



AP[®] Studio Art 2008 Scoring Guidelines

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AP[®] STUDIO ART 2008 SCORING GUIDELINES

2-D Design Portfolio

General information and a few provisos:

- The scoring guidelines for the AP portfolios contain score points from 6 (excellent) through 5 (strong), 4 (good), 3 (moderate), 2 (weak), and 1 (poor).
- Each score point is characterized by a variety of descriptors of work that would receive that score.
- Because there are only six different points on the scale, each score point represents a band or range of accomplishment.
- Some of the descriptors may seem to contradict each other because the range of possibilities for work at a given score point is so great.
- The descriptors are examples; it is not expected that all the descriptors for a scale point will apply to any one particular portfolio.
- The descriptors intentionally discuss general aspects of artwork at each score point; there is no preferred (or unacceptable) content or style.
- The descriptors (taken as a whole) capture characteristics of work that merits each score.
- **This is a living document—one that evolves over time. Though these are the scoring guidelines that were used in 2008, they are always open to subsequent revision.**

Principles of 2-D Design:

- Unity/Variety
- Balance/Emphasis/Contrast
- Rhythm
- Repetition
- Proportion/Scale
- Figure-Ground Relationships

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2-D Design Quality—Section I

Five works that demonstrate your mastery of design—apparent in the composition, concept, and execution of the works.

6 EXCELLENT QUALITY. Work at this level:

- is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise;
- shows an imaginative, inventive, and confident articulation of the principles of design;
- shows accomplished use of the elements of design guided by the principles;
- shows a well-informed sense of composition;
- shows obvious evidence of thinking;
- demonstrates evidence of confidence and of verve;
- addresses fairly complex visual and/or conceptual ideas;
- uses materials effectively; technique is generally excellent;
- may show successful engagement with experimentation and/or risk-taking;
- may be notable for sensitivity and/or subtlety;
- demonstrates informed decision-making.
- Any apparent use of published or photographic sources or the work of other artists clearly provides a visual reference in the service of a larger, personal vision.

5 STRONG QUALITY. Work at this level:

- is generally strong, although there may be inconsistencies in overall quality;
- demonstrates a strong grasp of the elements and principles of design, using them to express a visual idea;
- shows generally strong composition;
- shows effective manipulation of the elements of design within the work as a whole;
- shows evidence of thinking; i.e., it conveys a sense that it is about something;
- is fairly confident;
- may have evocative qualities;
- successfully engages with most aspects of technique and materials.
- Any apparent use of published or photographic sources or the work of other artists shows a strong sense of the student's individual transformation of the images.

4 GOOD QUALITY. Work at this level:

- has some sense of purpose or direction, but it may not be fully resolved;
- demonstrates a good understanding of the elements and principles of design;
- uses the elements of design in support of at least one principle of design;
- shows generally purposeful composition;
- demonstrates some degree of success;
- shows some manipulation of ideas;
- has some technical aspects that are handled well or some ideas that are handled well, but the two do not always mesh or work together;
- shows a sense of technical competence.
- If there is apparent use of published or photographic sources or the work of other artists, the student's individual "voice" can be discerned.

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2-D Design Quality—Section I (continued)

3 MODERATE QUALITY. Work at this level:

- shows an emerging understanding of the elements and principles of design;
- shows a stronger emphasis on the elements of design than on the principles;
- demonstrates a limited sense of composition;
- shows a sense of real effort, but problems are not successfully resolved;
- is more accomplished technically than it is conceptually;
- might not show the technical skills needed to resolve the ideas it addresses;
- has erratic technique, with little or no sense of challenge;
- shows some ambition while achieving only moderate success.
- If published photographic sources or the work of other artists are used, the work appears to be a nearly direct reproduction; the student’s “voice” is minimal.

2 WEAK QUALITY. Work at this level:

- is generally awkward;
- shows little understanding of elements and principles of design;
- may show some ability at using the elements of design with little awareness of the principles;
- is weak in terms of composition;
- employs simplistic solutions to design problems;
- has little sense of exploration;
- shows limited artistic decision-making.
- The works are copies of published or photographic sources or the work of other artists; there is little discernible student “voice.”

