

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

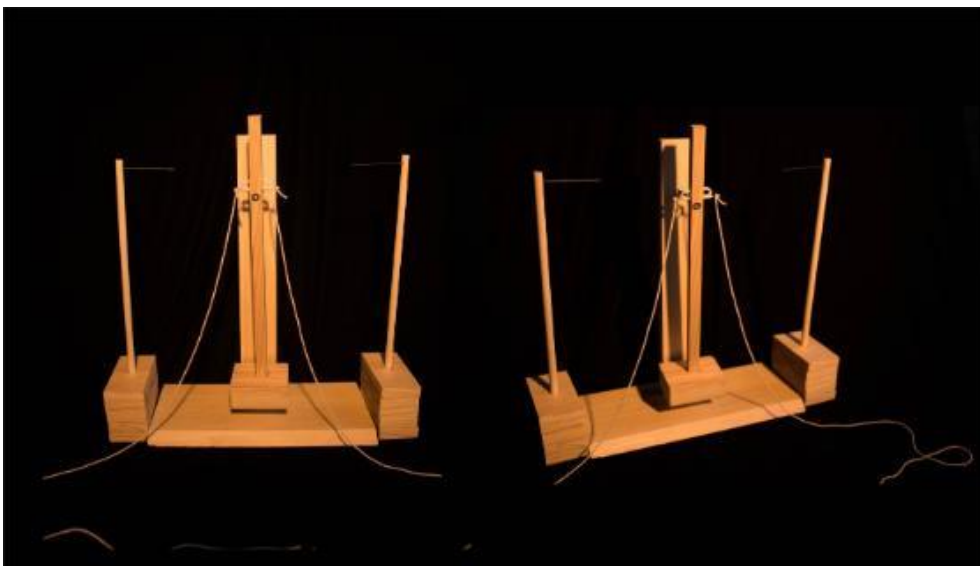
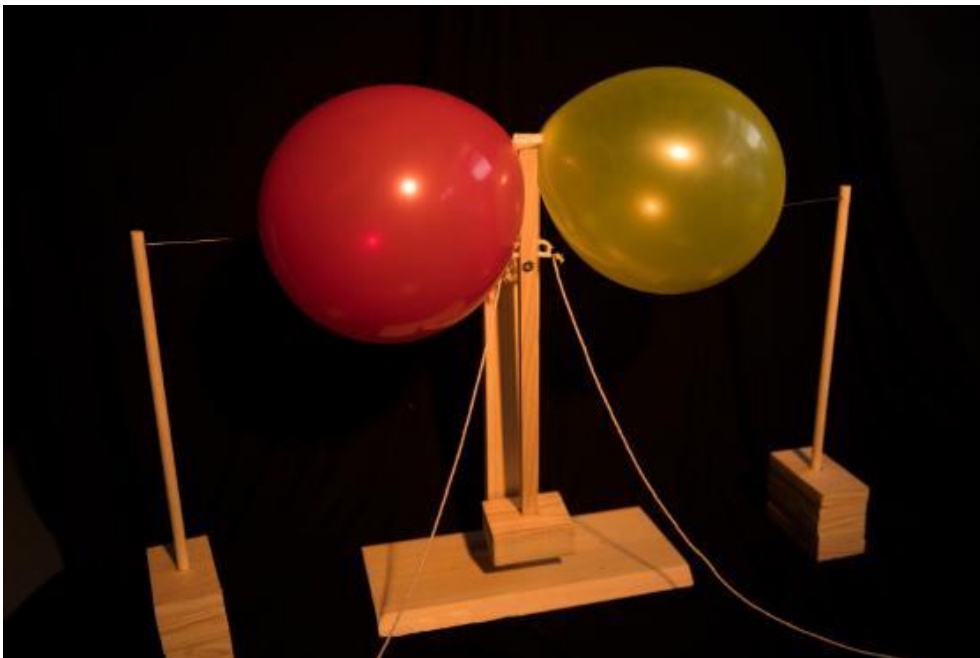
**AP Art and Design
3-D Selected Works
2020 Scoring Commentaries**

The Selected Works section of the AP Art and Design portfolio is scored according to a five-point rubric. [Review the rubric](#) for details on the criteria associated with each point on the scale.

Sample 1

Student work and written evidence:

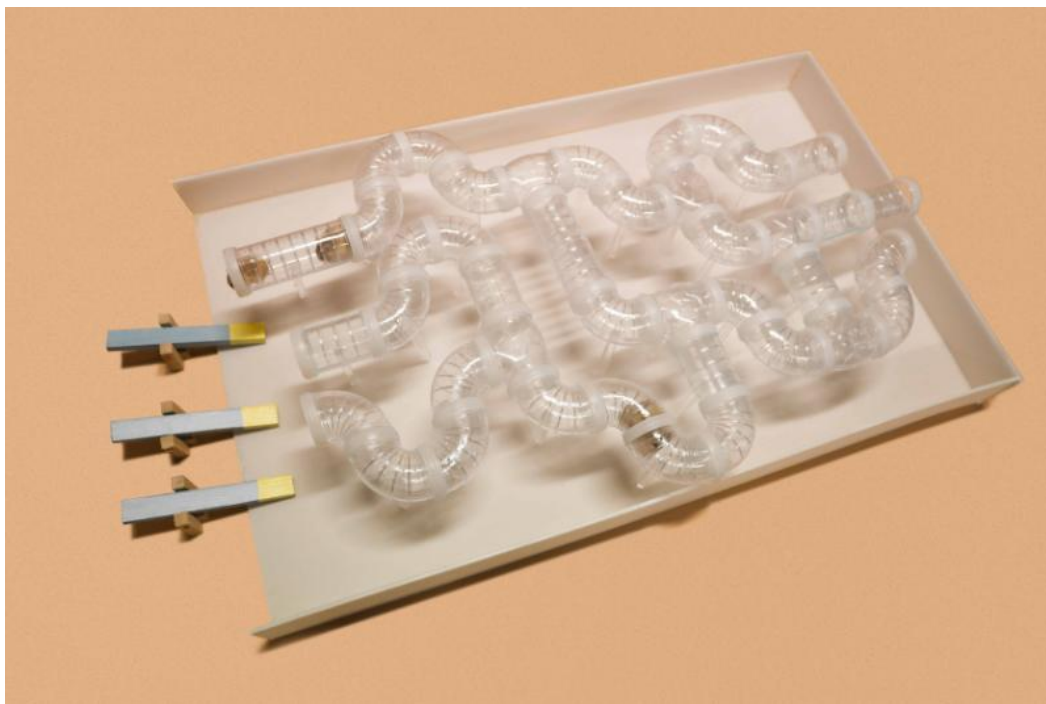
Work 1



Ideas: I designed a series of installations that people can play
Materials: Balloons, dowels, wood, string, needles

