



AP[®] Studio Art 2002 Scoring Guidelines

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**AP[®] STUDIO ART
2002 SCORING GUIDELINES**

DRAWING, 2-D DESIGN, and 3-D DESIGN PORTFOLIOS

Each score point is characterized by a variety of descriptors of work that would receive that score. The descriptors are examples; it isn't expected that all the descriptors for a scale point will apply to any one particular portfolio. In fact, 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 should, however, all capture characteristics of work that merits each score.

Because there are only six different points on the scoring scale, each score point also represents a band or range of accomplishment.

We expect that descriptors will be adjusted as this document evolves.

There is no “preferred” (or unacceptable) content or style.

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Drawing, 2-D Design, and 3-D Design Portfolios

SECTION I, QUALITY

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.
- It shows obvious evidence of thinking.
- It demonstrates a sense of confidence, and of verve.
- It may address fairly complex visual and/or conceptual ideas.
- The work shows an imaginative, inventive, and confident use of the elements and principles of design.
- Materials are used well; technique is generally excellent.
- It may show a generally successful engagement with experimentation and/or risk-taking.
- The work may be notable for sensitivity and/or subtlety.
- Composition is purposeful.
- There is strong evidence of 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.
- Work shows evidence of thinking; i.e., it conveys a sense that it is about something.
- It is fairly confident.
- Work may have evocative qualities.
- There is successful engagement with most aspects of technique and materials.
- A strong grasp of the elements and principles of design is evident in expressing a visual idea.
- Composition is generally strong.
- 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 has some sense of purpose or direction, but may not be fully resolved.
- In general, the work demonstrates some degree of success.
- Some manipulation of ideas is evident.
- The work demonstrates a good understanding of the elements and principles of design.
- Some technical aspects are handled well or some ideas are handled well, but the two don't always mesh and work together.
- A sense of technical competence is apparent.
- 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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3 MODERATE QUALITY

- Work may show a sense of real effort, but problems are not successfully resolved.
- Work may be more accomplished technically than it is conceptually.
- If the work addresses ideas, the technical skills needed to resolve them may not be evident.
- An awareness of the elements and principles of design is emerging.
- Technique may be erratic, with little or no sense of challenge.
- The work may show 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

- Technical aspects are weak or awkward.
- Solutions to problems tend to be simplistic.
- The sense of exploration of the medium is missing.
- Intentions are unclear.
- Awareness of elements and principles of design are weak.
- Composition is weak.
- There is limited artistic decision-making.
- The works are copies of published or photographic sources or the work of other artists; no discernible student "voice."

1 POOR QUALITY

- There is little, if any, evidence of thinking/artistic decision-making.
- Technique is poor.
- Work shows a lack of awareness of tools/media.
- Solutions tend to be trite.
- Composition is poor or has been given minimal consideration.
- The works are obviously direct copies of photographic sources or the work of other artists.

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Drawing, 2-D Design, and 3-D Design Portfolios

SECTION II, CONCENTRATION

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:

- 1. Coherence and/or development--is the work presented actually a concentration?**
- 2. Quality of the concept/idea represented--is there evidence of thinking and of focus?**
- 3. Degree of development and investigation that is evident in the work, including the amount of work or number of pieces represented.**
- 4. Quality of the work.**

These four areas will necessarily appear in shifting relationships of relative strength and weakness. Where 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.

For quality of the work, the section I scoring rubric outlines expectations at each score point.

Work presented for this section that is not actually a concentration may not receive a score higher than 4, regardless of the quality of the work.

Details and second views should be informative and explanatory and used only when necessary to provide a greater understanding of the work.

The rubric that follows provides **examples** of overall characteristics of concentrations that would merit each of the six scores.

6 EXCELLENT CONCENTRATION

- There is a very strong connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- 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.

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5 STRONG CONCENTRATION

- 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 a sense of pursuit of the idea.
- There may be some weaker pieces.
- The work shows a sense of transformation over time, although it may not be totally successful.
- An evocative theme is investigated.

4 GOOD CONCENTRATION

- There is a sense of concentration, but it is not well handled.
- The work may be inconsistent in terms of technical competence.
- Some manipulation of ideas is evident.
- There may be some weak or inconsistent pieces.
- Some growth and discovery are evident.
- The work may represent a concentration and be technically competent, but with an insufficient sense of investigation.
- Although the work is very well handled, it does not represent a concentration.