1 POOR QUALITY. Work at this level:

- is generally inept;
- shows no apparent understanding of the principles of design;
- is poorly composed;
- has minimal understanding of the elements of design;
- shows little evidence of thinking/artistic decision-making;
- lacks a clear sense of intention;
- reveals a lack of understanding of technique;
- shows a lack of awareness of tools/media;
- uses trite solutions to visual problems.
- The works are obviously direct copies of photographic sources or the work of other artists; there is no discernible student “voice.”

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2-D Design Concentration—Section II

A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.

- Coherence and/or development—is the work presented actually a concentration?
- Quality of the concept/idea represented—is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work—including the amount of work or number of pieces represented.
- Quality of the work in both concept and technique.

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness. When the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.

Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

The scoring guidelines that follow provide examples of overall characteristics of concentrations that would merit each of the six scores.

6 EXCELLENT CONCENTRATION

- There is an unmistakable connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- The work shows effective integration of concept and design skills.
- Technical aspects are strong to excellent.
- The work shows informed risk-taking and development beyond technical concerns.
- An evocative theme is carried out.
- The work demonstrates an original vision.
- Overall, the work is of excellent quality.

5 STRONG CONCENTRATION

- The work and the concentration topic have a close relationship.
- The idea of the concentration is good to strong.
- There is evidence of thought in the work.
- The work is technically competent; skill is evident.
- There is evidence of effective pursuit of the idea.
- There may be some less successful pieces, but overall the work shows a strong grasp of design principles.
- The work shows a sense of transformation over time, although it may not be totally successful.
- An evocative theme is investigated.
- Overall, the work is of strong quality.

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2008 SCORING GUIDELINES

2-D Design Concentration—Section II (continued)

4 GOOD CONCENTRATION

- There is a sense of concentration, and the work is related to the idea.
- The work may be inconsistent in terms of quality, but overall the application of design principles is good.
- Manipulation of ideas is evident.
- Some growth and discovery are evident.
- The work may be a concentration and be technically competent but with an incomplete sense of investigation.
- Although the work is of strong or excellent quality, it is not a concentration.
- Overall, the work is of good quality.

3 MODERATE CONCENTRATION

- The work is a concentration, but the topic is inadequately considered.
- The concentration may include several loosely related ideas.
- The concentration may be so broad that the student could not really explore an idea in depth.
- The work may be inconsistently related to the idea.
- Some growth is evident, but only moderate understanding of design principles is demonstrated.
- Although the work may be of good quality, it is not a concentration.
- Overall, the work is of moderate quality.

2 WEAK CONCENTRATION

- There is little investigation of the idea.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A concentration is presented, but the work is weak in application of design principles.
- The work may appear to constitute a good start, but it does not show sufficient investigation.
- Although the work shows moderate grasp of design principles, it is not a concentration.
- Quantity of work may be lacking.
- Overall, the work is of weak quality.

1 POOR CONCENTRATION

- There is very little or no sense of investigation.
- The idea of the concentration is not carried out.
- The work shows very little or no evidence of understanding of design principles.
- There is a lack of an underlying rationale that would link the work.
- There is not enough work to represent a concentration.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

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2-D Design Breadth—Section III

A variety of works demonstrating understanding of the principles of design. Look for engagement with a range of design principles:

Unity/Variety
Rhythm
Proportion/Scale

Balance/Emphasis/Contrast
Repetition
Figure-Ground Relationship

6 EXCELLENT BREADTH

- The work demonstrates serious, successful engagement with a broad range of design problems.
- The work demonstrates confident articulation of the principles of design.
- The work uses the elements and principles of design in inventive or evocative ways.
- Most work demonstrates successful experimentation, risk-taking, and/or ambition.
- The work is technically accomplished.
- The work addresses sophisticated/complex ideas with confidence and verve.
- Form and content are synthesized to communicate visual ideas.
- Overall, the work is of excellent quality.

5 STRONG BREADTH

- The work demonstrates engagement with a broad range of design problems.
- The work demonstrates successful articulation of the principles of design.
- The work may demonstrate successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problems addressed, and technique is generally strong.
- The work addresses sophisticated and/or complex ideas with some success.
- The work shows clear decision-making.
- The link between form and content is strong.
- Overall, the quality of the work is strong.

