

AP STUDIO ART BREADTH SECTION

Activities:

- Create PowerPoint of Breadth Portfolio**
4-6 images per slide
- Peer Review 2 Breadth Portfolios** (one of the same type portfolio and one that is different)
 _____ _____
- Complete evaluation rubric for your own portfolio and the two portfolios that you used for your Peer Review**

The Breadth section shows the range of experimentation and experience in 2-D Design. It is presented as 12 images, each of which shows a different work. In addition to the quality of the work, it is scored on the degree to which it actually shows a variety of approaches to 2D Design.

According to the College Board's AP Studio Art Course Description, 2007, the Breadth section of the 2-D portfolio asks the student to "demonstrate an understanding of the principles of design including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship" (p. 11)

In the drawing portfolio, similar expectations of breadth are noted, requiring students to show evidence of "conceptual, perceptual, expressive, and technical range . . . [and] demonstrate a variety of drawing skills and approaches" (p. 20).

though daunting at first, students have successfully negotiated this section with noteworthy uniqueness and individuality

Breadth requires specific knowledge and skills that must be evidenced in the portfolio.

For the BREADTH, consider the adoption of the three Cs:

- **concept** (ideation)
- **composition** (visual organization)
- and **craftsmanship** (technical acuity).

In this approach, all three have equal value and each supports the others in the final gestalt of imagemaking. this may help students understand that merely because they like the idea, the idea itself may not necessarily compensate for a lack of compositional and technical qualities. Equally, an excellent technical accomplishment may fall short of the highest evaluation if idea and structure are absent

*"Creativity is not the finding of a thing,
but the making something out of it after it is found."*

- James Russell Lowell, American poet and critic

PRINCIPLES OF 2D DESIGN:

- Unity/Variety
- Balance/Emphasis/Contrast
- Rhythm
- Repetition
- Proportion/Scale
- Figure/Ground Relationship

Unifying idea: Focus "on making decisions about how to use the principles and elements of art to create works of art that convey meaning. In some cases, the "meaning" of the work may involve messages on a literal level (for example, graphic design, product design). However, "meaning" is just as likely to take the form of abstract or purely visual coherence. What's critical is that sense of deliberate manipulation of the visual tools represented by the elements and principles. The work may be highly technological, or it may be created with the most simple means. Any two-dimensional medium may be used for this portfolio".

DRAWING EMPHASIS

The term "drawing" is used very broadly; all sorts of art that involves directly making marks on a surface can fit into this portfolio. This includes not only work in traditional drawing media -- such as pencils, ink, and pastels -- but also many kinds of painting, printmaking, and other forms of expression.

In the Drawing portfolio, mastery of drawing can be demonstrated through a wide range of approaches and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may be submitted. The range of marks used to make drawings, the arrangement of the marks, and the materials used to make the marks are endless.

2D DESIGN EMPHASIS

The term "2-D Design" is used very broadly and can include a wide range of work

BREADTH PORTFOLIO SCORING GUIDELINES

General information and a few provisos:

- The scoring guidelines for the AP portfolios contain 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 is not 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.

2D DESIGN Breadth Rubric and 2010 SCORING GUIDELINES

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<p>A variety of works demonstrating understanding of the principles of design. Look for engagement with a range of design principles:</p> <ul style="list-style-type: none"> • Unity/Variety Balance/Emphasis/Contrast • Rhythm Repetition • Proportion/Scale Figure/Ground Relationship 			<p>Key Scoring Descriptors</p> <ul style="list-style-type: none"> A. Broad Investigation of 2-D Design Principles B. Originality and Innovative Thinking C. Application of 2-D-Design Principles to Broad Range of Design Problems D. Purpose and Intention in the Compositional Use of the Elements and Principles of Design E. Confident, Evocative Work That Engages the Viewer F. Technical Competence and Skill with Materials and Media G. Appropriation and the Student’s “Voice” H. Image Quality (for weak and poor breadth sections only) I. Overall Accomplishment and Quality <p>In applying these descriptors, consider the content, style and process of the work.</p>		
6 EXCELLENT BREADTH	5 STRONG BREADTH	4 GOOD BREADTH	3 MODERATE BREADTH	2 WEAK BREADTH	1 POOR BREADTH
6 A) The work shows an informed investigation of a broad range of 2-D design principles.	5.A) The work shows a thoughtful investigation of a range of 2-D design principles.	4.A) The work shows a good investigation of a variety of 2-D design principles.	3.A) The work shows superficial decision making or discovery, with little sense of an extended investigation into 2-D design principles.	2.A) The work shows very little evidence of investigation of a range of 2-D design principles.	1.A) The work shows negligible investigation of a range of 2-D design principles.
6 B) The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking and inventive articulation of a broad range of the elements and principles of 2-D design.	5.B) The work demonstrates a range of original, innovative ideas and effective manipulation of the elements and principles of 2-D design.	4.B) The work demonstrates some originality, some innovative thinking and purposeful manipulation of the elements and principles of 2-D design.	3.B) Some original ideas seem to be emerging or some attempt at innovation with the elements and principles of 2-D design is evident.	2.B) The ideas in the work are unoriginal or rely mostly on appropriation; the work does not show inventive use of the elements and principles of 2-D design.	1.B) 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, simplistic or appropriated solutions.
6C) The work shows an excellent application of 2-D design principles to a broad range of design problems.	5.C) The work shows strong application of 2-D design principles to a range of design problems.	4.C) The work shows good application of 2-D design principles to an acceptable range of design problems.	3.C) The work shows superficial application of 2-D design principles to a limited range of design problems.	2.C) The work shows a weak application of 2-D design principles to a very limited range of design problems.	1.C) The work shows little or no useful application of 2-D design principles, regardless of the number of problem-solving attempts.
6 D) The work clearly demonstrates a broad range of intentions or purposes; it articulates multiple insights.	5.D) The work demonstrates a variety of intentions or purposes; a range of insights is apparent.	4.D The work shows a variety of intentions and purposes although they may not be clearly articulated.	3.D The work shows a limited range of intention and purpose.	2.D) The work does not clearly articulate a range of intentions or purposes.	1.D) The work is repetitive in regard to intentions or purposes.
6 E) The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, verve or nuanced subtlety).	5.E) most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence.	4.E) Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely, the work may display confidence but not be engaging.	3.E) The work is emerging in terms of potentially engaging qualities; confidence is questionable.	2.E) There is little about the work that engages the viewer; the work lacks confidence.	1.E) The work does not engage the viewer; there is no confidence evident in the work.

