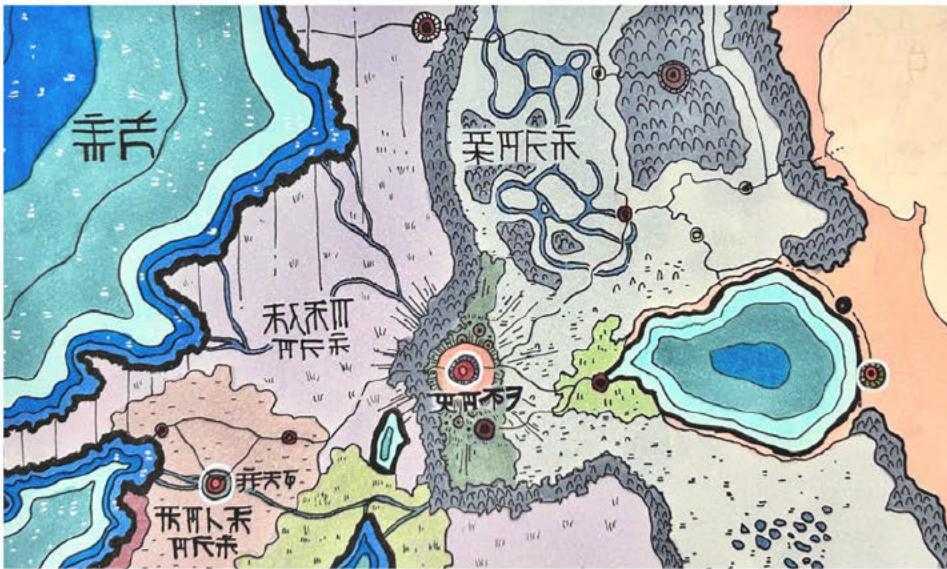


Image 1

Sustained Investigation

Height: 8.5

Width: 5.5

Materials: Ink Pen, Alcohol Marker

Process(es):

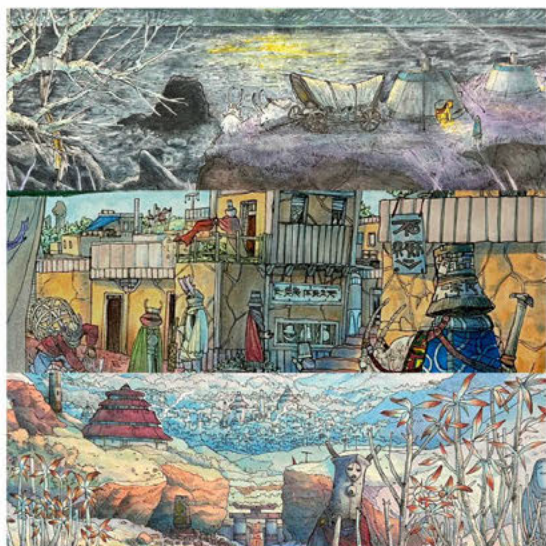
To Contextualize my world, named Boro,

I created this map. Its written in the native language, Hokao

Use of Digital Tool(s): No

Citation(s):

My own imagination, Southeast Asia.



Heres where my pieces are located on the map

Image 2

Sustained Investigation

Height: 0

Width: 0

Materials: N/A

Process(es):

The locations depicted here are the Lavender Coast, the Mud Sea, and the outskirts of Babylon.

Use of Digital Tool(s): No

Citation(s): My own imagination

[illegible]

Bono	非	Bono	非
Wet	弄	Bosha we	弄
Kame	弄	Bō hōtore	弄
Kase	弄	Shi kōre	弄
Kidwa	弄	Domak	弄
Sōsha	弄	Sōkame	弄
Hana	弄	Bashna	弄
Lāsha	弄	Shōd	弄
Bōsha	弄	Bōve	弄
Mida	弄	Koro	弄
Shōbōk	弄	Bash	弄
Domk	弄		
Shabe	弄		

