

2019 AP® Central Samples

Drawing Selected Works (Quality) Score 5

Image Dimensions	Media
1 28 x 16	watercolor, pencil, pen
2 28 x 16	watercolor, pencil, pen
3 20 x 16	oil pastel, charcoal, acrylic, ink
4 20 x 16	charcoal, soft pastel, acrylic, pencil
5 18 x 18	charcoal

All measurements are in inches

Portfolio Score: 5

Score Rationale

- The improvisational nature of image 5 clearly displays inventive articulation of drawing issues. Charcoal is used to generate soft and hard lines. The work is filled with smudges and gestural marks. The ambiguous cow skull devolves into anthropomorphic shoulders. A single white speck gleams from the cow's right eye, helping to lighten the local use of heavy charcoal.
- The work shows successful engagement with experimentation and/or risk-taking in most pieces. For example, in image 3, the head of the figure is slashed with a heavy diagonal line despite the absence of any other inclining devices. The only exception is the slight slant of the head. The dissection of this movement redirects the flow of the work, creating successful engagement with experimentation. The disproportion and the angular nature of the form are reminiscent of the art of Egon Schiele but that influence is clearly transformed in the service of a larger personal vision with the student's more painterly approach.
- Image 4 provides evidence of experimentation combined with inventive decisions about composition and technique. Image 4 envisions a congregation of spectral, disembodied figures, vaporizing into a hazy atmosphere of charcoal and acrylic. Touches of colorful soft pastel are added with rough shredded lines to enliven the composition. The work vibrates with its own animated energy, generated by the line quality, stippling, and directionally varied brush strokes. Well-informed intention can be seen in the various positions of the figures. The subject on the top left appears to be sitting with its back turned to us looking over a shoulder. The emancipated figure, emerging from the base, shifts its weight in contrapposto, confronting the viewer. Meanwhile, vacuous stares by the displaced heads are aimed to the bottom right. This clearly constitutes a compelling sense of movement from the gaze of the figures, following from top to bottom.









