

References to student responses have been captured verbatim; any errors in spelling or grammar appear as they do in the original handwritten response.

**AP Art and Design
2-D Design Sustained Investigation
2020 Scoring Commentaries**

The Sustained Investigation section of the AP Art and Design portfolio is scored according to three-point scale for each of four separate sets of criteria: **inquiry; practice, experimentation and revision; materials, processes and ideas; and 2-D skills.** [Review the rubric](#) for details on the criteria associated with each point on the scale.

[Sample 1](#)



[Sample 5](#)



[Sample 2](#)



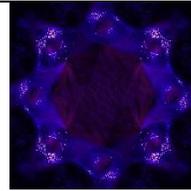
[Sample 6](#)



[Sample 3](#)



[Sample 7](#)



[Sample 4](#)



[Sample 8](#)



Sample 1

1

"To be black is to wake up in the morning knowing that society will always look down upon you but keeping your head up anyway because you know you come from greatness. Being black especially in America means that you have to work hard to let yourself be known because nothing in this life is given to us and we have to fight to keep them from taking what we already have. Being black in America means living in a constant state of distrust of the very people who swore to serve and protect us because they have shown to always destroy us. Being black is being taught that we are ugly, inferior and irrelevant in life. Being black is no disgrace, but they will never admit it to our face."

- Kaden Roath



2



3

"You could never walk in the soles of my shoes because they do not exist. Those who fear me are startled by my piercing opinions. The title 'Black Conservative' is impossible to comprehend. I cannot be placed in a box that holds the majority of the black community. My crown is much too heavy. Because my people were Kings and Queens, not slaves."

- Simone Hunter



4



5



"Being black to me is seeing the beauty in a world that expresses hatred for a community. Living a hard knock life but still being able to create art naturally. It's being gifted in many ways but also having a street smart naturally. Being black is understanding a struggle and a revival in a hurt people. That's what being black is to me."

- Regi Porter

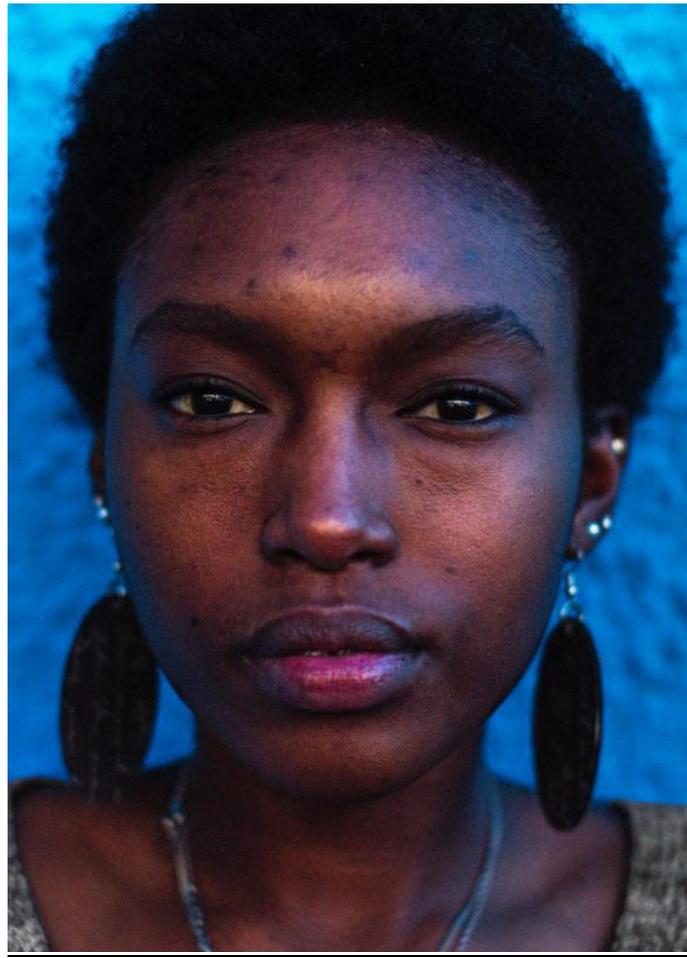
6





"To be black means that I have to have a lot of strength. In this time and age, the color of my skin determines everything. It's like walking on eggshells, careful not to say or do the wrong things. It means that I must remember what my ancestors went through, and build off of that to become someone that they would be proud of. Being black means that I am put in an underrated category, that I'm expected to stay in or break through. A black person like me is expected to explain everything, their hair, their culture, anything that makes them who they are. To be black means that I can exceed the stereotypes against me. Being black means that I can be proud of who I am, even when everyone else around me isn't. It is a type of pride that so few people will know about."

- Jamaika Elliott





"For me, being black means having a level of majority others do not. We are taught in this world to always hope for the best but always expect the worst. For me, I taught myself to never be ignorant, even if it is full of bliss. I know that my grandma is somewhere ready to pop me if I make myself look bad with ignorance. Being black has taught me that everyone wants to be black until it's time to be black. Wanting to be the people with rythm and style, but never the ones that get profiled every which way that they turn. With them thinking you need to fight the urge to steal because in their minds we all grow up in the 'ghettos.' Early in life, I didn't want to be black. I thought to be beautiful I had to have long hair and pale skin, but that changed later in life when I forced myself to accept who I am and the world that I live in. Even if the place I live in doesn't accept my uniqueness as a young, black and talented being, I know that I am one of a kind. Black is beautiful. Black is art. Black is wisdom. Black is ME."

- Anali Blue



"To be black can mean so many things. Most of all, it is understanding your roots and standing firm in your truth. Black is excellent. To be black is knowing you have the ability to conquer any obstacle that may come your way. Black is the race that I am proud to be. The black race is a symbol of Freedom, Justice and Culture. Being black comes with having to face the good, bad and ugly. We are unique, powerful and unstoppable as a whole. To be black comes with a strong sense of family and sacredness. We are all capable and intelligent. Lastly, my black is beautiful."

- Isaiah Taylor





Student written evidence:

The central idea of my Sustained Investigation surrounds the question: "What does it mean to be black?" To answer this question, I asked my subjects to write me a paragraph about what it means specifically to them to be black. I also asked them each to give me three words describing how they wish to be portrayed in this project.

The work in my Sustained Investigation explores the idea of 'what it means to be black' by providing direct answers to the question while still leaving a substantial amount to interpretation. In images 1, 3, 5, 7, 10, and 13, I provide direct accounts of what it means to them to be black. On the other hand, images 2, 4, 6, 9, 12 and 15 are created to specifically portray the three words that they provided me. For example, Jamaika told me she wanted to be portrayed as strong. In image 9, she is facing directly towards the camera in a regal way that displays power and strength.

Scoring Commentary

Row A: Inquiry – Score: 3

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

AND

*Visual evidence **demonstrates** the sustained investigation*

In the words of the student artist, the images in this portfolio "explore the idea of what it means to be black by providing direct answers to the question while still leaving a substantial amount to interpretation." The student directly asked their subjects, "What does it mean to be black?" and prompted them to give "three words describing how they wish to be portrayed." The student then created multiple portraits of the subjects: one according to their advice and guidance, and one using the artist's own ideas. This question of what it means to be black clearly guides the sustained investigation, and it links the conceptual and visual inquiry: aspects of the work were determined by the answers and guidance that the participants offered, making them collaborators in the work's creation. The visual evidence clearly demonstrates this approach by documenting the subject's responses with their portraits. Images 2, 4, 6, 9, 12, and 15 are images created according to the request of the participants.

Row B: Practice, Experimentation, Revision – Score: 3

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

AND

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

The nature of dual approaches in this investigation provides immediate evidence of practice, experimentation, and revision. Each figure is depicted twice, revealing experimentation with the number of ways in which a subject might be presented. Within the set format of creating a body of portrait-based work, the student has left ample room for ongoing practice and revision with a small set of photographic techniques and ideas. Some photos are close-ups, some are full-body; some are shot inside, some out; some are at night, some during the day. The student adjusted their technique and approach in response to the particular conditions of the portrait. In one series, the student experiments with using black and white photography juxtaposed against black text on a white ground. In the other set of portraits, the figures are the sole focus and are seen in full color. The range of choices reflects student practice, experimentation, and revision, but these choices continuously reflect the spirit and intent of the work as a whole, rather than an interest in variety for its own sake.

Row C: Materials, Processes, Ideas – Score: 3

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

Emotional or symbolic portraiture is a common theme of investigation in AP portfolios. In this particularly successful example, the student seamlessly merges material, process, and idea by drawing on information from interviews to directly inform the decisions that were made in how the subject would be visually represented.

Interviewing people before the photography session is a wise means for the photographer to know what they need to portray, and including the answers as documentary evidence of the process is a compelling presentation. The student wisely alternates the layouts within the portfolio in a way that guides the viewer through the body of work. The text is perfectly placed with the photo of the speaker that can usually only imply their feelings of being black.

The written evidence describes that half of the works “provide direct accounts” of the subjects, but that other images “are created to specifically portray the three words that they provided me,” revealing ongoing experimentation in the ways that subjects of one’s work can become collaborators in its creation. In image 7, for example, the subject is standing casually against a wall, peering off into the distance, but in image 9, she stares intensely at the viewer. When conveying their decision-making within the revisions, the student writes, “Jamaika told me she wanted to be portrayed as strong. In image 9, she is facing directly towards the camera in a regal way that displays power and strength.” In the process of choosing certain postures, facial expressions, and settings, the student reinforces the ideas at the heart of this project, showing the dichotomies of both strength and fear, of distrust and pride, of persistence and freedom, of talent and intelligence.

Row D: 2-D Skills – Score: 3

*Visual evidence of **good and advanced** 2-D skills.*

Visual evidence of good and advanced 2-D skills are seen throughout the images. Figure-ground relationships are explored within the photos as well as placing them next to the printed word on the page. The minimalism of the simple linear text plays against the complexity of shapes, layers, space and colors of the figurative image. Balance is created with symmetry in images 5 and 8, and asymmetry in the others. Color and value contrast successfully bridge the spectrum between the subtle (Image 1) and the bold (images 4 and 6.) These choices help convey concept as well as provide both unity and variety within the imagery.

