

AP Drawing Portfolio

Selected Works

Score 1



Work 1

Selected Works

Height: 9 inches

Width: 12 inches

Idea(s): you can obtain your own happiness with your own mind

Material(s): yellow, red, blue, brown, magenta, black majenta and green colored pencils

Process(es): put initial layers of the colors, them used black colored pencils to create a layer over



Work 2

Selected Works

Height: 9 inches

Width: 12 inches

Idea(s): the numbers of the weight scale driving me insane

Material(s): acrylic black, yellow, orange, grey blue purple

Process(es): create outline of eyes, draw numbers outside



Work 3

Selected Works

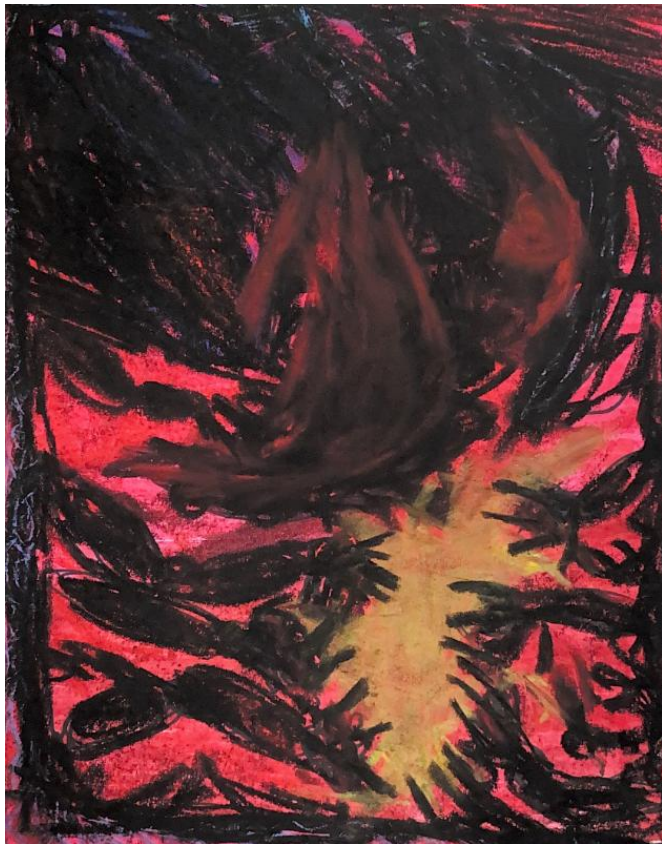
Height: 9 inches

Width: 12 inches

Idea(s): the visualization of mental crushing and destruction

Material(s): colored pencil, pastels, sharpie and ruler

Process(es): lines with ruler at random, draw a skull on lines, boxes with a sharpie, color in with pastels



Work 4

Selected Works

Height: 9 inches

Width: 12 inches

Idea(s): a visualization of binge-eating substances and happiness

Material(s): alcohol markers, red black, and yellow pastels

Process(es): creating initial layer with ballpoint pens ayer with alcohol markers and put thick layer of pastels



Work 5

Selected Works

Height: 9 inches

Width: 12 inches

Idea(s): A visualization of body dysmorphia and not liking your own body

Material(s): micron pens, sharpie, india inc, spray adhesive

Process(es): create first layer on egon shield style with sharpie, create inner details with micron pen,

2022 AP[®] Drawing

Selected Works Scoring Criteria and Score Rationale

Score 1

Scoring Criteria

2-D/3-D/Drawing Art and Design Skills

Little or no visual evidence of 2-D/3-D/Drawing **skills**.

Score Rationale

There is little visual evidence of drawing skills in this portfolio's Selected Works component. While the work is rich in expressive mark-making and a range of line qualities, most pieces lack evidence of exploration of surface, light/shade, and informed composition decisions. Using a full spectrum of unblended color to create small drawings in the background of work 1 creates a visually confusing background that lacks clarity and compositional benefit for the symbolic drawings and text on its surface. This juxtaposition of similar applications makes for an unclear composition that could benefit from a color contrast in line quality and tonal variety. While digital reproductions of larger or unconventional works that cannot be shipped are appropriate in the Selected Works section of the portfolio, the digital copy provided for work 2 makes scoring the visual qualities of the work difficult due to scale and clarity. *Because the digital copy submitted for work 2 is a 4" H x 6" W, black and white image, the work's application of materials, color, and surface treatment are not visibly clear.* While reproductions of physical work are acceptable, the copy should be clear and large enough to further the viewer's understanding of the material application and approach. While work 3 is the size of standard computer paper, the expressive use of lines and marks to delineate shapes is tactile and apparent. Expressive and confident mark-making with pastel, paired with a sharpie to outline and clarify shapes, creates interesting relationships and overlapping but does not give evidence of informed decision-making regarding compositional issues. The use of a red-colored ground in work 4 offers an opportunity for the density and softness of the pastel to create interesting surface and space relationships. However, the pastel application is underdeveloped and unclear, making the mark and subject matter illegible. Work 5 demonstrates a range of line weight and quality with both pen and marker.

While the written evidence mentions the use of spray adhesive on the drawing's surface, it is unclear if there is an intention behind the random smearing and staining on the initial pen drawing. The intricate line control with the pen and marker is muddled and obscured by the arbitrary application of spray adhesive and India ink. Thus, the visual evidence is an emerging experimentation attempt.

Materials, Processes, and Ideas

Little to no evidence of **visual relationships** among materials, processes, or ideas.

There is little evidence of visual relationships between this portfolio's materials, processes, and ideas. While some of the mark-making is expressive and denotes emotion, it is unclear what the selection of the specific materials communicates. The relationship between the media chosen for this work and the processes used to apply it are emerging and undeveloped. Though there are changes in materials, it is unclear how this benefits the works' concepts/ideas as the application of materials remains essentially the same.

Writing

Written evidence **may identify** materials, processes, and ideas.

The written evidence for these Selected Works identifies the materials, processes, and ideas that guided this work. The written evidence is most informative in describing the ideas defining each work's subject. The materials description would benefit from specifying the surface, substrate, or ground on which the work was created, particularly for work 2, as it is a digital reproduction of the original work and lacks necessary clarifying visual details. The processes described in the written evidence are limited to the physical steps used to make the work. The writing could benefit from including the conceptual activities involved in the works' creation.