

# AP<sup>®</sup> STUDIO ART 2011 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 score 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 2011, 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.

#### Key Scoring Descriptors

- A. General Use of Design Elements to Investigate the Principles of 2-D Design
- B. Decision Making and Intention in the Compositional Use of the Elements and Principles of Design
- C. Originality, Imagination and Invention
- D. Experimentation and Risk Taking
- E. Confident, Evocative Work and Engagement of the Viewer
- F. Technical Competence and Skill with Materials and Media
- G. Appropriation and the Student's Voice
- H. Overall Accomplishment and Quality

In applying these descriptors, consider the content, style and process of the work.

#### **6 EXCELLENT QUALITY**

- 6.A In most works, there is a highly successful use of the elements of design applied to an investigation of 2-D design principles.
- 6.B The work exhibits well-informed decision making and intention.
- 6.C The composition of the works displays an original, imaginative and inventive articulation of the elements and principles of design.
- 6.D The work may show successful engagement with experimentation, and/or risk taking .
- 6.E The work as a whole is confident and evocative: it engages the viewer with visual qualities (for example, expressive verve or nuanced subtlety).
- 6.F The technical competence of the work is generally excellent; materials and media are used effectively to express ideas.
- 6.G Any apparent appropriation of published or photographic sources or the work of other artists clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student's voice is prominent.
- 6.H There may be varying levels of accomplishment among the five works, but overall the work reaches a level of excellent quality.

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### 2-D Design Quality — Section I (continued)

#### **5 STRONG QUALITY**

- 5.A There is generally successful use of the elements of design applied to an investigation of 2-D design principles.
- 5.B The work shows evidence of thoughtful decision making and intention.
- 5.C The work generally demonstrates imaginative ideas and effective manipulation of the elements and principles of design.
- 5.D The work may show successful engagement with experimentation, and/or risk-taking in some pieces.
- 5.E Most works exhibit expressive and evocative qualities that engage the viewer and suggest confidence.
- 5.F The technical competence of the work is strong; materials and media are used well to express ideas.
- 5.G Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's voice and individual transformation of the images.
- 5.H There may be varying levels of accomplishment among the five works, but overall the work demonstrates strong quality.

#### **4 GOOD QUALITY**

- 4.A There is successful use of the elements of design, but the investigation of 2-D design principles is limited in scope.
- 4.B Some clear decision making and intention are evident.
- 4.C The composition of the works demonstrates some imaginative ideas and purposeful manipulation of the elements and principles of design.
- 4.D The work may show engagement with experimentation, and/or risk taking but with uneven success.
- 4.E Some of the work has evocative qualities that engage the viewer, though confidence is not obvious; conversely the work may display confidence but not be engaging.
- 4.F The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.
- 4.G With the apparent appropriation of published or photographic sources or the work of other artists, the student's voice is discernable; the images have been manipulated to express the student's individual ideas.
- 4.H There may be uneven levels of accomplishment among the five works, but overall the work demonstrates good quality.

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## 2011 SCORING GUIDELINES

### 2-D Design Quality — Section I (continued)

#### **3 MODERATE QUALITY**

- 3.A There is some successful use of the elements of design, but the investigation of their application to 2-D design principles is emerging and narrow in scope.
- 3.B Decision making and intention are questionable.
- 3.C Some imaginative ideas about the use of the elements and principles of design appear to be emerging.
- 3.D The work may show attempts at experimentation, and/or risk taking, but with limited success.
- 3.E There may be one or two evocative, engaging works; confidence is questionable.
- 3.F The work is uneven, but overall it demonstrates emerging technical competence and use of materials and media.
- 3.G If published or photographic sources or the work of other artists is appropriated, the work appears to be nearly direct reproductions; even if the work is skillfully rendered, the student's voice and the individual transformation of the images are minimal.
- 3.H There may be an emerging level of accomplishment among the five works, and overall the work demonstrates moderate quality.