Sample 2

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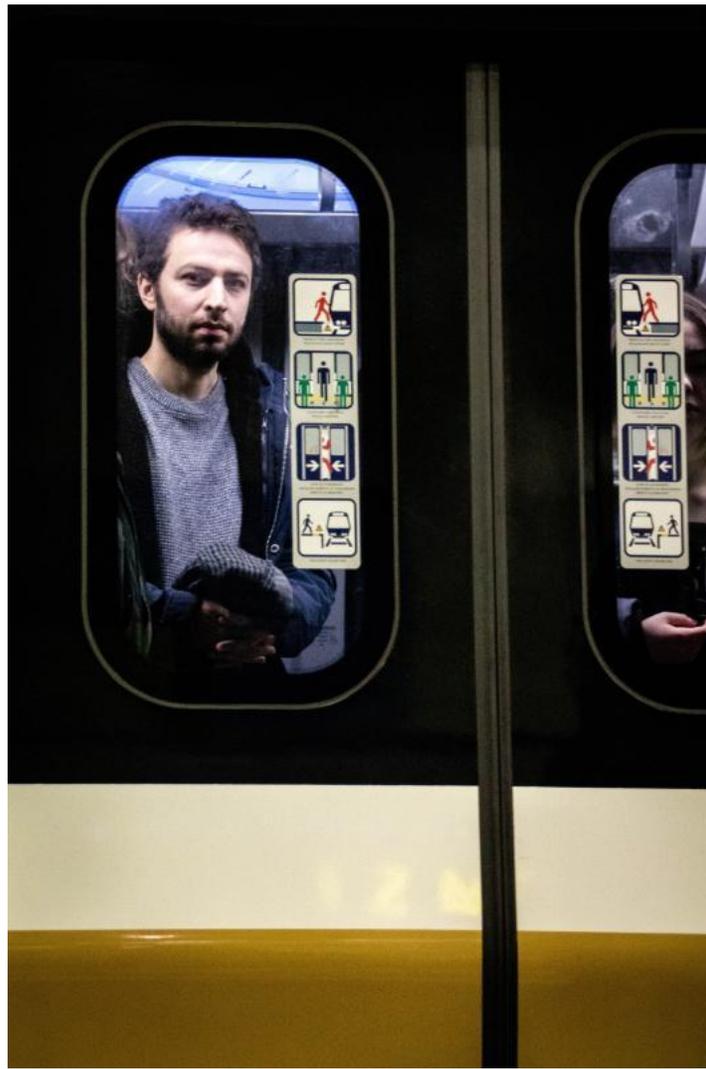
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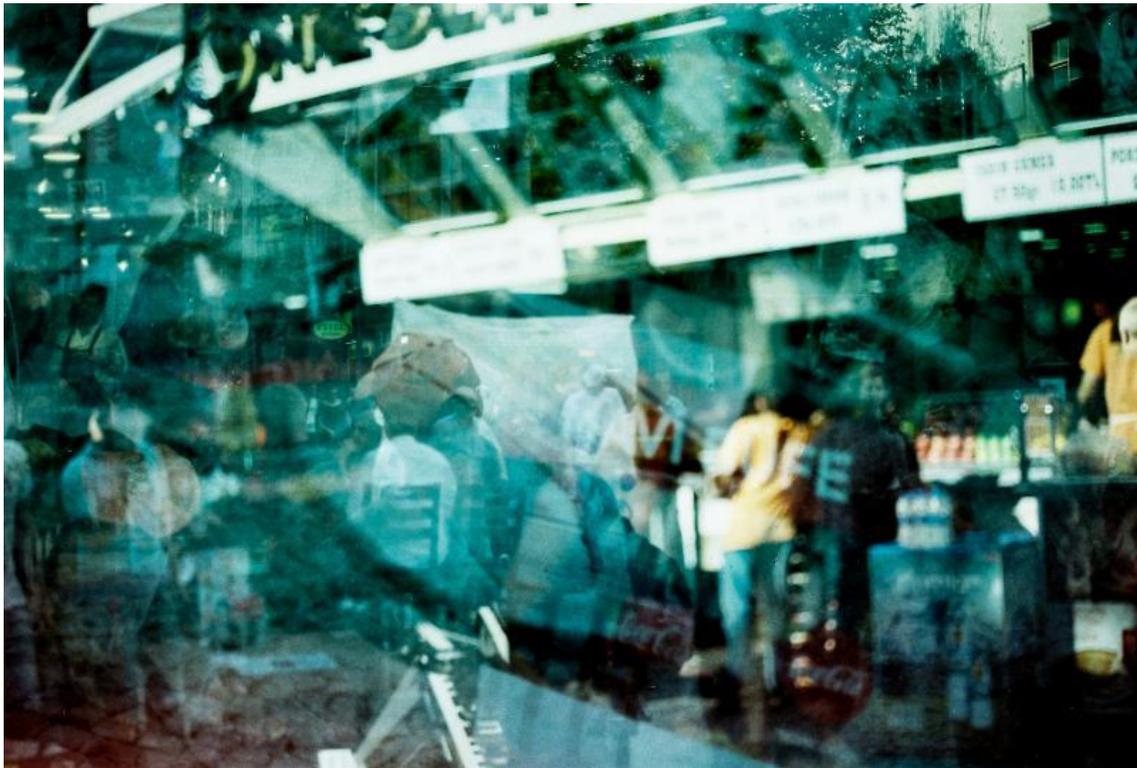
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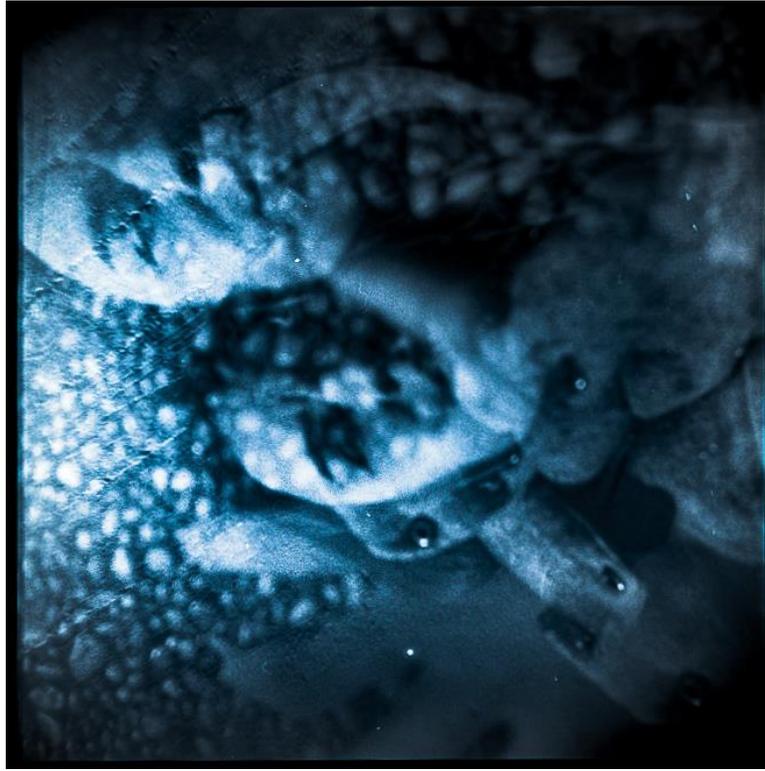
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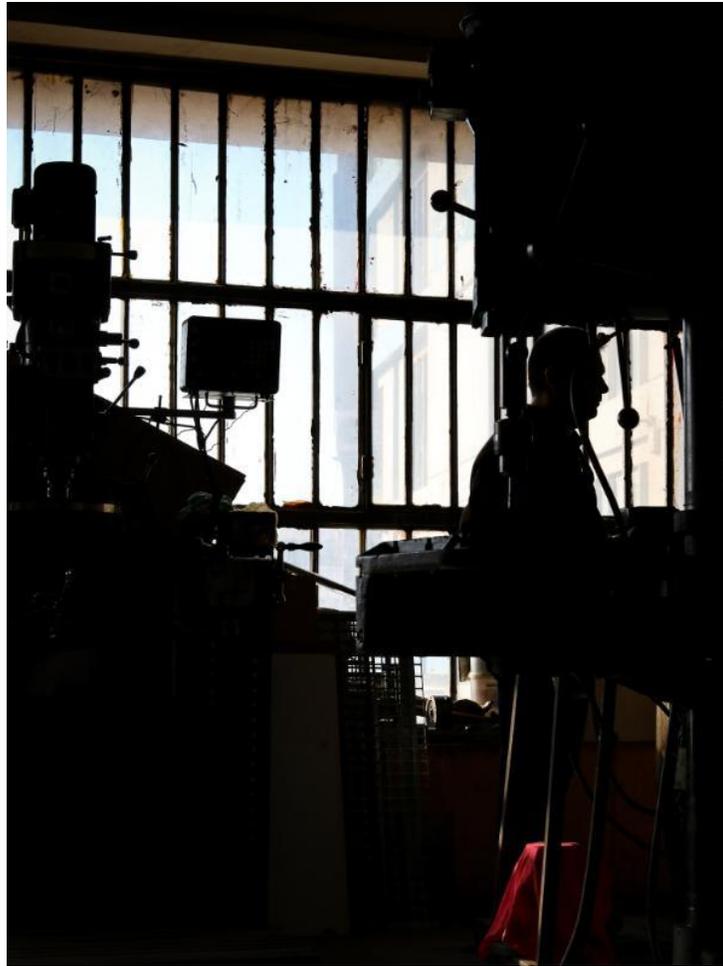
12



13



14





Student written evidence:

There are always two sides to a window, one that looks inside and the other outside. Unpredictable things happen when both sides are occupied at the same time. An encounter is inevitable. Two sets of eyes, a set of realms or a familiar face. It is true that windows can act as a border, and yet they can still be a ground for the two sides to merge.

The works I've produced change over time to include one side of the windows, then the other. At one point it is the reflection that comes into the view, and the photographer is exposed.

I, as the photographer, show what I see through the window I carry with me, my camera. I pick what to frame, what to filter, and what to bring to attention, what to erase. My camera is the border between my interior world, my mind, and the exterior where I exist. The art I produce is like the reflections on the windows, where the border between the two worlds disappears and only the world defined by my photograph is real. The final work in the installation is a culmination of this idea. A double and maybe triple layered view of the outside merging with the inside only to be seen from the outside again. It is up to the onlooker to place where their own borders are.

Scoring commentary:

Row A: Inquiry – Score: 3

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

AND

*Visual evidence **demonstrates** the sustained investigation*

In this portfolio the written and visual evidence clearly identifies an idea that guides the inquiry: the window as a metaphor for how we see the world. This core idea is visually evident in the work itself, which represents both windows and window-like structures of framing or hiding aspects of the world around us.

This subject of focus – windows – could have been undertaken in a more straightforward way, but the student chose to use windows as a true structure for inquiry, extending to a consideration of the window-like qualities of the camera itself. The written evidence notes, " I show what I see through the window I carry with me, my camera. I pick what to frame, what to filter, and what to bring to attention, what to erase. My camera is the border between my interior world, my mind, and the exterior where I exist."

The work, exploring ways that windows, frames, and light and shadow shape the way we see the world, paying particular attention to what we see and don't see. The written and visual evidence clearly identifies the depth and clarity of the student's intent.

Row B: Practice, Experimentation, Revision – Score: 3

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

AND

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

There is clear evidence of practice and experimentation in the development of this work. The student returns to the use of light and shadow (images 1, 2, 5, 8, and 11) to explore approaches to framing and visual emphasis, and experiments with layering in the reflections that are captured in images 10, 11, 12, and 13. There is also visual evidence of revision, as the image in work 3 is revisited in work 12, where it is combined with another image in a work exploring the potential of layering. The interest in capturing the surface of the window itself, addressed in images 3 and 12, is also revisited in work 6, which asks the viewer to consider the texture of the curtain and the face of the person behind it as subjects of

equal importance. Practice, experimentation, and revision are evident in the student's approach to their use of materials and processes, but also to their consideration of the ideas that are at the heart of their sustained investigation.

Row C: Materials, Processes, Ideas – Score: 3

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

As also noted above, the work here clearly demonstrates a synthesis between technique and idea. The techniques and processes of photography are masterfully used to force the viewer to jump back and forth between layers of "focus," as seen in images 2, 3, 5, 9, 11 & 12. Whether the student is using panes of glass, plastic, mirrors, or light and dark shadows, he or she is constantly addressing and readdressing the idea of layers and windows, drawing metaphors of inside and outside planes of vision and planes of awareness.

It is notable that some of these images have been captured in interesting or exotic locations, but the fact of these settings do not distract from the core inquiry that the student is producing; the artist might have created works such as these while anywhere in the world.

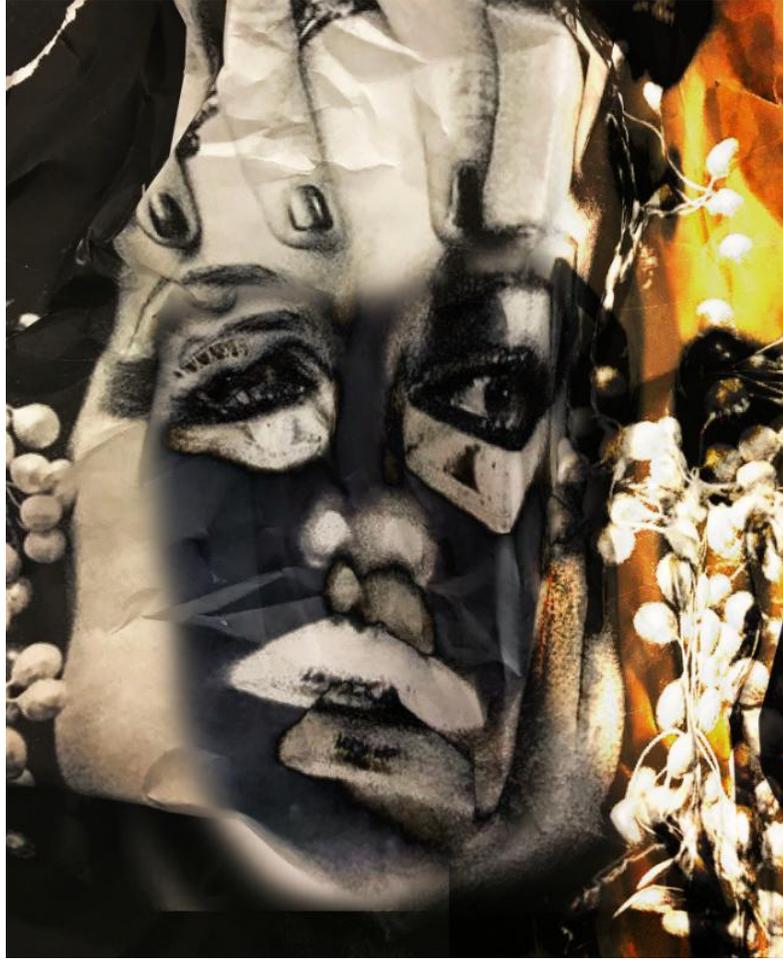
Row D: 2-D Skills – Score: 3

Visual evidence of good and advanced 2-D skills.

