

**Terry Sanford High School  
Visual Art Syllabus 2017 – 2018  
AP® Studio Art: 2-D, Drawing, and 3-D**



*Instructor:* Mrs. Kellie Perkins, MA Art Education & Painting, NBCT, BFA Sculpture, Kenan Fellow  
*Class Times:* 2<sup>nd</sup> period, 1<sup>st</sup> semester & 1<sup>st</sup> period, 2<sup>nd</sup> semester  
*Office Hours:* Office Hours: by appointment only Tuesday & Thursday, 1:30pm – 1:54pm  
*Tutoring Days:* by appointment only on Tuesdays and/or Thursdays  
*Room:* 61, West Wing, Phone: 484.1151, extension 461  
*Email:* [Kellieperkins@ccs.k12.nc.us](mailto:Kellieperkins@ccs.k12.nc.us)

### **AP Studio Art**

*Since this is a triple-rostered class with students who are working on all three AP Studio Art Portfolios or an independent study with a single or few AP students within a Proficient or Advanced Visual Art class, the following strategies will enable students to create their individual work within this setting:*

1. Critiques, presentation of new assignments, and slide-taking deadlines for each type of portfolio will be staggered. For example, the Drawing Portfolio students will critique on one day and 2-D and 3-D Design students on different days.
2. Sometimes assignments will be created that may address similar design concepts or themes that can be executed by each portfolio group to meet the requirements of their specific portfolio type. For example, if all students are addressing the concepts of line quality and mark making to create space within a composition, 2-D and Drawing students can create cross-contour drawings from life while 3-D students create a cross-contour sculpture out of wire or other linear materials.
3. Over the course of the class, periodically, group critiques for all three portfolios will take place at once. Aside from the obvious benefit of community building in the classroom, this also creates an opportunity for students to have their work viewed by peers who have not been following the progress of their work as closely as those within the same portfolio group.
4. It is imperative for students enrolling in any AP Studio Art course, but especially a triple-rostered course, to possess the ability to work independently in terms of their ability to conduct research, their knowledge of materials and equipment, and their ability to take initiative during the production phase.
5. Also, it is beneficial to have students work on more than one piece at a time. If a student needs more instruction or a one-on-one critique, then he or she will have something else to work on until the teacher is available.
6. It is beneficial to allow students the ability to teach each other. This Constructivist Philosophy of Education empowers students to become self-regulated learners. For example, there always seems to be one student who knows more about Adobe Photoshop or using the printing press than some of his or her peers. So, students will be asked to share special knowledge of production, techniques, or skills with their classmates, as well as, use critical and creative thinking skills to design their own projects for their own portfolio work. However, all portfolio work must be original to each student and individually completed by each student.

## Course Description: Drawing, 2-D, and 3-D Portfolios

Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time based on strong composition, organization of the elements of art and principles of design, content, technique, process, verve, and focus on the investigation, growth, and discovery of each individual's artwork. Students will develop mastery in concept, composition, and execution. Students will address three components in their portfolios: Quality, Concentration, and Breadth. Students will submit this body of work to the College Board for grading and possible college credit.

Students are shown examples of past AP students' work and examples from the College Board for ideas and clarification on how a concentration works, as well as, for inspiration.

### Visual Art Grading Scale:

90-100 = A – extra effort, highest quality, follows all directions, and without rushing, completes work, wasting no class time.

80-89 = B – required effort, above average quality, follows most directions, and without rushing, completes work, wasting very little class time.

70-79 = C – required effort, average quality, follows some directions, and rushes to complete work after wasting some class time.

60-69 = D – less than required effort, below average quality, follows few directions, and incomplete work, wasting much class time.

59-below = F – little effort made, poor quality, incorrect work due to lack of following directions, and incomplete work, wasting most class time.

**Grade Distribution** – Advanced Art grades will be calculated using the following weights for each category average:

Classwork/Class Participation	70%
Projects (formative and summative)	20%
Quizzes (Starters, Planning/Brainstorming Sheets)	<u>10%</u>
	100%

*Note: The final exam is 20% of the Proficient Portfolio course grade and will involve a student presentation. Taking the exam is mandatory and is the best way to raise the student's overall grade in this class.*

### Late Work Policy:

Day 1 – Assignment due date – full credit.

Day 2 – Late day – late penalty of 15 points is subtracted when work is completed in full.

Day 3 – 2<sup>nd</sup> late day – late penalty of 40 points is subtracted when all work is completed in full.

Day 4 through 1 week before quarter grades are due – Effort grade – partial credit awarded when assignment is completed.

*As stated in the FTS Student Handbook, page 7, #4 – Students will have 3 school days to make-up missed work, when they bring Mrs. Perkins a note within 3 days documenting their excused absence; #5 – Any assignments, which were announced prior to the student's absence, may be required immediately on the student's return (In Mrs. Perkins' class, work will be required immediately.), and all work missed due to an unexcused absence will result in the grade of a zero.*

## **Artistic Integrity**

Throughout the course, ongoing discussions and critiques will take place to help students gain an understanding of ethical practices in making art. Students are expected to use artistic integrity in each work they create. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea and only be used as a reference. The work must be significantly altered using the individual student's own voice and expression to create a new work based on the student's original idea which is initiated, created, produced, and completed by the student. Plagiarism, even of artwork, is a serious offense and will keep a portfolio from being scored. Misuse of copyrighted materials is plagiarism, a legal issue, and can be pursued as such.

## **Redundant publication:**

Redundant publication has a direct counterpart in the area of academic dishonesty- it is referred to as 'double dipping' or 'dove tailing'. It occurs when a student submits a whole paper, project, or assignment for a substantial portion of a paper, project, or assignment to fulfill a course requirement, even though that paper, project, or assignment had earlier been submitted to satisfy the requirements for another course taught by a different teacher. Many high school students, college undergraduates and even some graduate students are not aware that this type of practice is a serious offense and constitutes plagiarism. *Submitting the same or slightly-reworked version of a paper, project, or assignment in two courses prevents the teacher from assessing the student's academic performance in the current class, and is prohibited in this class.*

## **Expectations**

### **Class Behavior & Discipline Policy**

*Are you a C3 Art Student? Get the C3 Syndrome! and RISK*

### **Agreement to Class Rules and Syllabus Review due September 5<sup>th</sup>, 2017**

#### **Expectations (If expectations are not met, disciplinary actions will be taken.):**

Beginning Visual Art is an excellent course that will create tremendous wealth of information for you in Visual Art knowledge. In order to get the most out of this, and any, class it is essential that you attend class regularly, come to class on time, come to class prepared and come to class ready to learn. It is also expected that each student is involved in all lectures, research, activities, projects, and assignments. Above all, I expect respect. Respect for the classroom, your peers, your instructor and above all, yourself.