4 GOOD BREADTH

- The work shows engagement with a reasonable range of design problems.
- The work demonstrates a clear effort to apply the principles of design with some success.
- The work may appear as very successful solutions to design exercises but does not go beyond that level.
- Technique and use of materials is reasonably competent.
- The work shows an emerging sense of ambition and/or sophistication.
- There is evidence of thinking in most of the works.
- There is some relationship between form and content.
- Range of design problems may be limited despite strong to excellent quality.
- The work may demonstrate strong-to-excellent breadth of design problems attempted but be of less than good quality.
- Overall, the work is of good quality.

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2008 SCORING GUIDELINES

2-D Design Breadth—Section III (continued)

3 MODERATE BREADTH

- The work shows engagement with a superficial range of design problems.
- Understanding and application of design principles is emerging.
- The work may appear to be good solutions to design exercises but not go beyond that level.
- Technical skill is uneven or questionable.
- The work may show slight experimentation or risk-taking.
- There is evidence of a modest level of thinking/decision-making in the work.
- The relationship between form and content is unclear.
- The work may be of good quality but with a narrow range of experience demonstrated.
- The work may exhibit good breadth but be of less than moderate quality.
- Overall, the work is of moderate quality.

2 WEAK BREADTH

- The work shows little engagement with a range of design problems.
- Understanding of design principles appears to be fairly undeveloped.
- The work may attempt to address a range of design issues without much success.
- Technique/use of materials is awkward.
- The work may demonstrate good to moderate technique, but the engagement with the principles of design is weak.
- Solutions to a range of problems may be simplistic.
- Evidence of thinking/decision-making is slight or present in only a few works.
- There is little apparent relationship between form and content.
- The work may be moderate in quality but not address a range of design issues.
- There may be a moderate demonstration of breadth, but the work is of poor quality.
- Overall, the work is of weak quality.

1 POOR BREADTH

- The range of design problems addressed is extremely limited.
- Understanding of design principles is questionable or lacking.
- The work may be weak in quality and not address a range of design issues.
- A variety of design problems are attempted, but solutions are generally unsuccessful.
- Technique is clumsy/incompetent.
- The work may demonstrate moderate to weak technique, but the engagement with the principles of design is poor.
- Solutions tend to be inept or trite.
- Little, if any, evidence of thinking/decision-making is present in the work.
- Form, material, and content are unconsidered.
- Not enough work is presented to demonstrate breadth.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

AP[®] STUDIO ART 2008 SCORING GUIDELINES

3-D Design Portfolio

General information and a few provisos:

- The scoring guidelines for the AP portfolios contain score points from 6 (excellent) through 5 (strong), 4 (good), 3 (moderate), 2 (weak), and 1 (poor).
- Each score point is characterized by a variety of descriptors of work that would receive that score.
- Because there are only six different points on the scale, each score point represents a band or range of accomplishment.
- Some of the descriptors may seem to contradict each other because the range of possibilities for work at a given score point is so great.
- The descriptors are examples; it is not expected that all the descriptors for a scale point will apply to any one particular portfolio.
- The descriptors intentionally discuss general aspects of artwork at each score point; there is no preferred (or unacceptable) content or style.
- The descriptors (taken as a whole) capture characteristics of work that merits each score.
- **This is a living document—one that evolves over time. Though these are the scoring guidelines that were used in 2008, they are always open to subsequent revision.**

Principles of 3-D Design:

- Unity/Variety
- Balance/Emphasis/Contrast
- Rhythm
- Repetition
- Proportion/Scale
- Figure-Ground Relationships

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3-D Design Quality—Section I

Slides of five works that demonstrate mastery of three-dimensional design—apparent in the composition, concept, and execution of the works.