Sustained Investigation

Cyrillic, Korean, Japanese, and Chinese script as inspirations

习入永
禾禾禾禾
田田田田



Image 5

Sustained Investigation

Height: 0

Width: 0

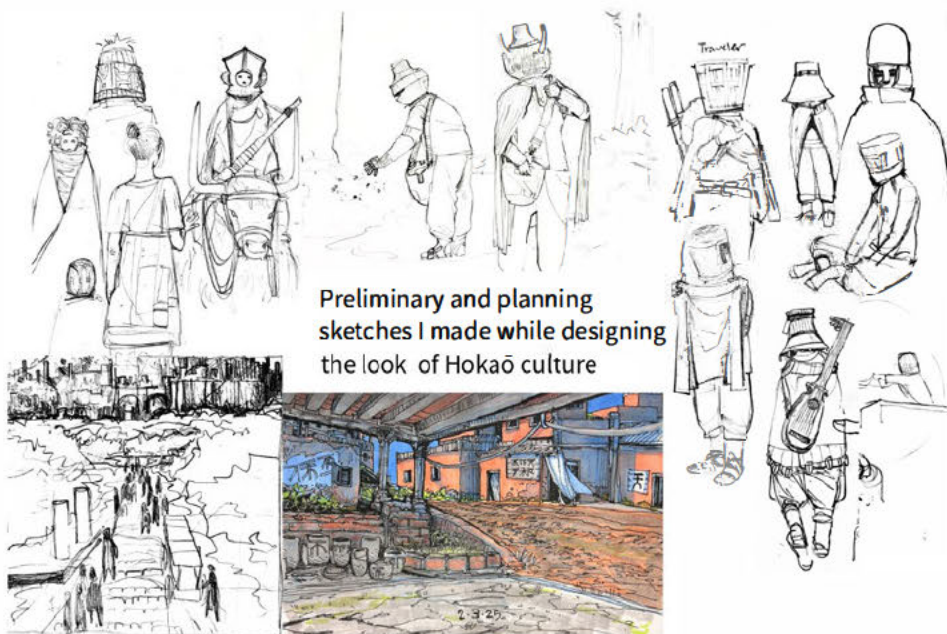
Materials: Graphite Pencil, Ink Pen

Process(es):

Hokao people wear basket hats both as a means of tradition and protection from various large bugs.

Use of Digital Tool(s): No

Citation(s): My own imagination



Preliminary and planning sketches I made while designing the look of Hokaō culture

Image 6

Sustained Investigation

Height: 0

Width: 0

Materials:

Graphite Pencil, Ink Pen, Alcohol Marker

Process(es):

I often use other people in robes as models when making the characters that populate my pieces.

Use of Digital Tool(s): No

Citation(s): My own imagination



"Pōdenōwōt", a mythical power animal in
Hokaō people culture

Image 7

Sustained Investigation

Height: 6.5

Width: 5

Depth: 6

Materials: Ceramic, Acrylic Paint

Process(es):

This piece is hollow to ventilate during firing. It represents the connection between man and nature

Use of Digital Tool(s): No

Citation(s):

Various images online of the Rhino Beetle, as well as the Tonkin Snub-nosed Monkey.



Image 8

Sustained Investigation

Height: 7.5

Width: 7.5

Depth: 0.75

Materials:

Ceramic, Black Matte Glaze (Sgraffito),
Ink, Woven Paper

Process(es):

The woven paper represents hokao
culture + meant to be read by foreigners
or those passing through

Use of Digital Tool(s): No

Citation(s): My own imagination



Image 9

Sustained Investigation

Height: 9.75

Width: 12.7

Materials:

Graphite Pencil, Ink Pen, Alcohol Marker

Process(es):

This one takes place farthest from civilization and displays a connection to nature, and the arrival

Use of Digital Tool(s): No

Citation(s):

My own imagination, US East coast as inspiration



Image 10

Sustained Investigation

Height: 11.2

Width: 17.2

Materials:

Graphite Pencil, Ink Pen, Alcohol Marker

Process(es):

This one depicts a small Hokao village.