3 MODERATE CONCENTRATION

- The work does represent a concentration, but it includes several loosely related ideas or work is weak.
- The sense of a concentration is not convincing; for example, it may be so broad that the student couldn't really explore an idea in depth, or the work may be inconsistently related to the idea.
- There is a lack of an underlying rationale that would link the work.
- There is limited investigation; for example, if all of the work is from published photos or derived from established works, the student's "voice" is minimal.
- Some growth is evident, but limited skill is demonstrated.
- Although the work may be good technically, it does not represent a concentration.

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2 WEAK CONCENTRATION

- The work is not convincing as a concentration, and the work itself is technically weak.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A complete body of work is presented but the work is consistently weak.
- The work may appear to constitute a good start, but it does not show sufficient investigation to make it a concentration.
- All of the work is obviously directly copied from published photographic sources or the work of other artists with no sense of investigation by the student.
- There is not enough work to constitute a concentration.

1 POOR CONCENTRATION

- The idea of the concentration is not carried out.
- The work shows little or no evidence of technical competence.
- The work is not a concentration and the work is weak to poor.
- The idea is incoherent or not focused.
- There is little or no sense of investigation.
- The work is obviously copied from photographic sources or the work of other artists.
- The slides are virtually impossible to see.

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2-D DESIGN PORTFOLIO

Section III, Breadth

Demonstration of accomplishment in a variety of forms, materials, techniques, and content. Look for engagement with a range of the following:

Design principles (such as)	Design elements (such as)
Balance	Line
Emphasis	Shape
Rhythm	Space
Scale	Color
Proportion	Texture
Figure/ground	Value

6 EXCELLENT BREADTH

- The work addresses a wide range of design issues and is of excellent quality.
- Work demonstrates active, successful engagement with principles of design.
- The work shows inventiveness or originality.
- The work uses the elements and principles in sensitive or evocative ways.
- Materials are used well.
- Color is used with confidence.

5 STRONG BREADTH

- The works address a range of design issues.
- The quality of the work is strong.
- The works demonstrate an active engagement with principles of design, although there may be inconsistencies in the degree of success.
- Most works go beyond the level of design exercises.
- Some works demonstrate successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problems addressed and technique is generally strong.
- The link between form and content is strong.
- The work shows a strong understanding of color theory.

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4 GOOD BREADTH

- Work shows engagement with design issues.
- Degree of success in solving design problems may vary.
- Range of design problems may be somewhat limited.
- Range of design problems may be very limited, despite strong to excellent quality.
- Work may appear as successful solutions to design exercises, but not go beyond that level.
- Work may demonstrate experimentation or risk-taking with varying degrees of success.
- Technique and use of materials show an emerging sense of competence.
- Work shows an awareness of color theory.
- There is some relationship between form and content.

3 MODERATE BREADTH

- In general, work shows erratic or superficial engagement with design issues.
- Understanding of design issues is limited.
- Range of design issues addressed may be very limited, but with some success in solving problems.
- Work may attempt to address a range of design problems, but with limited success.
- Work may show little, if any, experimentation or risk-taking.
- The work engages design issues but is technically weak.
- Awareness of color theory is minimal.
- The relationship between form and content is unclear.

2 WEAK BREADTH

- In general, work shows little engagement with design issues.
- Understanding of design issues appears to be minimal.
- Work may be of weak technical quality.
- The range of design issues addressed is limited.
- There may be little demonstration of breadth.
- Work may attempt to address a range of design issues without success.
- Work may demonstrate good technique, but the engagement with design issues is weak.
- Use of color is simplistic.
- There is no apparent relationship between form and content.

1 POOR BREADTH

- Work shows minimal engagement with design issues.
- The range of design issues addressed is very limited.
- Technical quality of work is consistently poor.
- Use of color is uninformed.
- Not enough work is presented to demonstrate breadth.
- The slides are virtually impossible to see.

