

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

**Art and Design
Drawing 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

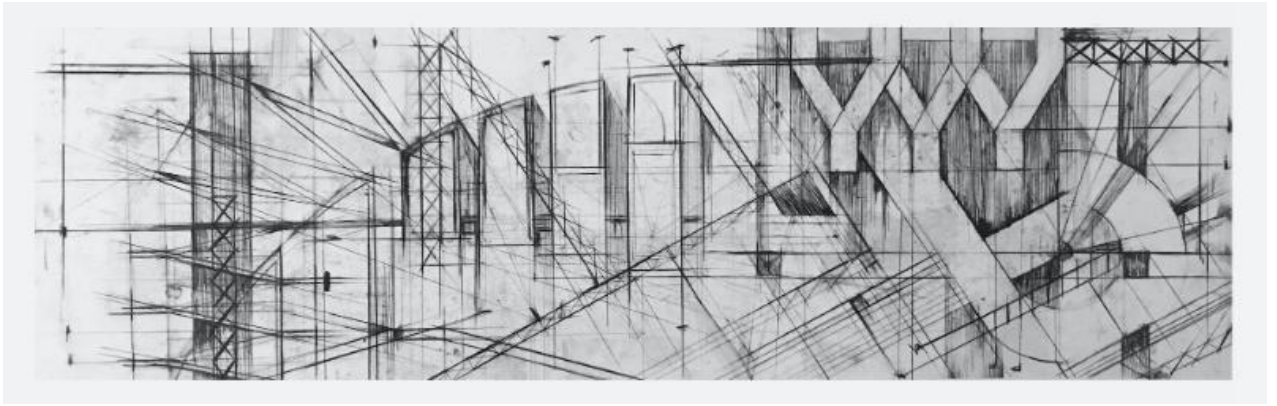
Student work and written evidence:

Work 1



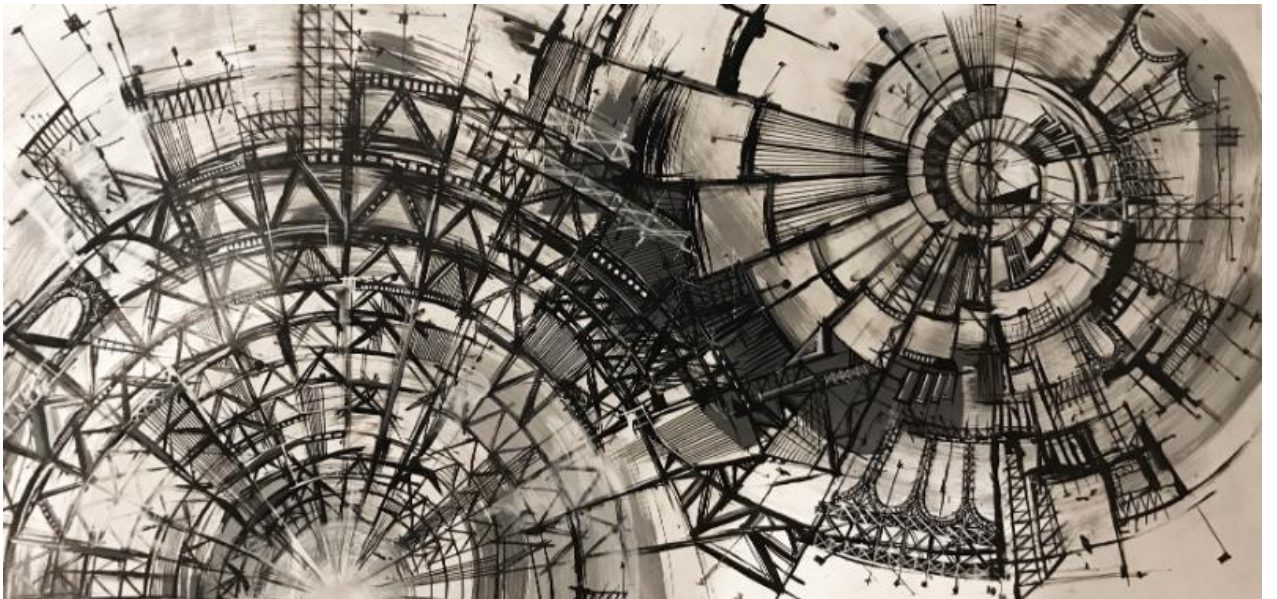
- Ideas:** Starting with constructivism + Tatlin's tower symbolic of community, reconstruct architecture into new "utopia"
- Materials:** Ink, graphite, watercolor
- Processes:** illustrate a more physical representation of the idea

Work 2



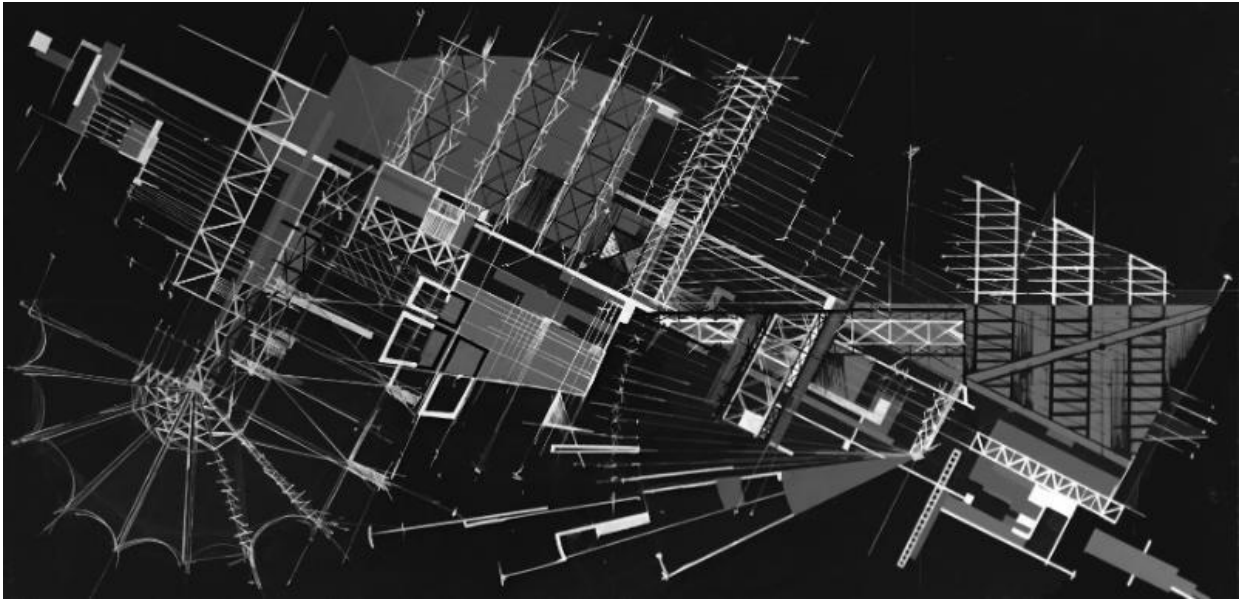
- Ideas:** architecture as a reflection of political instability and changing nature of the Soviet State
- Materials:** Graphite on marker board
- Processes:** Include architectural elements such as beams and staircases, and drawings including plans and elevations