6 F) The work is technically excellent; materials and media are used effectively to express ideas.	5.F) The work is technically strong; materials and media are used well to express ideas.	4.F) The work demonstrates good technical competence and use of materials and media; technical aspects and articulation of ideas do not always work together.	3.F) The work demonstrates moderate technical competence and some knowledgeable use of materials and media.	2.F) The work is generally awkward; it demonstrates marginal technical competence and awkward use of materials and media.	1.F) The work is generally inept; use of materials and media is naive and lacks skill or technical competence.
6 G) 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.	5.G) 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.	4.G) Within the apparent appropriation of published or photographic sources or the work of other artists, the student’s “voice” is discernable; the images have been manipulated to express the student’s individual ideas.	3.G) 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.AP®	2.G) The works appear to be direct copies of published or photographic sources or the work of other artists; there is little discernable student “voice” or individual transformation.	1.G) The works appear as direct copies of published or photographic sources or the work of other artists; there is no discernable student “voice” or individual transformation.
				2.H) The images are difficult to see properly because they are too small, unfocused or poorly lighted.	1.H) The images are impossible to see properly because they are too small, unfocused or poorly lighted; there may too few images to constitute investigation of breadth.
6 I) There may be a varying range of accomplishment among the works, but overall the work reaches a level of excellent breadth and quality.AP®	5.I) There may be varying levels of accomplishment among the works, but overall the work is of strong breadth and quality.	4.I) There may be uneven levels of accomplishment among the works, but overall the work is of good breadth and quality.	3. I) There may be an emerging level of accomplishment among the works; overall the work is of moderate breadth and quality.	2.I) There is little evidence of accomplishment demonstrated in the works; overall the work is of weak breadth and quality.	1.I) Overall the work lacks accomplishment and is of poor breadth and quality.AP®

NOTES:

DRAWING Breadth Rubric and 2010 SCORING GUIDELINES

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Works demonstrating understanding of a variety 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

Key Scoring Descriptors:

- A.** Investigation of a Broad Range of Visual Concepts and Composition
- B.** Decision Making in Terms of Experimentation and/or Risk Taking
- C.** Originality, Imagination, and Invention in Using the Elements and Principles of Design in Drawing Composition
- D.** Intention, Purpose and Direction
- E.** Confident, Evocative Work that Engages the Viewer
- F.** Technical Competence and Skill with Drawing Materials and Media
- G.** Understanding the Use of Digital or Photographic Sources
- H.** Appropriation and the Student’s “Voice”
- I.** Image Quality (for weak and poor breadth sections only)
- J.** Overall Accomplishment and Quality

In applying these descriptors, consider the content, style, mark-making and use of media in the work.AP®