#### **Other expectations:**

- No food and only bottled beverages with a cap will be allowed in the Visual Art classroom.
- Sleeping in class is not tolerated.
- Inappropriate and derogatory language will result in a phone call home and administrative referral if the problem persists.
- The use of personal electronic devices is provided through the use of Chromebooks on an FTS Computer on Wheels (COW) cart.
- When you enter the classroom it is time to work. Complete any starter activity or work as soon as you arrive in class.
- Class is over when the bell rings, not prior to. It is unacceptable to pack up before being told. In addition, packing up during or after announcements is unacceptable.
- Appropriate behavior and citizenship are expected: *RISK: Respect* - Use your most respectful voice tone and body language. You'll be amazed with the results! Create an atmosphere of

respect so we can have more fun while we get work done. *Integrity* - Clean up after yourself and help others around you to do the same. Hold high expectations for yourself by creating the best work you know you can. *Self-Discipline* - Come to class prepared every day. (Pencil and visual journal) When you are finished with an assignment, get feedback and then start the next project – continuous work. *Kindness* - Offer your help and encouragement to other students, as well as, your teacher. Smile and say “Hello, how are you today?” Get to know each other and your teacher.

### **Participation Points:**

Knowing that teenagers sometimes procrastinate, the Visual Art class functions on a system of checks and balances to enable students to manage their grade with some flexibility. Students are awarded participation points for seat time each day they are present in class, as long as, they are diligently working on artwork rather than talking and socializing. When a student is absent, points are not awarded since there is no work occurring in class. When a student is tardy or checks in or out, total points are not awarded. However, students may make up these points along with their missed classwork and are encouraged to do so, by working after school or at home. (See Banked Credit.) In this way, students are empowered to independently take charge of their success and make the highest grade they can, based on organization, effort, growth, and mastery in Visual Art class.

### **Banked Credit:**

AP Studio students are encouraged to use Banked Credit to supplement time spent on projects beyond the due date, when they are working as hard as they possibly can in class, without talking or wasting time; working at home before the due date; and still cannot meet the project deadline. Once the due date has passed, then the AP Studio student may BANK any more time spent at home on the late project. Students may accumulate these points in their “Bank,” thus the name - Banked Credit, and use them when needed to replace late or effort grade points needed to independently manage their grade. The requirements are: high quality work completed BOTH in class and at home BEFORE the due date, a companion log of time worked at home beyond the due date including completion dates, recorded time (start, middle, & end) and total time accumulation kept in hard copy, along with pictorial progress of work and the final project in hard copy turned in for point credit. Banked Credit does NOT take the place of regular classwork. If students do NOT work in class, then they may NOT use Banked Credit to take the place of regular in-class work. Banked Credit was developed so that students who worked hard in class and at home, who still could not meet the weekly AP Studio due dates, could recoup some of their lost points, since grades are not based solely on effort and have an end due date. The only time Banked Credit cannot be used in this way is at the end of a quarter or semester.

### **Hall Passes:**

Students will be given an agenda for the school year, which includes hall passes. These may be used for emergencies and school business. Students will be expected to get to class on time within the six (6) minutes allotted for class change. Tardy Slips will be given to those in violation. Three (3) Slips in a semester will result in a conference with parent and student. Six (6) slips in a semester will result in a call home and one (1) day of ISS. Nine (9) slips in a semester will result in a call home **and** the student will be suspended.

### **10-10 policy:**

No student will be given a pass out of class during the first ten (10) minutes and the last ten (10) minutes of class.

## **Book Bags:**

Students are permitted to carry book bags to and from school and during the school day and to classes. However, since **teachers do have the authority** as to where book bags may be located in the classroom as to ensure the traffic flow and safety of all concerned, students may put them under behind or under their chair, but preferred placement is in the student's locker.

## **Dress Code:**

Students will be expected to comply with the FTS Dress Code. Dress Code slips will be given to those in violation. Three (3) Slips in a semester will result in a conference with parent and student. Six (6) slips in a semester will result in a call home and one (1) day of ISS. Nine (9) slips in a semester will result in a call home **and** the student will be suspended.

## **Open Studio**

The process of developing a portfolio requires a great deal of time and effort and the five 90 minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio unless the student uses work from the prior year of Art class and works outside of class. The Open Studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open Studio is not required but is recommended for success. Students are required to make appointments in advance with the Art Instructor for Open Studio.

## **Homework**

Students will receive specific Visual Journal assignments and be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend five to ten hours per week outside of class on their work.

Students developing the 2D Design or Drawing portfolio will use a sketchbook, while 3D Design students will use an altered book as a visual journal. These journals will allow the students to work through ideas, practice drawing and design skills, and record their journey through this year. Due to the amount of work students accomplish outside of class, specific sketchbook assignments will facilitate students' conceptualization of ideas for portfolio projects in both the breadth and concentration sections of their portfolio, while allowing students to use their sketchbooks as tools for developing and recording their progress on production.

## **Critiques**

The majority of class time is spent making artwork, although students are expected to participate in group and individual critiques throughout the semester. Furthermore, individual instructional conversations with the teacher will assist each student in assessing strengths and weaknesses in their own images and provide feedback on ways to further develop their individual and unique drawings and compositions so it is essential that each student work during class to allow for this dialogue to ensue. In turn, these conversations will help the student discover ongoing methods for improving their art making.