Work 3



- Ideas:** reconstruct the brutalist architecture into a new “utopia” that is far from ideal, it is dark and dramatic.
- Materials:** Acrylic, ink
- Processes:** Include architectural elements such as beams and staircases, and drawings including plans and elevations

Work 4

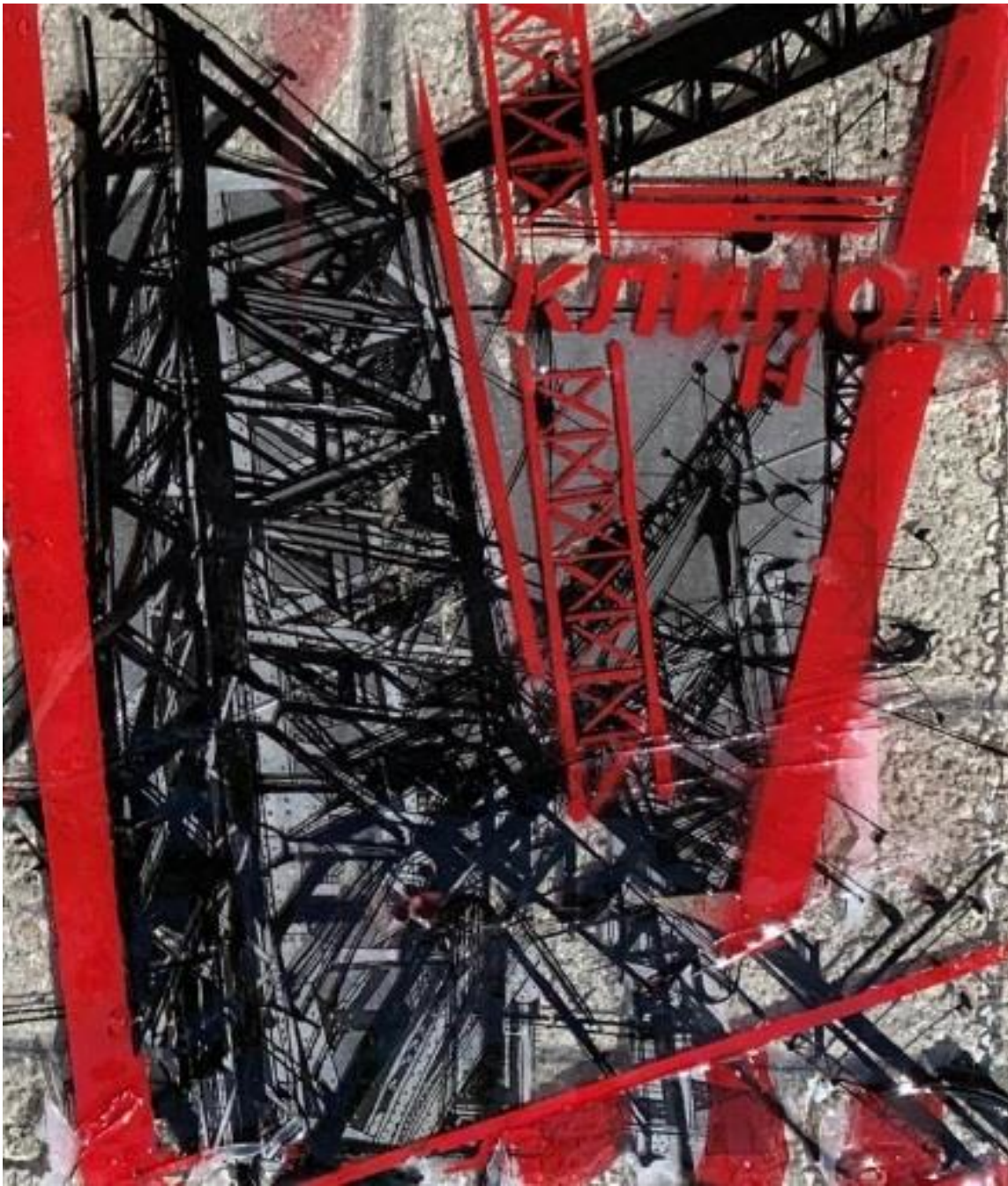


Ideas: Manipulate Communism, a period of Russian history, to create something different, yet same: desire for perfection.

Materials: Acrylic, ink

Processes: architectural elements such as beams and staircases, and drawings including plans and elevations, I create an experience.

Work 5



- Ideas:** the transparency during the Soviet reconstruction process.
- Materials:** Glass, acrylic, ink
- Processes:** variation of materials representative of strategies attempted to build perfect future after Soviet reconstruction

Selected Works score: 5

Scoring Commentary

Drawing Skills

There is substantial evidence of advanced drawing skills in this abstract architectural portfolio. In all of the images, there is careful and sophisticated layering of the elements of design to create experiences that seem to be occupiable space, but remain impossible to construct, and yet ultimately function as conceptual compositions. The use of graceful curves and dynamic angles are combined with a range of textures, values, and colors to develop compelling imagery. Compositionally, the works include complex means of creating balance, emphasis, and rhythm within the style of architectural renderings.

Materials, Processes, and Ideas

Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. The student masters carefully drafted shapes, gestural markmaking, and application of painted surfaces to reference Brutalist and Constructivist movements of art and design, both rooted in 20th century political history.

Beginning with a drawing in Work 1 that is inspired by Vladimir Tatlin's Tower, the student uses similar helix shapes and lines that plunge the viewer upward in space. Works 2-5 show a refined understanding of drafted architectural plans and elevations, however the student manipulates the techniques to create drawings reminiscent of Constructivist and Brutalist buildings. The variety of materials used and processes applied create dramatic, sometimes chaotic imagery, that allude to different periods in Russian and Soviet history. Synthesis occurs as the student uses architectural elements that are in juxtaposition or placed impractically, thus creating energetic compositions that are intended to clearly be more conceptual than practical plans for construction.