Within it I added many cultural references. Ex. is pottery

Use of Digital Tool(s): No

Citation(s):

Various reference photos by me (live models for posing), my own imagination



Image 11

Sustained Investigation

Height: 20

Width: 20

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

This one represents the power that the mountain city has on the hokao people hence the armed soldier

Use of Digital Tool(s): No

Citation(s):

Various reference photos by me (live models for posing), my own imagination

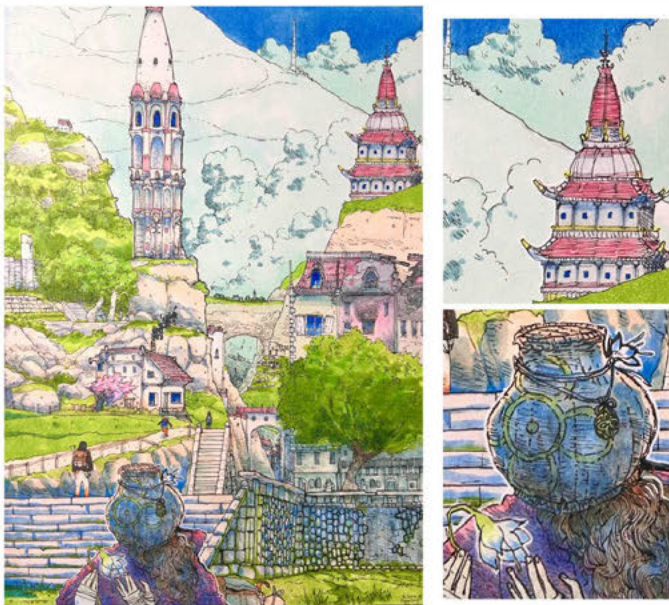


Image 12

Sustained Investigation

Height: 14

Width: 10

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

The preservation of culture, despite being surrounded and influenced by differing ideas of the world

Use of Digital Tool(s): No

Citation(s):

My own imagination, Buddhist and Japanese temples, medieval European cathedrals as inspiration



Image 13

Sustained Investigation

Height: 4

Width: 5

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

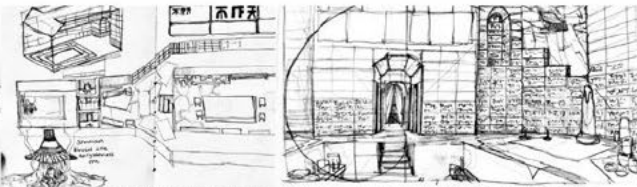
An insight into the more personal life of an urban hokaon influenced by the city of babylons culture

Use of Digital Tool(s): No

Citation(s):

My own imagination, European cities as inspiration

On the walls of this temple room, I wrote a poem translated into the native script of the Hokaō People.



On the walls of this temple room, I wrote a poem translated into the native script of the Hokaō People.



Image 14

Sustained Investigation

Height: 0

Width: 0

Materials: Graphite Pencil, Ink Pen

Process(es):

Transcribed a poem and planned the layout of the temple in which it is inscribed on the walls.

Use of Digital Tool(s): No

Citation(s):

Poem written by me, translated by me

Sustained Investigation—Score 3/3/3/3

Scoring Criteria

Score Rationale

Row A: **Inquiry**

Score: 3

Written evidence identifies an inquiry.

AND

Visual evidence demonstrates the inquiry.

AND

The inquiry guides the development of sustained investigation.

This sustained investigation identifies the inquiry: *“How can I turn how I feel about a person into a nontraditional and abstract portrait of them, while still capturing their energy?”* The written evidence clearly communicates this intention, and the visual evidence consistently supports and develops the inquiry across the portfolio. The inquiry guides both the conceptual direction and formal decisions of the work, justifying a score of 3 for Row A.

The portfolio centers on a fictional world named Boro and its people, the Hokao, whose culture is richly imagined and visually developed. The work begins with contextual foundation and expands through cultural detail, language creation, and world-building. For example, Image 1 introduces the map of Boro, labeled in Hokao script. This map establishes setting and culture through location names and geographic detail. In Image 2, a selection of map locations is highlighted and visually connected to later pieces in the portfolio, including the arrival site of the Hokao people (Image 9), a small village (Image 10), and a militarized mountain city (Image 11).

Images 3 and 4 support the inquiry through visual and linguistic research. Image 3 presents the development of the Hokao written language, with carefully constructed characters based on global scripts. Image 4 builds on this system, introducing time-saving symbols, and shows how written communication is integrated into the world of Boro. These pieces represent a research-based expansion of the inquiry, using visual form to construct a believable fictional culture.