#### **2 WEAK QUALITY**

- 2.A Some awareness of the elements of design is demonstrated, but there appears to be little understanding or investigation of their application to 2-D design principles.
- 2.B Intention is not clear.
- 2.C The work relies heavily on unoriginal ideas and lacks invention or imaginative use of the elements and principles of design.
- 2.D The work shows little attempt at experimentation or risk taking, or the experimentation has little success.
- 2.E There is little about the work that is engaging; the work lacks confidence.
- 2.F The work is generally awkward; it demonstrates marginal technical competence and clumsy use of materials and media.
- 2.G The works appear to be direct copies of published or photographic sources or the work of other artists; even if they are of average rendering skill, there is little discernable student voice or individual transformation.
- 2.H There is little evidence of accomplishment demonstrated in the five works, and overall the work demonstrates weak quality.

#### **1 POOR QUALITY**

- 1.A Very little awareness of the elements of design is demonstrated, and there appears to be minimal understanding or investigation of their application to 2-D design principles.
- 1.B The work appears to be unconsidered and to lack discernable intention.
- 1.C The work lacks originality or imagination.
- 1.D The work shows negligible experimentation or risk taking, or the experimentation is unsuccessful.
- 1.E The work does not engage the viewer; no confidence is evident.
- 1.F The work is generally inept; use of materials is naïve and is lacking skill or technical competence.
- 1.G The works are obviously direct, poorly rendered copies of published or photographic sources or the work of other artists; there is no discernable student voice or individual transformation.
- 1.H Overall the five works lack accomplishment and are of poor quality.

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## 2011 SCORING GUIDELINES

### 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. 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 given.

#### Key Scoring Descriptors

- A. Integration of the Topic of the Concentration and the Work Presented
- B. Decision Making and Discovery through Investigation
- C. Originality and Innovative Thinking
- D. Evocative Theme and Engagement of the Viewer
- E. Understanding and Application of 2-D Design Principles
- F. Growth and Transformation
- G. Technical Competence and Skill with Materials and Media
- H. Appropriation and the Student’s Voice
- I. Image Quality (for Weak and Poor Concentrations Only)
- J. Overall Accomplishment and Quality

In applying these descriptors, consider the content, style and process of the work.

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### 2-D Design Concentration — Section II (continued)

#### **6 EXCELLENT CONCENTRATION**

- 6.A The concentration topic and the work presented are unmistakably and coherently integrated.
- 6.B The investigation of the concentration topic provides convincing evidence of informed decision making and discovery.
- 6.C The concentration clearly demonstrates an original vision and innovative ideas and/or risk taking.
- 6.D An evocative, engaging theme is sustained through most of the work [within the concentration].
- 6.E The work shows a thorough understanding and effective application of 2-D design principles.
- 6.F The work conveys a sense of transformation, and most works demonstrate a distinct measure of success.
- 6.G In general the work is technically excellent; materials and media are used effectively to express ideas.
- 6.H Any apparent appropriation of published or photographic sources clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student's voice is prominent.
- 6.J Accomplishment among the works may vary, but overall the work reaches a level of excellent quality.

#### **5 STRONG CONCENTRATION**

- 5.A The concentration topic is successfully integrated with most of the work presented.
- 5.B The investigation of the concentration topic provides evidence of thoughtful decision making and of discovery in many works.
- 5.C The work for the concentration generally demonstrates original and innovative ideas.
- 5.D An evocative, engaging concentration theme is clearly present in much of the work.
- 5.E Overall the work shows understanding and effective application of design principles; there may be some less successful pieces.
- 5.F The work generally exhibits transformation, and many works demonstrate a measure of success.
- 5.G The work is technically strong; materials and media are used well to express ideas.
- 5.H Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's voice and individual transformation of the images.
- 5.J There may be varying levels of accomplishment among the works, but overall the work is of strong quality.

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### 2-D Design Concentration — Section II (continued)

#### **4 GOOD CONCENTRATION**

- 4.A The concentration topic and the work presented are closely related.
- 4.B Some clear decision making and discovery are evident in the investigation of the concentration.
- 4.C The concentration demonstrates some originality, and the work shows some innovative thinking.
- 4.D A clear theme that engages the viewer with some of the work is discernable.
- 4.E The work is inconsistent in quality, but overall the understanding and application of design principles is good.
- 4.F Apparent transformation is noticeable, but the scope of the work is limited or repetitive.
- 4.G The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.
- 4.H With the apparent appropriation of published or photographic sources or the work of other artists, the student's voice is discernable; the images have been manipulated to express the student's individual ideas.
- 4.J There may be uneven levels of accomplishment among the works for the concentration, but overall the work is of good quality.