6 EXCELLENT QUALITY. Work at this level:

- is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise;
- shows an imaginative, inventive, and confident articulation of the elements and principles of 3-D design;
- shows convincing engagement with three-dimensional space;
- shows convincing use of the elements of 3-D design in concert with the principles;
- shows obvious evidence of thinking;
- demonstrates evidence of confidence and of verve;
- addresses fairly complex visual and/or conceptual ideas;
- uses materials effectively; technique is generally excellent;
- may show successful engagement with experimentation/risk-taking;
- may be notable for sensitivity/subtlety;
- demonstrates informed decision-making.
- Any apparent use of published or photographic sources or the work of other artists seems merely to have provided a visual reference in the service of a larger, personal vision.

5 STRONG QUALITY. Work at this level:

- is generally strong, although there may be inconsistencies in overall quality;
- demonstrates a strong grasp of the principles of 3-D design, using them to express a visual idea;
- shows generally strong engagement with three-dimensional space;
- shows effective manipulation of the elements of 3-D design within the work as a whole;
- shows evidence of thinking; i.e., it conveys a sense that it is about something;
- is fairly confident;
- may have evocative qualities;
- successfully engages with most aspects of technique and materials.
- If there is apparent use of published or photographic sources or the work of other artists, there is also a strong sense of the student's individual transformation of the images.

4 GOOD QUALITY. Work at this level:

- has some sense of purpose or direction, but it may not be fully resolved;
- demonstrates a good understanding of principles of 3-D design;
- demonstrates purposeful engagement with three-dimensional space;
- uses the elements of 3-D design in support of at least one principle of design;
- demonstrates some degree of success;
- shows some manipulation of ideas;
- has some technical aspects that are handled well or some ideas that are handled well, but the two do not always mesh and work together;
- shows a sense of technical competence.
- If there is apparent use of published or photographic sources or the work of other artists, the student's individual "voice" can be discerned.

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2008 SCORING GUIDELINES

3-D Design Quality—Section I (continued)

3 MODERATE QUALITY. Work at this level:

- shows an emerging understanding of the principles of 3-D design;
- shows a stronger focus on the elements of 3-D design than on the principles;
- has limited engagement with three-dimensional space;
- shows a sense of real effort, but problems are not successfully resolved;
- is more accomplished technically than it is conceptually;
- might not show the technical skills needed to resolve the ideas it addresses;
- has erratic technique, with little or no sense of challenge;
- shows some ambition while achieving only moderate success.
- If published photographic sources or the works of other artists are used, the work appears to be a nearly direct reproduction; the student's "voice" is minimal.

2 WEAK QUALITY. Work at this level:

- is generally awkward;
- shows little understanding of the principles of 3-D design;
- may show some ability at using the elements of 3-D design with little awareness of the principles;
- shows weak engagement with three-dimensional space;
- solves problems simplistically;
- has little sense of exploration;
- shows limited artistic decision-making.
- The works are copies of published or photographic sources or the work of other artists; there is little discernible student "voice."

1 POOR QUALITY. Work at this level:

- is generally inept;
- shows no apparent understanding of the principles of 3-D design;
- has minimal understanding of the elements of design;
- shows minimal engagement with three-dimensional space;
- shows little evidence of thinking/artistic decision-making;
- lacks a clear sense of intention;
- reveals a lack of understanding of technique;
- shows a lack of awareness of tools/media;
- uses trite solutions to visual problems.
- The works are obviously direct copies of photographic sources or the work of other artists; there is no discernible student "voice."

AP[®] STUDIO ART 2008 SCORING GUIDELINES

3-D Design Concentration—Section II

A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.

- Coherence and/or development—is the work presented actually a concentration?
- Quality of the concept/idea represented—is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work—including the amount of work or number of pieces represented.
- Quality of the work in both concept and technique.

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness. When the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.

Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

The scoring guidelines that follow provide examples of overall characteristics of concentrations that would merit each of the six scores.

6 EXCELLENT CONCENTRATION

- There is an unmistakable connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- The work shows effective integration of concept and 3-D design skills.
- Technical aspects are strong to excellent.
- The work shows informed risk-taking and development beyond technical concerns.
- An evocative theme is carried out.
- The work demonstrates an original vision.
- Overall, the work is of excellent quality.