The visual evidence of the work shows advanced skills in two-dimensional design. There is a clear understanding of composition, use of asymmetrical balance (images 2, 5, 6, 9 & 12), repetition (images 1, 2, 7, 10 & 13), contrast and emphasis (images 2, 5, 8, 9, 11). The student further has an advanced knowledge of 2-D design working with single images out of the camera (images 1, 2, 6, & 15) as well as via layering through reflections and collage of their photographs (images 10, 11, 12 & 13).

Sample 3

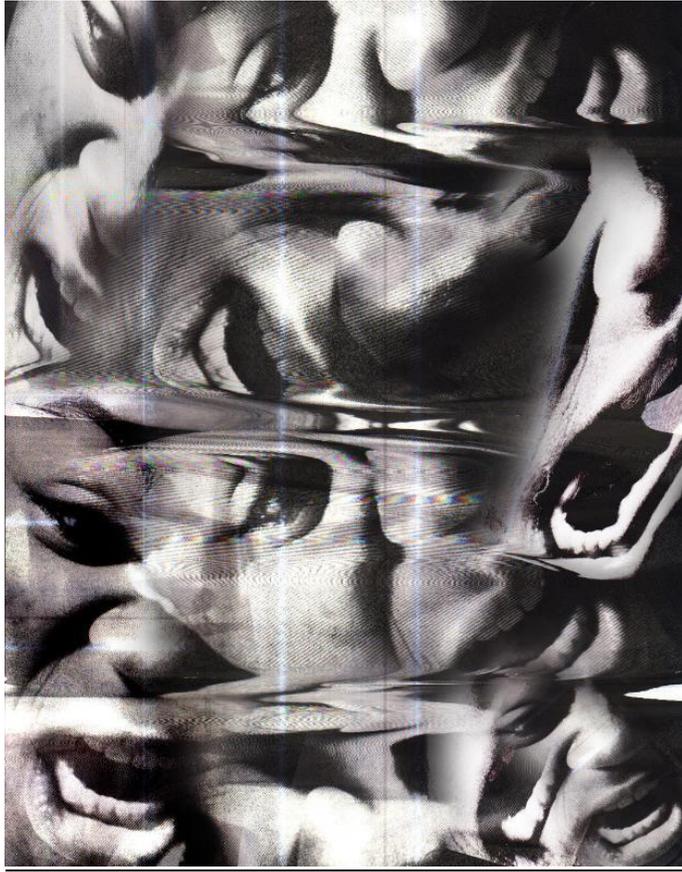
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Student written evidence:

My concentration revolves around the idea of the physical and emotional manipulation of the face and how human nature can manifest itself through expression. Human nature is, at times, a force of darkness. The face is the platform of human nature in its purest form.

My concentration mainly focuses on pain and anger, incorporating elements of physical hardware and texture to enforce the emotions. I included elements like nails, like in image 2 and image 11. I tried to create a sense of brokenness by shredding my paper, as seen in images 5, 6, 8, and 10. I also added texture and detail by overlaying macro texture shots like in image 4, 5, and 6. These elements come together to create a theme of fierce chaos and intensity.

Scoring commentary:

Row A: Inquiry – Score: 3

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

AND

*Visual evidence **demonstrates** the sustained investigation*

The student’s written evidence identifies an interest in exploring “the idea of the physical and emotional manipulation of the face and how human nature can manifest itself through expression.” This stated inquiry is initially broad and somewhat ambiguous, and reflective of a common interest in student sustained investigations, in representing emotions through facial expressions. In this case, however, the student lends further specificity to the inquiry, describing a desire to represent “pain and anger” and to visually reflect the ways that human nature can be a “force of darkness.” The student points to particular material and process choices – particularly the use of hardware and other textural effects, including shredding paper, to convey a sense of “chaos and intensity.”

The written and visual evidence is united in communicating a clear sense of heightened or intense emotions associated with the subjects of these images, and the student has used the artistic process to explore a seemingly straightforward idea with great depth and complexity.

Row B: Practice, Experimentation, Revision – Score: 3

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

AND

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

There is ample evidence of practice and experimentation throughout this body of work, whether through the practice of literally fracturing or disassembling and reassembling images by cutting and shredding them (images 5, 6, 8, and 10), or using hardware to lend texture and provide a powerful juxtaposition to the facial imagery that it covers (images 2 and 11). The student notes that “I also added texture and detail by overlaying macro texture shots like in image 4, 5, and 6. These elements come together to create a theme of fierce chaos and intensity.” In describing their process this way, the student is clearly linking processes of practice, and experimentation to the overall focus of their inquiry. Revision is evident as well; through this ongoing experimentation, the student continually revises their approaches toward the distortion of facial imagery, for subtle or more dramatic effect.

Row C: Materials, Processes, Ideas – Score: 3

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

This work’s materials, including photographs, found objects, paint, and other media, were combined and configured by the artist through process of layering and juxtaposition of images, objects, and textures, in a way that consistently

relates to the core ideas being explored. The physical fracturing and recombining in a purposeful way (tearing and painting over the eyes in image 9, layering nails over the face in images 2 and 11, and adding textures to evoke a sense of burning or melting features in images 1 and 4) provoke discomfort on the part of the viewer and clearly convey a sense of pain or anger as intended. This work demonstrates synthesis because the materials and processes push the ideas forward, and the ideas are clearly at the heart of the student's choices of materials and processes.

Row D: 2-D Skills -- Score: 3

*Visual evidence of **good and advanced** 2-D skills.*

This body of work exhibits evidence of advanced 2-D design skills, as seen in the complexity of the compositions and in the masterful layering and juxtaposition of objects, textures, and images. The student has successfully conveyed intensity of feeling through purposeful and thoughtful use of limited color (images 5, 9, and 11), texture (images 1, 2, and 5-11), and contrast (especially in images 1, 2, 7, and 11). The shredded portraits (images 5, 6, and 10), employ an obvious vertical repetition of portrait strips; this moves beyond being an interesting visual effect, and relates effectively to the overall ideas of brokenness, as articulated by the artist in the written evidence.

Sample 4

1



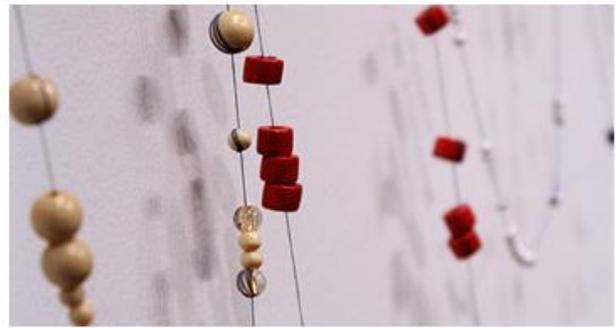
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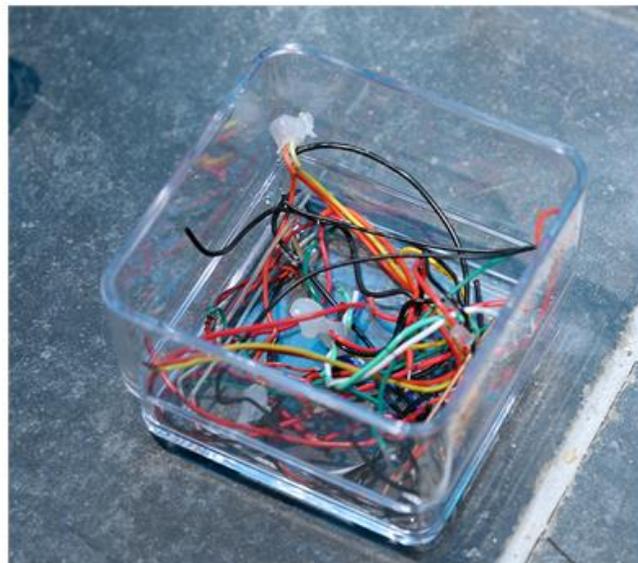
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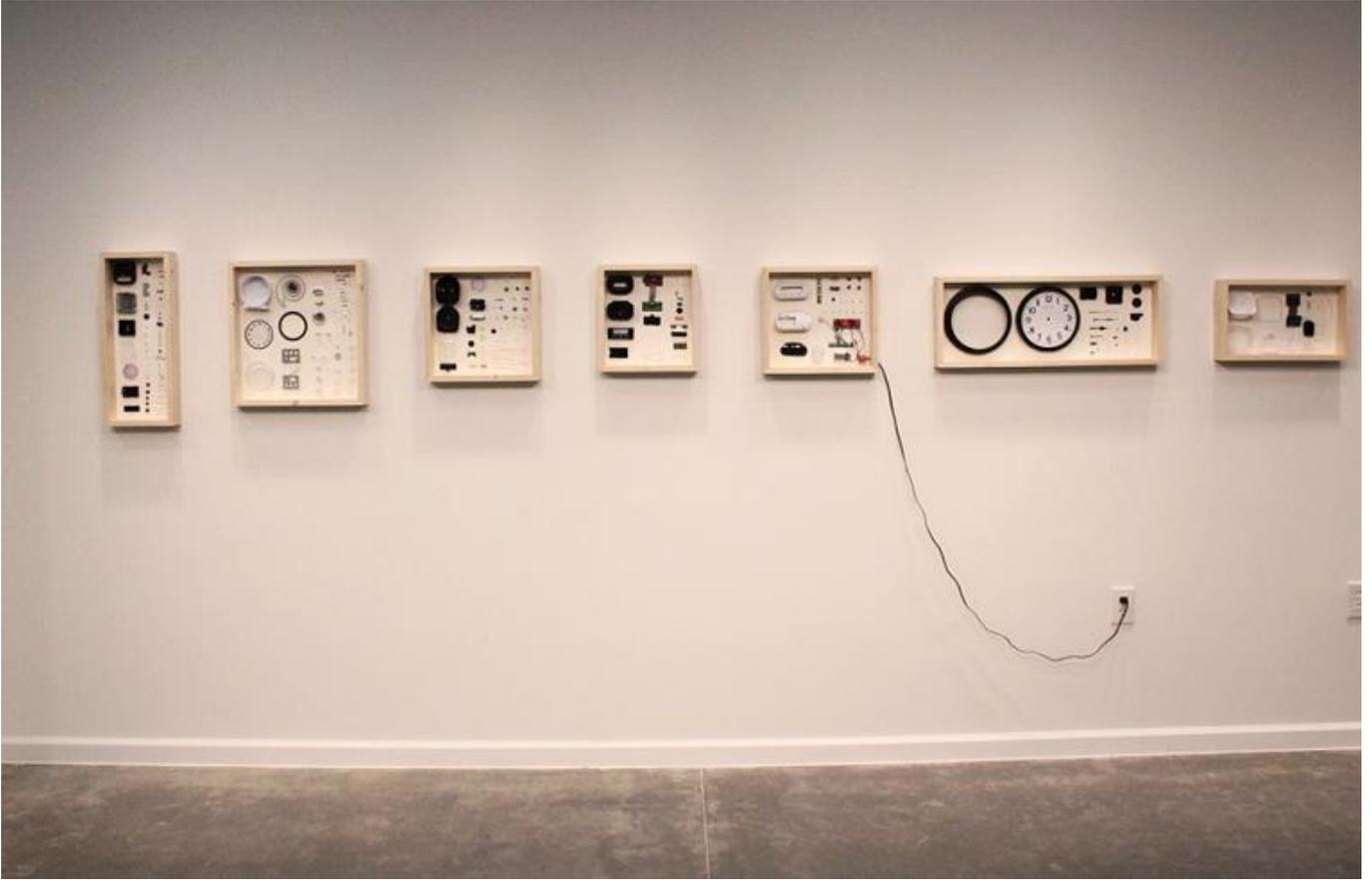
10