Image 15 serves as the culmination of the sustained investigation. Described in the writing as containing “the most references to Hokao culture,” it depicts a sacred interior temple that synthesizes many of the ideas explored throughout the portfolio. Cultural motifs, sacred insects, garments from Images 5 and 6, and symbolic wall carvings from Images 3 and 4 all appear in the composition. The figure at the center wears a basket hat—

a recurring feature of the Hokao people—and is placed within an environment that visually embodies the fictional culture’s beliefs, rituals, and visual language.

Summary: The inquiry is clearly identified and consistently explored through written and visual evidence. It not only shapes individual works, but also guides the overall development of the sustained investigation, resulting in a score of 3 for Row A.

Row B: Practice, Experimentation, and Revision

Score: 3

Visual evidence of practice, experimentation, and revision demonstrates development of the sustained investigation.

AND

Written evidence describes ways the sustained investigation developed through practice, experimentation, and revision.

The visual and written evidence of practice, experimentation, and revision demonstrates the development of the sustained investigation, supporting a score of 3 for Row B. Throughout the body of work, the imagery reflects thoughtful iteration of ideas, materials, and compositional planning.

Images 3 and 4 document a sustained engagement with linguistic construction. Image 3 presents the design of an original alphabet, developed after extended research into Cyrillic, Korean, Japanese, and Chinese scripts. The written evidence notes that the language evolved through “many iterations, with 600+ words by the end of the research,” highlighting a consistent practice of refinement. In Image 4, a phonetic chart demonstrates visual revision by pairing consonants and vowels into simplified writing symbols, which are later applied as part of a linocut print process.

Sketches in Images 5 and 6 reflect experimentation with character and costume development. Image 5 focuses on clothing variations, including basket hats, while Image 6 contains a series of preliminary figure drawings used to explore physical form and cultural dress. These exploratory marks and repeated forms serve as visual preparation for later, more developed illustrations.

A clear sense of revision appears in Image 14, which includes compositional planning for Image 15. In this preparatory work, a temple space is carefully designed through linear perspective and the placement of wall inscriptions. The accompanying poem—translated and transcribed—demonstrates how language, architecture, and narrative are revised and refined together before being integrated into the final temple scene.

The written evidence also describes a process of narrative development in which early images are set in more

remote, natural spaces (Images 9–10), while later images move toward densely populated, constructed environments (Images 11–15). This compositional and thematic progression reflects experimentation in setting, figure placement, and the visual unfolding of cultural storytelling.

Summary: Across the sustained investigation, practice, experimentation, and revision are evident through sketching, linguistic development, material testing, and compositional planning. These actions guide the evolution of the work and support a score of 3 for Row B.

**Row C: Materials,
Processes,
and Ideas**

Score: 3

Visual relationships
among materials,
processes, **AND** ideas are
evident and **demonstrate**
synthesis

Visual relationships among materials, processes, and ideas are evident throughout the sustained investigation and demonstrate synthesis, supporting a score of 3 for Row C.

Images 3 and 4 present the process of developing the Hokao written language using hand-drawn characters and a phonetic system. These forms are inspired by East Asian scripts and further explored through printmaking. The use of linoleum prints in Images 4 and 8 connects the written language to historical East Asian art traditions, reinforcing cultural specificity within the fictional world. In Image 8, ceramic forms and woven paper further support the concept of functional, sacred communication tools, aligning with the stated themes of mythology and nature-based worship.

In Image 2, materials and processes used in earlier works are applied to create a fully realized map of Boro, the fictional world inhabited by the Hokao people. The map contextualizes the narrative settings of later images, including the village (Image 10), the mountain city (Image 11), and the arrival site (Image 9). The consistent use of ink pen, alcohol marker, and graphite pencil across these images creates visual unity and contributes to the imagined, post-apocalyptic tone described in the written evidence.

Image 14 shows synthesis by combining multiple strands of the investigation. A poem is transcribed in the Hokao language using characters developed in Images 3 and 4. The composition references structural planning from Images 5 and 6 and integrates mythological elements such as sacred insects and ritual space explored in Images 7 and 8. These choices demonstrate a meaningful

connection between concept, process, and visual outcome.