#### **3 MODERATE CONCENTRATION**

- 3.A The connection between the concentration topic and the work is evident but erratic.
- 3.B Decision making is sporadic, and the work demonstrates little sense of investigation or discovery.
- 3.C An idea for a concentration is presented, and some original ideas or attempts at innovation with materials and techniques seem to be emerging.
- 3.D A potentially engaging theme is somewhat discernable but is inadequately considered.
- 3.E Some development is evident, but only a moderate understanding and superficial application of design principles are demonstrated.
- 3.F Some transformation is discernable, but the scope of the work is narrow, and/or repetitive.
- 3.G Though uneven, the work demonstrates emerging technical competence and some knowledgeable use of materials and media.
- 3.H If published or photographic sources or the work of other artists is appropriated, the work appears to be nearly direct reproductions; even if the work is skillfully rendered, the student's voice and the individual transformation of the images are minimal.
- 3.J There may be an emerging level of accomplishment among the works for the concentration, and overall the work is of moderate quality.

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## 2011 SCORING GUIDELINES

### 2-D Design Concentration — Section II (continued)

#### **2 WEAK CONCENTRATION**

- 2.A There is a sense of a concentration, but integration of the topic and the work is inadequately considered.
- 2.B Decision making is lacking; the work appears inadequately thought out and insufficiently explored.
- 2.C An idea for a concentration is presented, but the ideas in the work are unoriginal or rely mostly on appropriation.
- 2.D A potentially engaging theme is present but is largely unsuccessful.
- 2.E A concentration is evident, but the work shows a weak understanding or random application of design principles.
- 2.F The work is mostly repetitive; only a few pieces suggest growth or show slight signs of transformation.
- 2.G Overall the work demonstrates marginal technical competence and awkward use of materials and media.
- 2.H The works appear to be direct copies of published or photographic sources or the work of other artists; there is little discernable student voice or individual transformation.
- 2.I The images are difficult to see properly because they are too small, unfocused or poorly lighted.
- 2.J Little evidence of accomplishment is demonstrated; overall the work is of weak quality.

#### **1 POOR CONCENTRATION**

- 1.A There is very little or no evidence of a concentration topic in the work presented, or there is not enough work to represent a concentration.
- 1.B There is little or no evidence of decision making or investigation.
- 1.C An idea for a concentration may be presented, but the work comprises trite, simplistic or appropriated solutions that are poorly executed.
- 1.D A theme that could engage the viewer with the work is absent.
- 1.E The work shows very little or no understanding of design principles and their application.
- 1.F Overall the work shows no indication of growth or transformation.
- 1.G The work shows very little technical competence; it is naïve and lacks skill.
- 1.H The works are obviously direct copies of published or photographic sources or the work of other artists; there is no discernable student voice or individual transformation.
- 1.I The images are impossible to see properly because they are too small, unfocused or poorly lighted.
- 1.J Overall the works for the concentration lack accomplishment and are of poor quality.



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## 2011 SCORING GUIDELINES

### 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	Balance/Emphasis/Contrast
Rhythm	Repetition
Proportion/Scale	Figure/Ground Relationship

#### Key Scoring Descriptors

- A. Broad Investigation of 2-D Design Principles
- B. Originality and Innovative Thinking
- C. Application of 2-D-Design Principles to Broad Range of Design Problems
- D. Purpose and Intention in the Compositional Use of the Elements and Principles of Design
- E. Confident, Evocative Work That Engages the Viewer
- F. Technical Competence and Skill with Materials and Media
- G. Appropriation and the Student's Voice
- H. Image Quality (for Weak and Poor Breadth Sections Only)
- I. Overall Accomplishment and Quality

In applying these descriptors, consider the content, style and process of the work.

#### **6 EXCELLENT BREADTH**

- 6.A The work shows an informed investigation of a broad range of 2-D design principles.
- 6.B The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles of 2-D design.
- 6.C The work shows an excellent application of 2-D design principles to a broad range of design problems.
- 6.D The work clearly demonstrates a broad range of intentions or purposes; it articulates multiple insights.
- 6.E The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, verve or nuanced subtlety).
- 6.F The work is technically excellent; materials and media are used effectively to express ideas.
- 6.G Any apparent appropriation of published or photographic sources or the work of other artists clearly provides a visual reference that is transformed in the service of a larger, personal vision in which the student's voice is prominent.
- 6.I There may be a varying range of accomplishment among the works, but overall the work reaches a level of excellent breadth and quality.