## **AP Studio Art Portfolio Choices**

### **2-D Design Portfolio <[apcentral.collegeboard.com/studio2D](http://apcentral.collegeboard.com/studio2D)>**

The Advanced Placement Studio Art 2D Design Portfolio is designed to further the students' ability to master concept, composition, and execution of a series of work based on a common idea or theme,

which consists of 24 pieces: twelve focusing on breadth, twelve focusing on an area of concentration, and of those, five that emphasize quality.

Students will expand their two-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

### **Drawing Portfolio <[apcentral.collegeboard.com/studiodrawing](http://apcentral.collegeboard.com/studiodrawing)>**

The Advanced Placement Studio Art Drawing Portfolio is designed to further the students' ability to master concept, composition, and execution of a series of work based on a common idea or theme, which consists of 24 pieces: twelve focusing on breadth, twelve focusing on an area of concentration, and of those, five that emphasize quality.

Students will expand their drawing, painting, and two-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

### **3-D Design Portfolio <[apcentral.collegeboard.com/studio3D](http://apcentral.collegeboard.com/studio3D)>**

The Advanced Placement Studio Art 3D Design Portfolio is designed to further the students' ability to master concept, composition, and execution of a series of work based on a common idea or theme, which consists of 20 pieces: eight focusing on breadth, twelve focusing on an area of concentration, and of those, five that emphasize quality.

Students will expand their three-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

### **AP Studio Student Objectives:**

- Maintain a strong work ethic
- Work through and solve visual problems effectively.
- Refine the ability to draw/render what you see.
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Pursue the art making process with a passion—be fearless.

### **The goals of the AP Studio Art course include:**

- To encourage creativity while demonstrating an understanding of design principles as applied to a two-dimensional surface
- To encourage creativity while demonstrating an understanding of design principles as applied to a three-dimensional surface
- Emphasis on making art in a critical and informed environment that involves critical decision-making and will promote creative thinking.
- To develop technical versatility and skills while using the visual elements of art and the principles of design in a successful composition with a drawing medium.
- To help students understand what art integrity is and what and how images can be used. To help students understand the use of published photographs, images, and/or artist works and when it is or is not considered plagiarism.
- To help students move beyond just duplication of images and into a more creative way of thinking.

- For the student to be able to show mastery in concept, composition, and execution in the various mediums.

## Content and Skills Taught

- Students will produce a portfolio of college-level works that show evidence of mastery in concept, composition, and execution through the successful mastery of the elements of art and principles of design.
- Students will explore ideas through creative planning, practice, and experimentation with new techniques, processes, and media.
- Through this process of experimentation and exploration, students will be able to select the compositional elements that best suit their interests, skills, and abilities and effectively execute their works of art based on these structures.
- Visual Journals and Altered Books will be utilized to foster planning and encourage higher-level thought processes, as well as, serve as a record of ideas, personal reflection, and project development over time.
- Students will be exposed to a variety of works throughout history, representing significant movements, styles, themes, and artists.
- Students will research artists to gain a deeper understanding of varied approaches and techniques used throughout history to create works of art, and will use this knowledge to create effective and successful original works.
- Students will increase their visual art vocabulary by studying theories in art, as well as, by participation in research, critiques, and peer sharing.
- Critical thinking and communication skills, vocabulary, understanding of processes, personal growth and development, and improved conceptualization and mastery of techniques in art making will result from peer critiques and one-on-one critiques with instructor.

## Grading

Student grades fall into two categories: class work/class participation (70 percent), projects/homework (20 percent), and quizzes/tests (10 percent). Class work/projects and homework/quizzes/tests are self-explanatory. Class Participation includes students' participation in group and individual critiques, preparation for final projects, taking photographs/slides of their work, etc.

**Formative Assessments** include, but are not limited to homework, class work, practice tests, rough drafts, and sections of projects/ research papers/presentations.

**Summative Assessments** include, but are not limited to unit tests, final projects, final essays, final research papers, and final presentations.

## Supplies

### 2-D and Drawing Portfolios:

Most supplies and equipment will be provided by the school; however, the following supplies will need to be purchased by each student:

- *A Hardbound Sketchbook with high quality drawing paper for the Visual journal*
- *A 1" 3 ring loose leaf notebook/binder*
- *A set of 5 dividers*
- *A personal flash drive for portfolio slides*

- *Digital camera or access to one*
- Drawing pencils: an entire set of 8, a white vinyl eraser, and a personal, handheld pencil sharpener, preferably an Exacto brand.
- Prismacolor Colored pencils, set of 64 or 128
- A black vinyl bound portfolio, larger than 18 X 24, to create and start the AP student's portfolio. This portfolio will be used to transport artwork to and from class.
- A pencil box, zipper case, or other suitable container in which to transport Art supplies.
- Matting and framing services may be required for artwork submission and gallery shows.
- Individual drawing media as needed to create desired projects to include: soft pastels, Prismacolor Markers, drawing pens, oil pastels, pastel & charcoal paper and other supplies deemed necessary by the student.
- Individual painting media as needed to create desired projects to include: Acrylic paint, gel medium, canvas(es), brushes, Oil paint, Turpenoid, Stand Oil, and other supplies deemed necessary by the student.

### **3-D Portfolio:**

Most supplies and equipment will be provided by the school; however, the following supplies will need to be purchased by each student:

- *Used book of their choice to be used as an Altered Book for the Visual journal*
- *A 1" 3 ring loose leaf notebook/binder*
- *A set of 5 dividers*
- *A personal flash drive for portfolio slides*
- *Digital camera or access to one*
- Drawing pencils: an entire set of 8, a white vinyl eraser, and a personal, handheld pencil sharpener, preferably an Exacto brand.
- Prismacolor Colored pencils, set of 64 or 128
- A Photographic notebook portfolio, size 9 x 12, to house photographs of student sculptural work and start the AP student's portfolio.
- A suitable container in which to transport sculpture supplies.
- Matting and framing services may be required for artwork submission and gallery shows.
- Individual sculpture media as needed to create desired projects to include: clear packing tape, duct tape, wire, wood pieces, wood glue, spray paint, ceramic glaze, Styrofoam cutter, Styrofoam, Florist foam, textured spray paint, hot glue sticks, fabric, fringe, and other supplies deemed needed by the student.
- It is recommended that students purchase a set of Prismacolor Colored Pencils (at the very least a set of 24).