5 STRONG CONCENTRATION

- The work and the concentration topic have a close relationship.
- The idea of the concentration is good to strong.
- There is evidence of thought in the work.
- The work is technically competent; skill is evident.
- There is evidence of effective pursuit of the idea.
- There may be some less successful pieces, but overall the work shows a strong grasp of 3-D design principles.
- The work shows a sense of transformation over time, although it might not be totally successful.
- An evocative theme is investigated.
- Overall, the work is of strong quality.

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2008 SCORING GUIDELINES

3-D Design Concentration—Section II (continued)

4 GOOD CONCENTRATION

- There is a sense of concentration, and the work is related to the idea.
- The work may be inconsistent in terms of quality, but overall the application of 3-D design principles is good.
- Manipulation of ideas is evident.
- Some growth and discovery are evident.
- The work may be a concentration and be technically competent but with an incomplete sense of investigation.
- Although the work is of strong or excellent quality, it is not a concentration.
- Overall, the work is of good quality.

3 MODERATE CONCENTRATION

- The work is a concentration, but the topic is inadequately considered.
- It might include several loosely related ideas.
- It might be so broad that the student could not really explore an idea in depth.
- The work might be inconsistently related to the idea.
- Some growth is evident, but only moderate understanding of 3-D design principles is demonstrated.
- Although the work may be of good quality, it is not a concentration.
- Overall, the work is of moderate quality.

2 WEAK CONCENTRATION

- There is little investigation of the idea.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A concentration is presented, but the work is consistently weak in application of 3-D design principles.
- The work may appear to constitute a good start, but it does not show sufficient investigation.
- Although the work shows moderate grasp of 3-D design, it is not a concentration.
- Quantity of work may be lacking.
- Overall, the work is of weak quality.

1 POOR CONCENTRATION

- There is very little or no sense of investigation.
- The idea of the concentration is not carried out.
- The work shows little or no evidence of understanding of 3-D design principles.
- There is a lack of an underlying rationale that would link the work.
- There is not enough work to represent a concentration.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

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3-D Design Breadth—Section III

A variety of works demonstrating understanding of the principles of 3-D design. Look for engagement with a range of 3-D design principles:

Unity/Variety
Emphasis
Rhythm
Proportion/Scale

Balance
Contrast
Repetition
Figure-Ground Relationship

6 EXCELLENT BREADTH

- The work demonstrates serious, successful engagement with a broad range of 3-D design problems.
- The work demonstrates confident articulation of the principles of 3-D design.
- The work uses the elements and principles of 3-D design in inventive or evocative ways.
- Most work demonstrates successful experimentation, risk-taking, and/or ambition.
- The work demonstrates technical accomplishment.
- The work addresses sophisticated/complex ideas with confidence and verve.
- Form and content are synthesized to communicate visual ideas.
- Overall, the work is of excellent quality.

5 STRONG BREADTH

- The work demonstrates engagement with a broad range of 3-D design problems.
- The work demonstrates successful articulation of the principles of 3-D design.
- The work may demonstrate successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problems addressed, and technique is generally strong.
- The work addresses sophisticated and/or complex ideas with some success.
- The work shows clear decision-making.
- The link between form and content is strong.
- Overall, the quality of the work is strong.

4 GOOD BREADTH

- The work shows engagement with a reasonable range of 3-D design problems.
- The work demonstrates a clear effort to apply the principles of 3-D design with some success.
- Range of design problems may be limited despite strong to excellent quality.
- The work may appear as very successful solutions to design exercises but does not go beyond that level.
- Technique and use of materials show an emerging sense of competence.
- The work shows an emerging sense of ambition and/or sophistication.
- There is evidence of thinking in most of the works.
- There is some relationship between form and content.
- The work may demonstrate strong to excellent breadth of design problems attempted but be of less than good quality.
- Overall, the work is of good quality.

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2008 SCORING GUIDELINES

3-D Design Breadth—Section III (continued)

3 MODERATE BREADTH

- The work shows a superficial range of engagement with 3-D design problems.
- Understanding and application of 3-D design principles is limited.
- The work may be of good quality but with a narrow range of experience demonstrated.
- The work may appear to be good solutions to design exercises but does not go beyond that level.
- Technical skill is uneven or questionable.
- The work may show slight experimentation or risk-taking.
- There is evidence of a modest level of thinking/decision-making in the work.
- The relationship between form and content is unclear.
- The work may exhibit good breadth but be of less than moderate quality.
- Overall, the work is of moderate quality.