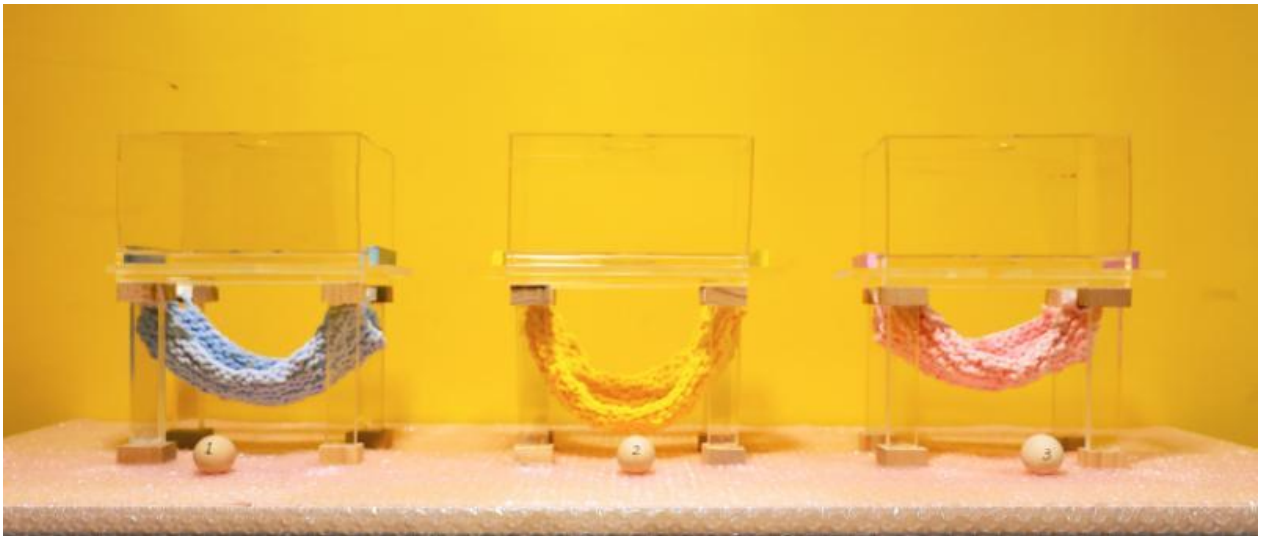
Processes: Installation– viewer participation

Work 2



Ideas: I designed a game inspired by a horse race
Materials: Hamsters, hamster tubing, milk, cups, wood
Processes: Installation– viewer participation

Work 3



- Idea:** installation to break eggs such that whoever breaks an egg first wins
- Materials:** Plexiglass, fabric, eggs
- Processes:** Installation– viewer participation

Work 4



- Ideas:** Players choose a "weapon" to scratch a word off a chalkboard. The winner is the first to erase a word
- Materials:** Chalkboard, wood, dowels, fake fingernails, metal combs, forks
- Processes:** Installation– viewer participation

Work 5



Ideas: Powerful beauty
Materials: Paper, string
Processes: Wearable piece made by folding and sewing paper

Selected Works score: 5

Scoring Commentary

3-D Skills

This work demonstrates advanced skill in working with a range of sculptural materials, including paper, wood, plastic tubing, and found materials. The scale and construction of each piece has been considered with human action and interaction in mind, particularly in Works 3 and 4, in which participants drop eggs into the plexi boxes (Work 3) or write on and scratch small chalkboards (Work 4). In terms of design choices, color has been used selectively and purposefully to communicate a sense of playfulness or to indicate something about how a game functions.

Materials, Processes, and Ideas

The artist has used the idea fields for most of these works to explain that Works 1-4 are intended to be played as games, including “a game inspired by a horse race,” “a series of installations that people can play,” and “an installation to break eggs.” In the case of the work that is not a game, the student included an idea in the form of a title: the wearable piece is called “powerful beauty” (Work 5). These ideas and functions are clearly reflected in the artist’s choices of materials and processes, from connecting clear tubing intended for hamsters to run through in the horse-race game (Work 3) to folding and stringing together delicate paper forms meant to communicate themes of power and beauty (Work 5). In creating these works, the artist has almost certainly stepped outside of their previous experience to explore and experiment with new materials and processes that can most accurately convey the selected ideas: considering, for example, the best tools for creating a scraping mechanism for chalkboards (Work 4), or how to thread paper together in a way that allows it to retain a linear form without collapsing (Work 5).

Writing

Materials, processes, and ideas are defined for each work. Processes are defined in the most general terms – describing most works as “installation” – and additional information on the process of *creating* the work (i.e., processes employed in the building/construction of the games, or in the manipulation of paper and string to make the wearable work) might have been informative here. The artist did make good use of the process field in noting that viewer participation is a part of most of these works, but once again, the process field might have offered information on the process of the games themselves, and how they are played.

SAMPLE 2

Student work and written evidence:

Work 1



- Ideas:** Idea of female beauty and suffering
- Materials:** Silver, silver wire, Barbie, sapphire
- Processes:** Blend of attachment methods to join metal and found materials

Work 2



- Ideas:** Shiny trophy, a trophy wife
Materials: Barbie, Precious Stones, Ribbon, 3-D Printed Stand
Processes: Blend of attachment methods to join metal and found materials

Work 3



- Ideas:** Pressure of society creates for women and beauty
- Materials:** Needles, Botox, leather, brass
- Processes:** Blend of attachment methods to join metal and found materials

Work 4



Ideas: Idea of female beauty and suffrage

Materials: Botox, perfume, curtain cord, tassels, lipstick, silver, brass, glass

Processes: Blend of attachment methods to join metal and found materials

Work 5



Ideas: "Procedures to correct imperfections."