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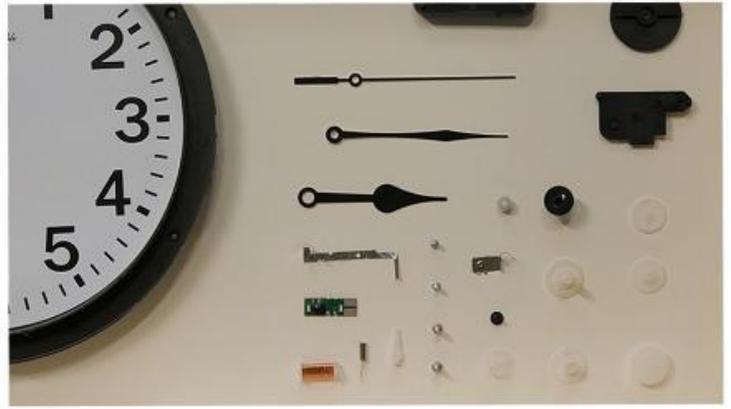
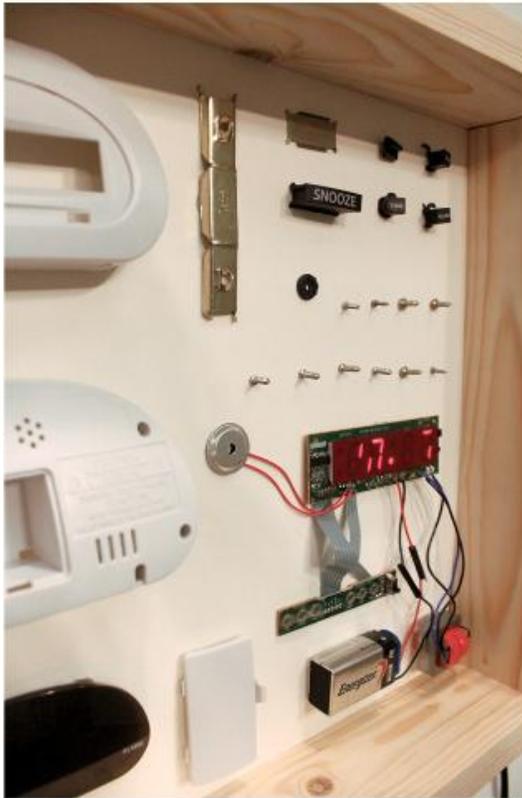


13



14





Student written evidence:

In my body of work, I am investigating the overwhelming qualities that accompany issues in the household between family members. Through the use of collecting, staging, and documenting large quantities of objects that are associated with and often cause complications while pushing them to be hyper-organized and separated to serve as a stark contrast to the organization and structure that I often seek in my home life.

My investigation started as a dissection into familial arguments that directly relate to me and the rest of my family. Initially, my work was collections of photographs of the objects that were in my house and were the direct cause of conflict (images 1 and 2). As my investigation continued, I asked myself what would help portray these objects more coherently? So I decided to incorporate the actual objects as opposed to taking photos of them, which is where the shift occurs (image 3) and the image of the beads are framed, but the beads themselves are hung from the bottom in correspondence to the jars they are in. This evolves into using the objects and incorporating other medias, such as the projected videos (images 5, 6, and 7). These videos were used to create a form to content relationship between the objects and the creation of the object (image 5) or what the objects were used for at one point (images 6 and 7). The objects later turned into the only thing being used (image 3, 9). The purpose of images 10-15 was to take parts of a whole and display them that way to show components to a larger part, which helped me give myself more control of the objects, as well as to grasp at more control of the situation as a whole.

Scoring commentary:

Row A: Inquiry – Score: 3

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

AND

*Visual evidence **demonstrates** the sustained investigation*

The student states, “I am investigating the overwhelming qualities that accompany issues in the household between family members. Through the use of collecting, staging, and documenting large quantities of objects that are associated with and often cause complications [I push] them to be hyper-organized and separated to serve as a stark contrast to the organization and structure that I often seek in my home life.” In working with and arranging household objects in order to explore ideas about order and chaos in a home, the student is articulating a clear focus for their visual inquiry, which will lend itself to exploration and experimentation as the overall ideas are explored in further depth.

The work itself reflects this intent, showing the process of the student taking domestic items (clocks, money, food packaging, etc.), deconstructing them, then reorganizing them as metaphor of disorder and wanting reorder in a family dynamic.

Row B: Practice, Experimentation, Revision – Score: 3

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

AND

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

The student describes ongoing revision of their overall idea and approach to creating their work, noting that “Initially, my work was collections of photographs of the objects that were in my house and were the direct cause of conflict (images 1 and 2),” but that as the work progressed, “I decided,” to incorporate the actual objects.” This choice is a clear demonstration of the inquiry guiding the process and revision choices made by the student.

The portfolio exhibits practice and experimentation in a range of media as well. These processes are included not just for the sake of variety, but to further the inquiry. The student shares that the “videos were used to create a form to content relationship between the objects and the creation of the object,” and “the purpose of images 9, 10, 11,12 was to take

parts of a whole and display them that way to show components to a larger part, which helped me give myself more control of the objects, as well as to grasp at more control of the situation as a whole.” The visual evidence of practice, experimentation and revision demonstrates development, and the written evidence clearly describes how the student understands the evolution of this body of work.

Row C: Materials, Processes, Ideas – Score: 3

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

The materials (including household objects as well as specimen containers and other tools of display and preservation), processes (including photo and video documentation, as well as meticulous arrangement and installation in three-dimensional space), and ideas of order and disorder which are evident in this work are all thoroughly interconnected and serve to deepen the student’s inquiry about order and disorder. The student is clearly choosing household items to take apart as metaphor of family disorder and conflict, and then reorganize them in a highly visually organized manner as symbolic control over that metaphorical family. Looking at the visual organization and placement of money (image 2), to the visually framed arrangement of broken china in plastic specimen bags (Image 9) to the disassembled and reordered display of clock parts (images 10 & 11) the student shows a clear synthesis of the idea as well as the creation of a thoughtful personal visual language.

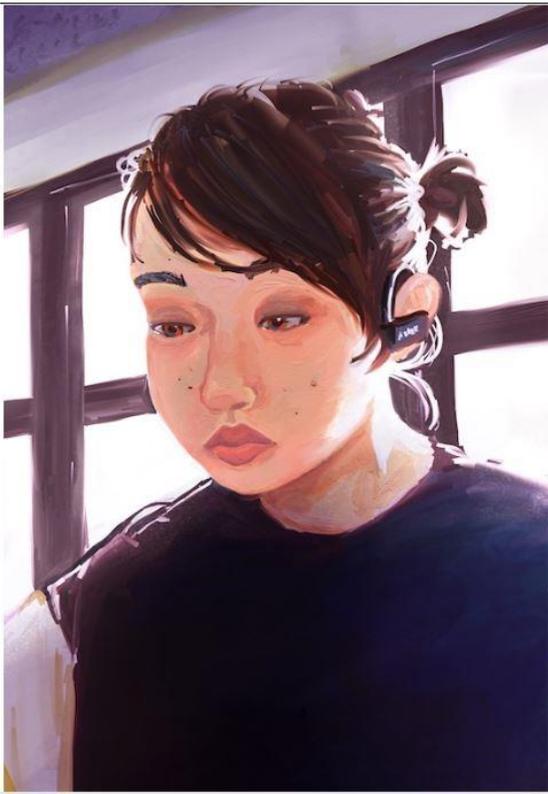
Row D: 2-D Skills – Score: 3

Visual evidence of good and advanced 2-D skills.

Although this work involves 3-D installations, it simultaneously reflects advanced 2-D skills. The arrangement of the item parts, whether in packages or displayed on the walls, provides evidence of a thoughtful consideration of repetition, emphasis and rhythm (images 1, 2, 5, 10 & 11), the use of symmetrical balance (images 2, 5 and 6) and the use of progression (movement) (images 1,10 & 11).

Sample 5

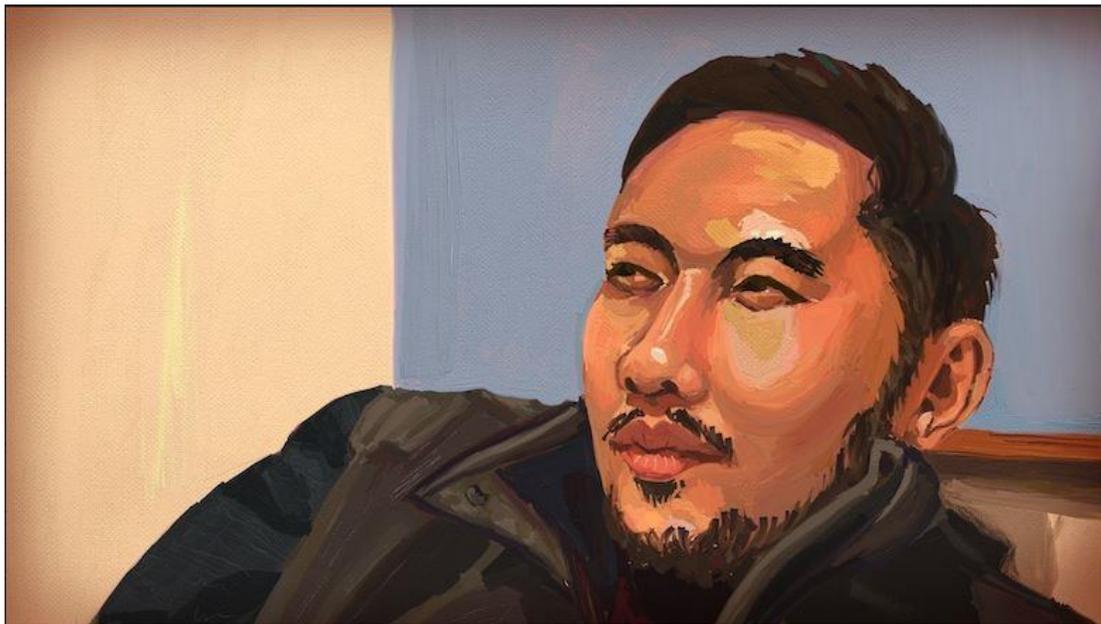
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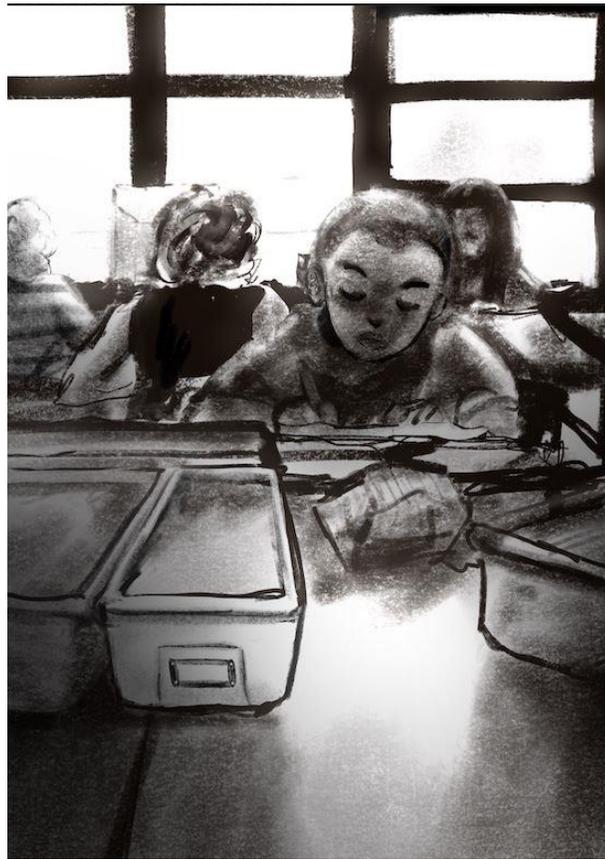
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14





Student written evidence:

At first I just drew things neatly and stylized, making art that was simple and neat. I drew cute girls because they were the one thing I grew up drawing often. So then I would ask myself “how can I draw them while showing off my technical skill?”. Then, I would work on my fundamentals and started on working with observation. I often asked myself “What personable, in-reach item of interest can I draw next?” after each piece I did. From memories, to saved images on my phone, to the corner of my room, I painted piece after piece, developing my technique while I drew what was around me

Scoring commentary:

Row A: Inquiry – Score: 1

*Written evidence **identifies** an inquiry but visual evidence **does not relate** to that inquiry.*

OR

*Visual evidence **does not identify** an inquiry.*

The student’s written evidence displays a collection of ideas rather than a single inquiry. The artist’s stated interests range from drawing girls, to drawing spaces in his/her environment, and then drawing, “personable, in-reach item[s] of interest.” A broad approach to inquiry based on the student’s own life and interests is detectable but does not seem to be a deliberately focused topic of in-depth investigation.