Writing

Written evidence thoughtfully identifies materials, processes and ideas. The student concisely explains that they are using "architecture as a reflection of political instability and changing nature of the Soviet State." References to Constructivism, Brutalism, Communism, and the Soviet state outline a theoretical framework of ideas that are then executed using "architectural elements such as beams and staircases, and drawings including plans and elevations." The concluding piece describes that the "variation of materials" is "representative of strategies attempted to build perfect future after Soviet reconstruction." The materials listed for each piece are clear and concise, comprising ink, graphite, watercolor, and acrylic. The student changes the material and/or technique with each image to create a range of order or disorder dependent on the idea expressed. In Work 5 they also list glass as a material so the viewer understands that the media choice and multi-layered process symbolizes "transparency of reconstruction."

SAMPLE 2

Student work and written evidence:

Work 1



Ideas: I focused on the beliefs that were part of my upbringing through the symbolic use of flowers

Materials: Oil paint and un-stretched canvas

Processes: Painting

Work 2



- Ideas:** I focused on the beliefs that were part of my upbringing through the symbolic use of flowers
- Materials:** Colored pencil and acrylic
- Processes:** Drawing, painting

Work 3



- Ideas:** I focused on the beliefs that were part of my upbringing through the symbolic use of flowers
- Materials:** Colored pencil on black mat board
- Processes:** Drawing

Work 4



- Ideas:** I focused on the beliefs that were part of my upbringing through the symbolic use of flowers
- Materials:** Oil paint, mat board, and acrylic
- Processes:** Painting

Work 5



Ideas: I focused on the beliefs that were part of my upbringing through the symbolic use of flowers

Materials: Oil paint

Processes: Painting

Selected Works score: 5

Scoring Commentary

Drawing Skills

This body of work provides evidence of advanced drawing skills through a variety of traditional media. With the use of strong compositions, the student constructs a narrative within each piece; exploring contrast through the use of color (Works 1, 2, and 5), figure-ground relationships (Work 3), and perspective (Work 4). Using the motif of the flower, the works show a variety of approaches. Work 1 displays the flower prominently whereas Work 4 the flower is intentionally used as part of the conversation in the work, but not the focal point. The body of work exhibits a strong use of chiaroscuro and reminiscent of a Baroque style. Each piece is gracefully executed with advanced skills using oil, acrylic, and colored pencil.

Materials, Processes, and Ideas

The visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. Though not required in Selected Works, the visual relationship among works are undoubtedly visible. Synthesis of materials, processes, and ideas is furthered as flowers are explored as symbols of religion and metaphorically considered within a cultural context. Ideas are furthered by the carefully chosen flowers to extend meaning. In Work 1, the student uses a lily, a symbol of Easter— newness of life and resurrection, and it is placed next to a book, presumably a bible. In Work 3, poppies are drawn, which have long been used as a symbol of sleep, peace, and death.

Writing

Written evidence outlines the materials, processes, and ideas relevant to each work. The student clearly identifies the concepts used in creating each piece and the relationship between text and image is closely tied together. It might have been useful to have statements about ideas that are specific to each work; instead, the student has repeated the same statement for all five examples: "I focused on the beliefs that were part of my upbringing through the symbolic use of flowers." This intent is evident in each of the works, but more specificity in differentiating the intent between each one might have been useful to both the student and the viewer.

SAMPLE 3

Student work and written evidence:

Work 1



- Ideas:** this piece is inspired by my high school trip to six flags.
- Materials:** Colored pencils and pens.
- Processes:** Cutting the paper into a specific shape that I want and drawing.

Work 2



Ideas: This piece is inspired by mirror which is often time used as an implication of time in movies.

Materials: Pencils and pens

Processes: Drawing

Work 3



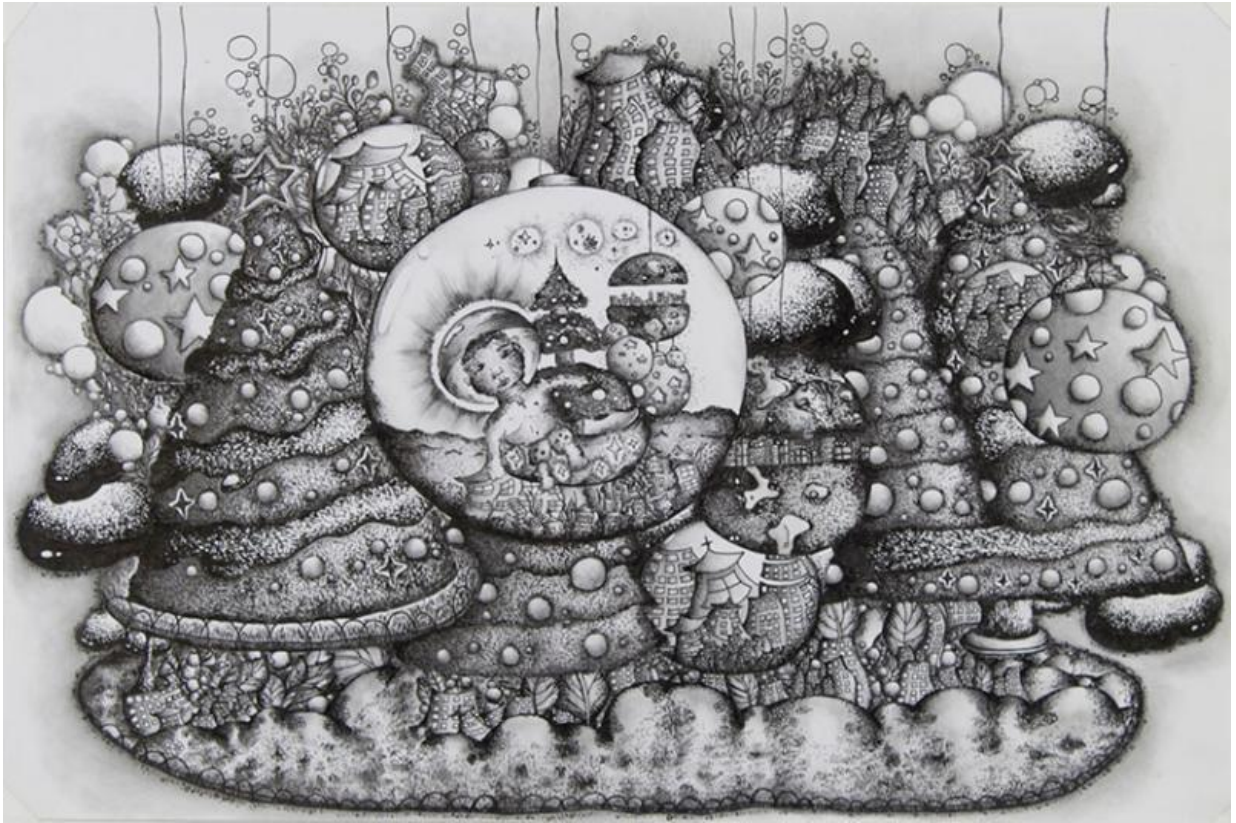
- Ideas:** It is inspired by the online vaporwave culture that involves things such as Fiji water and Microsoft.
- Materials:** Colored Pencils and pens
- Processes:** Drawing

Work 4



Ideas: This piece is inspired by Kumanthong statues.
Materials: Pens, Colored pencils, and watercolor.
Processes: drawing and painting.