Materials: Botox, curtain cord, needle, mirrored plexiglass, plexiglass

Processes: Blend of attachment methods to join metal and found materials

Selected Works score: 5

Scoring Commentary

3-D Skills

The visual evidence in these five works show advanced 3-D skills, combining found and unconventional materials with highly developed sculpture and metalwork techniques. In Work 1, the student makes effective use of proportion, scale and contrast through the elegance of the silver ring and sapphire with the found object of the Barbie hands. In Work 5 the student explores 3-D planes and forms, while making effective use of the transparency of the chosen material. In all five works, the student considers balance, proportion, and scale in considering the function and wearability of these large-scale pieces.

Materials, Processes, and Ideas

The visual relationships among materials, processes and ideas are clearly evident and fully integrated with one another. The student artist consistently selected and used materials and processes most appropriate to a dynamic exploration of societal ideas about beauty. This consideration of beauty is multi-layered: the materials of silver, sapphire, precious stones and plexiglass are beautiful in themselves, but are then brought into powerful contrast and juxtaposition with other tools and symbols of societal beauty standards – doll parts, Botox syringes, and cosmetics. In Work 3, for example, a necklace is constructed from leather, Botox, and needles to represent societies' ideals of beauty and the length to which women will go to achieve this ideal. The use of Botox as a jewelry material pushes these ideas forward in a way that more subtle or symbolic representations with more traditional materials would not. The absurdity of societal standards might also be reflected in the absurdity of the oversized scale of many of the pieces as well, which would be difficult to wear for any extended period of time.

Writing

In all five works, the student artist clearly identifies the materials, processes and ideas used in creating the visual work and is able to articulate their conceptual idea of creating "luxury items" that represent the social pressures on women to be beautiful. The portfolio underlines how society has merited beauty as the most important factor of a woman and how her role is to just be beautiful or at least try to be.

SAMPLE 3

Student work and written evidence:

Work 1



- Ideas:** I utilized water to erode negative spaces into the clay body
- Materials:** Porcelain
- Processes:** I experimented with masking portions of the vessel to protect them from the erosive effects. I applied a layer of shellac and allowed the water to affect the layers below

Work 2



Ideas: I utilized water to erode negative spaces into the clay body.

Materials: Porcelain

Processes: I experimented with masking portions of the vessel to protect them from the erosive effects. I applied a layer of shellac and allowed the water to affect the layers below

Work 3



- Ideas:** I explored chemicals such as sodium silicate, which dramatically dehydrates the clay in a natural and unpredictable way
- Materials:** Porcelain
- Processes:** I airbrushed original patterns onto a simple form to create a subtle design on the piece

Work 4



- Ideas:** I explored chemicals such as sodium silicate, which dramatically dehydrates the clay in a natural and unpredictable way
- Materials:** Clay
- Processes:** Raku firing

Work 5



Ideas: Beyond water, I found that marbled clay mimics the effects of wind erosion which is visible on exposed layers of sediment

Materials: Marbled porcelain

Processes: I airbrushed original patterns onto a simple form to create a subtle design on the piece

Selected Works score: 5

Scoring Commentary

3-D Skills

The ceramic artworks in this portfolio provide visual evidence of advanced 3-D skills in craftsmanship, execution, and sensitivity to volume and space as the student explores the concept of erosion. The forms are elegantly constructed and intentionally eroded in sophisticated and creative ways (Works 1 and 2). The addition of glaze, color, and patterns enhance the ceramic forms (Works 3, 4 and 5) with subtle intention allowing the viewer to appreciate the technical mastery exhibited by the student artist.

Materials, Processes, and Ideas

The student artist masterfully experiments and manipulates clay bodies to visually exemplify the idea of erosion through the effective integration of materials, processes, and ideas. Each artwork shows the viewer a successful variation of how the student artist “explored several varieties of erosion, including literal and conceptual.”

Works 1-4 demonstrate how the artist utilized and controlled “water to erode negative spaces into the clay body.” Work 3 showcases how the student artist “explored chemicals such as sodium silicate, which dramatically dehydrates the clay in a natural and unpredictable way.” And, Work 5 deals with the erosion of the glaze, “instead of eroding the clay body, I experimented with erosion during the glaze application stage. The force of the airbrush eroded the cut paper stencils allowing for the glaze to create soft designs.”

Writing

The written evidence provided by the student artist speaks to the materials used (contained within the captions for each artwork), and the processes used to manipulate the materials: for example, “I utilized water to erode negative spaces into the clay body” (Works 1 and 2). The ideas that drove the decision-making process for each artwork are explained, as well. In the case of Work 5, for example, “Beyond water, I found that marbled clay mimics the effects of wind erosion which is visible on exposed layers of sediment.” The clear and concise writing in this portfolio gives the viewer a complete explanation as to the artwork showcased, thereby allowing the viewer to enjoy the rationale and ideation of each ceramic sculpture.

SAMPLE 4

Student work and written evidence:

Work 1



- Ideas:** A strange snow-white dimension, no one else in there. I was walking down the stairs. I kept jumping across the blocks.
- Materials:** Organza, organdy, cotton
- Processes:** Organza wrinkle to represent the stairs, and it is also fabric from ballet, which represents the jump.

Work 2



- Ideas:** My inspiration comes from daily life: new cities just traveled to, new ideas towards issues in society or of art.
- Materials:** Cotton, wool yarn
- Processes:** Different colors used to express my emotions of that day.

Work 3



- Ideas:** Represent the paradoxical self, which is away from minimalist, it is inspired by the 60s.
- Materials:** Cotton, organza
- Processes:** Dream is like a reflection of our real life. Each block is an obstacle.