The work itself offers little visual evidence of an ongoing sustained investigation. Some works relate to one another, but this body of work appears to be a collection of smaller investigations rather than one larger inquiry. For example, the imagery of girls and women in images 1, 2, 12, 13, 14 and 15 might relate to one another, as could the collections of objects in Images 4, 6, 8 and 9, or food in images 5 and 7. The visual evidence relates to the written evidence, but neither provides evidence of inquiry.

Row B: Practice, Experimentation, Revision – Score: 1

*Visual evidence of practice, experimentation, **OR** revision; however, visual evidence does not relate to a sustained investigation.*

There is visual evidence of practice in the use of tools and media. The student is practicing with and refining his or her technique in producing digital drawings and paintings. image 15, for example, is a stylized work focused on the use of line, and by contrast, images 9 and 10 are similarly monochromatic but emulate charcoal drawings. The student explores the use of color and brushstroke in still life and portrait works (images 1-8), but this ongoing exploration is not furthering a clear process of investigation. Since an investigation is not evident, the process of revision is similarly absent because the student did not revisit and revise any particular approaches toward their use of materials, processes, or ideas over time. Similarly, while there is evidence of practice with a range of digital tools, there is less evidence that purposeful experimentation is happening to explore the ways that these tools can be used to convey a particular idea.

Row C: Materials, Processes, Ideas – Score: 2

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

Although the ideas being represented – people and objects relevant to the student’s life and interests – are somewhat general and not reflective of a true visual inquiry – the ideas that *are* here are well-linked to the materials and processes that the student has used to explore them. In images 7 and 8, materials and processes of digital painting have been used to maximum effect to represent objects from the daily life of the student.

Row D: 2-D Skills – Score: 3

*Visual evidence of **good and advanced** 2-D skills.*

The work exhibits 2-D skills with an advanced understanding of the elements and principles of design. The work shows effective mark making (images 2, 9 and 10), sophisticated use of color (images 7 and 8), and an understanding of transparency and use of light (image 13). The student also creates interesting compositions, guiding the viewer to make connections beyond the picture plane (images 6, 7 and 11).

Using strong compositional skills as well as an understanding of digital media, the student has successfully developed through practice a unique personal style. In particular, in work 8 the student expresses their understanding of subtle use of color and light as well as design with the subject's strong central compositional placement.

Sample 6

1



2



3



4



5



6



7



8



9



10



11



12



13



14





Student written evidence:

My concentration is based on my interest in the visual appeal of desserts. In my depictions, I begin by emphasizing the basic shapes of the desserts and then use intense colors, strong value contrast and various implied textures to accentuate the visual qualities of the different desserts. The visual appeal of the desserts is further heightened by the use of close-up viewpoints and by the arrangement of the individual desserts into balanced, rhythmic group presentations. Although the primary appeal of the desserts is their taste, I chose to emphasize their visual appeal. I presented the desserts from a close viewpoint to strengthen their visual impact. The desserts reflect rich, saturated colors, as is evident in images 1, 10, and 11. In image 10, I extended the rich color to the background to create an intense vibe. The white sheen marks add a slick texture in the cherries in images 10 and 11 and to the strawberries in image 1. Texture is also prevalent in Image 6 through the contours created by the value contrast in the chocolate-coated ice cream and the cones.

Scoring commentary:

Row A: Inquiry – Score: 2

Written evidence **identifies** an inquiry that **relates** to the sustained investigation

AND

Visual evidence **demonstrates** the sustained investigation.

In this portfolio, the student writes that the driving inquiry to create artwork is based on the student's own interest in the visual appeal of desserts. The resulting artworks demonstrate a sustained investigation to create images reflecting the qualities of desserts. While an inquiry is clearly identified (the visual appeal of desserts), and this general idea is represented in the work, it is not fully investigated. The visual and written evidence do not deepen over time or work to generate further questions or answers as to how desserts can be appealing or why. The overall body of artwork resulted in frontal views of finished desserts on display, and the inquiry that might have questioned how or why desserts are appealing is absent.

Row B: Practice, Experimentation, Revision – Score: 2

Visual evidence of practice, experimentation, **OR** revision **relates** to the sustained investigation.

AND

Written evidence **relates** to the visual evidence of practice, experimentation, **OR** revision.

The student writes about practicing and experimentation with the use of materials and composition to represent desserts, noting that "The visual appeal of the desserts is further heightened by the use of close-up viewpoints and by the arrangement of the individual desserts into balanced, rhythmic group presentations." Although the artworks demonstrate of a certain degree of practice or experimentation related to the use of materials, they do not show evidence of revision (as required for a score of 3). The resulting artworks are all quite similar in approach and do not demonstrate revision to explore the topic of focus in new ways.

The student artist may have benefitted by including process images, which can consist of research, material exploration, or compositional thumbnails to help demonstrate the evolution of student thinking as the portfolio progressed.

Row C: Materials, Processes, Ideas – Score: 2

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

The student painted each image, noting in writing that, "I begin by emphasizing the basic shapes of the desserts and then use intense colors, strong value contrast and various implied textures to accentuate the visual qualities of the different desserts." A clear choice has been made to use paint as a vehicle to represent desserts because paint can adequately reflect the visual appeal of the desserts that the artist is interested in; in other words, there is evidence of a

visual relationship between material and idea. However, the materials and processes are never employed in a way that explores the idea further, and the ideas never progress in a way that might make further exploration of materials and processes necessary. The work is consistent in its approach and degree of inquiry, and while the materials, processes, and ideas relate to one another, they fall short of strengthening one another or contributing to the development of the body of work as a whole.

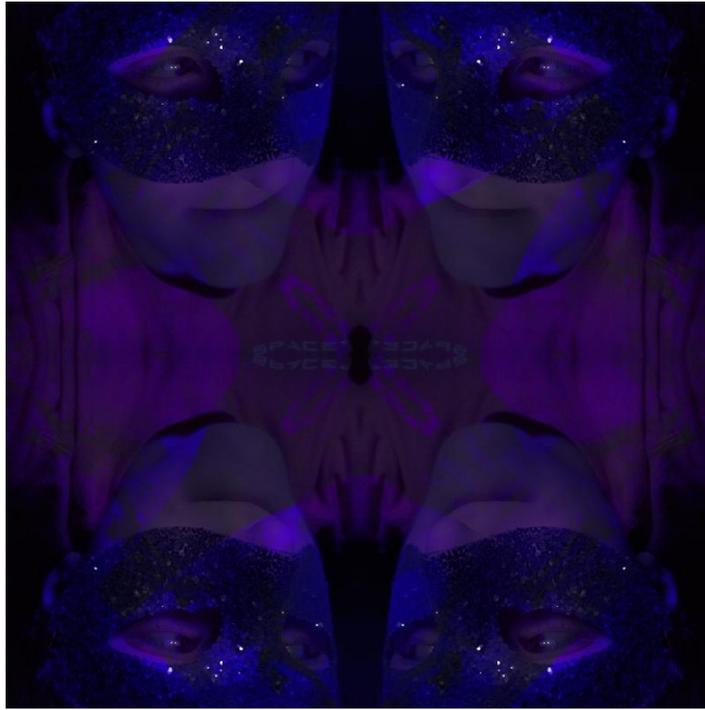
Row D: 2-D Skills – Score: 2

Visual evidence of moderate and good 2-D skills.

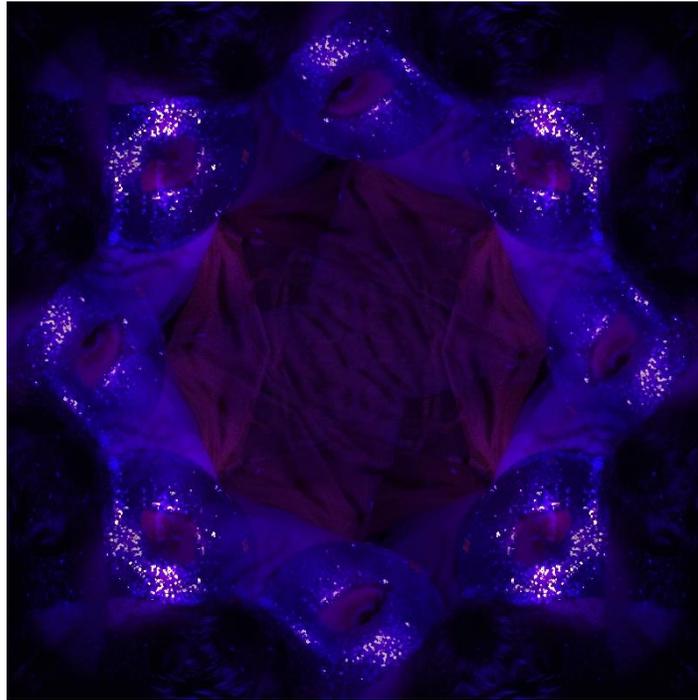
Overall, this portfolio exhibits moderate to good 2-D skills. The work reflects a general technical proficiency in the rendering of form and handling of color with paint. The student stated an interest in establishing balanced and rhythmic compositions, and there is deliberate repetition to be seen throughout the work, but there is also a demonstration of awkward figure/ground relationships and use of value to ground the images in space, particularly in images 5 and 8. Further exploration of scale and figure ground relationships may have resulted in more unexpected and dynamic compositional choices. Detail images of a few paintings are provided (images 14 and 15), but these views do not give any further insight into the artist's technique and processes in depicting the desserts.