Work 5



Ideas: There was a moment during Christmas that made me feel so surreal.
Materials: Pencils and pens.
Processes: drawing.

Selected Works score: 5

Scoring Commentary

Drawing Skills

Based on the visual evidence of the selected works, the five works exhibit advanced drawing skills. Each of the five images show a fragmentation of the picture plane— from related drawings in rectangles (Works 1 and 2), to drawings in a more organic-organized compositions (Works 3, 4, and 5). The fragmentations exhibit an engaging way to develop the element of time in each piece. Work 1 was inspired by a trip to Six Flags. The viewer scans the drawing, which each panel visually describing a part of exploring the amusement park. The overlapping panels together create a non-traditional unified shape. The drawings— somewhat childlike in appearance are well rendered with detailed repeated lines and textures. In contrast, Work 3 shows a different form of composition that is influenced by online vaporwave imagery and color schemes. The student artist has carefully developed a random sensibility of space where elements pop forward with the application of color and selected areas of meticulous use of drawn textures and surreal imagery. All handled carefully and with precision.

Materials, Processes, and Ideas

This portfolio of selected works exhibits relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. The ideas of each piece are related to one another as they are all based on memories, experiences of the student artist, and interests. The materials used are also connected through the use of a pen— color is applied via colored pencil or watercolor. With each piece, ideas begin to evolve as the act of drawing, with meticulous detail, aims to recall memories from childhood. For example, Work 4 recalls memories of Kuman Thong statues in Thailand. The drawing shows stylized images of the student’s memories, many exhibiting strong emotions. The foreground displays stoic standing figures— possibly representing women in the student’s life. These figures are rendered in a stylized fashion of the student’s research in Kuman Thong statues.

Writing

The written evidence identifies materials, processes and ideas. In Work 5, the student writes, “there was a moment during Christmas that made me feel so surreal.” The imagery and the written statement are evident, with a surreal approach to a traditional holiday using common imagery yet executed in a surreal manor. Though the student didn’t say so, the works seem influenced through research of Takashi Murakami.

SAMPLE 4

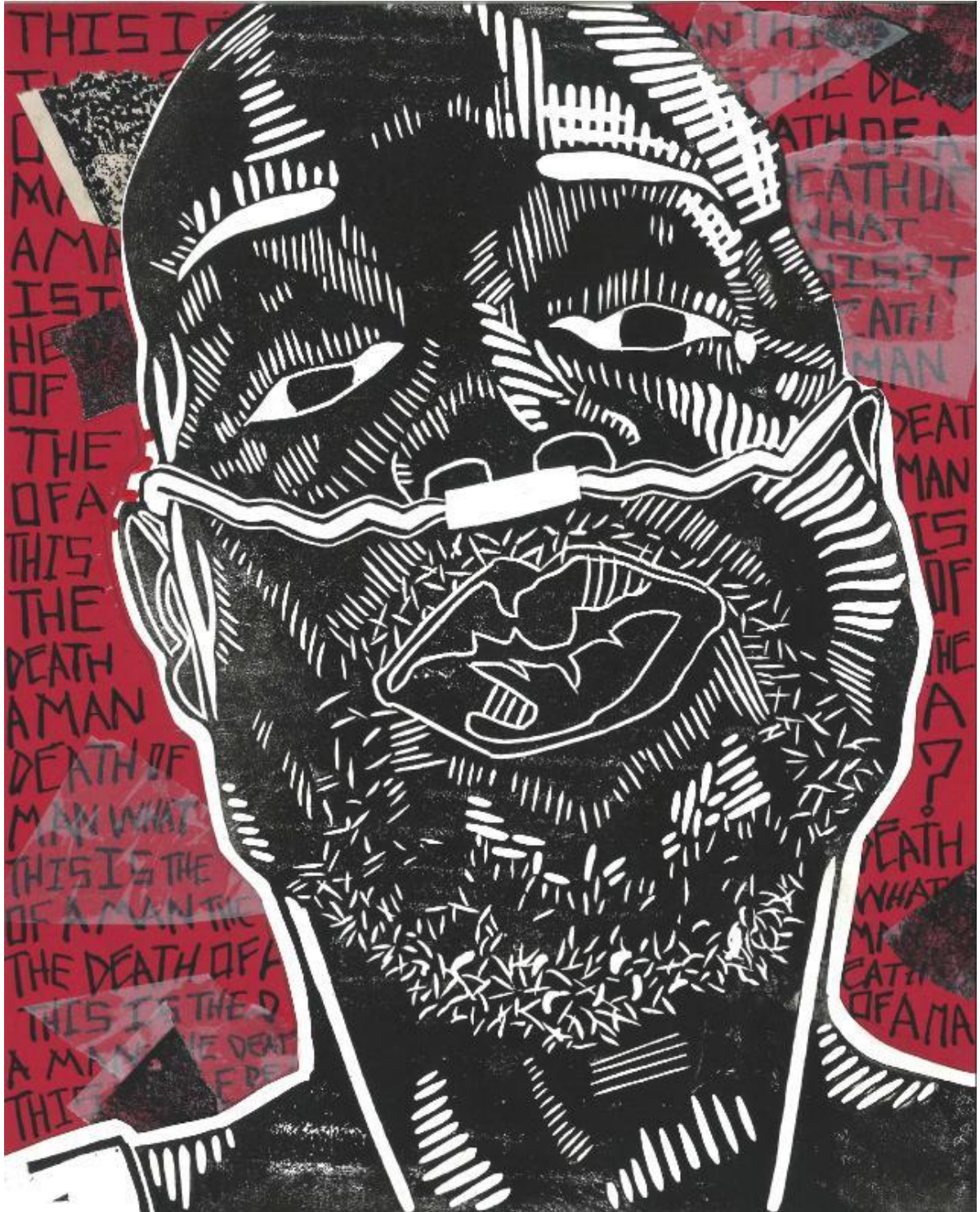
Student work and written evidence:

Work 1



Ideas: The death of my grandfather
Materials: Mixed media
Processes: Linocut, collage