Image 15 builds on this integration, functioning as a culminating work that brings together symbolic motifs, invented language, cultural garments, and sacred imagery. Decorative elements from previous images reappear, including basket hats, bug deities, and wall inscriptions, all carefully rendered using the same consistent set of materials. The result is a unified, layered illustration that expresses the beliefs and visual identity of the fictional Hokao civilization.

Summary: Visual evidence demonstrates synthesis through consistent and intentional relationships among materials, processes, and ideas. Cultural symbols, invented language, and narrative elements are integrated across multiple images using cohesive techniques and media, supporting a score of 3 for Row C.

Row D: **Drawing Skills**

Score: 3

Visual evidence of **good and advanced** Drawing skills.

There is visual evidence of good to advanced drawing skills throughout the sustained investigation, supporting a score of 3 for Row D. Across multiple images, drawing elements such as line, mark-making, composition, light and shade, texture, form, and space are used with control and purpose.

Images 9–13 and 15 demonstrate consistent and confident use of ink pen, alcohol marker, and graphite pencil to build complex illustrations. These works show an imaginative approach to visual storytelling, strengthened by deliberate compositional planning, value contrast, and surface detail.

Image 9, which depicts the place “furthest from civilization,” exemplifies advanced drawing skills. The image presents a carefully rendered landscape with a convincing sense of spatial recession. A large tree on the left provides a vertical anchor in the foreground, while tall grasses extend diagonally into the composition, creating depth and direction. The middle ground includes small-scale architectural details, suggesting a distant settlement. In the background, the landscape opens into a broad, atmospheric space, using softened lines and lighter values to suggest distance. The manipulation of line weight, texture, and value demonstrates a high level of skill in representing form and space.

Throughout the portfolio, surfaces are carefully built with layered marks and controlled application of color and shading. Light and shade are not only used to define form but also to enhance mood and narrative. Each image is composed with attention to balance, movement, and focal points, indicating thoughtful spatial organization.

Summary: The visual evidence demonstrates good and advanced drawing skills through controlled use of line, mark-making, composition, surface, light and shade, and spatial planning. These skills are applied consistently across the portfolio to support imaginative and technically refined illustrations, justifying a score of 3 for Row D.



Image 15

Sustained Investigation

Height: 11.5

Width: 12.5

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

This piece contains the most references to Hokao culture. Featuring motifs, writing, and sacred bugs

Use of Digital Tool(s): No

Citation(s):

My own imagination, poem by me, photos by me for posing and fabric reference



Work 1

Selected Works

Height: 9.75

Width: 12.7

Idea(s):

In this fictional Earth called Boro, the Lavender Coasts are the furthers from the city of Babylon.

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

This one takes place farthest from civilization and displays a connection to nature, and the arrival

Use of Digital Tool(s): No

Citation(s):

My own imagination, US East Coast as inspiration



Work 2

Selected Works

Height: 11.2

Width: 17.2

Idea(s):

Here you can see a village of the Hokao people. They live in a harsh but rich biome, full of insects

Materials:

Graphite Pencil, Ink Pen, Alcohol Marker

Process(es):

This one depicts a small Hokao Village. Within it I added many cultural references. Ex. is Pottery

Use of Digital Tool(s): No

Citation(s):

Various reference photos by me (live models for posing) my own imagination



Work 3

Selected Works

Height: 20

Width: 20

Idea(s):

People traveling far from home bring with them their beliefs, sometimes despite oppression + danger.

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

This one represents the power that the mountain city has on the Hokao people hence the armed soldier

Use of Digital Tool(s): No

Citation(s):

Various reference photos by me (live models for posing), my own imagination



Work 4

Selected Works

Height: 14

Width: 10

Idea(s):

As you move towards the large city of babylon, the population density grows, there is more diversity

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

The preservation of culture, despite being surrounded and influenced by differing ideas of the world

Use of Digital Tool(s): No

Citation(s):

My own imagination, Buddhist and Japanese temples, medieval European cathedrals as inspiration



Work 5

Selected Works

Height: 11.5

Width: 12.5

Idea(s):

Located inside a Hokao temple is the most intimate setting, contrasting with the broadness of nature

Materials:

Ink Pen, Alcohol Marker, Graphite Pencil

Process(es):

This piece contains the most references to hokao culture, featuring motifs, writing, and sacred bugs

Use of Digital Tool(s): No

Citation(s):

My own imagination, poem by me, photos by me for posing and fabric reference

Selected Works—Score 5

Scoring Criteria

Score Rationale

Writing

Written evidence identifies materials, processes, and ideas.