### **Major Assignments and Assessments**

*Suggestions and examples of breadth projects in the Drawing Portfolio:*

- Self-portrait
- Still Life
- Gesture Drawing
- One-point perspective
- Landscape glass and reflective objects
- Idea of isolation
- Distorted interiors
- Illustration of self-generated places
- Visual puns
- Bird's-eye views of various objects
- Composition based on specific art period or style
- Anatomical drawings



- Monochromatic composition
- Pieces based on one specific element
- Piece based on one specific principle
- Composition based on psychological theories
- Composition based on human emotions
- Composition based on capturing everyday moments

*Examples of possible concentrations in the Drawing Portfolio:*

- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Series based on an element or the use of an element in a composition
- Series based on interaction on groups of people
- Series based on age
- Series based on light
- Series based on the combination of the human figure and the addition of contrasting elements
- Illustrations based on historical events or artistic periods
- Illustrations based on childhood memories

*Suggestions and examples of breadth projects in the 2D Design Portfolio:*

- Self portraits (traditional)
- Landscapes
- Interiors
- Distorted interiors
- Illustration of self-generated places
- Visual puns
- Bird's-eye views of various objects
- Composition based on specific art period or style
- Anatomical drawings
- Monochromatic composition
- Pieces based on one specific element
- Piece based on one specific principle
- Composition based on psychological theories
- Composition based on human emotions
- Composition based on capturing everyday moments
- Cubist self-portrait
- Multi-media composition
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*Examples of possible concentrations in the 2-D Design Portfolio:*

- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Series based on an element or the use of an element in a composition
- Series based on interaction on groups of people
- Series based on age
- Series based on light
- Series based on the combination of the human figure and the addition of contrasting elements

- Illustrations based on historical events or artistic periods
- Illustrations based on childhood memories

*Suggestions and examples of breadth projects in the 3D Design Portfolio:*

- Artist-inspired sculpture
- Organic form
- Geometric form
- Found object sculpture
- Cubist self-portrait
- Object cast in a raw material
- Hand-built clay vessels
- Series of evolving forms
- Wire figure
- Surreal object
- Interactive sculpture
- Sculpture based on an element
- Indoor installation
- Outdoor installation
- Multi-media sculpture
- Sculpture based on human emotion

*Examples of possible concentrations in the 3-D Design Portfolio:*

- Series based on kinetic sculptures
- Series based on aspects of self
- Series based on environment
- Series based on psychological theories
- Series based on reinterpreting religious themes throughout art
- Collection of functional wheel thrown vessels
- Collection of non-functional wheel thrown vessels
- Collection of three-dimensional portraits
- Collection of figures based on contemporary art
- Series of interactive environments

Students participating in AP 3-Dimensional Studio Art are required to keep a Visual Journal or Altered Book of evolving ideas. It is understood that process and production are primary to drawing skills, but it is important to see the development of assignments, individual thought processes, and ideas on exploration and experimentation.

### **Resource Texts for Student Use**

Brommer, Gerald F. *Discovering Art History*. Worcester, Massachusetts: Davis Publications, Inc. Third Edition. 1997.

Brommer, Gerald & Kinne, Nancy K. *Exploring Painting*. Worcester, Massachusetts: Davis Publications, Inc. Third Edition. 2003.

Gatto, Joseph A., Porter, Albert W., Selleck, Jack. *Exploring Visual Design*. Worcester, Massachusetts: Davis Publications, Inc. Third Edition. 2000.

Mackey, Maureen. *Experience Clay*. Worcester, Massachusetts: Davis Publications, Inc. 2003.

Mittler, Gene A. *Art in Focus*. Woodland Hills, California: Glencoe/McGraw-Hill Companies. Third Edition. 2006.

Mittler, Gene A. & Howze, James D. *Creating and Understanding Drawings*. Woodland Hills, California: Glencoe/McGraw-Hill. Third Edition. 2001.

Ragans, Rosalind. *Arttalk*. Woodland Hills, California: Glencoe/McGraw-Hill Companies. Third Edition. 2000.

Rose, Ted & Mahan-Cox, Sallye. *Discovering Drawing*. Worcester, Massachusetts: Davis Publications, Inc. 2007.

Williams, Arthur. *Beginning Sculpture*. Worcester, Massachusetts: Davis Publications, Inc. 2005.

## **Bibliography**

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AP Studio Art Poster. New York: The College Board, 2009.

*AP Studio Art Teachers Guide*. New York: The College Board, 2009.

Chaet, Bernard. *The Art of Drawing*. Wadsworth Publishing

Steffl, Jerry. *The AP Vertical Teams Guide for Studio Art*. The College Board

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Prentice Hall

## **Class Supplies:**

Visual Journals are extremely important in AP Studio. This is where students brainstorm and layout their project ideas, complete their homework, and store their resource ideas visually. The journal will become a work of art in itself; therefore, it is essential that students invest in a spiral or leather bound sketchbook.

## **Students are required to have the following for AP Studio Visual Art every day:**

- Art can be expensive, but please realize that these supplies, if well taken care of, will last your student for an entire semester or year. The supplies listed are the best quality and make creating art easier for students, but if you cannot afford them, by all means, choose supplies that fit your budget best. Having supplies at all is better than not having anything in class!
- Special note: Often, Michaels or AC Moore, offer 40% to 50% off coupons in the Wednesday newspaper, flyers in Sunday's newspaper, or online at [www.Michaels.com](http://www.Michaels.com) which will allow students to purchase the Prismacolor Colored pencils and any other supplies purchased at the same time at a discounted price.
- Students need to obtain their supplies and colored pencils by Tuesday, September 5<sup>th</sup>, 2017, to be productive in Advanced Proficiency Visual Art.
- Additional specialized supplies may be requested during the class term. A note will be sent home communicating what the supply is and when it is needed.