2 WEAK BREADTH

- The work shows little engagement with a range of 3-D design problems.
- Understanding of 3-D design principles appears to be undeveloped.
- The work may be moderate in quality but does not address a range of design issues.
- The work may attempt to address a range of design issues without much success.
- Technique/use of materials is awkward.
- The work may demonstrate moderate to good technique, but the engagement with the principles of design is weak.
- Solutions to a range of problems are simplistic.
- Evidence of thinking/decision-making is slight or present in only a few works.
- There is little apparent relationship between form and content.
- There may be a moderate demonstration of breadth, but the work is of poor quality.
- Overall, the work is of weak quality.

1 POOR BREADTH

- The range of 3-D design problems addressed is extremely limited.
- Understanding of 3-D design principles is questionable or lacking.
- The work is weak in quality and does not address a range of design issues.
- A variety of design problems are attempted, but solutions are generally unsuccessful.
- Technique is clumsy/incompetent.
- Work demonstrates moderate to weak technique, but the engagement with the principles of design is poor.
- Solutions tend to be inept or trite.
- Little, if any, evidence of thinking/decision-making is present in the work.
- Form, material, and content are unconsidered.
- Not enough work is presented to demonstrate breadth.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

AP[®] STUDIO ART 2008 SCORING GUIDELINES

Drawing Portfolio

General information and a few provisos:

- The scoring guidelines for the AP portfolios contains score points from 6 (excellent) through 5 (strong), 4 (good), 3 (moderate), 2 (weak), and 1 (poor).
- Each score point is characterized by a variety of descriptors of work that would receive that score.
- Because there are only six different points on the scale, each score point represents a band or range of accomplishment.
- Some of the descriptors may seem to contradict each other because the range of possibilities for work at a given score point is so great.
- The descriptors are examples; it is not expected that all the descriptors for a scale point will apply to any one particular portfolio.
- The descriptors intentionally discuss general aspects of artwork at each score point; there is no preferred (or unacceptable) content or style.
- The descriptors (taken as a whole) capture characteristics of work that merits each score.
- **This is a living document—one that evolves over time. Though these are the scoring guidelines that were used in 2008, they are always open to subsequent revision.**

Drawing concepts and skills include but are not limited to:

- Light and Shade
- Rendering of Form
- Composition
- Surface Manipulation
- The Illusion of Depth
- Mark-making

AP[®] STUDIO ART 2008 SCORING GUIDELINES

Drawing Quality—Section I

Five works that demonstrate mastery of drawing—apparent in the composition, concept, and execution of the works.

6 EXCELLENT QUALITY. Work at this level:

- is generally of excellent quality, although not all pieces will necessarily be at precisely the same level of expertise;
- demonstrates an excellent understanding of drawing through composition, concept, and execution;
- shows obvious evidence of thinking and/or informed decision-making;
- addresses fairly complex visual and/or conceptual ideas;
- shows an imaginative, inventive, and confident use of the elements and principles of design to demonstrate drawing skills;
- uses materials effectively; technique is generally excellent;
- may show successful engagement with experimentation and/or risk-taking;
- may be notable for sensitivity and/or subtlety.
- Any use of digital or photographic processes shows excellent understanding of drawing concepts and skills.
- Any apparent use of published or photographic sources or the work of other artists clearly provides a visual reference in the service of a larger, personal vision.

5 STRONG QUALITY. Work at this level:

- is generally strong, although there may be inconsistencies in overall quality;
- demonstrates a strong understanding of drawing through composition, visual concepts, and execution;
- has a strong sense of purpose or direction;
- shows evidence of thinking;
- shows evidence of confidence;
- may have evocative qualities;
- successfully engages with most aspects of technique and materials;
- shows a strong grasp of the elements and principles of design, using them to demonstrate drawing skills.
- Any use of digital or photographic processes shows strong understanding of drawing concepts and skills.
- Any apparent use of published or photographic sources or the work of other artists shows a strong sense of the student's individual transformation of the images.