Work 4

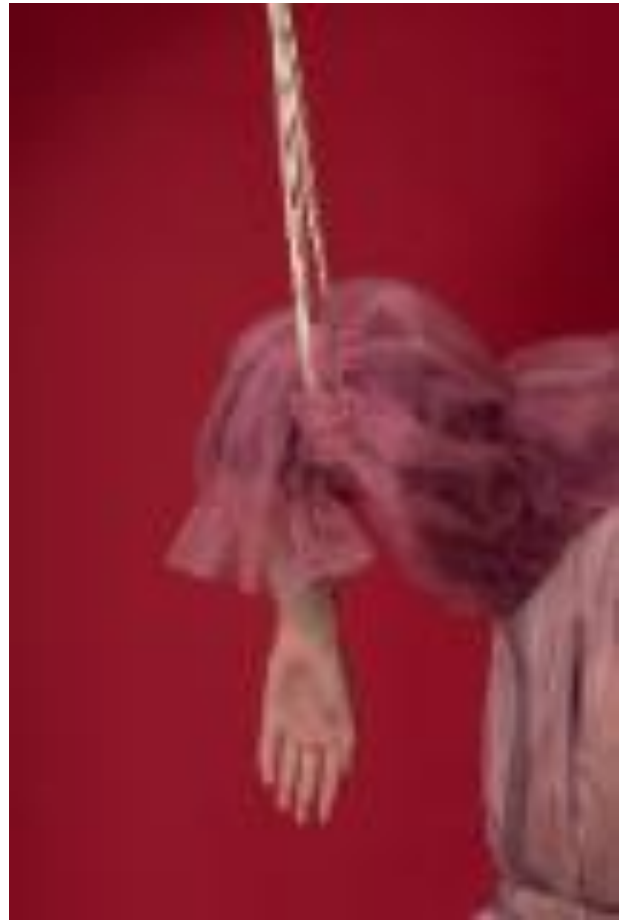


Ideas: Fashion and society impact each other: in ancient surgery, doctors or nurses were all men at the beginning.

Materials: Cotton, paint

Processes: Inspired by the research I did last year: women's nursing costumes in the 19th century.

Work 5



Ideas: How fashion and society impact each other: evolutionary change in the feminist movement back to the 1920s

Materials: Taffeta, cotton, silk, organza, matchsticks, ribbon, pearls

Processes: Garment design and fashion photography

Selected Works score: 5

Scoring Commentary

3-D Skills

This portfolio shows advanced 3-D skills, as well as highly considered and successful 2-D Images that serve as documentation of the work. The asymmetrical, de-constructed and/or vintage-inspired dresses employ 3-D elements to exemplify the most contemporary in editorial fashion. The repetition of color, shape, line, and texture in Works 1, 3, 5 emphasize unity and balance. Meanwhile, Works 2 and 4 rely on whimsical proportions, movement, and variety to highlight the juxtaposition of physical forms, functions, and time periods. Garments are asymmetrical as is the model reminiscent of distortions within dreams. Most noteworthy in this portfolio is the student's use of props and background to further activate the 3-D space and take full advantage of figure/ground relationships within the photographic documentation. There is a sophisticated awareness of the point of view of the camera and of the relationships between objects, models, and clothes to create a complete story.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. In all of the Images, it is clear that the student serves not only as fashion designer, but also art director. They carefully integrate the process of garment design, construction, and photo documentation. Each type of textile and color of fabric are chosen well to create both dreamy and confining items. Materials are crafted with care to build clothing that is either flowy or structured. The process of assembling the narrative photo shoots emphasizes the ideas already evident in the garments alone.

There is a slightly different idea driving each of the works. The story of each is told in pairs of photos, presented almost as if they are diptychs, all of which are slightly mysterious within their own reality. The student does not simply show 2 views of the same garment, but expands the ideas by controlling the models' surreal poses or by focusing on a detail highlighted against props that compellingly hint at the historical references in the fashion. For example, the first view of Work 2 is an overall perspective of the scene depicting a side view of the entire dress amid an art studio with a textural canvas, vintage suitcase, and glamorous drop cloths. However, the second view shows the model hunched over, with a dramatically wrapped face, and appearing as if they are being held in place by the open seam in the same painting. In Work 5, the student uses a similar approach. The first image has the model facing the viewer, clearly displaying a 20s-inspired dress and necklace as wearable garments. Coupled with that documentary shot, the second image focuses on the arm, doll-like and lifeless, hanging limply from a cluster of flapper-like pearl necklaces. Finally, Work 4 is presented with one photo that shows dress from the back, accentuating the juxtaposition of a long 19th century-inspired style against the shorter strapless mini-dress. The other photo emphasizes an old first-aid box and large pocket alluding to the research into men's and women's roles in the medical professions. These brilliant combinations communicate to the viewer not only well-used materials to construct clothing, but also thoughtful documentation processes, and notably engaging ideas. In fact, this portfolio is an example of one that could work across both 2-D and 3-D portfolios.

Writing

Throughout the portfolio, the student provides written evidence identifying materials, processes, and ideas. Materials are concisely listed, specifying the exact types of fabric in each garment. By addressing the historical research in their processes, the student clarifies some of their motivation. With an interest in "how fashion and society impact each other", they were inspired by the investigation done including "women's nursing costumes in the 19th century" in Work 4, "evolutionary change in the feminist movement back to the 1920s" in Work 5, and the "paradoxical self" of the 1960s in Work 3. Ideas described come from both dreams and real-life and include topics like the somewhat poetic "a strange

snow-white dimension, no one else in there” in Work 1. In contrast, Work 2 represents the more indicative “inspiration that comes from daily life: new cities just traveled to, new ideas towards issues in society or of art.”