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3-D DESIGN PORTFOLIO

Section III, Breadth

Such as: architectural models, ceramics, fashion/apparel, furniture, industrial design, installation, jewelry, sculpture

Demonstration of accomplishment in a variety of forms, materials, technique, or content. Look for engagement with:

- Height, width, depth and time
- Mass, volume, shape and surface
- Interiors and exteriors
- Occupied and unoccupied space
- Form, material, and content
- Light, texture, and color
- Additive, subtractive, substitution, fabrication and assemblage processes

6 EXCELLENT BREADTH

- The work demonstrates excellent and comprehensive application of 3-D principles of design.
- There is a resolved synthesis of form, materials, and content.
- The work shows ambition, risk-taking, and inventive ideation that is successfully executed.
- The work is technically accomplished.
- Decisions are executed with authority and confidence.
- Extensive range and competence are evident in the work.

5 STRONG BREADTH

- The work demonstrates strong application of 3-D elements and principles of design.
- There is a somewhat resolved synthesis of form, material and content.
- The work addresses sophisticated and/or complex ideas with some degree of success.
- The work is technically competent.
- The work shows clear decision-making.
- Diverse range and evidence of accomplishment are apparent.

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4 GOOD BREADTH

- The work demonstrates a clear effort to apply 3-D elements and principles of design, with some success.
- A synthesis of form, material and content is emerging.
- The work shows emerging ambition and sophistication.
- Some technical aspects are handled well; the work demonstrates emerging competence.
- The work shows that effort has been made to grapple with effective decision-making.
- The work has range and some evidence of accomplishment.

3 MODERATE BREADTH

- An effort has been made to engage with 3-D elements and principles of design.
- The synthesis of form, material and content is inconsistent.
- Ideation is at an obvious or exercise level.
- Technical skill is uneven and/or questionable.
- Decision-making is attempted, but tentative.
- The work shows limited range and accomplishment.

2 WEAK BREADTH

- The work shows little engagement with 3-D elements and principles of design.
- Form, material and content are arbitrary.
- Ideation is simplistic.
- Technique is weak.
- There is little evidence of decision-making.
- The work shows minimal range and minimal accomplishment.

1 POOR BREADTH

- Engagement with 3-D elements and principles of design is confused or lacking.
- Form, material, and content are unrelated.
- Ideation is trite or not apparent.
- Technique is clumsy and/or incompetent.
- There is little, if any, evidence of thinking.
- Inadequate amount of work is submitted to make an evaluation.
- The slides are virtually impossible to see.

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DRAWING PORTFOLIO

Section III, Breadth

Demonstration of accomplishment in a variety of forms, materials, techniques, or content. Look for engagement with a range of:

- Tonal values
 - Line quality
 - Perspective and other spatial systems
 - Composition
 - Drawing surface
 - Depth
 - Pattern
 - Means of representation/abstraction
 - Materials
 - Techniques
 - Styles
 - Content
- and so on...

6 EXCELLENT BREADTH

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

5 STRONG BREADTH

- Work demonstrates engagement with a broad range of drawing issues.
- Work is of generally strong quality.
- There is evidence of thinking in most of the works presented.
- 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.
- A range of stylistic, as well as technical, concerns is evident in the work.
- The link between form and content is strong.

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4 GOOD BREADTH

- Work demonstrates engagement with a reasonable range of drawing issues.
- Work is of generally good quality; its success may be somewhat erratic.
- There is evidence of thinking in at least some of the works.
- Work may be of strong or excellent quality, without demonstrating breadth of experience (for example, narrow range of content or technique).
- Work may demonstrate strong to excellent breadth of drawing issues, but be of less than good quality.
- There is some relationship between form and content.

3 MODERATE BREADTH

- Work is of generally moderate quality, and shows some engagement with a range of drawing issues.
- Work may be of good quality, but with a narrow range of experience demonstrated.
- Work may demonstrate attempts at good breadth, but be of less than moderate quality.
- There may be modest evidence of thinking or problem-solving in the work.
- There may be a sense of experimentation, without a competent resolution or exploration of what is being attempted.
- The relationship between form and content is unclear.

2 WEAK BREADTH

- Work in general is of weak quality.
- There may be little demonstration of breadth; breadth may be confused with subject matter.
- Solutions to the range of problems attempted may be simplistic.
- Evidence of thinking may be slight or present in only a few works.
- Drawing tends to be awkward.
- Some works may be of moderate quality, but with little if any demonstration of breadth.
- There may be a moderate demonstration of breadth, but with work of poor quality.
- There is no apparent relationship between form and content.

1 POOR BREADTH

- Work is of poor quality.
- Demonstration of breadth is extremely limited.
- Slides are virtually impossible to see.
- Very little work is presented.