4 GOOD QUALITY. Work at this level:

- is generally of good quality, although there may be inconsistencies in overall quality;
- demonstrates a good understanding of drawing through composition, concepts, and execution;
- has a sense of purpose or direction, but it is not fully resolved;
- has some technical aspects that are handled well or some ideas that are handled well, but the two do not always mesh and work together;
- uses the elements and principles of design to demonstrate drawing skills.
- Any use of digital or photographic processes demonstrates good understanding of drawing concepts and skills.
- If there is apparent use of published or photographic sources or the work of other artists, the student's individual "voice" can be discerned.

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Drawing Quality—Section I (continued)

3 MODERATE QUALITY. Work at this level:

- is generally of moderate quality, although there may be inconsistencies in overall quality;
- demonstrates a moderate understanding of drawing through composition, concepts, and execution;
- shows a sense of real effort but does not demonstrate purpose or direction;
- shows good technical skills but is weak in terms of ideas;
- addresses ideas, but the technical skills needed to resolve them are weak;
- shows an emerging understanding of the elements and principles of design to demonstrate drawing skills;
- has erratic technique, with little or no sense of challenge.
- Any use of digital or photographic processes shows moderate understanding of drawing concepts and skills.
- If published photographic sources or the work of other artists are used, the work appears to be a nearly direct reproduction; the student's "voice" is minimal.

2 WEAK QUALITY. Work at this level:

- is generally awkward;
- solves problems simplistically;
- has little sense of exploration;
- lacks a clear sense of intention;
- shows little understanding of elements and principles of design; composition is weak;
- shows limited artistic decision-making.
- Any use of digital or photographic processes shows minimal understanding of drawing concepts and skills.
- The works are copies of published or photographic sources or the work of other artists; there is little discernible student "voice."

1 POOR QUALITY. Work at this level:

- is generally inept;
- shows little evidence of thinking/artistic decision-making;
- reveals a lack of understanding of technique;
- shows a lack of awareness of tools/media;
- uses trite solutions to visual problems;
- is poorly composed, with minimal consideration given to elements and principles of design.
- Any use of digital or photographic processes shows a lack of understanding of drawing concepts and skills.
- The works are obviously direct copies of photographic sources or the work of other artists; there is no discernible student "voice."

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Drawing Concentration—Section II

A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.

- Coherence and/or development—is the work presented actually a concentration?
- Quality of the concept/idea represented—is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work—including the amount of work or number of pieces represented.
- Quality of the work in both concept and technique, regardless of medium.

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness. When the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.

Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

The scoring guidelines that follow provide examples of overall characteristics of concentrations that would merit each of the six scores.

6 EXCELLENT CONCENTRATION

- There is an unmistakable connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- The work shows effective integration of concept and drawing skills.
- Mastery of drawing techniques is strong to excellent.
- The work shows informed risk-taking and development beyond technical concerns.
- An evocative theme is carried out.
- The work demonstrates an original vision.
- Overall, the work is of excellent quality.

5 STRONG CONCENTRATION

- The work and the concentration topic have a close relationship.
- The idea of the concentration is good to strong.
- There is evidence of thought in the work.
- The work is technically competent; skill is evident.
- There is evidence of effective pursuit of the idea.
- There may be some less successful pieces, but overall, there is strong evidence of drawing competency.
- The work shows a sense of transformation over time, although it may not be totally successful.
- An evocative theme is investigated.
- Overall, the work is of strong quality.

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Drawing Concentration—Section II (continued)

4 GOOD CONCENTRATION

- There is a sense of concentration, and the work is related to the idea.
- The drawing technique and skills are generally good.
- Manipulation of ideas is evident.
- Some growth and discovery are evident.
- The work may be a concentration with technically competent drawing skills but with an insufficient sense of investigation.
- Although the work is of strong or excellent quality, it is not a concentration.
- Overall, the work is of good quality.