## **Visual Art AP Studio Supply List**

1. Sketchbook (Wire spiral bound sketchbooks have proven to last the longest.)
2. Set of 6 or 8 Drawing Pencils (Ebony or 6B, 4B, 2B, HB, H, 2H, 4H, 6H)
3. White Vinyl Eraser and hand held pencil sharpener that catches pencil shavings

4. 12 set color pencils (Prismacolor pencils render the best drawing quality.)
5. Set of 8 color Sharpie or permanent markers and 2 Black Sharpie pens (med/fine)
6. Pencil case for supplies & a portfolio with handle or plastic tube for drawings to transport artwork to and from school.
7. Specialized supplies for drawing, painting, mixed media, and sculpture as the student deems necessary after consulting his or her parent. These supplies may include: pastel paper, soft pastels, oil pastels, canvas boards or stretched canvas, acrylic paint, acrylic brushes (filbert), watercolor paper, watercolor paints, watercolor brushes, cardboard, florist foam, Tacky Glue, hot glue sticks, mechanical parts, wood, found objects, and/or other mixed media and sculpture supplies the student finds available.
8. A portfolio or tube in which to carry artwork to and from school. This may take the form of a paper, vinyl, or leather portfolio large enough to hold 18 x 24 inch work or a postal mailing tube or plastic tube or 2 foot length light weight pvc pipe with edges sanded.
9. An 8 gigabyte flash drive and access to a computer to work in LiveBinders, Edmodo, and Google Classroom, at home for research, critique, and binder & portfolio completion. Portfolios are required at each level of Visual Art and are used as part of the documentation to show growth and mastery of the course.

### **Course Outline and Schedule:**

Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester. Each student will develop a cohesive body of work for the Concentration section, which is a planned, sustained investigation of a visual idea in drawing. Each student will present, to the class and teacher, an action plan for the development and completion of their investigation. Dates for each group critique will be set and provided to students along with each assignment. Students will be expected to have projects “critique ready” at the beginning of class on each assigned critique day. Individual critiques with the teacher and group critiques with peers and the teacher are mandatory. Toward the middle of the month of May, after the preparation of the AP Portfolio is completed and mailed, students are required to exhibit completed works from their AP portfolio in a group show forum. This provides an occasion for a celebration, criticism, self- and peer-evaluations, and a greater understanding of the public exhibition of fine arts.

### **Course Overview**

#### **Mastery Mondays**

Students will participate in mini-skill and/or technique workshops within the Monday class period to learn and practice new skills and/or techniques needed to effectively and artistically design, create, and produce mastery level studio works of art for AP Studio Art projects. Students will interact with peers, community artists, and the instructor during these class periods. Peer teaching will occur in an effort to raise student consciousness in the importance of learning new skills and or techniques in studio art.

#### **Week 1: August 28 – September 1, 2017 (August 28, 2017, First Day for Students)**

- Hatch LP Day #1
- Hatch LP Day #2; look at Teacher Website;
- Hatch LP Day #3; Hand out supply list
- Introduce AP Studio & Google Classroom; Start BOY Questions, Voki, and Sumopaint assignments; Complete and turn in BOY Questions, Voki, and Sumopaint assignments

- Look at the AP Studio poster and AP Studio Brochure examples; discuss breadth, concentration, and quality. Start work on Concentration Ideas and Planning; write your philosophy of art. Turn in Concentration Ideas and Planning on AP Studio Brochure; Portfolio Plans; Assign first homework assignment;

## **Week 2: September 4 – 8**

### **, 2017 (Labor Day, September 4, 2017; Four-day week)**

- Holiday
- Introduction to Mastery Monday/Moments; Introduction to AP – AP class expectations; C3 Syndrome Behavior contract; AP syllabi; AP Portfolio Grading and grace period; Go over grading and evaluation rubric; plagiarism; handling materials and tools in the classroom; sketchbook and/or altered book assignments; and Q&A. **Supplies DUE! Signed paper DUE!**
- Intro to mark making and what it is: light, dark, thin, thick, etc.; intro to mark making tools: premade, handmade, and organic. Studio #1, “A Knot is Not a Knot,” (fabric hanging in the room) with contours in pencil completed in class. Shade according to value scale, medium, and style. Choose a style in which to execute the drawing: Imitationalism, Formalism or Emotionalism. Artists and works will be observed and discussed along with a short review of the elements and principles of art.
- Studio #1, “A Knot is a knot” - Select color scheme; create value scale; intro to mark making: light, dark, thin, thick, etc.; begin shading with selected medium; choice of prisma color pencil, soft pastel, or oil pastel. Shade according to color scheme, value scale and medium with an emphasis on a more personal style of artwork.
- Studio #1, “A Knot is a knot” - Continue shading in color with an emphasis on developing student’s personal voice through the chosen medium incorporating a more personal style.

## **Week 3: September 11 – 15, 2017 (September 12, 2017, Progress Reports go home, 4X4)**

- Mastery Moments; Studio #1 - “A Knot is a knot”
- Studio #1 - “A Knot is a knot”
- Studio #1 - “A Knot is a knot” & Fair Entries
- **Studio #1 - A Knot is Not a Knot DUE!** Take picture of work for future upload to Digital submission Web Access; outline of possible Concentration (HW); pieces DUE; outline of possible Breadth pieces DUE (HW)
- Studio #2, “A Figure in Ink,” with contours in pencil; select color scheme. Choose an artist on which to develop a more personal style experience through the use of medium. Student will research artist and complete their sketch.

## **Week 4: September 18 - 22, 2017**

- Work on Studio #2 “A Figure in Ink.”
- Work on Studio #2 “A Figure in Ink,” group critique.
- Review Website, Scavenger Hunt
- Work on Studio #2 “A Figure in Ink,” individual discussions with teacher.
- **Studio #1 - “A Figure in Ink” DUE**; take picture of work and upload to Digital submission Web Access

## **Week 5: September 25 – 29, 2017 (September 27, 2017, end 1<sup>st</sup> Quarter, 4X4)**

- Mastery Monday; sketchbook and/or altered book check **(HW #1, contour of the top, middle, or bottom of your closet)**; Introduce “Breadth and Concentration Basics” and “AiMS” (AiMS: artist, media, subject), complete Brainstorming Sheet #3 for homework; Studio #3 Breadth project – AiMS; Students choose subject; teacher chooses artist, style, and medium: Rauschenberg, Gilliam, and/or Johns, and watercolor wash with tempera or acrylic; draw contour drawing for

color blocking; Artists' style and works will be observed and discussed; complete sketch for Studio Project # Breadth 3.