Work 2



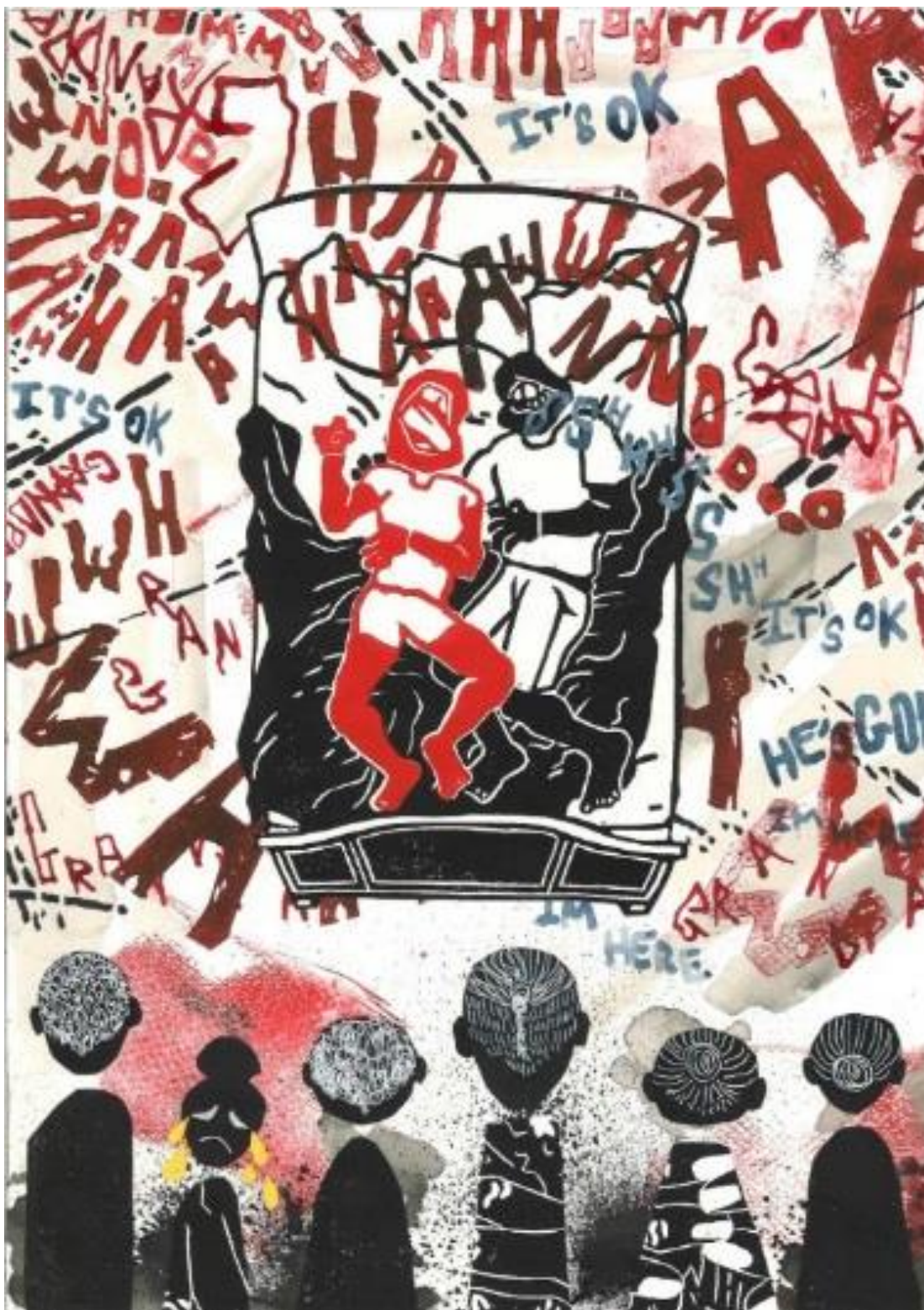
- Ideas:** The death of my grandfather
Materials: Mixed media, Linocut, collage;
Processes: I use the color red to demonstrate the anger

Work 3



Ideas: The death of my grandfather.
Materials: Mixed media, Linocut, collage
Processes: Being angry instead of sad was my way of coping

Work 4



Ideas: The death of my grandfather
Materials: Mixed media, Linocut, collage
Processes: I used words/ phrases to give an obvious perspective on the event

Work 5



Ideas: The death of my grandfather
Materials: Mixed media
Processes: Linocut, collage

Selected Works score: 5

Scoring Commentary

Drawing Skills

There is visual evidence of advanced drawing skills in this collection of works exploring the personal loss of a grandfather. In all of the images, the student clearly demonstrates a highly developed skill in implementing the drawing principles of figure/ground relationships, rhythm, contrast, hierarchy, opacity, transparency, layer, emphasis and balance. Works 2 and 3 exhibit an especially sophisticated and varied approach to mark-making, with varied lines representing a range of qualities of light and texture on the subject's face. Throughout all of the images, color – especially red – is used deliberately to create visual emphasis and contrast within each composition. The varied layering of media and imagery could easily overwhelm the viewer, but the student clearly shows a sophisticated understanding of hierarchy in these emotional compositions.

Materials, Processes, and Ideas

Across all images, materials and processes are selected and used effectively in an exploration of ideas about pain and loss. In particular, the student has chosen to employ a harsh mark making quality to show anguish (Works 1-5), to use text to add context (Works 2 and 4), and to use red to show anger and create emphasis (Works 1-4). The work also reflects a keen understanding of how collage can define space and further the story through visual layering (Works 2-5). The student thoughtfully re-appropriated the grandfather's image (Work 2) to illustrate his death (Work 4), and to describe the scattering of his "ashes" in (Work 5), demonstrating an understanding that varying the compositional and contextual visual choices that are made in a work can alter the meaning of a single image. The control of line work, composition and use of collage suggest an awareness of the German Expressionist printmakers such as Ernst Ludwig Kirchner and the narrative compositions of the collages of Romare Bearden.

Writing

The student's written evidence consistently identifies materials, including linocut, collage, and mixed media. When discussing process, the student highlights the visual choices that were made in order to most effectively communicate a narrative. In work 4, the artist notes "I used words/ phrases to give an obvious perspective on the event," for example, while in Work 2, "I use the color red to demonstrate the anger." The same idea – "the death of my grandfather" – has been identified for all five works. It might have been helpful for the student to have identified one particular aspect of this story for each image, as the visual evidence indicates that a clear narrative is unfolding.