SAMPLE 5

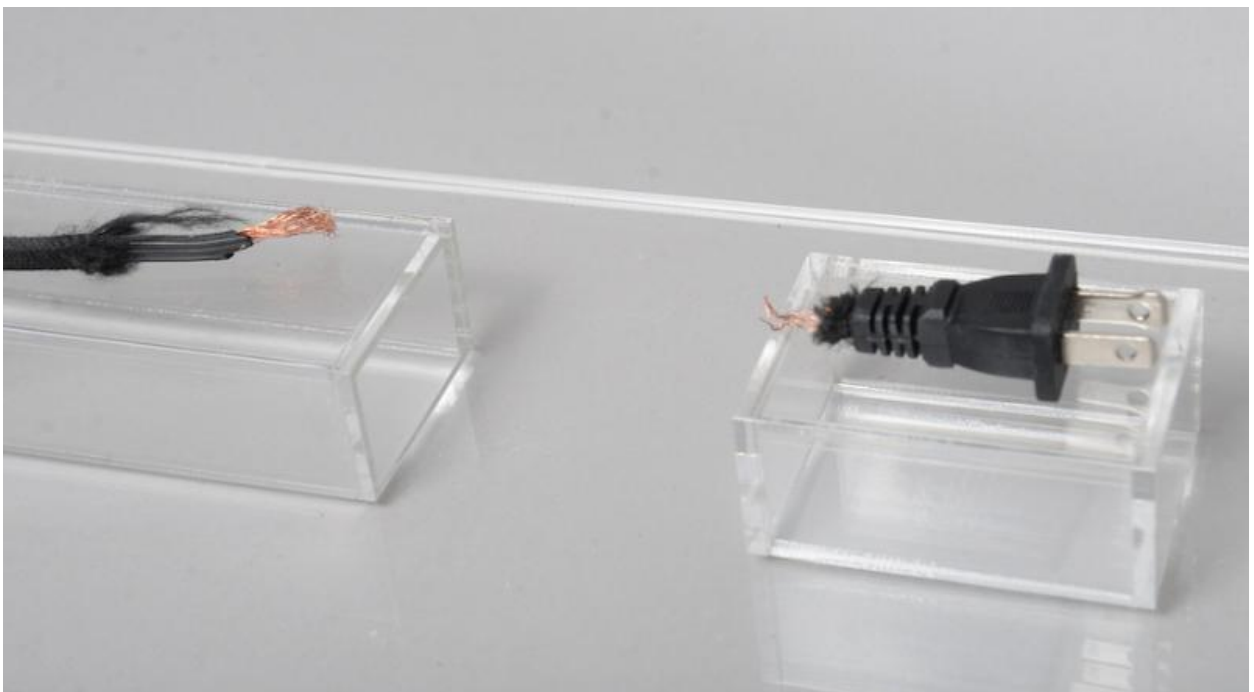
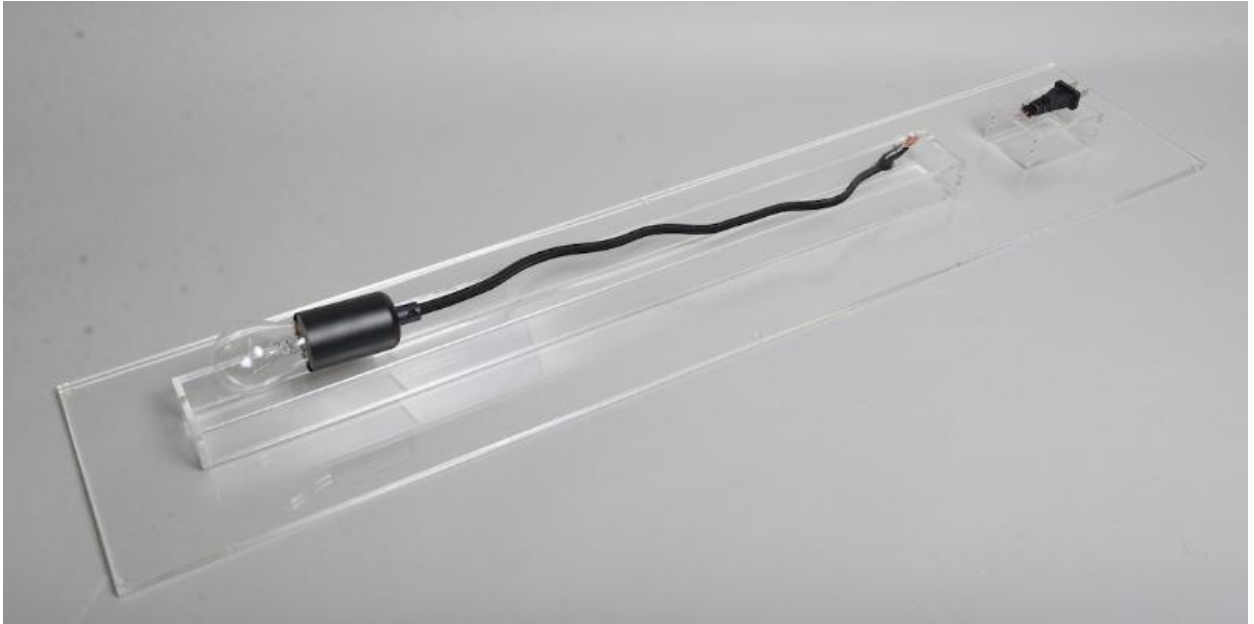
Student work and written evidence:

Work 1



- Ideas:** "Heartless"
- Materials:** Clay, photo, frame, wooden block
- Processes:** A heart placed next to a woman suggests the inability to function, as the woman is missing a crucial element of her body.

Work 2



- Ideas:** To visually capture the tension between things whole and fragmented, highlighting the increasing distortion of the world around us.
- Materials:** Bulb, cord, plexi-glass
- Processes:** Severed cord displayed in separate plexi-glass containers

