

## 2-D Design: Breadth Grading Scale

Categories	Excellent (4)	Strong (3.5)	Good (3)	Moderate (2.5)	Weak (2)	Poor (1)
<b>1. Broad Investigation and Application of 2-D Design Principles.</b>	The work shows an informed investigation & application of a broad range of 2-D design principles.	The work shows a thoughtful investigation & application of a range of 2-D design principles.	The work shows a good investigation & application of a variety of 2-D design principles.	The work shows superficial decision making or discovery, with little sense of an extended investigation & application into 2-D design principles.	The work shows very little evidence of investigation & application of a range of 2-D design principles.	The work shows negligible investigation & application of a range of 2-D design principles.
<b>2. Originality and Innovative Thinking</b>	The work clearly demonstrates original vision, a variety of innovative ideas and risk taking, and inventive articulation of a broad range of the elements and principles of 2-D design.	The work demonstrates a range of original, innovative ideas and effective manipulation of the elements and principles of 2-D design.	The work demonstrates some originality, some innovative thinking, and purposeful manipulation of the elements and principles of 2-D design.	Some original ideas seem to be emerging, or some attempt at innovation with the elements and principles of 2-D design is evident.	The ideas in the work are unoriginal; the work does not show inventive use of the elements and principles of 2-D design.	There is no original or imaginative ideation in the work in regard to the elements and principles of 2-D design; the work is comprised of trite or simplistic solutions.
<b>3. Purpose and Intention in the Compositional Use of the Elements and Principles of Design</b>	The work clearly demonstrates a broad range of intentions or purposes; it articulates multiple insights. Highly effective composition (Rule of Thirds, Odds, and Space)	The work demonstrates a variety of intentions or purposes; a range of insights is apparent.	The work shows a variety of intentions and purposes, although they may not be clearly articulated. Effective composition (Rule of Thirds, Odds, and Space)	The work shows a limited range of intention and purpose. Moderately effective composition (Rule of Thirds, Odds, and Space)	The work does not clearly articulate a range of intentions or purposes. Ineffective composition (Rule of Thirds, Odds, and Space)	The work is repetitive in regard to intentions or purposes. Composition not demonstrated
<b>4. Technical Competence and Skill with Materials and Media</b>	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 good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.	The work demonstrates moderate technical competence and some knowledgeable use of materials and media.	The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials and media.	The work is generally inept; use of materials and media is naïve and lacks skill or technical competence.
<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" and individual transformation of the images.	Within 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 works appear 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; there is little discernible student "voice" or individual transformation.	The works appear as direct copies of published or photographic sources or the work of other artists; there is no discernible student "voice" or individual transformation.

## 2-D Design Breadth — Section III

A variety of works demonstrating understanding of the principles of design.

Look for engagement with a range of **design principles**:

Unity/Variety  
Rhythm  
Proportion/Scale

Balance/ Emphasis/Contrast  
Repetition  
Figure/Ground Relationship