SAMPLE 5

Student work and written evidence:

Work 1



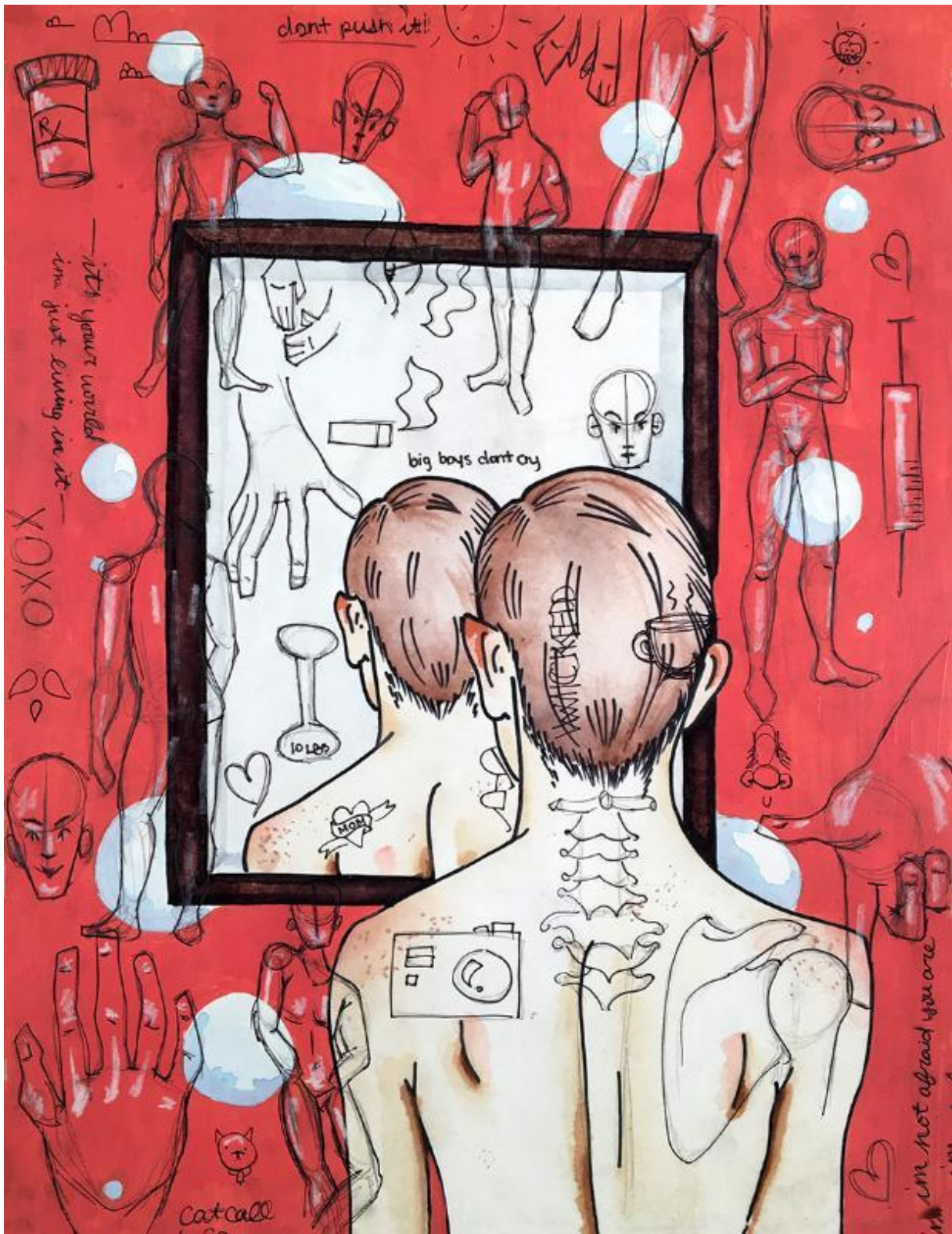
- Ideas:** The physical pain of cancer through the loss of hair and the paling of the skin, also seen figuratively through the loss of color and the looming black shadows in the background, as well as the mental weight of the disease of the patient
- Materials:** acrylic
- Processes:** Painting

Work 2



- Ideas:** The mental pain of schizophrenia symbolically shown through repetition of stamped images and blurred tv screen static
- Materials:** acrylic
- Processes:** Layering of painting and stamping

Work 3



- Idea:** Self-image, with the obsessive nature of comparing shown through the use of semi-realistic figures in the foreground in black. Gender plays into self-image.
- Materials:** Acrylic, charcoal, marker
- Processes:** Watercolor painting layered with drawings in Sharpie marker

Work 4



- Ideas:** Pain is shown in elegant figures, presented with a palette of all of the colors that make up the pain depicted in order to show the raw beauty that goes into hurt
- Materials:** watercolor
- Processes:** Watercolor painting with color palette juxtaposed against the figure to visually and symbolically represent pain

Work 5



Ideas: Pain is shown in elegant figures, presented with a palette of all of the colors that make up the pain depicted in order to show the raw beauty that goes into hurt

Materials: watercolor

Processes: Watercolor painting with color palette juxtaposed against the figure to visually and symbolically represent pain

Selected Works score: 4

Scoring Commentary

Drawing Skills

The artworks in this portfolio demonstrate proficient or good drawing skills including the use of mark-making, and the consideration of a range of compositional approaches. Attention to light and shadow on the figures in Works 1, 2, and 3 is handled unevenly, with a flatness that leaves the forms feeling not fully developed. In contrast, Works 4 and 5 demonstrate greater sophistication and confidence in drawing as the student experiments with compositional layout figure/ground relationships, and mark-making strategies to communicate an idea.

Materials, Processes, and Ideas

The student indicated an interest in portraying the idea of “pain, both physical and mental” in this work, and this intent is visually apparent in each one, although to varying degrees and effects.

Earlier images (Works 1, 2, and 3) are finding beauty in the features of a person experiencing pain, using a variety of drawing and painting techniques to render symbolic portraits. Although the student is experimenting with approaches to mark-making, use of symbols, and the representation of the human form, the idea of pain is sometimes not apparent (as in Work 2). In Works 4 and 5, the materials and ideas remain consistent with the earlier examples, but the processes expand to become more experimental, including representations of color associated with pain in the human body. The result is an exploration of unexpected/surprising ways that pain can be beautiful, where the ideas, processes, and materials are fully merged and informing one another. The student commented on this as well in the written evidence, noting that “the beauty of pain is shown in elegant figures, presented with a palette of all of the colors that make up the pain depicted in order to show the raw beauty that goes into hurt. The point of the works is to point out the humanity of pain.”

Writing

The student artist identifies materials used and general processes for each artwork as well as the idea of pain that runs throughout all of the works presented. Work 1, for example, portrays pain associated with cancer, and the written statement includes, “The physical pain of cancer through the loss of hair and the paling of the skin, also seen figuratively through the loss of color and the looming black shadows in the background, as well as the mental weight of the disease of the patient.” The student alludes to religious iconography as a parallel for belief and vision through pain.

