

## Drawing: Breadth Grading Scale

Categories	Excellent (4)	Strong (3.5)	Good (3)	Moderate (2.5)	Weak (2)	Poor (1)
<b>1. Decision Making in Terms of Experimentation and Risk Taking</b>	The work exhibits obvious evidence of informed decision making that involves highly successful experimentation and risk taking.	The work shows evidence of decision making that involves successful experimentation and risk taking.	The work shows decision making and may show evidence of experimentation or risk taking that is not always successful.	The work shows modest decision making; there is little evidence of successful experimentation and risk taking.	The work shows decision making that is limited to conventional solutions; there is little or no successful experimentation and risk taking.	The work lacks evidence of decision making; no experimentation is evident.
<b>2. Originality, Imagination, and Invention in Using the Elements and Principles of Design in Drawing Composition</b>	The work clearly displays an imaginative and inventive articulation of the principles of design in a broad range of drawing compositions.	The work demonstrates innovative ideas through the effective manipulation of the principles of design in a range of drawing compositions.	The work demonstrates somewhat innovative ideas through purposeful attempts to manipulate the principles of design in a range of drawing compositions.	The work demonstrates a few imaginative ideas or ideas that are tentative in their innovation with the principles of design.	The work primarily shows weakly articulated ideas about the use of the principles of design in relation to drawing composition.	The work shows no imaginative or inventive ideas about relation of the principles of design to drawing composition.
<b>3. Confident, Evocative Work that Engages the Viewer</b>	The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, expressive verve or nuanced subtlety).	Most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence.	Some of the work has discernible evocative or engaging qualities, though confidence is not strongly apparent; conversely, the work may display confidence, but not be engaging.	The work is emerging in terms of potentially engaging qualities; confidence is questionable.	There is little about the work that is engaging; the work lacks confidence.	The work does not engage the viewer; there is no confidence evident in the work.
<b>4. Technical Competence and Skill with Drawing Materials and Media</b>	The technical competence of the work is consistently excellent; materials and media are used effectively to express ideas.	The technical competence of the work is strong; drawing materials and media are used well to express ideas.	The work demonstrates good technical competence and use of drawing 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 drawing materials and media.	The work is generally awkward; it demonstrates marginal technical competence and clumsy 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" 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 reproduction; 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 are poorly rendered; there is no discernible student "voice" or individual transformation.

## **Drawing Breadth — Section III**

Create works demonstrating understanding in a variety of drawing issues. Look for engagement with a range of:

Form

Content

Tonal values

Line quality

Perspective and other spatial systems

Composition

Drawing surface

Depth

Pattern

Means of representation and abstraction

Materials Techniques

Styles and so on ...