- Studio #3 Breadth; select color scheme– paint; create value scale; create water color sketch of subject; individual discussions with teacher; group critique.
- Studio #3 Breadth; Paint subject with tempera and/or acrylic;
- Studio #3 Breadth; individual discussions with teacher
- **Studio #3 Breadth, Breadth, & BBS #4 DUE**; take picture of work and upload to Digital submission Web Access; Studio #4 Breadth project – AiMS; Students choose subject matter and artist/style; teacher chooses medium: pen and ink with ink washes and permanent marker; student will research artist and style of work and complete sketch for Studio #4.

## AP Studio – 2<sup>nd</sup> Quarter Outline, 4X4

### Week 6: October 2 - 6, 2017 (October 4, 2017, Report Cards go home)

- Mastery Monday; sketchbook and/or altered book check (HW #2, shading of the top, middle, or bottom of your closet); Studio #4 Breadth; work using layers of ink, pen and ink, and permanent markers.
- Studio #4 Breadth - paint; group critique
- Studio #4 Breadth - paint
- Studio #4 Breadth - paint; individual discussions with teacher
- Studio #4 Breadth - paint

### Week 7: October 9 – 13, 2017 (October 12, 2017, Progress Reports go home, 4X4)

- Mastery Monday; sketchbook and/or altered book check (HW #3, contour of three textural objects; variety); Studio #4 Breadth
- Studio #4; select color scheme; create value scale; create ink wash of subject in the style of artist chosen; group critique
- **Studio #4, Breadth, & BSS #5 DUE**; take picture of work and upload to Digital submission Web Access; Studio #5 Breadth;
- Studio #5 Breadth project – AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work. individual discussions with teacher
- Studio #5 Breadth

### Week 8: October 16 – 20, 2017

- Mastery Monday; sketchbook and/or altered book check (HW #4, shading of three textural objects; variety); Studio #5 Breadth
- Studio #5 Breadth; group critique
- Studio #5 Breadth;
- Studio #5 Breadth; Individual discussions with teacher
- Studio #5 Breadth.

### Week 9: October 23 – 27, 2017 (October 27, 2017, End of 2<sup>nd</sup> Quarter)

- Mastery Monday; **Studio #5, Breadth, & BSS #6 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW #5, contour of an abstraction of a landscape, cityscape, or countryside); Studio #6 Breadth project – AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #6 Breadth; group critique
- Studio #6 Breadth
- Studio #6 Breadth; Individual discussions with teacher

- Studio #6 Breadth

## AP Studio – 3<sup>rd</sup> Quarter Outline, 4X4

### Week 10: October 30 – November 3, 2017 (November 3, 2017, Report Cards go home)

- Mastery Monday; sketchbook and/or altered book check (HW #6, shading of an abstraction of a landscape, cityscape, or countryside); Studio #6 Breadth
- Studio #6, Breadth, & BSS #7 DUE; take picture of work and upload to Digital submission Web Access; Studio #7 Breadth project – AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; group critique
- Studio #7 Breadth
- Studio #7 Breadth; Individual discussions with teacher
- Studio #7 Breadth

### Week 11: November 6 – 10, 2017 (Workday & Holiday; Three and ½ Day Week)

- Mastery Monday; sketchbook and/or altered book check (HW #7, contour of your choice with an explanation); Studio #7 Breadth
- Studio #7 Breadth; group critique
- Studio #7 Breadth
- Early Release - Teacher Workday - Studio #7, Breadth, & BSS #8 DUE; take picture of work and upload to Digital submission Web Access; Studio #8 Breadth project – AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; Individual discussions with teacher
- Holiday

### Week 12: November 13 – 17, 2017 (November 15, 2017, Progress Reports go home; 4X4)

- Mastery Monday; sketchbook and/or altered book check (HW #8, shading of your choice with an explanation); Studio #8 Breadth
- Studio #8 Breadth
- Holiday
- Studio #8 Breadth; group critique
- Studio #8 Breadth; Individual discussions with teacher

### Week 13: November 20 – 24, 2017 (Workday; Thanksgiving holidays; Two day week)

- Mastery Monday; Studio #8, Breadth, & BSS #9 DUE; take picture of work and upload to Digital submission Web Access; sketchbook/ altered book check (HW #9, contour of an object that is personal to you with an explanation); Studio #9 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #9
- Holiday
- Holiday
- Holiday

### Week 14: November 27 - December 1, 2017

- Mastery Monday; sketchbook and/or altered book check (HW #10, shading of an object that is personal to you with an explanation); Studio #9 Breadth
- Studio #9 Breadth; group critique
- Studio #9
- Studio #9 Breadth; Individual discussions with teacher
- Studio #9 Breadth



### **Week 15: December 4 – 8, 2017 (December 5, 2017, End of 3<sup>rd</sup> Quarter, 4X4)**

- Mastery Monday; **Studio #9, Breadth, & BSS #10 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (**HW #11, contour of unusual objects: bones, torn paper products, or kitchen tools**); Studio #10 Breadth
- Studio #10 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; group critique.
- Studio #10 Breadth; group critique
- Studio #10 Breadth; Individual discussions with teacher
- Studio #10

### **AP Studio – 4<sup>th</sup> Quarter Outline, 4X4**

### **Week 16: December 11 – 15, 2017 (December 12, 2017, Report Cards go home)**

- Mastery Monday; sketchbook/ altered book check) (**HW #12, shading of unusual objects: bones, torn paper products, or kitchen tools**); Studio #10 Breadth
- Studio #10 Breadth
- **Studio #10, Breadth, & BSS # 11 DUE**; take picture of work and upload to Digital submission Web Access; Studio #11 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; group critique
- Studio #11 Breadth
- Studio #11 Breadth; Individual discussions with teacher