Sample 7

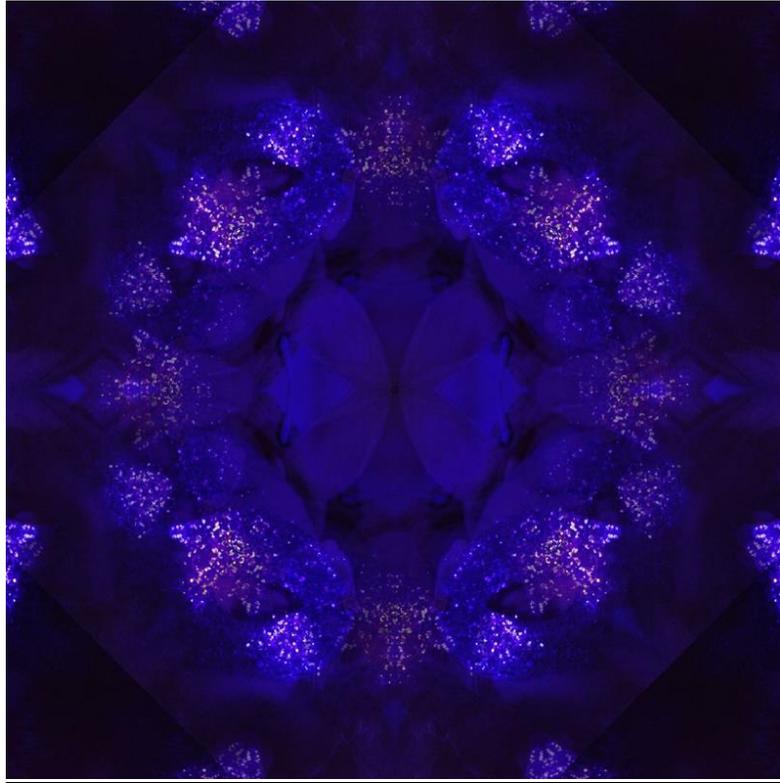
1



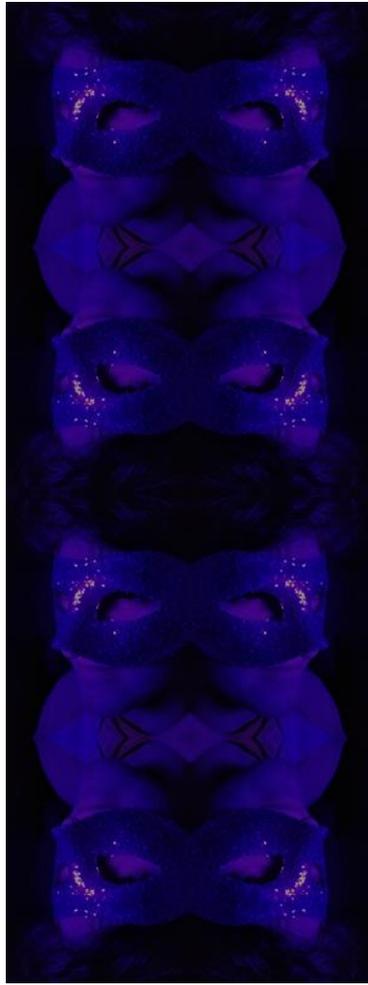
2



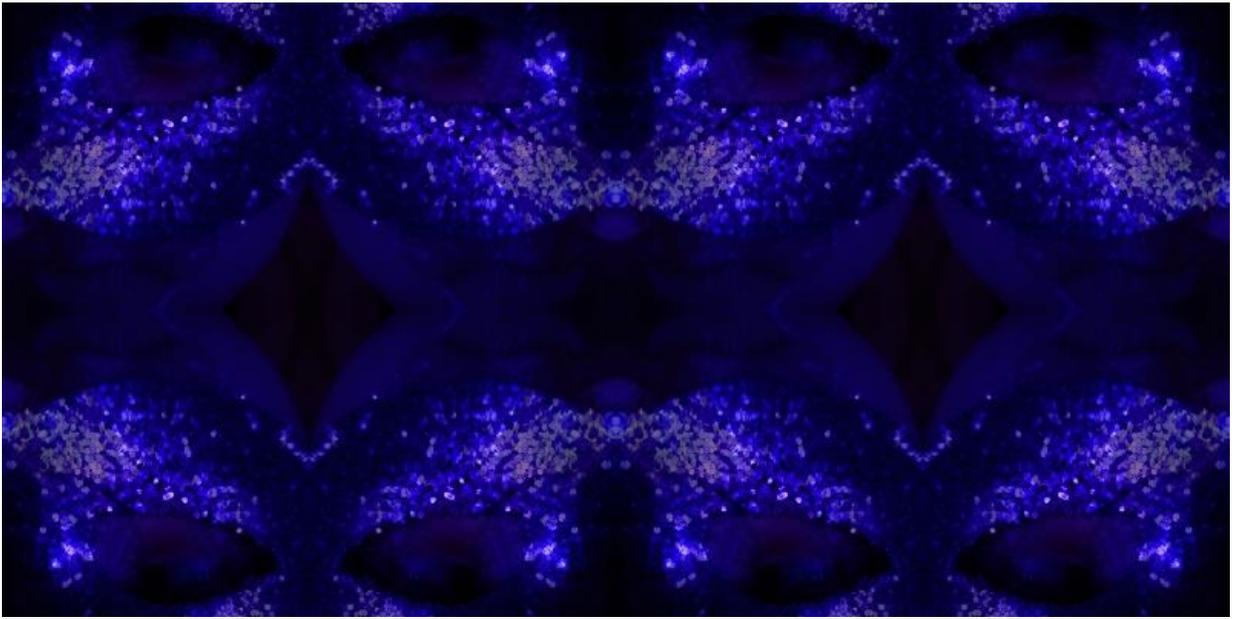
3



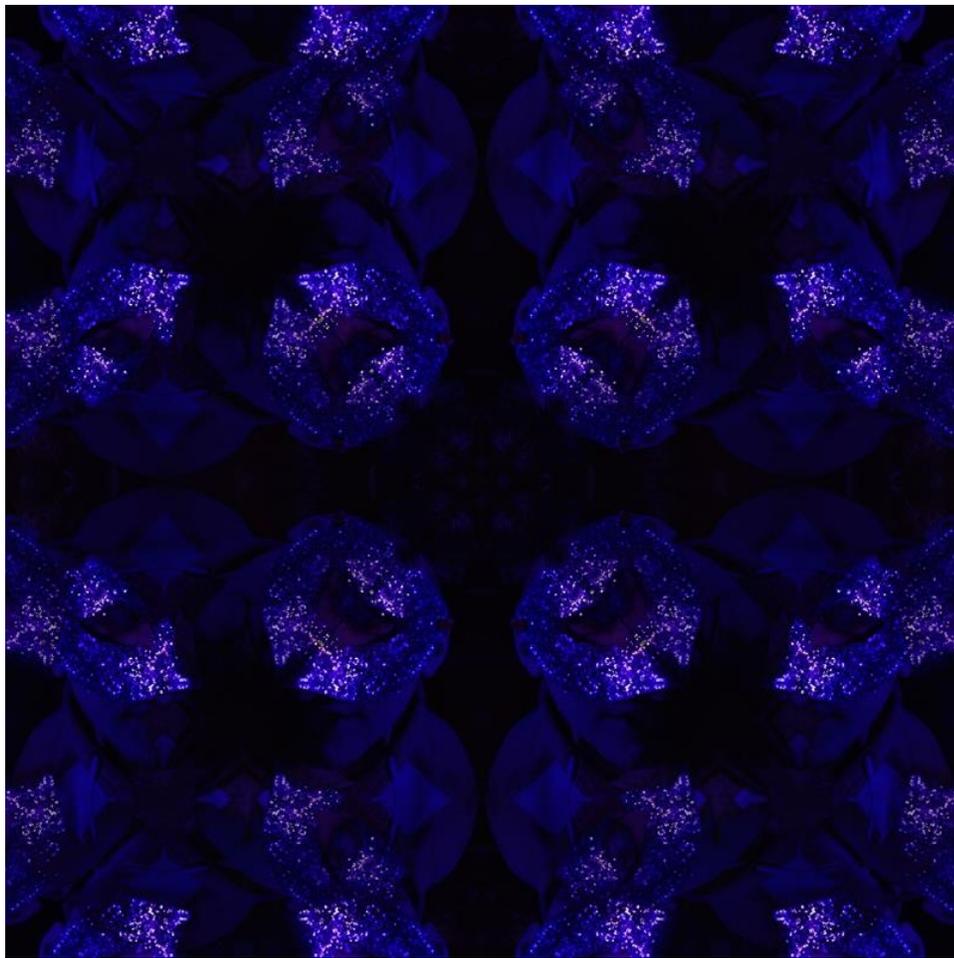
4



5



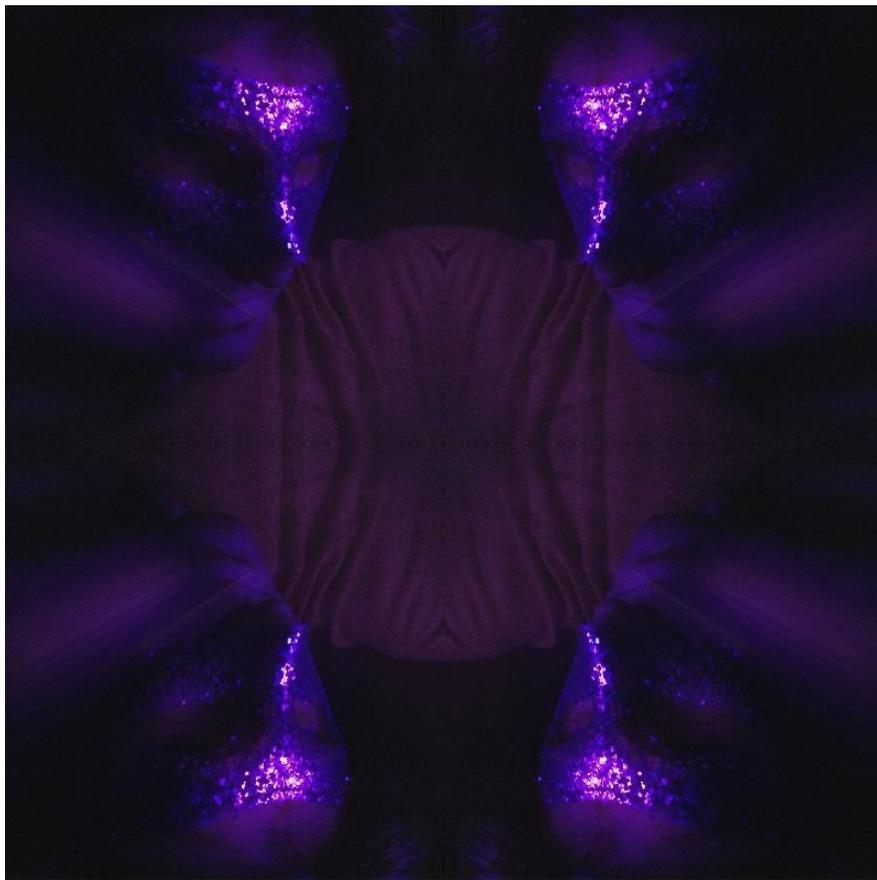
6



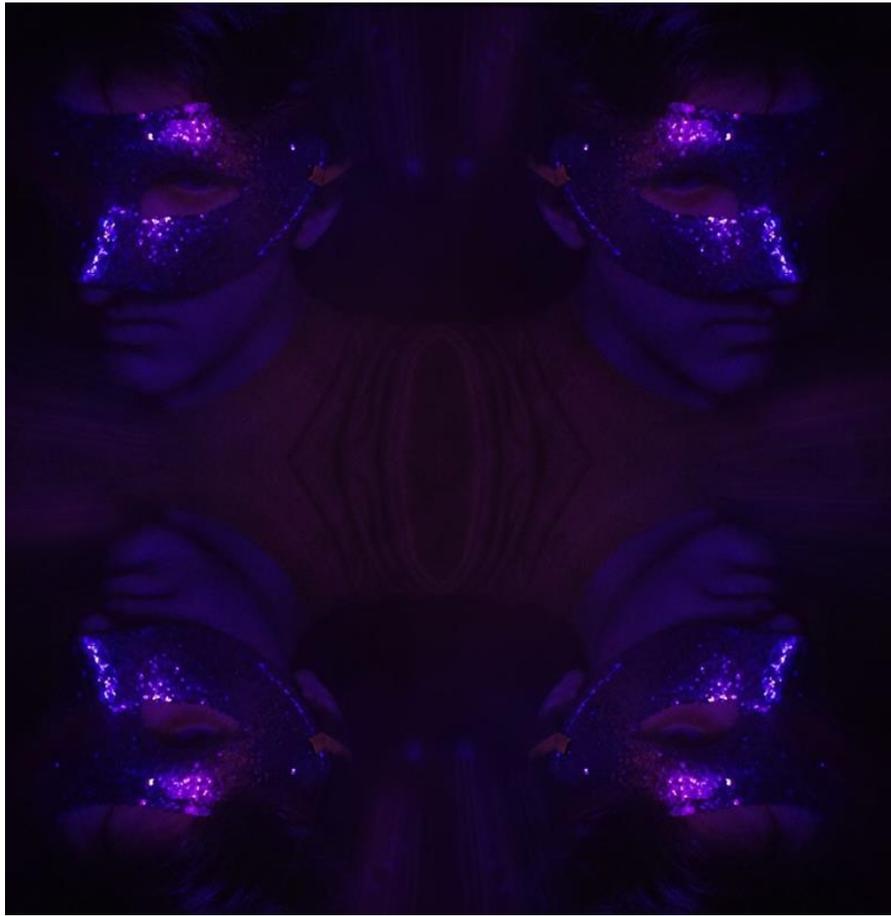
7



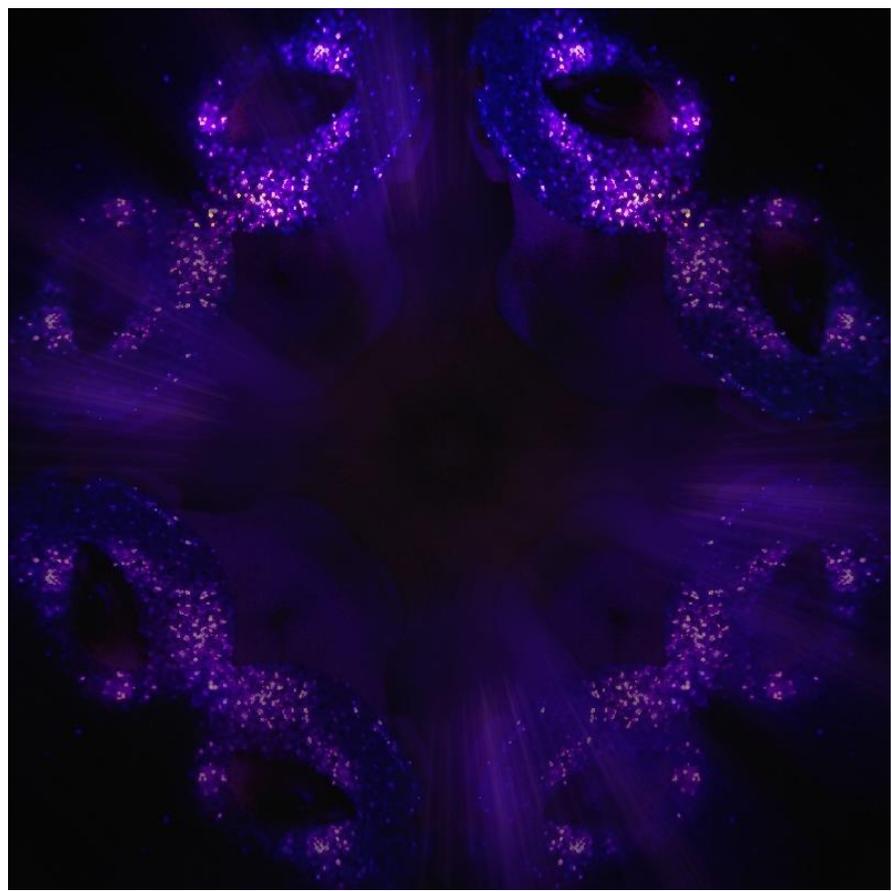
8



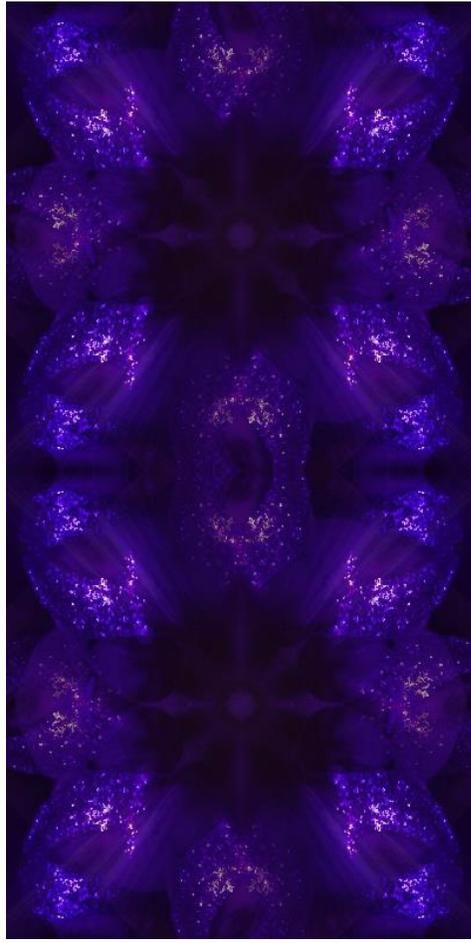
9



10



11



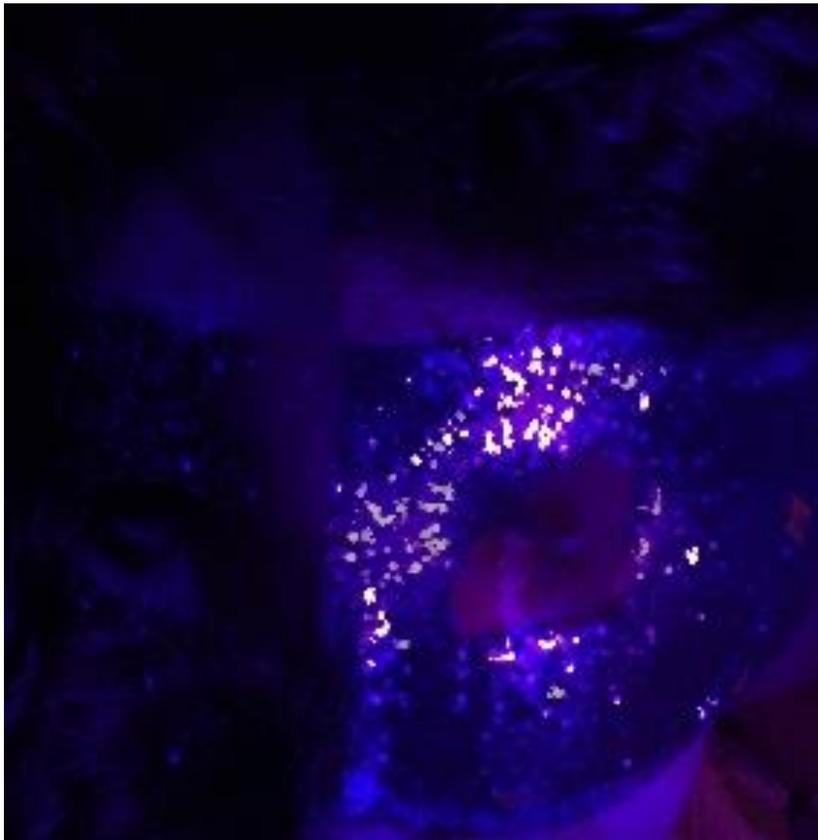
12

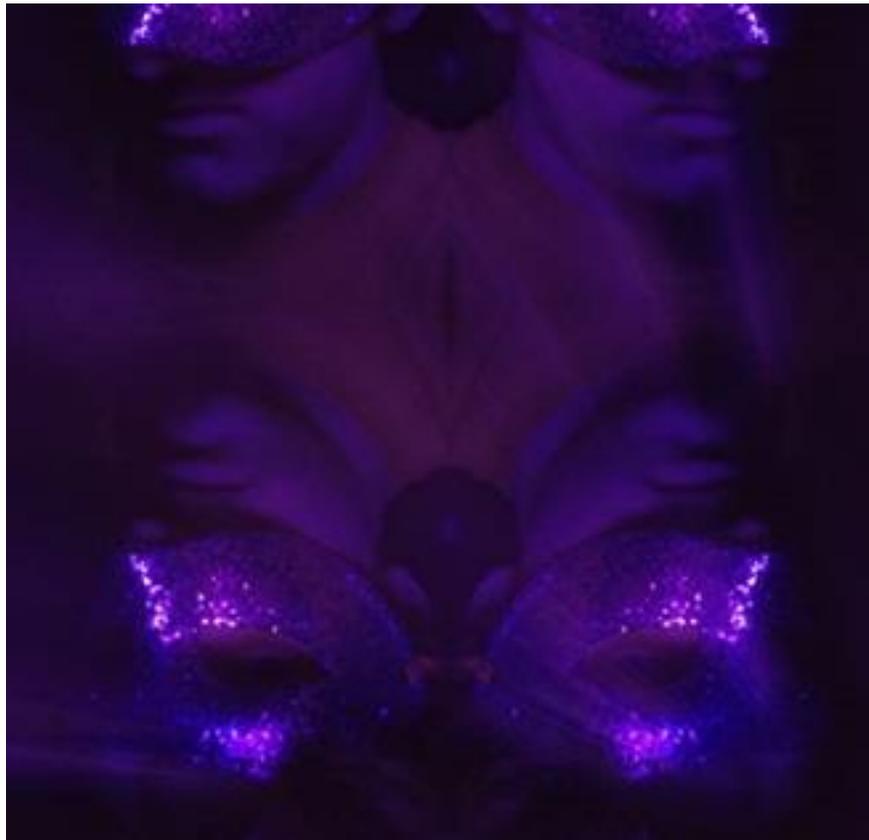


13



14





Student written evidence:

My model acts as a time traveler in space and my photos display a person in the act of time traveling; they have not yet reached a destination. In this case, the traveler has no goal or desired destination. They have decided to step into the unknown solely due to their curiosity. In the end, the traveler continues to move through space, but time becomes so fragmented that they start to become lost and the viewer is left wondering what their fate will be.

The first three photos of my concentration (images 1, 2, and 3) involved duplicating and rotating layers to create a radial design. These three photos represent the beginning of the traveler's journey, so they include more simple designs, as the traveler has not yet traveled far and been affected by the time. I also used the difference and screen blending modes when creating these photos. However, I decided to design my photos a little differently, as seen in images 4 and 5. In these two photos, the layers were duplicated and rotated, but not in a radial design. Image 4 was designed to be more vertical and reminiscent of a totem pole and image 5 was designed to be more horizontal. Images 6, 7, 8, and 9 again display the radial design, however I included a radial blur to these photos to display the motion of the time traveler's journey and add to my surrealistic design. I also lightened these photos so that the blur is more visible. For the final three photos (images 10, 11, and 12), I chose to display the traveler's image becoming more and more fragmented as they continue to travel through the void of space. Image 11 again incorporates the vertical design.

Scoring commentary:

Row A: Inquiry – Score: 2

Written evidence **identifies** an inquiry that **relates** to the sustained investigation

AND

Visual evidence **demonstrates** the sustained investigation

The written evidence conveys a narrative that the artist aimed to visually represent over the course of this sustained investigation: “My model acts as a time traveler in space and my photos display a person in the act of time traveling; they have not yet reached a destination.”

Much of the written statement is devoted to describing particular design choices that were made, for example duplicating and rotating layers, and these decisions are visually evident in the work, but it is somewhat unclear how they are being used in pursuit of ideas about time travel. The student indicates that a narrative is unfolding, but this is not visually apparent in the sequence of works themselves. This sustained investigation appears to represent a selected topic – an idea about time travel – rather than fully investigating it. The student might have opted to reframe their approach to ask, “How can I use repetition and abstraction in digital media to depict time travel?” Adjusting the approach in this manner might have provoked the student to delve more deeply into what it is about time travel that they wanted to communicate, and to explore more broadly the visual approaches that are available to pursue that. As the body of work exists now, the student seems to have found one method of image-making that relates somewhat to the idea of time travel, and repeated that approach with slight variations twelve times to produce a body of work. This might function as a series of images, but it stops short of being an investigation of the ideas of interest.