Work 3

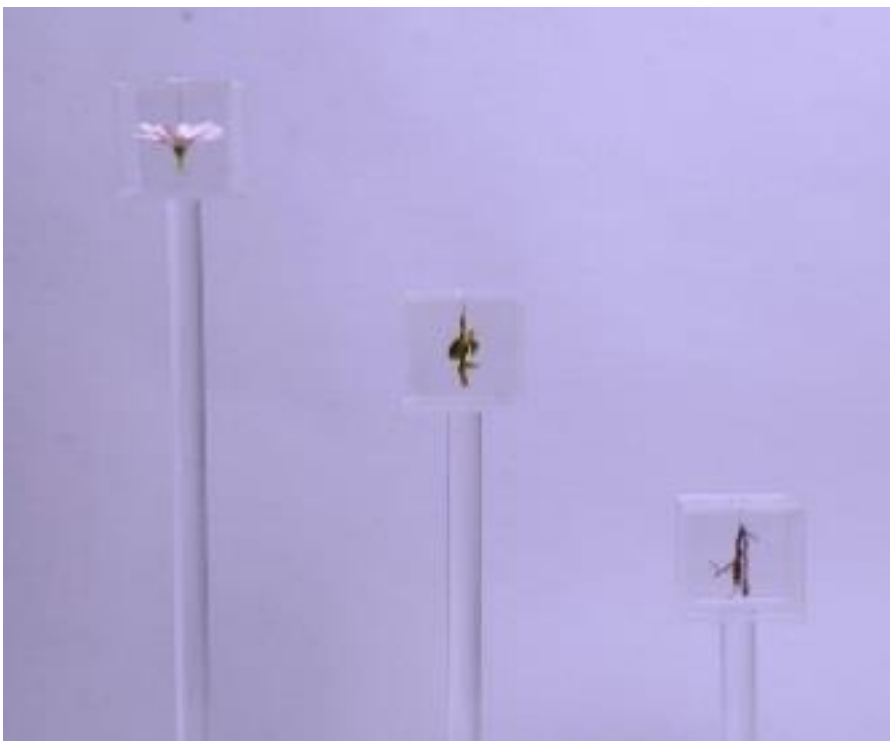


Ideas: The concept of incompleteness is relevant not only in a natural setting but also in a social context

Materials: Wood, frame, photo

Processes: Juxtaposition of photo and stool

Work 4



- Ideas:** Humans have a tendency to disrupt the natural order, corrupting what should be balanced or undisturbed.
- Materials:** Plexi-glass, flower, stem, roots, string, beads
- Processes:** Flowers suspended and preserved in plexi-glass boxes

Work 5



- Ideas:** The idea of an incomplete reality, missing the element that makes one whole.
- Materials:** Mesh, metal, plastic, water
- Processes:** Umbrella constructed from mesh and metal, suspended over water

Selected Works score: **4**

Scoring Commentary

3-D Skills

The visual evidence in these works demonstrate good 3-D design skills. In these rather minimal works, juxtaposition is effectively used, particularly in works 1 and 3, to invite viewers to consider connections and disconnections between the photos and accompanying objects. Effective use of transparency is evident in Works 2 and 4 to communicate a sense of preciousness and preservation of the objects in the Plexiglas cases. Across all five works, compositions are minimal, but consider the ways that form, balance, and contrast might suggest certain meaning or associations to the viewer.

Materials, Processes, and Ideas

The visual relationships among the materials, process and ideas are evident, but in a few works they are not yet fully integrated with one another. The student has well-defined ideas, including an exploration of “an incomplete reality, missing the element that makes one whole,” but the selected materials and processes sometimes appear to lack the specificity that would allow this idea to truly be explored, or that would allow a viewer to fully engage with the idea. For example, written evidence indicates that work 3 is about incompleteness in a social setting, but the two objects – a photograph and a wooden stool – don’t offer strong enough associations to suggest particular ideas related to social isolation or incompleteness.

This student might benefit with further experimentation materials (including and beyond found materials) and processes that could explore these ideas associated with incompleteness. Research into contemporary artists who work with found objects and ideas in political ways, such as Janine Antoni or Ai Weiwei, might be beneficial as well.

Writing

The writing provided is minimal, but the materials and ideas and are clearly stated. Processes are less evident; more information on how and why particular creative decision were made would be helpful.

SAMPLE 6

Student work and written evidence:

Work 1



Ideas: I use common objects in life as templates, reflecting the feeling of space in life
Materials: Metal
Processes: Virtual 3-D Design Software

Work 2



Ideas: I use common objects in life as templates, reflecting the feeling of space in life
Materials: Glass
Processes: Virtual 3-D Design Software

Work 3



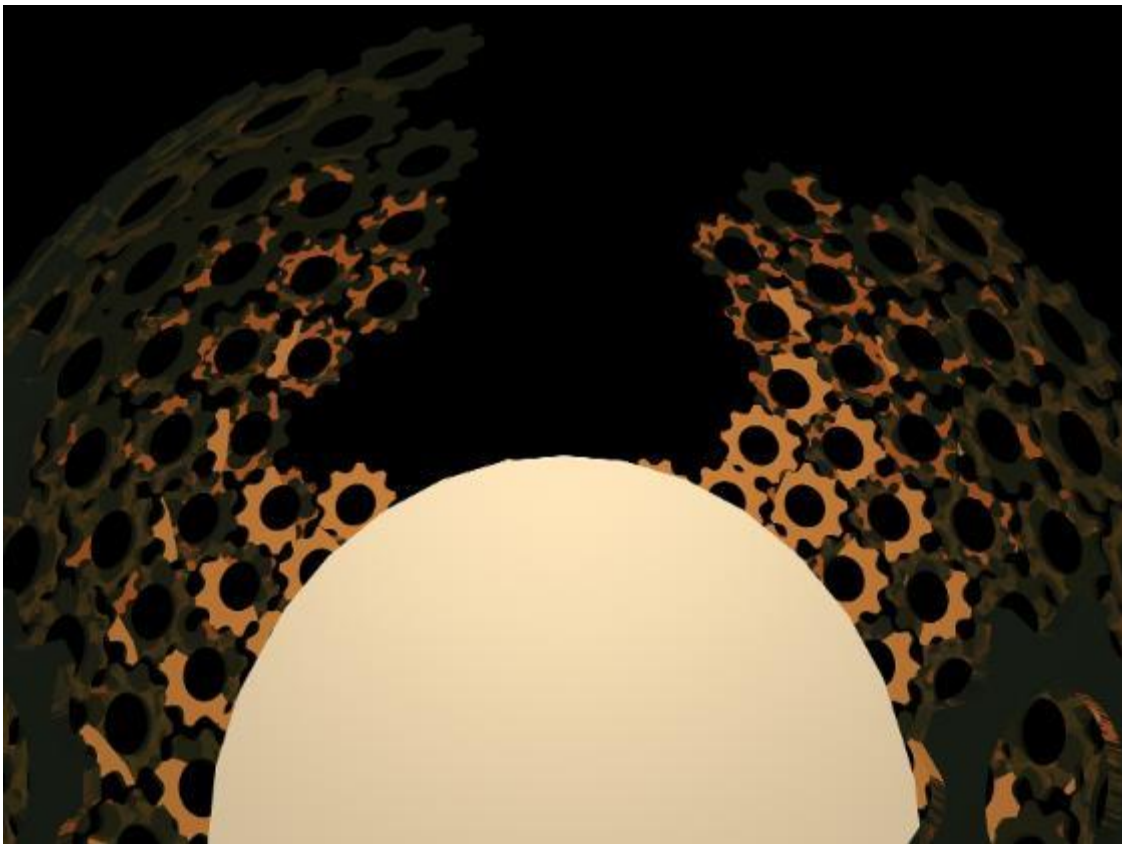
Ideas: I use common objects in life as templates, reflecting the feeling of space in life
Materials: Metal, wood
Processes: Virtual 3-D Design Software