### **Week 17: December 18 – 19, 2017 (December 19, 2017, Early Release 4X4, for Winter Break, Two day week)**

- Mastery Monday; sketchbook and/or altered book check (**HW #13, contour of bicycle, motorcycle, or other machine on three pieces of matt board**); (Studio #11 Breadth;
- Studio #11 Breadth; group critique
- Holiday/Annual Leave
- Holiday/Annual Leave
- Holiday/Annual Leave

### **Week 18: January 1 - 5, 2018 (Four day week; Holiday, January 1, 2018/January 3, 2018, Progress Reports go home)**

- Holiday
- Mastery Moments; sketchbook and/or altered book check (**HW #14, shading of bicycle, motorcycle, or other machine on three pieces of matt board**); Studio #11 Breadth; group critique
- Studio #11 Breadth; group critique
- Studio #11 Breadth
- Studio #11 Breadth; Individual discussions with teacher
- Studio #11 Breadth

### **Week 19: January 8 – 12, 2018**

- **Studio #11, Portfolio Assessment, Mastery/Lifelong Visual Art Learner Project 11, Breadth, & BSS #12 DUE**; take picture of work and upload to Digital submission Web Access; (**HW #15, contour of overlapping jewelry and feathers with a blurred edge – 5 objects**); Studio #12 Breadth project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work
- Studio #12 Breadth; group critique



- Studio #12 Breadth
- Studio #12 Breadth; Individual discussions with teacher
- Studio #12 Breadth

**Week 20: January 15 – 19, 2018 (Holiday; four day week; January 19, 2018, End of 4<sup>th</sup> Quarter, 4X4 & S1 ends)**

- Holiday
- Mastery Moments; sketchbook and/or altered book check (HW #16, shading of overlapping jewelry and feathers with a blurred edge – 5 objects); Studio #12 Breadth
- Studio #12, Breadth DUE; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check; group critique
- Presentations
- Presentations

**AP Studio – 2<sup>nd</sup> Semester Outline, 4X4**

**Week 21: January 22 - 26, 2018 (January 22, 2018 Teacher Workday, January 23, 2018, First day of 2<sup>nd</sup> semester, January 26, 2018, Report Cards go home, 4X4)**

- Workday
- Mastery Moments; sketchbook and/or altered book check (HW # 17, contour of what's in your drawer; unusual layout via use of a view finder); Brainstorming sheet #1 DUE; Studio #1 Concentration project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work; group critique
- Digital submission website overview (Directions for setting up student accounts, school code and teacher pass key given to students)
- Studio #1 Concentration; Individual discussions with teacher
- Studio #1 Concentration

**Week 22: January 29 - February 2, 2018**

- Teacher Workday/Holiday
- Mastery Moments; sketchbook and/or altered book check (HW #18, shading of what's in your drawer; unusual layout via use of a view finder); Studio #1, Concentration, & BSS #2 DUE; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check Set-up of Digital submission Web Access due; Studio #2 Concentration
- Studio #2 Concentration; group critique & discussion of how to take digital photographs
- Studio #2 Concentration; Individual discussions with teacher; students take photographs of artwork thus far
- Studio #2 Concentration

**Week 23: February 5 – 9, 2018 (February 6, 2018, Progress Reports go home, 4X4)**

- Mastery Monday; Studio #2, Concentration, & BSS #3 DUE; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW #19, contour of a corner from your kitchen or bathroom; must include both fabric and hard edged objects); Photographs uploaded to Digital submission Web Access due; Studio #3 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #3, Concentration; group critique
- Studio #3, Concentration
- Studio #3, Concentration; Individual discussions with teacher
- Studio #3, Concentration

#### **Week 24: February 12 – 16, 2018**

- Mastery Monday; **Studio #3, Concentration, & BSS #4 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW #20, shading of a corner from your kitchen or bathroom; must include both fabric and hard edged objects); Studio #4 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #4, Concentration; group critique
- Studio #4, Concentration
- Studio #4, Concentration; Individual discussions with teacher
- Studio #4, Concentration

#### **Week 25: February 19 - 23, 2018 (Workday; four day week; February 19, 2018; February 23, 2018, End of 1<sup>st</sup> Quarter, 4X4)**

- Teacher Workday/Holiday
- Mastery Moments; **Studio #4, Concentration, & BSS #5 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW #21, contour and shading of your choice); Studio #5 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #5, Concentration; group critique
- Studio #5, Concentration; Individual discussions with teacher
- Studio #5, Concentration

#### **AP Studio – 2<sup>nd</sup> Quarter Outline, 4X4**

#### **Week 26: February 26 - March 2, 2018 (March 2, 2018, Report Cards go home, 4X4)**

- Mastery Monday; **Studio #5, Concentration, & BSS #6 DUE**; sketchbook and/or altered book check (HW sketches); Studio #6 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #6, Concentration; group critique
- Studio #6, Concentration; Individual discussions with teacher
- Studio #6, Concentration

#### **Week 27: March 5 – 9, 2018**

- Mastery Monday; **Studio #6, Concentration, & BSS #7 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW sketches); Studio #7 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #7, Concentration; group critique
- Studio #7, Concentration
- Studio #7, Concentration; Individual discussions with teacher
- Workday

#### **Week 28: March 12 – 16, 2018 (March 13, 2018, Progress Reports go home, 4X4)**

- Mastery Monday; **Studio #7, Concentration, & BSS #8 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW sketches); Studio #8 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #8, Concentration; group critique

- Studio #8, Concentration
- Studio #8, Concentration; Individual discussions with teacher
- Studio #8, Concentration

**Week 29: March 19 – 23, 2018**

- Mastery Monday; **Studio #8, Concentration, & BSS #9 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW sketches); Studio #9 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #9, Concentration; group critique
- Studio #9, Concentration
- Studio #9, Concentration; Individual discussions with teacher
- Studio #9, Concentration

**Week 30: March 26 – 30, 2018 (March 29, 2018, End of 2<sup>nd</sup> Quarter, 4X4) March 30, 2018, Holiday**

- Mastery Monday; **Studio #9, Concentration, & BSS #10 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW sketches); Studio #10 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #10, Concentration; group critique
- Studio #10, Concentration; Individual discussions with teacher
- Studio #10, Concentration
- Holiday