3 MODERATE CONCENTRATION

- The work is a concentration, but the topic is inadequately considered.
- It may include several loosely related ideas.
- It may be so broad that the student could not really explore an idea in depth.
- The work may be inconsistently related to the idea.
- Some growth is evident, but only moderate drawing skill is demonstrated.
- Although the work may be of good quality, it is not a concentration.
- Overall, the work is of moderate quality.

2 WEAK CONCENTRATION

- There is little investigation of the idea.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A concentration is presented, but the work is consistently weak in drawing quality.
- The work may appear to constitute a good start, but it does not show sufficient investigation.
- Although the work shows moderate drawing competence, it is not a concentration.
- Quantity of work may be lacking.
- Overall, the work is of weak quality.

1 POOR CONCENTRATION

- There is no sense of investigation.
- The work shows little or no evidence of drawing competence.
- The work may be a concentration, but drawing is of poor quality.
- The idea is incoherent or not focused.
- There is a lack of an underlying rationale that would link the work.
- There is not enough work to represent a concentration.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

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Drawing Breadth—Section III

Works demonstrating understanding of a variety drawing issues. Look for engagement with a range of:

Form
Content
Tonal Values
Line Quality
Perspective and Other Spatial Systems
Composition
Drawing Surface

Depth
Pattern
Means of Representation and Abstraction
Materials
Techniques
Styles and so on ...

6 EXCELLENT BREADTH

- The work demonstrates serious, successful engagement with a broad range of drawing issues and/or techniques.
- The work successfully demonstrates command of stylistic as well as technical concerns.
- The work is executed with confidence.
- The work shows flexibility of thinking, as evidenced in the variety of works presented.
- Form and content are effectively synthesized to communicate visual ideas.
- A variety of materials are used effectively.
- Most work demonstrates successful experimentation, risk-taking, and/or ambition.
- Overall, the work is of excellent quality.

5 STRONG BREADTH

- The work demonstrates engagement with a broad range of drawing issues.
- A range of stylistic as well as technical drawing concerns is evident in the work.
- The quality of the work is strong.
- The work shows clear decision-making; there is evidence of thinking.
- The link between form and content is strong.
- A range of materials is used, in most cases successfully.
- The work may include some excellent pieces but address less than a strong range of drawing issues.
- Overall, the work is of strong quality.

4 GOOD BREADTH

- The work demonstrates engagement with a reasonable range of drawing issues.
- Technical skill in drawing is generally competent.
- The work is of generally good quality; its success may be somewhat variable.
- There is evidence of thinking in at least some of the works.
- There is some relationship between form and content.
- The work may demonstrate strong to excellent breadth of drawing issues but be of less than good quality.
- The work may be of strong or excellent quality, without demonstrating breadth of experience.
- Overall, the work is of good quality.

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Drawing Breadth—Section III (continued)

3 MODERATE BREADTH

- In general, the work shows engagement with a superficial range of drawing issues.
- Technical skill in drawing is uneven and/or variable.
- There is modest evidence of thinking/decision making in the work.
- The relationship between form and content is unclear.
- There may be a sense of experimentation, without a completely competent resolution or exploration of what is being attempted.
- The work may demonstrate attempts at good breadth but be of less than moderate quality.
- The work may be of good quality but with a narrow range of experience demonstrated.
- Overall, the work is of moderate quality.

2 WEAK BREADTH

- Range of drawing issues addressed is very limited.
- Solutions to the range of problems attempted may be simplistic.
- Understanding of drawing issues appears to be undeveloped.
- Technical skill in drawing is limited. Drawing tends to be awkward.
- Evidence of thinking may be slight or present in only a few works.
- There is little apparent relationship between form and content.
- Some works may be of moderate quality but do not address a range of drawing issues.
- There may be a moderate demonstration of breadth but with work of poor quality.
- Overall, the work is of weak quality.

1 POOR BREADTH

- The range of drawing issues addressed is extremely limited.
- Engagement with drawing issues is questionable and/or lacking.
- Technique is clumsy and/or inept.
- There is little, if any, evidence of thinking/decision-making.
- Form, material, and content are unconsidered.
- Not enough work is presented to demonstrate breadth.
- Slides are virtually impossible to see.
- Very little work is presented.
- Overall, the work is of poor quality.