SAMPLE 6

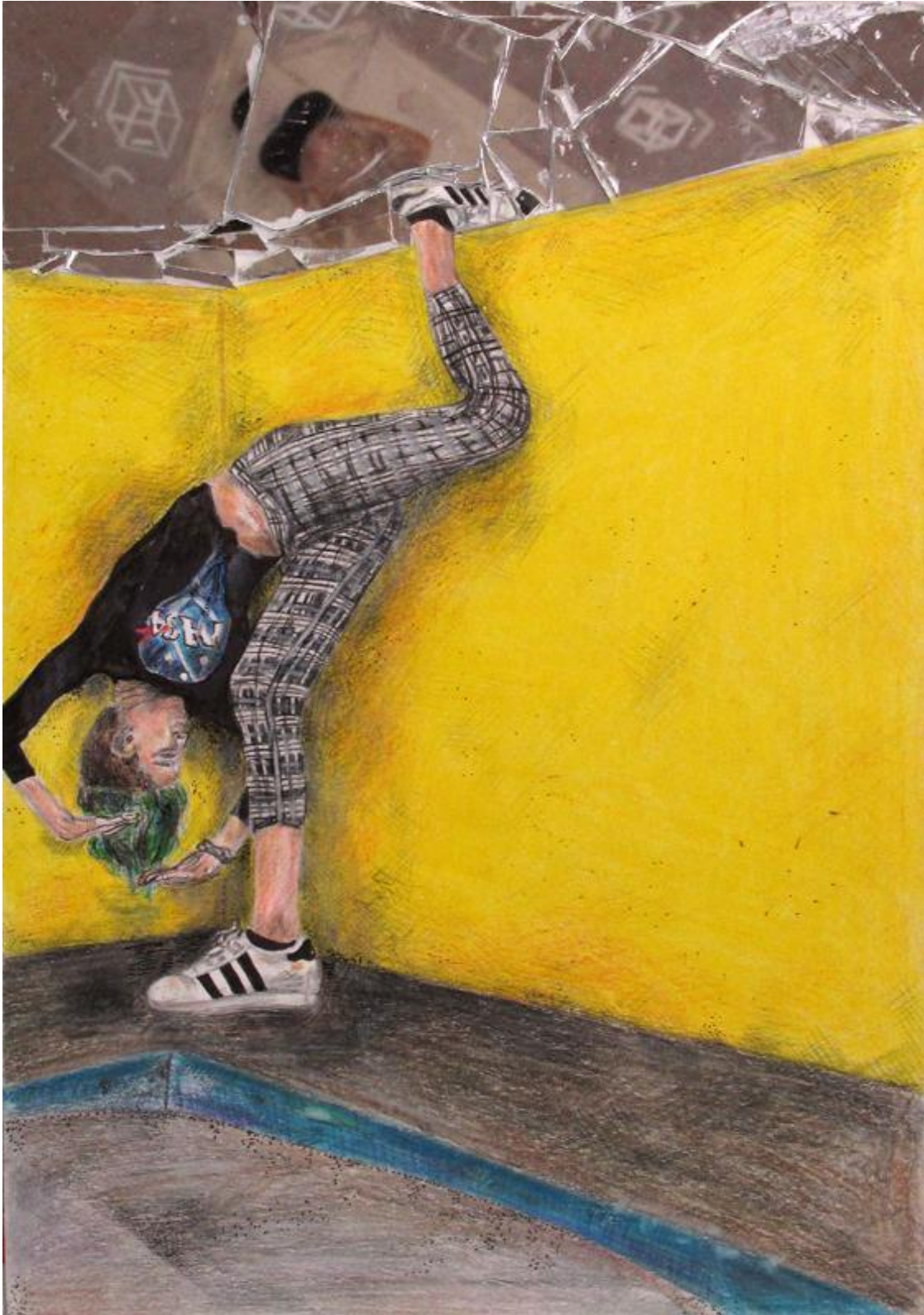
Student work and written evidence:

Work 1



- Ideas:** I started with a more simple position with minimal facial features and design
- Materials:** Mixed media
- Processes:** Spray paint to create smooth darks for contrast, and lights for emphasis

Work 2



Ideas: I wanted to develop an understanding of the body and the geometric, yet natural shapes made in these odd positions

Materials: Mixed media

Processes:

Work 3



Ideas: I wanted to develop an understanding of the body and the geometric, yet natural shapes made in these odd positions

Materials: Mixed media

Processes:

Work 4



Ideas: I focused more on how the face can be contorted much like how a filter on modern platforms can distort facial features

Materials: Mixed media

Processes: I used a scanner to capture my face being pressed against glass.

Work 5



Ideas: I focused more on how the face can be contorted much like how a filter on modern platforms can distort facial features

Materials: Mixed media

Processes: I used a scanner to capture my face being pressed against glass.

Selected Works score: 4

Scoring Commentary

Drawing Skills:

The student artist moves from a flat pictorial plane with a centralized figure in work 1 to more advanced compositional arrangements that deal with space in innovative ways in later pieces. Works 2 and 3 include a figure in a state of distortion within a confined space. Figure/ground relationships are expanded in these works, and space is deepened through the use of reflection. The forms of the figures are well-rendered through the use of light and shadow, and the rendering of intricate fabric folds (Work 3). Works 4 and 5 retain the imagery of contorted figures but offer more complex compositional arrangements and a broader use of materials. The works do exhibit some inconsistencies in the use of perspective, and the use of materials is awkward in some areas as an attempt to delineate line and create movement.

Materials, Processes, and Ideas

The visual relationships among materials, processes, and ideas are clearly evident as the student makes attempts to demonstrate ideas about “human anatomy in positions out of the ordinary.” The student’s process – gradually employing more experimental approaches to composition and definition of space – helped to heighten the awkwardness of poses/features that the artist was interested in highlighting. Works 4 and 5 in particular demonstrate the student intention to “focus more on how the face can be contorted much like how a filter on modern platforms can distort facial features.”

Writing

While there is adequate written evidence to identify materials, processes, and ideas in this portfolio, the student could have used the opportunity to provide the reader with more specific details. The student listed mixed-media for materials, which is evident, but the student failed to recognize that giving details give the viewer insight into the processes for how the work was created. In this portfolio, the student artist used unusual drawing materials such as foil and photography. Students are encouraged to provide detailed information where appropriate.