**April 2 – 6, 2018 – Spring Break**

**AP Studio – 3<sup>rd</sup> Quarter Outline, 4X4**

**Week 31: April 9 – 13, 2018 (April 13, 2018, Report Cards go home, 4X4)**

- Mastery Monday; **Studio #10, Concentration, & BSS #11 DUE**; take picture of work and upload to Digital submission Web Access; sketchbook and/or altered book check (HW sketches); Studio #11 – Concentration Project - AiMS; Students choose subject matter, artist/style, and medium; student will research artist and style of work.
- Studio #11, Concentration; group critique
- Studio #11, Concentration
- Studio #11, Concentration; Individual discussions with teacher
- Studio #11, Concentration

**Week 32: April 16 – 20, 2018**

- Mastery Monday; **Studio #11, Concentration, & BSS #12 DUE**; sketchbook and/or altered book check (HW sketches); Studio #12 Concentration.
- Studio #12, Concentration; group critique
- Studio #12, Concentration
- Studio #12, Concentration; Individual discussions with teacher
- **Studio #12, Concentration DUE**; take picture of work and upload to Digital submission Web Access; put finishing touches on all work completed – choose 5 quality pieces!

**Week 33: April 23 – 27, 2018 (April 23, 2018, Progress Reports go home, 4X4)**

- **Digital submission on Web Access DUE! Finalize digital portfolio making sure all pictures are correctly inserted in order.**
- **Commentaries DUE! Finalize digital portfolio making sure all narrative entries are correctly written and inserted.**

- Critique all works as a whole in Quality, Breadth, & Concentration sections of AP portfolio.
- Begin assembling of physical AP Portfolio.
- Finish assembling physical AP Portfolio and deliver. Have physical portfolios mailed!

**Week 34: April 30 – May 4, 2018 (May 4, 2018, Very Special Arts Festival at the Crown Expo Center)**

- Mastery Monday; Studio class project #1 Cultural Art; student choice of subject matter; artist/style, and medium
- Studio class project #1, Cultural Art; group critique
- Studio class project #1, Cultural Art
- Studio class project #1, Cultural Art; Individual discussions with teacher
- Studio class project #1, Cultural Art

**AP Studio – 4<sup>th</sup> Quarter Outline, 4X4**

**Week 35: May 7 – 11, 2018 (May 8, 2018, End of 3<sup>rd</sup> Quarter, 4X4)**

- Mastery Monday; Studio class project #1, Cultural Art
- Studio class project #1, Cultural Art; group critique
- Studio class project #1, Cultural Art
- Studio class project #1, Cultural Art; Individual discussions with teacher
- Studio class project #1 Cultural Art DUE; VSAF at the Crown

**Week 36: May 14 – 18, 2018 (May 15, 2018, Report Cards go home, 4X4)**

- Start Mastery Ceramics Project for Exam; research
- Research for Ceramics Mastery Project
- Research for Ceramics Mastery Project
- Set up PPT for Ceramics Mastery Project
- PPT layout and research DUE!

**Week 37: May 21 – 25, 2018 (May 23, 2018, Progress Reports go home, 4X4)**

- Ceramic Production; take photos for PPT
- Ceramic Production; take photos for PPT
- Ceramic Production; take photos for PPT
- Ceramic Production; take photos for PPT
- Ceramic Production; take photos for PPT; Ceramic Mastery Project DUE! for bisque firing.  
(If you can turn your project in Thursday, it would be optimal for firing.)

**Week 38: May 28 – June 1, 2018 (Holiday; four day week)**

- Holiday
- Ceramic Mastery Project PPT
- Ceramic Mastery Project PPT; Paint Ceramic piece
- Finalize and turn in Ceramic Mastery Project PPT and Ceramic piece
- 1<sup>st</sup> period AP Studio Ceramic Mastery Project exam presentations; Studio flex project

**Week 39: June 4 – 8, 2018 (June 8, 2018, end of 4<sup>th</sup> Quarter, June 15, 2018; Final Report Cards Mailed)**

- Studio flex project
- 3<sup>rd</sup> period AP Studio Ceramic Mastery Project exam presentations; Studio flex project
- Studio flex project
- Studio flex project

- Studio flex project DUE!

## Student Self-Critique

Upon completion of your work, fill out the following self-critique to be submitted with each assignment. Be sure to complete both the rubric section and the explanation section below.

Name: \_\_\_\_\_ Assignment: \_\_\_\_\_

Attribute	Excellent	Average	Needs Work
<b>Design Quality</b>	<input type="checkbox"/> Uniquely utilizes required design concepts	<input type="checkbox"/> Sufficiently utilizes only required design concepts	<input type="checkbox"/> Insufficiently utilizes required design concepts

**Design Quality**—The elements of art (*line, shape, color, value, texture, and space*) and principles of design (*unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship*) are utilized successfully; there is strong evidence of the artist’s plan or organization of thought, and the basic assignment criteria are met or exceeded.

### Self Evaluation

Mark one box under each category above to describe the level of success in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category.

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(If you need more space, write at the bottom of this form.)

<b>Creativity</b>	<input type="checkbox"/> Work is distinctly original in terms of the concept, process, or materials used	<input type="checkbox"/> Work demonstrates some originality of concept, process, or materials used	<input type="checkbox"/> Work is clichéd, basic, or does not demonstrate inventiveness from the artist
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**Creativity**—The work is conceptually innovative, the materials used or the processes of creating the work are inventive, and the work is simply quite original.

**Self Evaluation**

Mark one box under each category above to describe the level of success in your own work. For example, next to Creativity, do you believe your work is excellent, average, or needs work? Then, in the space provided below, describe why you rated your work as you did in each category.

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(If you need more space, write at the bottom of this form.)

<b>Craftsmanship</b>	<input type="checkbox"/> Extraordinary or proficient level of craftsmanship	<input type="checkbox"/> Sufficient level of craftsmanship	<input type="checkbox"/> Mediocre or inferior level of craftsmanship
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**Craftsmanship**—Time and care are taken to create a piece that feels finished and is well made—it doesn’t seem to the viewer that the work was “slapped together in a hurry.”

**Self Evaluation**



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