2017 Standard Setting Samples

2-D Design Range of Approaches (Breadth) Score 4

Image	Dimensions	Media
1	22 x 15	gouache
2	15 x 22	black acrylic paint
3	15 x 22	watercolor
4	19 x 21	chalk pastel, old book
5	22 x 15	washable marker
6	19 x 21	china marker, old book
7	22 x 15	acrylic paint
8	9 x 12	acrylic, envelope
9	12 x 18	china marker, collage
10	18 x 24	acrylic
11	24 x 18	mixed media
12	12 x 18	charcoal pencil

Rationale for Score

- This work shows a good application of 2-D Design principles to an acceptable range of design problems. Attention is paid to elements such as contrast (images 7 and 9), repetition (images 4 and 12), and figure/ground relationships (images 3 and 4).

- There is some originality, innovative thinking, and purposeful manipulation of the elements and principles of 2-D Design evident in these works. In images 4, 5, 6, and 12, for example, the diagonal orientation of the primary figures provides a counter balance to the horizontals and verticals, creating a sense of depth and visual movement. Image 9 synthesizes many of the design strategies employed in other works (e.g., diagonal placement, use of the entire picture plane), resulting in a very successful composition with a sensitivity to the figure/ground relationship.

- The work shows a variety of intentions or approaches, although not all the pieces are successfully articulated. Less successful are images 1, 8, and 10, which are generally static when compared to other works shown that do more to activate the picture plane. In general, though, the work demonstrates a variety of approaches to composition, and different media are used to create works that explore various approaches to 2-D Design.

- Some of the work has discernible evocative or engaging qualities, though confidence is not always apparent. The use of different color values in image 11, for instance, draws the viewer into the composition. The blue shading that overlaps the edges of the bicycle tires in image 4 suggests a confidence that is not evident in some of the other works (image 1, for example, in which the way the different elements overlap feels less deliberate and creates a more static image).