Row B: Practice, Experimentation, Revision – Score: 1

Visual evidence of practice, experimentation, **OR** revision; however, visual evidence **does not relate** to a sustained investigation.

Experimentation and revision is evident in this work in slight adjustments to the ways that the layers in each image are rotated and arranged. This experimentation, however, is quite subtle and does not further the investigation. The purpose of practice and revision in particular is to return to and adjust the ways that you are working with a particular material, process, or idea – but in this case there is no substantial outcome to revisiting these elements; the work is slightly varied but it is not deepening the inquiry in any observable way.

Row C: Materials, Processes, Ideas – Score: 2

Visual relationships among materials, processes, OR ideas are evident.

The student is presenting a story about a traveler in space, idea, and materials and processes of digital photography and photo manipulation have been employed to create effects that do suggest the idea of outer space: dark compositions built primarily of dark blues and violets, which are punctuated with small white points of light resembling stars. While this relationship is evident, the materials and process have not fully been integrated to effectively communicate ideas, and there are prominent visual elements of the body of work that do not clearly relate to the narrative described. There is a face in most of the images; one can assume this is the time traveler, but the viewer is left to wonder how the mask relates to the overall story. Geometric pattern and repetition dominate the imagery, but it is unclear how these are meant to relate to the idea of time travel or how this process of layering and rotating images is furthering a visual story.

In addition, details of the story are provided in writing that could not otherwise be discerned visually. The artist notes that “the traveler has no goal or desired destination. They have decided to step into the unknown solely due to their curiosity. In the end, the traveler continues to move through space, but time becomes so fragmented that they start to become lost and the viewer is left wondering what their fate will be.” This description implies a clear unfolding narrative, but the images reveal slightly varied, highly abstracted images that cannot be followed in this linear fashion.

Row D: 2-D Skills – Score: 2

Visual evidence of moderate and good 2-D skills.

There is visual evidence of moderate 2-D skills in the attention to pattern, balance, and symmetry as defining principles throughout each of these works. The limited use of color as a design choice relates to the focus of the investigation: time travel in space. This work could have been strengthened by broadening the 2-D elements that the student employed, to find new and varying ways to visually represent rhythm and movement as an element of time travel.

