

Exercise walk-through

7.6

Understanding the Scoring Guidelines

AP Drawing

The rubric ladder

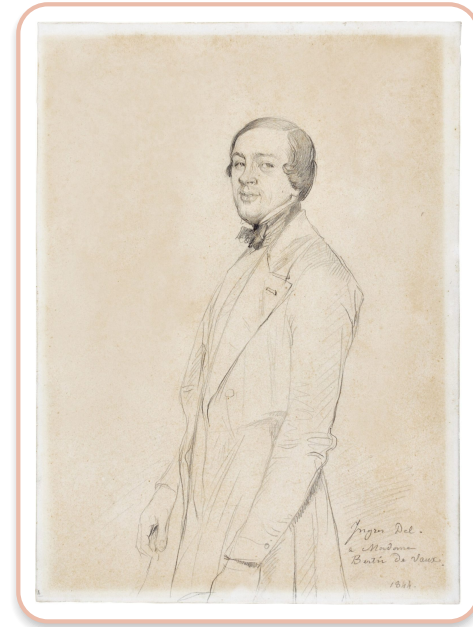
Both sections are scored against
**published scoring
guidelines** . Readers use
visual evidence *plus* **your writing**.

Aim your evidence at the **top** of the
ladder – and design with the criteria
in mind, **not to a formula**.

Selecting the five

The Selected Works are judged on **drawing skills** and **synthesis** – they need **not** belong to the investigation.

Select with fresh eyes: thumbnail print-outs, three viewers – **overlap wins**.



Selected Works: craft and skill must read at a glance

Presentation, and what the scores actually mean

consistent backgrounds

neutral and consistent backgrounds make a sequence read professionally

a detail shot

a second image of one work, close in – use it where surface or mark quality matters

crop tightly

to the work itself; a photograph of a work on a messy floor reads as carelessness

the scale

scores 1–5 arrive in July, and college credit policies vary

what actually matters

the rubric habits are the real prize – they outlast the number

preponderance of evidence

scorers judge on the balance of what the portfolio shows, not on its single best image

A portfolio is scored as a **body of evidence**. One outstanding piece cannot carry fourteen that show nothing, and the reverse is also true.

Academic integrity

Plagiarism **cancels scores**. The College Board checks, and teachers must **certify** originality.

- work from **sources** you did not create must move **far beyond duplication** and **cite** them
- **generative AI** may **not** make your work – policy allows it only as a **documented exploration tool**, never as the artwork

Cite every reference photo you did not take. One missing citation risks the **whole** portfolio; thirty seconds of typing removes the risk.

Whose work it has to be

the rule

the portfolio must be your own work; borrowed images and AI tools have strict rules

citation is not enough

substantially copying another artist's work – even cited – cannot demonstrate *your* idea development

what citation is for

acknowledging a source you *worked from*, not licensing a copy

draw from life

and from your own reference photos wherever possible

the practical gain

it also **simply teaches more** – a photograph has already made the decisions a drawing should make

the self-interest

your own seeing is the only truly unique material you have

The integrity rule and the artistic argument point the same way: a copied image cannot show *your* inquiry, which is the one thing the Sustained Investigation is scored on.

Exercises 2.1·2.2

2.1 AP portfolios are scored by

[1]

☐

A a strict checklist of every criterion

B preponderance of evidence

C the teacher's grade only

D the fastest finish

2.2 Why read the scoring guidelines in September, not April?

[2]

Exercises 2.1·2.2

2.1 AP portfolios are scored by

[1]

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- A a strict checklist of every criterion
- B preponderance of evidence
- C the teacher's grade only
- D the fastest finish

2.1 B

- **preponderance of evidence**, not all-or-nothing

2.2 Why read the scoring guidelines in September, not April?

[2]

2.2

- you cannot build toward a target you have not seen; early reading lets you self-score and fix gaps in time

Setup for exercise 2.3 (1/2)

2.3 Name two rows of the Sustained Investigation rubric.

[1]

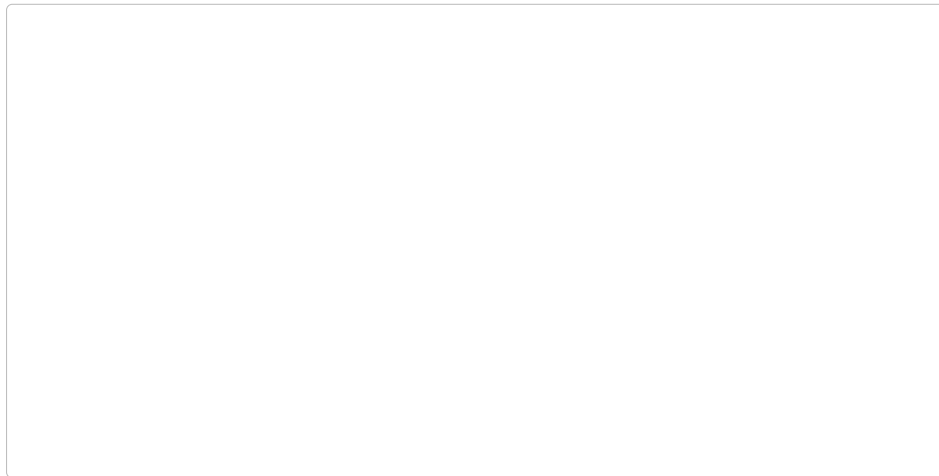
Setup for exercise 2.3 (2/2)

3 Studio & portfolio tasks

3.1 Self-score a mock portfolio against the rubric.

(a) For each SI row, propose a score of 1, 2 or 3 using that row's criteria, and cite visible/written evidence. [3]

(b) Turn the lowest row into one concrete to-do. [2]



3.2

Describe what strong synthesis would look like in your own work. [2]

Exercise 2.3

3.3 An original mock portfolio has polished finished drawings but no visible experiments, revisions or account of development. Explain why polished drawing alone cannot establish strong evidence for the practice/experimentation/revision row, and propose a concrete improvement. [4]

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2.3

- any two of the four SI rows: inquiry; practice/experimentation/revision; materials/processes/ideas; drawing skills

3.1

- every row scored with a reason; honest, evidence-based levels; the weakest row identified; a concrete action to raise it

3.2

- describes inseparable material/process/idea; specific to the student's own inquiry

3.3

Drawing skill and evidence of development are different criteria; finished polish alone does not show practice, experimentation and revision leading development; a specific visible experiment/revision sequence is proposed; writing explains how that sequence developed the investigation.