Work 4



Ideas: I made a bottle with a lot of keys. Each key is an element of the bottle.
Materials: Keys
Processes: Virtual 3-D Design Software

Work 5



Ideas: I put some things together to form new things
Materials: Glass, metal

Processes: Virtual 3-D Design Software

Selected Works score: **3**

Scoring Commentary

3-D Skills

The visual evidence of moderate to good 3-D skills is exhibited in this portfolio of five selected works. Works 1 and 3 show a good understanding of rendering form in space and reflect the ability to render realistic surfaces in a virtual reality. An understanding of balance and scale is evident in the lighting designs (Works 1, 3, and 5). Effective use of contrast is also employed in documenting the function of the lighting designs as clearly as possible.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are evident but these connections are limited because of a lack of clarity in the ways that ideas are presented. For example, in Work 5, the student creates a 3-D rendered lamp. The work is developed around the stated idea of, “I put some things together to form new things,” which gives the viewer very little understanding of what the idea is about and how leaves us with little to go on in determining whether materials and process have been effectively used to explore those ideas.

At times the student references already-existing designs – Work 1 in particular heavily references a 1950’s Sputnik lamp – and once again, further elaboration on ideas would be helpful, for the viewer to infer what it is about this design that the student hoped to explore or respond to in their updated version.

Work 4 offers an interesting juxtaposition of materials and process – manipulating and connecting keys to form a bottle shape – but the overall idea is unclear. Why was a bottle form the most effective product here? What was the student hoping to achieve? Would another, more dynamic form, have been a more effective use of the keys?

Writing

The written evidence identifies materials, processes, and ideas, but as noted above, the ideas in particular are often ambiguous and unclear. In Works 1, 2, and 3, the student writes, “I use common objects in life as templates, reflecting the feeling of space in life.” Further elaboration on particular “common objects” that the student had in mind, as well as the ways that the student is thinking about “space in life” would have helped to clarify the idea or intent here. The idea for Work 5 is similarly general: “I put some things together to form new things.” These statements make it difficult to interpret the intent of the work.

SAMPLE 7

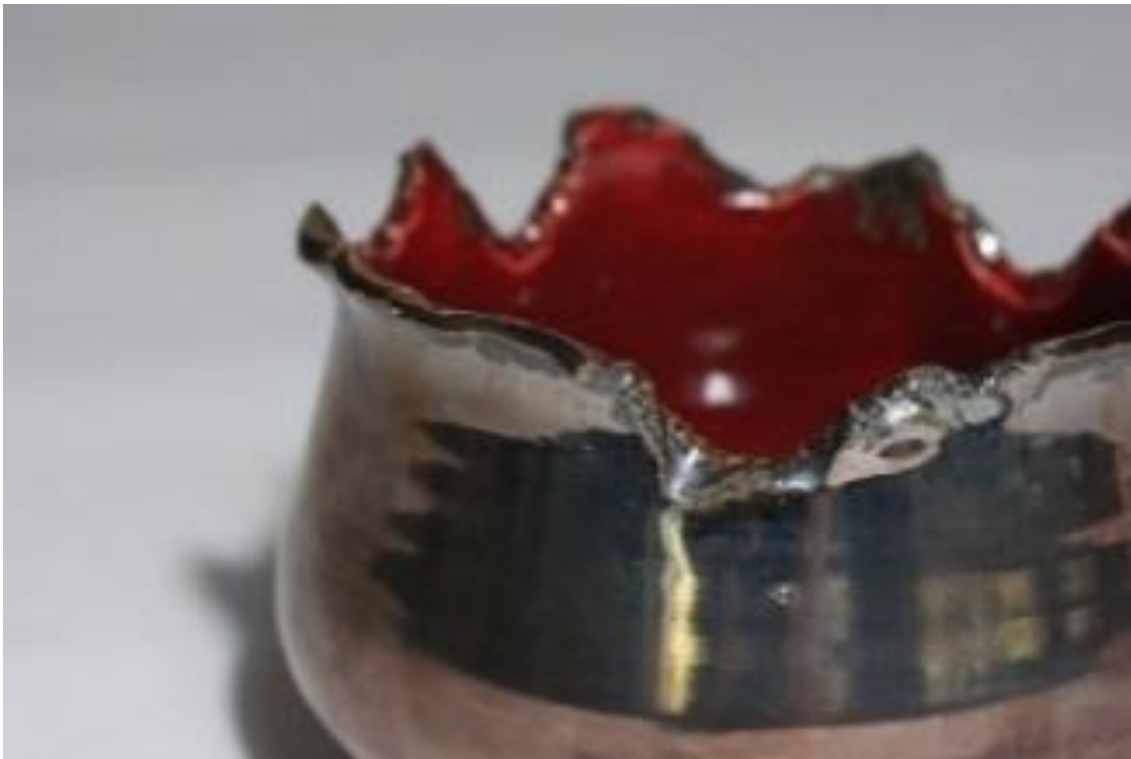
Student work and written evidence:

Work 1



Ideas: Ceramics to symbolize the process of someone who has been affected by death
Materials: Stoneware with High Fire Glaze
Processes: I use texture to convey the idea of death

Work 2



- Ideas:** Ceramics to symbolize the process of someone who has been affected by death
- Materials:** Stoneware with High Fire Glaze
- Processes:** breaking off the top to symbolize a person's life being torn apart, then using a metallic glaze for shock

Work 3



Ideas: Ceramics to symbolize the process of someone who has been affected by death
Materials: Stoneware with High Fire Glaze
Processes: represents piecing herself back together using glazing techniques such as wax resists.