Sample 8

1



2



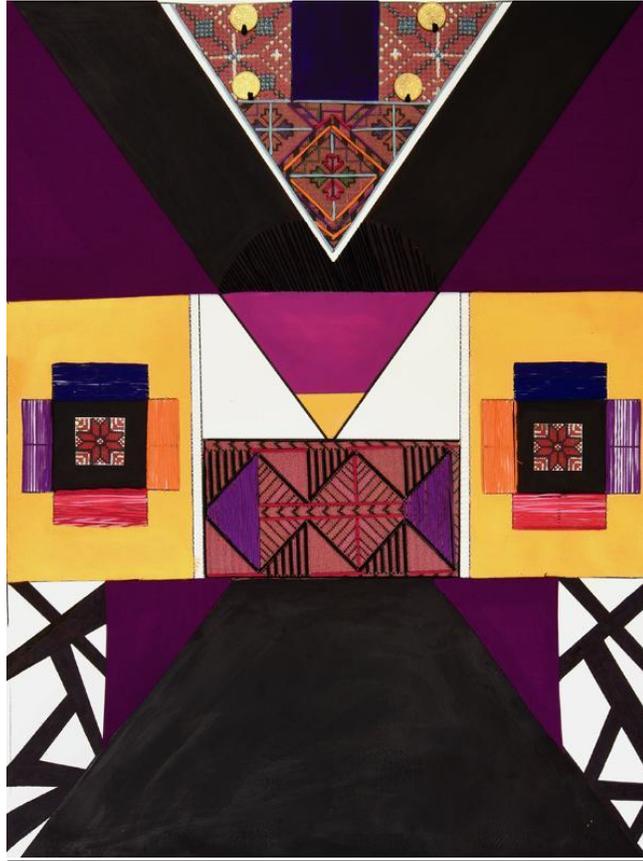
3



4



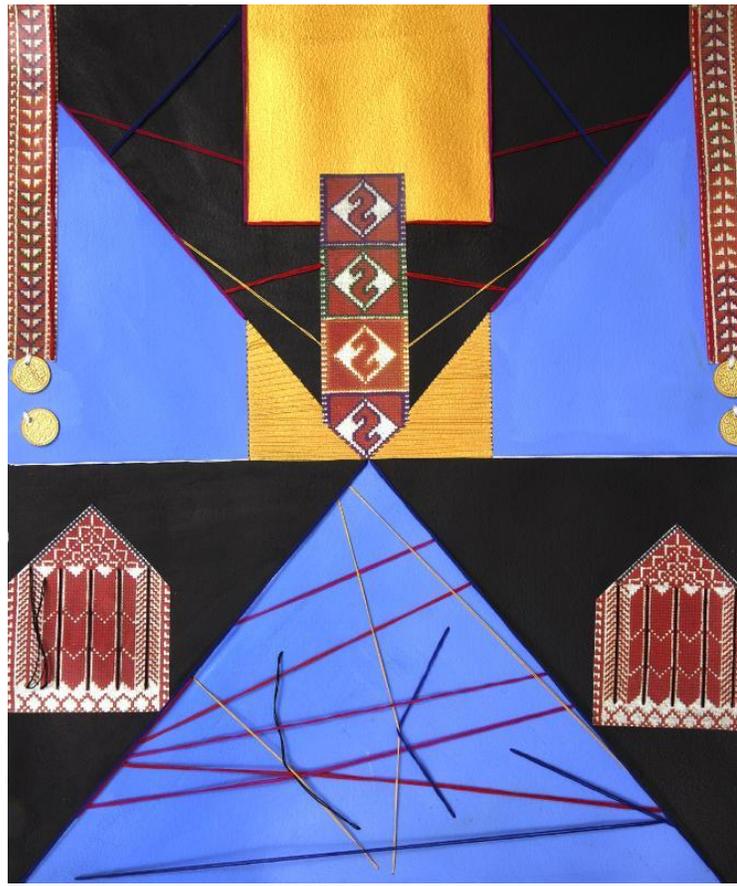
5



6



7



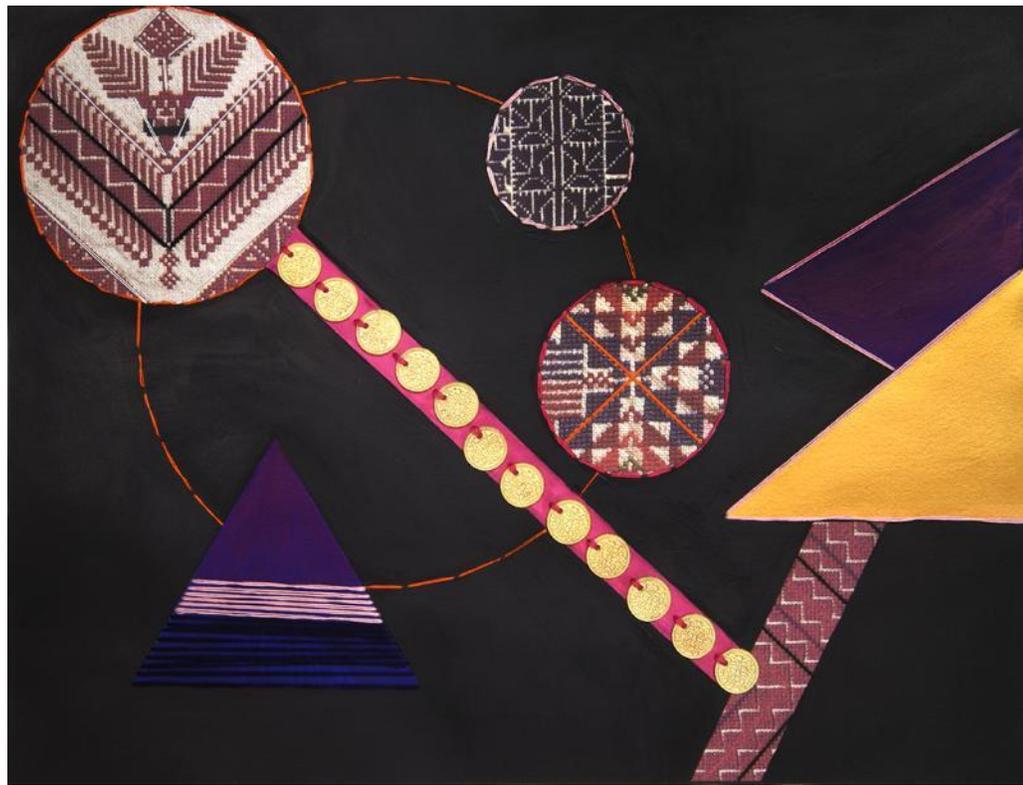
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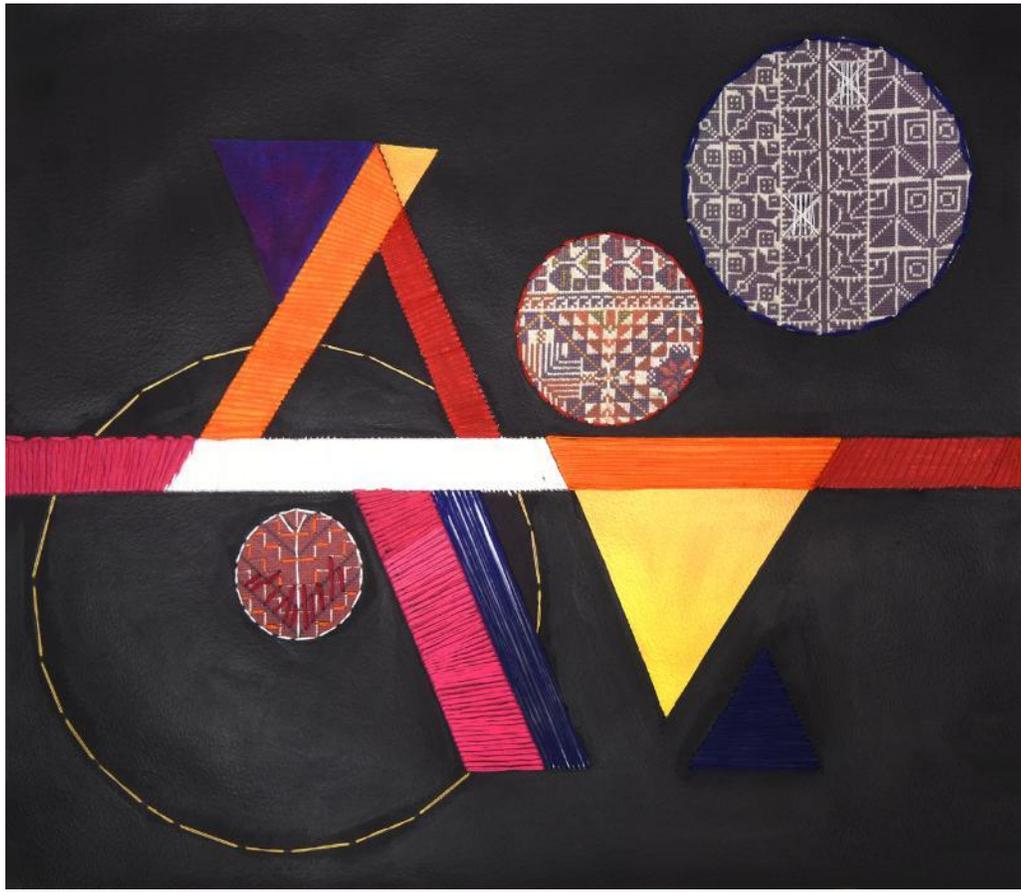
9



10



11



12



13



14





Student written evidence:

Embroidery is the highest form of expression in Palestinian culture. My concentration attempts to celebrate traditional patterns, colors, and shapes that are found in the Palestinian national dress wear known as the “Thobe”.

My concentration begins by exploring the literal shapes and patterns of the Thobe, as seen in pieces number 1-3, the solute of the thobe are very obvious and the patterns are kept traditionally symmetrical with minimal reparation on my end. Starting by pieces 4-7, I began throwing the patterns off balance compared to their traditional motifs; such as the triangle and the square were kept but, the shapes and colors are modernized and abstracted. Gradually in my pieces, as they began to develop, I started to break the symmetry, introducing new shapes, for instance, the circle to give them a more modern feel to the Thobe as you can see in pieces 9-11. As I started making my own pieces more modern, I started playing with the yarn, making them more abstract as you can see in pieces 6-8. These things are evident in my pieces throughout my concentration.

Scoring commentary:

Row A: Inquiry – Score: 3

*Written evidence **identifies** an inquiry that **guides** the sustained investigation.*

AND

*Visual evidence **demonstrates** the sustained investigation*

The student concisely explains that they are investigating embroidery as “the highest form of expression in Palestinian culture.” Compositions in the portfolio visually demonstrate not only very similar designs to traditional Palestinian embroidery, but also explore using the elements from tradition while integrating them into more contemporary solutions. These alterations show that the student is guided in their process to investigate a range of possible solutions all of which are “attempts to celebrate traditional patterns, colors, and shapes that are found in the Palestinian national dress wear known as the ‘Thobe’.”

Row B: Practice, Experimentation, Revision – Score: 3

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

AND

*Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.*

Images in this portfolio show practice, experimentation, and revision, and the student explains their process clearly. They begin “by exploring the literal shapes and patterns of the Thobe, as seen in pieces number 1-3,” but then experiment with compositional placement in images 4-7 as they “began throwing the patterns off balance compared to their traditional motifs.” Throughout the investigation, the student revises shape and line use as they explore more dynamic angles, introduce a circle into the designs, and practice different uses of negative space within the formats. Additionally, they explain changes in embroidery technique: “as I started making my own pieces more modern, I started playing with the yarn, making them more abstract as you can see in pieces 6-8.”

Row C: Materials, Processes, Ideas – Score: 2

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

There does appear to be a clear visual relationship between the idea of the Thobe as a reference and the resultant collages, mostly due to the recurring use of photographic images of the original embroidery, and similar color application. Consistent use of embroidery as a process in all of the works shows a connection to the idea; however, the Palestinian threadwork depicted is a cross-stitch, and the student relies on satin stitches instead. This choice would show more synthesis if they had integrated the original techniques, or paid closer attention to the use of repetition of shapes in the original sources. In some of the compositions images 1-5,) the thread as a drawing medium is not fully

understood, and is used more to awkwardly fill space than activate it. However, in latter works such as images 6 and 8, the artist seems to more intentionally use the embroidered line to express energy and complexity within the designs, and in images 9-11 uses the stitch as a means to outline the circular shapes. Because the student is relying on a lesser known design reference as their main idea, this 2-D Art and Design portfolio would benefit from including images from their research: photos of Thobes, sketches of compositions, in-process images of practicing embroidery techniques, etc. One or two images devoted to the process of design development would help to solidify the visual connection between material choice, technical process, and ideas. It would also be helpful for the viewer if the student was more specific when listing the exact materials used in each image.

Row D: 2-D Skills – Score:2

*Visual evidence of **moderate and good** 2-D/3-D/Drawing skills.*

Works in this portfolio use similar elements within a range of compositional techniques, all inspired by the designs within traditional Palestinian garments. Although influenced by repetitive solutions, the student is making their own design decisions - proficiently combining line, shape, and color, but only adequately developing layers and textures. The embroidered lines often seem like they should be more carefully placed to be either be more consistent within the shapes they fill, or more expressively purposed.

Color use and visual movement provide good unity, there is a range of balance among the solutions, and emphasis works well in most compositions. Some images (including 2, 3, and 4) rely on careful placement, rhythm, and changing density of elements to create compelling designs. However, images 5, 7, and 12 show more moderate applications of hierarchy, proportions, and figure-ground relationships. The outer edges of the compositions in images 2, 4 and 7 seem only somewhat considered and could more thoughtfully address the borders.