This response earns a score of 5 for writing because the written evidence clearly identifies materials, processes, and ideas for all five selected works. While the materials listed, “Ink Pen, Alcohol Marker, Graphite Pencil,” are consistent across the works, the writing distinguishes how these materials are used to support different artistic goals and conceptual intentions.

Each work includes process descriptions that explain how the image was created and what was considered during its development. The ideas described in the written evidence are distinct, specific, and directly tied to the visual outcomes. For example, in Work 4, the writing states that the work represents the increasing population density and diversity as one approaches the fictional city of Babylon. The process further clarifies the image’s intent: “the preservation of culture, despite being surrounded and influenced by differing ideas of the world.” This explanation links the materials and process choices to a clear conceptual purpose.

Across the set, the writing successfully articulates how visual elements were chosen and applied to communicate cultural narratives within the fictional world of Boro. Each written entry reinforces the artist’s intent and offers insight into how materials and techniques serve the underlying ideas.

Summary: The written evidence identifies materials, processes, and ideas for all five works with clarity and specificity. This alignment with the rubric supports a score of 5 for writing in the Selected Works section.

Drawing Skills

Visual evidence of **advanced** Drawing **skills**.

There is visual evidence of advanced drawing skills throughout the Selected Works, supporting a score of 5 for drawing skills. Each work demonstrates a high level of control and intentionality in the use of line, mark-making, composition, surface, light and shade, form, texture, and space.

All five works use “Ink Pen, Alcohol Marker, and Graphite Pencil” to develop imaginative illustrations. The drawing skills evident in these works consistently support the artist’s conceptual goals and bring complexity to the fictional world of Boro.

Work 2, which depicts a small Hokao village, is a strong example of advanced skill. The composition uses overlapping forms, carefully scaled structures, and detailed textures to create a convincing sense of spatial depth. The placement of buildings and figures establishes a strong figure-ground relationship, while variations in color, value, and mark-making define areas of light and shadow. The visual rhythm created by repeated architectural elements and organic forms brings movement and energy to the scene.

Throughout the works, there is thoughtful use of contrast and atmospheric perspective to build immersive environments. Figures and structures are rendered with consistent proportions and surface details that demonstrate a strong understanding of form and spatial organization. Each image is visually complex and cohesive, with drawing skills that enhance the storytelling and visual impact.

Summary: The Selected Works present advanced drawing skills through controlled and expressive use of drawing elements. The visual evidence reflects a high level of technical refinement and conceptual clarity across all five works, supporting a score of 5 for drawing skills in the Selected Works section.

Materials, Processes, and Ideas

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

Visual relationships among materials, processes, and ideas are evident throughout the Selected Works and clearly demonstrate synthesis, supporting a score of 5 in this category.

Across all five works, materials such as ink pen, alcohol marker, and graphite pencil are applied with intention and control to support imaginative and narrative goals. The visual evidence shows that artistic decisions are deeply connected to the conceptual focus of the portfolio—building a fictional world and culture. The consistent use of media allows for layered mark-making, precise line work, and nuanced control of value, all of which serve the storytelling in each piece.

Work 5 exemplifies synthesis by combining intricate drawing processes, refined linear perspective, and symbolic detail to depict “the inside of a Hokao temple as the most intimate setting.” The careful arrangement of compositional elements and symbolic imagery (such as sacred motifs and wall inscriptions) reveals a deep integration of idea and execution. The drawing materials are used not only to achieve clarity and

detail, but to enhance the atmosphere and significance of the scene.

Throughout the works, compositional choices, surface treatment, and visual motifs reinforce cultural themes. Repetition of elements like basket hats, architectural structures, and symbolic bugs ties the body of work together, demonstrating a unified vision. The clarity of these visual relationships is further supported by the written evidence, which explains how each process and material choice was made in service of the larger conceptual framework.

Summary: Visual relationships among materials, processes, and ideas are clearly integrated across all five works. Each image demonstrates synthesis by uniting technical decisions with conceptual goals, supporting a score of 5 in this category.