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## 2011 SCORING GUIDELINES

### 2-D Design Breadth — Section III (continued)

#### **5 STRONG BREADTH**

- 5.A The work shows a thoughtful investigation of a range of 2-D design principles.
- 5.B The work demonstrates a range of original, innovative ideas and effective manipulation of the elements and principles of 2-D design.
- 5.C The work shows strong application of 2-D design principles to a range of design problems.
- 5.D The work demonstrates a variety of intentions or purposes; a range of insights is apparent.
- 5.E Most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence.
- 5.F The work is technically strong; materials and media are used well to express ideas.
- 5.G Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's voice and individual transformation of the images.
- 5.I There may be varying levels of accomplishment among the works, but overall the work is of strong breadth and quality.

#### **4 GOOD BREADTH**

- 4.A The work shows a good investigation of a variety of 2-D design principles.
- 4.B The work demonstrates some originality, some innovative thinking, and purposeful manipulation of the elements and principles of 2-D design.
- 4.C The work shows good application of 2-D design principles to an acceptable range of design problems.
- 4.D The work shows a variety of intentions and purposes, although they may not be clearly articulated.
- 4.E Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not be engaging.
- 4.F The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.
- 4.G Within the apparent appropriation of published or photographic sources or the work of other artists, the student's voice is discernable; the images have been manipulated to express the student's individual ideas.
- 4.I There may be uneven levels of accomplishment among the works, but overall the work is of good breadth and quality.

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## 2011 SCORING GUIDELINES

### 2-D Design Breadth — Section III (continued)

#### **3 MODERATE BREADTH**

- 3.A The work shows superficial decision making or discovery, with little sense of an extended investigation into 2-D design principles.
- 3.B Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of 2-D design is evident.
- 3.C The work shows superficial application of 2-D principles to a limited range of design problems.
- 3.D The work shows a limited range of intention and purpose.
- 3.E The work is emerging in terms of potentially engaging qualities; confidence is questionable.
- 3.F The work demonstrates moderate technical competence and some knowledgeable use of materials and media.
- 3.G If published or photographic sources or the work of other artists is appropriated, the work appears to be nearly direct reproductions; even if the work is skillfully rendered, the student's voice and the individual transformation of the images are minimal.
- 3.I There may be an emerging level of accomplishment among the works, and overall the work is of moderate breadth and quality.

#### **2 WEAK BREADTH**

- 2.A The work shows very little evidence of investigation of a range of 2-D design principles.
- 2.B The ideas in the work are unoriginal or rely mostly on appropriation; the work does not show inventive use of the elements and principles of 2-D design.
- 2.C The work shows a weak application of 2-D design principles to a very limited range of design problems.
- 2.D The work does not clearly articulate a range of intentions or purposes.
- 2.E There is little about the work that engages the viewer; the work lacks confidence.
- 2.F The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials and media.
- 2.G The works appear to be direct copies of published or photographic sources or the work of other artists; there is little discernable student voice or individual transformation.
- 2.H The images are difficult to see properly because they are too small, unfocused or poorly lighted.
- 2.I There is little evidence of accomplishment demonstrated in the works; overall the work is of weak breadth and quality.

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## 2011 SCORING GUIDELINES

### 2-D Design Breadth — Section III (continued)

#### **1 POOR BREADTH**

- 1.A The work shows negligible investigation of a range of 2-D design principles.
- 1.B There is no original or imaginative ideation in the work in regard to the elements and principles of 2-D design; the work is composed of trite, simplistic or appropriated solutions.
- 1.C The work shows little or no useful application of 2-D design principles, regardless of the number of problem-solving attempts.
- 1.D The work is repetitive in regard to intentions or purposes.
- 1.E The work does not engage the viewer; there is no confidence evident in the work.
- 1.F The work is generally inept; use of materials and media is naïve and lacks skill or technical competence.
- 1.G The works appear to be direct copies of published or photographic sources or the work of other artists; there is no discernable student voice or individual transformation.
- 1.H The images are impossible to see properly because they are too small, unfocused or poorly lighted; there may too few images to constitute investigation of breadth.
- 1.I Overall the work lacks accomplishment and is of poor breadth and quality.