Work 4



- Ideas:** Ceramics to symbolize the process of someone who has been affected by death
- Materials:** Stoneware with High Fire Glaze
- Processes:** reconstruction, using stitches to show healing. The bonelike glaze represents the rawness of that process

Work 5



- Ideas:** Ceramics to symbolize the process of someone who has been affected by death
- Materials:** Stoneware with High Fire Glaze
- Processes:** acceptance, a sprout growing through concrete to symbolize someone growing past adversity and finally moving on

Selected Works score: **3**

Scoring Commentary

3-D Skills

There is visual evidence of moderate 3-D skills in making this collection of ceramic pieces that represent stages of grief. In all the work, the student clearly demonstrates an emerging understanding of 3-D principles such as repetition, rhythm and emphasis. The student shows skill in wheel throwing an open formed bowl but there is no demonstration of skill exploring scale or complexity of thrown alterations of that basic form while remaining of the potter's wheel (i.e. lids, repetitive undulations, or volume). The visual evidence shows that the student's work remains on a moderate (emerging) level in the exploration of space. All of the pieces remain small, simple wheel thrown ceramic bowls. Much of the "exploration" appears in altering the surface through texture (Works 1 and 4) or glaze (Works 2, 3 and 5). The thrown bowls themselves are not altered much and space is only defined via interior and exterior colors (a mostly 2-D approach). When texture or alterations of the forms is evident (Works 1, 2, 4, and 5) much of the treatment remains limited, echoing the original form. Moving beyond the original forms through deconstruction/ reconstruction, combining several pieces or exploring installations of sets would have been far more successful in activating 3-D space.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are evident but not fully integrated. It is unclear, for example, why the student might have chosen clay as a primary material to represent grief, or why the student chose a simple bowl, as opposed to any other thrown form to represent the person experiencing grief. There is an emerging understanding of using color and texture to show emphasis (Works 1, 2, 4, & 5). In some instances, the student might have selected the most effective processes for exploring their chosen ideas. For example, in work 3, the student mentions the idea of, "piecing herself back together" by way of a glaze resist technique. Why did the student only use a 2-D approach (glaze) to show "pieces" rather than using a 3-D approach of cutting apart the actual form into pieces? Similarly, in Work 4, the student might have considered cutting right through the bowl to be "stitched" together? In limiting the material and process choices that were made, the student seems to have limited the exploration of the key ideas somewhat as well.

Writing

For all five works, the student has provided written evidence that offers insight into the selected materials, processes, and ideas. Across all pieces, materials (stoneware with high fire glaze) and ideas ("ceramics to symbolize the process of someone who has been affected by death") are consistent, but the student differentiates elements of process for each work, giving the reader a view into the artist's decision-making processes, and connecting these decisions to the ideas that are central to the work. For example, in Work 1, the written evidence notes that texture is used "to convey the idea of death." A few pieces later, in Work 4, the student notes that they used a process of "reconstruction, using stitches to show healing," and "the bonelike glaze represents the rawness of that process."

SAMPLE 8

Student work and written evidence:

Work 1



- Ideas:** Comfort foods that provide a nostalgic or sentimental value to someone: grilled cheese
- Materials:** glazed ceramics
- Processes:** the same detailed texture a piece of real bread would have.

Work 2



Ideas: Comfort foods that provide a nostalgic or sentimental value to someone: spaghetti
Materials: glazed ceramic bowl, glazed ceramic meatballs, acrylic paint sauce, string
Processes: use unique materials to achieve the ultimate appearance of the food and its essence

Work 3



Ideas: Comfort foods that provide a nostalgic or sentimental value to someone: grapes
Materials: glazed ceramic

Processes: glaze is different colors with the dark and lights.

Work 4



- Ideas:** Comfort foods that provide a nostalgic or sentimental value to someone: pizza
- Materials:** glazed ceramic
- Processes:** Foods have distinct and fascinating textures and colors that all give the specific food its identity.

Work 5



- Ideas:** Comfort foods that provide a nostalgic or sentimental value to someone: waffle
- Materials:** glazed ceramic, butter, fork, plate
- Processes:** I was inspired by the beauty of foods in general, and I attempted to recreate them in their beauty and complexity.

Selected Works score: **2**

Scoring Commentary

3-D Skills

The visual evidence in these works demonstrates rudimentary 3-D design skills. In some of the portfolio, the objects used as reference are relatively flat and do not dynamically activate space (works 1 and 5) . Although they use line, plane, volume, and mass to create form, the proportions are often awkward, and the textures and color applied are too consistent. In Work 4, the container appears unintentionally unbalanced, and the color palette is not adequately considered to create unity or purposeful variety.

Materials, Processes, and Ideas

In general, the idea is clear that these works are direct copies of food, but the solutions are simplistic and awkwardly crafted. It is unclear why the student has chosen ceramic to represent comfort foods, but there is some clear connection in Work 2 between the use of yarn as spaghetti and paint as the sauce. Another visual disconnect is evident in the use of a container to represent pizza in Work 4. The minimal or inaccurate manipulation of materials is not helping to advance the student's ideas.

Writing

Written evidence clearly lists materials such as the basic "glazed ceramic" but also further describes additional parts of the presentation like "butter, fork, plate." In the portfolio, the student has chosen to recreate "comfort foods that provide a nostalgic or sentimental value to someone," but they do not elaborate on this motivation, the research, or process beyond simple formal decisions. For example, Work 1 has "the same detailed texture a piece of real bread would have" and the glaze in Work 3 "is different colors with the dark and lights." Grapes are an unexpected example of comfort food among more common choices and it would help for the student to elaborate on that decision.