

## Drawing: Concentration Grading Scale

Categories	Excellent (4)	Strong (3.5)	Good (3)	Moderate (2.5)	Weak (2)	Poor (1)
<b>1. Integration of the Topic of Concentration and the Work Presented</b>	The concentration topic and the work presented are unmistakably and coherently integrated.	The concentration topic is successfully integrated with most of the work presented.	The concentration topic and the work presented are closely related.	The connection between the concentration topic and the work presented is evident, but erratic.	There is a sense of a concentration, but integration of the topic and the work is inadequately considered.	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.
<b>2. Decision and Discovery through Investigation</b>	The investigation of the concentration topic provides convincing evidence of informed decision making and discovery throughout the piece.	The investigation of the concentration provides evidence of thoughtful decision making and of discovery in most of the piece.	Some clear decision making and discovery are evident in the investigation of the concentration.	Decision making is sporadic, and the work demonstrates little sense of investigation or discovery.	Decision making is lacking; the work appears inadequately thought out and insufficiently explored.	An idea for a concentration may be presented, but the knowledge and understanding to investigate and carry it out are not evident in the piece.
<b>3. Originality and Innovative Thinking</b>	The work for the concentration clearly demonstrates an original vision, innovative ideas, risk taking, and inventive articulation of drawing techniques.	The work for the concentration generally demonstrates originality, innovative thinking, and effective manipulation of drawing techniques.	The work for the concentration demonstrates some originality, some innovative thinking, and purposeful manipulation of drawing techniques.	An idea for a concentration is presented and some original ideas seem to be emerging or some attempt at innovation with drawing techniques is evident.	An idea for a concentration is presented, but the ideas in the work are unoriginal or rely mostly on appropriation.	An idea for a concentration may be presented, but the work comprises trite or simplistic solutions that are poorly drawn.
<b>4. Technical Competence and Skill with Materials and Media</b>	In general, the work is technically excellent; materials and media are used effectively to express ideas.	The work is technically strong; materials and media are used well to express ideas.	The work demonstrates adequate technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.	Though uneven, the work demonstrates emerging technical competence, some knowledgeable use of drawing materials and media, and rudimentary drawing skills.	The work demonstrates poor technical competence, awkward use of drawing materials and media, and poor drawing skills.	The work shows very limited technical competence; use of materials and media is naïve and is lacking in drawing skills.
<b>5. Appropriation and the Student "Voice"</b>	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.	Any apparent appropriation of published or photographic sources or the work of other artists shows a strong sense of the student's "voice" through individual transformation of the images.	With the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernible; the images have been manipulated to express the student's individual ideas.	If published or photographic sources or the work of other artists are appropriated, the work appears to be nearly direct reproductions; even if skillfully rendered, the student's "voice" and the individual transformation of the images are minimal.	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 discernible student "voice" or individual transformation.	The works are obviously direct copies of published or photographic sources or the work of other artists that is poorly rendered; there is no discernible student "voice" or individual transformation.

# Drawing Portfolio

## General information and a few provisos:

- The scoring guidelines for the AP portfolios contains 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 isn't expected that all the descriptors for a scale 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.

Drawing concepts and skills include, but are not limited to:

- Light and shade
- Rendering of form
- Composition
- Surface manipulation
- The illusion of depth
- Mark making

## Drawing 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 development or both**— 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 that is given.