SAMPLE 7

Student work and written evidence:

Work 1



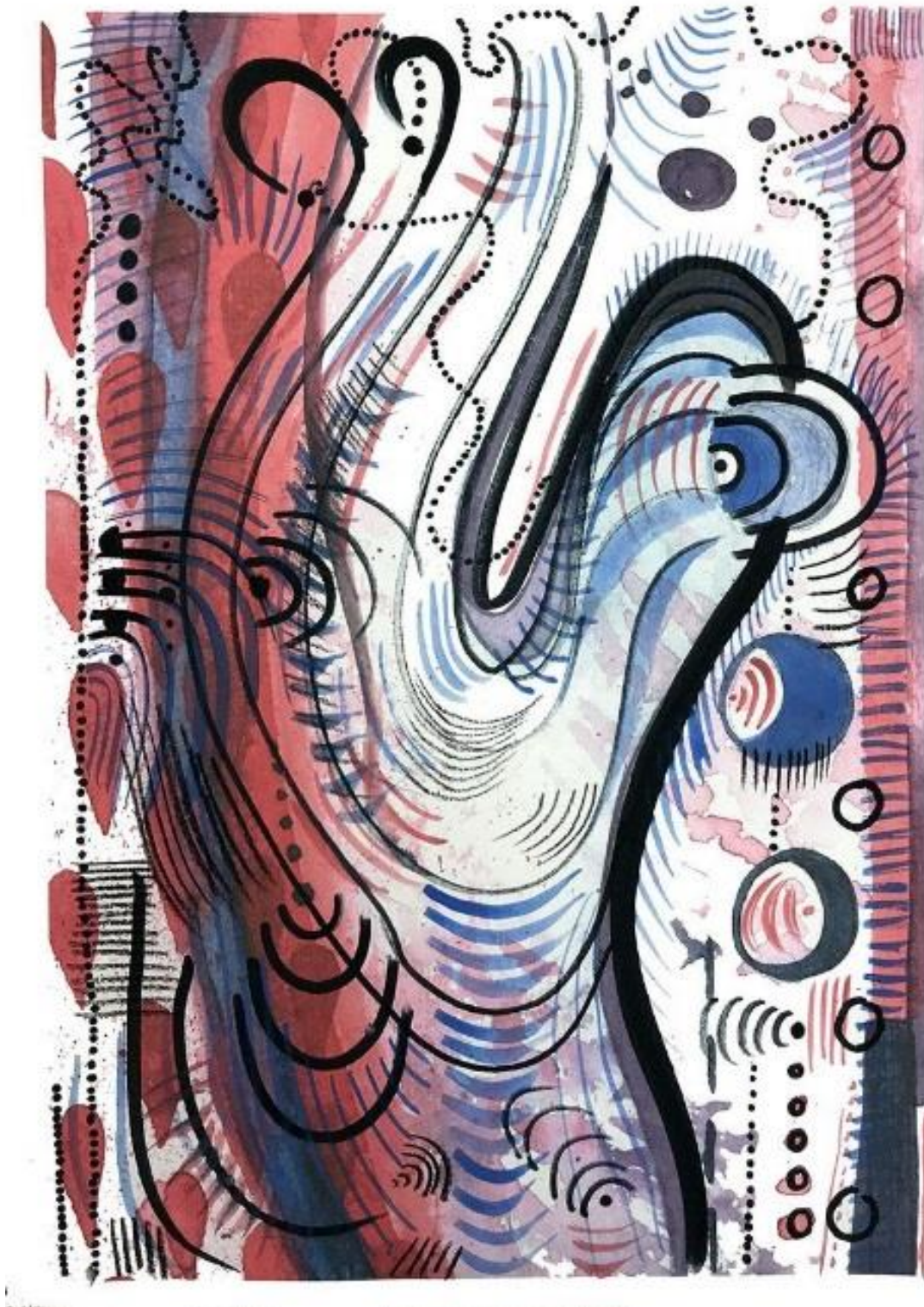
Ideas: Human expression, jazz music, emotionally motivated work
Materials: Gouache, Gesso, Marker
Processes: I manipulated the materials used by layering and overlapping line and shape.

Work 2



Ideas: Line placement to achieve harmony, balance; leading with instinct
Materials: Patterning, varying linework, layering to achieve depth
Processes: Gouache, Marker, Gesso

Work 3



Ideas: Emitting an uncomfortable feeling, off balance but still draws the viewer in with intense linework and patterning, makes them not know where to look, limited color palette

Materials: Gesso, gouache, marker

Processes: Varying of the line, different background shapes on either side, leading lines

Work 4



- Ideas:** Working with a limited set of materials, structural integrity despite layers and overlapping, playing with line and texture, still emitting a musical quality
- Materials:** Gouache, marker, gesso, cut paper
- Processes:** Splatter painting, loose linework, focusing less on the way the shapes and lines look and more on placement, intuitive color choice and placement

Work 5



- Ideas:** Emotionally charged, expressive, split composition, finding balance within a plane with two intersecting areas, how to incorporate patterning, freedom from restricting lines
- Materials:** Gesso, gouache, marker, charcoal, white gel pen
- Processes:** Loose brushwork, blending, instinctive placement of color and line and pattern, splatter paint, repetition

Selected Works score: **3**

Scoring Commentary

Drawing Skills

There is visual evidence of moderate drawing skills within the five selected works in this portfolio. All five works reflect a consideration of the ways that line can be used to convey emotion, and wide-ranging experimentation with the use of line is evident. The student uses a variety of approaches to layering, overlapping, and juxtaposing materials and forms while also considering the ways that pattern and repetition can be used to achieve a sense of movement or depth. This is evident in most of the work, but more so in Works 2, 4, and 5.

Materials, Processes, and Ideas

The student noted an ongoing intent in creating expressive compositions that convey emotion, and that are often inspired or informed by music. Although a broader range of materials may have been used to further this exploration, the processes that the artist pursued do clearly relate to the ideas of interest. The variety of materials listed are visually evident and clearly reflect the artist's interest rhythm and movement (particularly Works 1, 3, 4 and 5). There is similarity among the images that raises questions as to whether the artist was consistently attempting to convey the same emotion or the same type of music, or whether their use of color, shape, and line could have been expanded or explored further, to represent a more distinct range of ideas and experiences. More specificity of ideas as well as of process would have been helpful: which kinds of emotions, or music, or experiences, are being abstractly represented? How were these choices made? The individual works are technically proficient, but it is unclear as to whether materials, processes, and ideas are working together as fully as they could.

Writing

The written section of the selected works provides information on the ideas, materials, and processes. The process evidence in particular gives some insight into the student's decision-making process; for example, in Work 4, the student noted that the work includes "splatter painting, loose linework, focusing less on the way the shapes and lines look and more on placement, intuitive color choice and placement."