6 EXCELLENT BREADTH	5 STRONG BREADTH	4 GOOD BREADTH	3 MODERATE BREADTH	2 WEAK BREADTH	1 POOR BREADTH
6.A) The work demonstrates informed investigation of a broad range of visual concepts and compositions.	5.A) The work demonstrates thoughtful investigation of a range of visual concepts and compositions.	4.A) The work demonstrates a good investigation of varied visual concepts and compositions.	3.A) The work demonstrates a moderate investigation of a range of visual concepts and/or compositions.	2.A) The work shows very little evidence of the investigation of a range of visual concepts or compositions.	1.A) The work shows negligible investigation of a range of visual concepts or compositions.
6.B) The work exhibits obvious evidence of informed decision making that involves highly successful experimentation and/or risk taking in most pieces.	5.B) The work shows evidence of decision making that involves successful experimentation and/or risk taking in many pieces.	4.B) The work shows decision making and may show evidence of experimentation and/or risk taking that is not always successful.	3.B) The work shows modest decision making; there is little evidence of successful experimentation and/or risk taking.	2.B) The work shows decision making that is limited to conventional solutions; there is little or no successful experimentation and/or risk taking.	1.B) The work lacks evidence of decision making; no experimentation is evident.
6.C) The work clearly displays an imaginative and inventive articulation of the principles of design in a broad range of drawing compositions.	5.C) The work demonstrates innovative ideas through the effective manipulation of the principles of design in a range of drawing compositions.	4.C) The work demonstrates somewhat innovative ideas through purposeful attempts to manipulate the principles of design in a range of drawing compositions.	3.C) The work demonstrates a few imaginative ideas or ideas that are tentative in their innovation with the principles of design.	2.C) The work primarily shows appropriated or weakly articulated ideas about the use of the principles of design in relation to drawing composition.	1.C) The work shows no imaginative or inventive ideas about the relation of the principles of design to drawing composition.
6.D) Through a successful balance of form and content, the work clearly demonstrates a broad range of intentions or purposes.	5.D) Through a clear relationship of form and content, the work articulates a variety of intentions or purposes.	4.D) The relationship of form to content is evident; a range of intended purposes or directions may not be clearly articulated.	3.D) The relationship of form to content is beginning to come into focus, but there is obvious uncertainty of purpose and direction.	2.D) The relationship of form to content is ambiguous, and few of the works demonstrate a clear intention, purpose or direction.	1.D) The relationship of form to content is unrealized; the work demonstrates little or no intention, purpose or direction.
6.E) The work as a whole is confident and evocative; it engages the viewer with visual qualities (for example, expressive verve or nuanced subtlety).	5.E) Most of the work engages the viewer with expressive and evocative qualities; the work suggests confidence.	4.E) Some of the work has discernable evocative or engaging qualities, though confidence is not strongly apparent; conversely the work may display confidence but not be engaging.	3.E) The work is emerging in terms of potentially engaging qualities confidence is questionable.	2.E) There is little about the work that is engaging; the work lacks confidence.	1.E) The work does not engage the viewer; there is no confidence evident in the work.

DRAWING *continued*

6.F) The technical competence of the work is consistently excellent; materials and media are used effectively to express ideas.	5.F) The technical competence of the work is strong; drawing materials and media are used well to express ideas.	4.F) The work demonstrates good technical competence and use of drawing materials and media; technical aspects and articulation of ideas do not always work together.	3.F) The work demonstrates moderate technical competence and some knowledgeable use of drawing materials and media.	2.F) The work is generally awkward; it demonstrates marginal technical competence and clumsy use of materials and media.	1.F) The work is generally inept; use of materials and media is naive and lacks skill or technical competence.
6.G) 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.	5.G) 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.	4.G) With the apparent appropriation of published or photographic sources or the work of other artists, the student's "voice" is discernable; the images have been manipulated to express the student's individual ideas.	3.G) 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.	2.G) 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 discernable student "voice" or individual transformation.	1.G) The works are obviously direct copies of published or photographic sources or the work of other artists that are poorly rendered; there is no discernable student "voice" or individual transformation.
6.H) When digital or photographic processes are used, the work incorporates a sophisticated understanding of the application of analog drawing concepts and techniques.	5.H) When digital or photographic processes are used, the work incorporates a strong understanding of the application of analog drawing concepts and techniques.	4.H)) When digital or photographic processes are used, the work employs a good understanding of the application of analog drawing concepts and techniques.	3.H) When digital or photographic processes are used, the work displays a basic understanding of the application of analog drawing concepts and techniques.	2.H) When digital or photographic processes are used, the work displays a weak understanding of the application of analog drawing concepts and techniques.	1.H) When digital or photographic processes are used, the work displays no understanding of the application of analog drawing concepts and techniques.
				2.I) The images are difficult to see properly because they are too small, unfocused or poorly lighted.	1.I) The images are impossible to see properly because they are too small, unfocused or poorly lighted; there may be an incomplete set of images.
6.J) There may be a varying range of accomplishment among the works, but overall the work demonstrates excellent breadth and quality.	5.J) There may be varying levels of accomplishment among the works, but overall the work demonstrates strong breadth and quality.AP®	4.J) There may be uneven levels of accomplishment among the works but overall the work demonstrates good breadth and quality.	3.J) There may be an emerging level of accomplishment among the works; overall the work is of moderate breadth and quality.AP®	2.J) There is little evidence of accomplishment demonstrated in the works; overall the work is of weak breadth and quality.	1.J) Overall, the work lacks accomplishment and is of poor breadth and quality.

Notes: