AP STUDIO ART
CURRICULUM

Middle Township Public Schools
216 S. Main Street
Cape May Court House, NJ 08210

Born On Date: August 2018

Scoring Components	Page(s)
SC1 The course promotes a sustained investigation of all three aspects of portfolio development— quality, concentration, and breadth—as outlined in the Course Description and throughout the duration of the course	2
SC2 The course enables students to develop mastery	2
SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in drawing/2-D design/3-D design that grows out of a coherent plan of action or investigation (i.e., a "concentration").	4
SC4 The course teaches students a variety of concepts and approaches in drawing/2-D design/3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC5 The course teaches students a variety of concepts and approaches in drawing/2-D design/3-D design so that the student is able to demonstrate a range of abilities and versatility with problem-solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC6 The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.	4
SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.	5
SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.	4
SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers	4
SC10 The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.	16

Course Description
All

Through studio practice, application of design concepts, and informed decision making, students will assemble a body of artwork that demonstrates a high level of mastery (quality) and growth over time of content, technique, and process. For a variety of concepts and approaches to the Drawing, 2-D Design, or 3-D Design portfolios where students will demonstrate a range of abilities in problem solving, the elements of art and principles of design, specific art mediums, art techniques, and content, look at assignments in the Course Overview for weeks 1–36. Students will develop mastery in concept, composition, and execution of Drawing, 2-D Design, or 3-D Design. **[SC2]** Students will address the three components in their portfolios: mastery (quality), sustained investigation (concentration), and range of approaches (breadth). **[SC1]** Students will submit this body of work to the College Board for grading and possible college credit.

> **SC2** The course enables students to develop mastery (i.e. "quality) in concept, composition and execution of drawing/2-D design /3-D design

Artistic Integrity: Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists *must move beyond duplication to illustrate an original idea.* For additional specific information, look at Original Work, found under Student Self-Critique.

> **SC1** The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and throughout the

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

2-D Design Portfolio: Students will expand their two-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, as well as compositional and aesthetic concepts.

3-D Design Portfolio: Students will expand their three-dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, as well as compositional and aesthetic concepts.

AP Studio Art Portfolios Consist of 3 Sections:

- **Mastery (Quality):** Comprised of 5 works that excel in concept, composition, and execution may come from the Breadth or Concentration sections. Actual artwork is submitted and the size restrictions are no larger than 18 X 24 inches.

- **Sustained Investigation (Breadth)**: Works that demonstrate a variety of concepts, media, and approaches to drawing/2D design issues. Twelve images are submitted

- **Range of Approaches (Concentration)**: A series of works organized around a compelling visual concept or recurring theme. Twelve images are submitted; some may be details.

Drawing Portfolio: Students will produce a minimum of 24 works that satisfy the requirements of the quality, concentration, and breadth sections of the AP Studio Art: Drawing Portfolio. **[SC1]**

2-D Design Portfolio: Students will produce a minimum of 24 works that satisfy the requirements of the quality, concentration, and breadth sections of the AP Studio Art: 2-D Design Portfolio.

3-D Design Portfolio Students will produce a minimum of 18 to 20 works that satisfy the requirements of the quality, concentration, and breadth sections of the AP Studio Art: 3-D Design Portfolio.

Expectations
All
The process of developing a portfolio requires a great deal of time and effort, and the four 50- to 55-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. 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. Sessions will be offered weekly during lunch periods as posted and after school times to be determined weekly.

Homework, in-school assignments, and reflections: Students will receive specific assignments as well as be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend four to eight hours a week outside of class on their work. During all activities and assignments, the students will demonstrate how they each make art and ways that they solve problems, emphasizing the ongoing process they are involved with and ways that they make their informed and critical decisions. Students will use a sketchbook as an ongoing visual journal to work through ideas, practice drawing and design skills, and record their journey through this year. Due to the amount of work students do outside of class, some specific sketchbook assignments will be made with the expectation that additional out-of-school time will be used by students to work in their sketchbooks as tools for developing and recording their ideas. **[SC7]**

Critiques: The majority of class time is spent making artwork, though students are expected to participate in ongoing group critiques with peers and teacher as well as ongoing, individual, one-on-one critiques and conferences with the teacher throughout the course. 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. In turn, these conversations will help students discover ongoing ways to improve their art making. **[SC8]**

SC7 The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

SC1 The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—as outlined in the Course Description and throughout the duration of the course.

Student Objectives
All
• 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.

Course Outline and Schedule
All
Students will primarily be preparing work for the breadth section of the portfolio during the first semester. A variety of specific concepts, specific approaches, specific mediums, and specific techniques will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation. For specific information see the examples in the Course Overview. The students will review and use the elements of art and principles of design as they think through, plan, and develop each of their works. How is the student using specific elements in conjunction with specific principles? These are what artists intuitively use to assist them as they create their images, forms, and structures. Students learn to seek out creative problems that are challenging and use goals, informed decision making, and problem-solving skills as they develop their works in an informed way. Each student is responsible for demonstrating mastery and use of the elements of art to organize the principles of design in their images and structures.

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 his or her investigation.

Each student will choose an idea to explore in depth for the concentration section. In the concentration section, students are expected to develop a body of work that is an investigation of a theme or an idea important to them. During ongoing, individual, one on-one conferences with each student, the teacher will assist the student in discovering and focusing on his or her concentration theme or concept. The student will develop and present to the teacher, for approval, his or her specific plan of action and plan of investigation, outline, thumbnail sketches, etc. for the development of his or her chosen concentration theme, idea, concept focus. This cohesive body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design will grow out of a coherent plan of action or investigation. The

SC3 The course enables students to develop a cohesive body of work investigating a strong underlying visual idea in drawing/2-D design/3-D design that grows out of a coherent plan of action or investigation. (

SC8 The course includes group critiques, with the teacher, enabling students to learn to analyze and discuss their own artworks as well as artworks of their peers.

SC9 The course includes individual student critiques and or instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and better critique artworks of their peers.

student must include specific evidence of the process he or she is going to follow to develop this cohesive underlying original visual idea and include a specific plan, which may be modified, with teacher approval, as the body of work develops and evolves over time. **[SC3**] Dates for each group critique with peers and teacher 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 conferences, critiques, and one-on-one discussions with the teacher as well as group critiques with peers and the teacher are mandatory. **[SC8 & SC9]**

> **SC7** The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.

Homework, in-school assignments, and reflections: Students will receive specific assignments as well as be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend four to eight hours a week outside of class on their work. During all activities and assignments, the students will demonstrate how they each make art and ways that they solve problems, emphasizing the ongoing process they are involved with and ways that they make their informed and critical decisions. Students will use a sketchbook as an ongoing visual journal to work through ideas, practice drawing and design skills, and record their journey through this year. Due to the amount of work students do outside of class, some specific sketchbook assignments will be made with the expectation that additional out-of-school time will be used by students to work in their sketchbooks as tools for developing and recording their ideas. **[SC7]**

Critiques: The majority of class time is spent making artwork, though students are expected to participate in ongoing group critiques with peers and teacher as well as ongoing, individual, one-on-one critiques and conferences with the teacher throughout the course. 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. In turn, these conversations will help students discover ongoing ways to improve their art making. **[SC8]**

Course Overview [SC4, SC5 & SC6]

Week 1	
Drawing Portfolio	Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
2-D Design Portfolio	Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
3-D Design Portfolio	Individual Portfolio Review — sign up for a time to meet with the instructor to discuss previous work that may be used for the AP portfolio.
Week 2	
Drawing Portfolio	Movement Through Mark-Making — experiment with a variety of mark-making tools and techniques to establish a sense of rhythm and movement in a nonobjective drawing. Use Prismacolor pencils and Prismacolor sticks, charcoal sticks and charcoal pencils, India ink with brushes and sticks. (Resources: Cy Twombly, Franz Kline, Alma Thomas, and so on.)
2-D Design Portfolio	Contrast Positive/Negative Space Study — using contrast, create a composition with a visually interesting and balanced use of positive and negative space (resource: Jazz by Henri Matisse). Use graphite, graphite pencils, and sticks.
3-D Design Portfolio	Hundreds or Thousands of Things Sculpture — use small objects that come in hundreds or thousands (such as paperclips, clothespins, toothpicks, nails, pushpins, etc.) to create an interesting form that demonstrates a sense of rhythm and movement.
Week 3	

SC4—The course teaches students a variety of concepts and approaches in drawing/2-D design/3-D design so that the student is able to demonstrate a range of abilities and versatility with technique. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

SC5- This course teaches student a variety of concepts and approaches in Drawing/ 2-D design /3-D design so that the students is able to demonstrate a range of abilities and versatility with problem – solving. Such conceptual variety can be demonstrated through either the use of one or the use of several media.

SC6- The course teaches students a variety of concepts and approaches so that the student is able to demonstrate a range of abilities and versatility with ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.

Drawing Portfolio	Mark-Making Study in progress … sketchbook studies and 1 completed piece
2-D Design Portfolio	Contrast in progress … sketchbook studies and 1 completed piece
3-D Design Portfolio	100s/1000s of Things Sculpture in progress … sketchbook studies and 1 completed piece. Recycling sculptor's research
Week 4	
Drawing Portfolio	Subtractive Charcoal Self-Portrait — with a combination of vine and compressed charcoal, use the dark-field method to create a self-portrait (lay a field of charcoal over the entire surface of the page and use an eraser to create a range of values).
2-D Design Portfolio	Jim Dine Found Object three-part piece - first piece the student is asked to render an ordinary object or tool, bigger than actual size, making it the dominant aspect of the composition. Second piece student is directed to blur the distinction between positive shape and negative space. In the second piece, on a larger surface, the student is to create three distinct images of the object, while making the whole piece work. The third piece, the student will take the challenge to change the piece to create individual meaning literally, metaphorically, or symbolically. https://www.youtube.com/watch?v=xPajo4oWuLE
3-D Design Portfolio	Environmental Sculpture — using only what you find on site, create a sculpture out of natural objects in the woods, by the creek, or on the trails of campus; don't forget your camera and slide film to record your work

7

	(resources: Andy Goldsworthy, Robert Smithson, etc.).
Week 5	
Drawing Portfolio	Value as Drama - Chiaroscuro works from the late Renaissance are used as examples to illustrate the dramatic effects an artist can achieve through light and shadow Portrait of someone you know. Use of different surface, media explorations
2-D Design Portfolio	Jim Dine Found Object three-part in progress….
3-D Design Portfolio	Cross-Contour Wire Sculpture — experiment with the use of line to define form: use copper wire, aluminum wire, stovepipe wire, or other linear materials to create a cross contour sculpture that can be naturalistic or nonobjective (resource: Calder's Circus video).
Week 6	
Drawing Portfolio	Gesture Drawing — use a ball-point pen, marker pen, or pen and India ink and develop a drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy. Use rule of thirds and focal point.
2-D Design Portfolio	Photo transfer processes, surrealism collage, sketchbook manipulations, research narrative contemporary artist Work back into the image with emotional color and not local color. Robert Rauschenberg https://www.rauschenbergfoundation.org/art/artwork/same-day-service
3-D Design Portfolio	Plaster Sculpture reference to Cross contour wire, maquette
Week 7	
Drawing Portfolio	Cross-Contour Drawing —

	experiment with cross-contour drawing using a variety of subjects, including still-life objects as well as the human form. Suggested mediums might include white Conté crayon and sepia, umber, or black content pencils or Prismacolor pencils and sticks, or graphite pencils of varying hardness with white Prismacolor pencil or stick. Consider focal point.
2-D Design Portfolio	Photocopy Transfer Collage in progress …
3-D Design Portfolio	Plaster sculpture in progress
Week 8	
Drawing Portfolio	Fruit/Vegetable Drawing Series — create a series of drawings using colored pencils that captures the fruit or vegetable as it is in varying stages of ripeness to rottenness (or begin with the whole fruit and draw various stages of it being eaten).
2-D Design Portfolio	Altered self-portraits, metaphorical or symbolic use of multiple images, transfers, landscapes, use of cut away areas, deconstruction, reconstruction exploration. Take 10 photos of yourself and 4 landscape photographs you took earlier this year, select the strongest images, portray yourself
3-D Design Portfolio	Ceramic Spirit Vessel — using the potter's wheel, coil, or slab construction techniques, build a ceramic spirit vessel. You want to develop smooth, flowing lines. Add actual textures and consider glazes, stains, colorants, so it looks as if it were aged.
Week 9	
Drawing Portfolio	Fruit/Vegetable Drawings in progress …
2-D Design Portfolio	Altered Self Portraits in progress…

3-D Design Portfolio	Ceramic Spirit vessel in process
Week 10	
Drawing Portfolio	Unusual Environments, perspective revisited Open medium or mixed media. 2
2-D Design Portfolio	Perspective Drawing of Architecture in your community — work from life, on-site as well as from photographs that you took in your neighborhood or community, street side or alley side. Monoprint.
3-D Design Portfolio	Sculptural forms using weaving as a starting point. Connections of units of form.
Week 11	
Drawing Portfolio	Perspective Drawing in progress …
2-D Design Portfolio	Perspective Drawing in progress …
3-D Design Portfolio	Woven Sculptural forms in progress.
Week 12	
Drawing Portfolio	Perspective Painting of Architecture — from one of your photographs taken earlier in the semester, painting, printmaking, etc.
2-D Design Portfolio	Perspective Painting of Architecture — from one of your photographs taken earlier in the semester, painting, printmaking, etc.
3-D Design Portfolio	Humorous Self-Portrait — inspired by Robert Arneson's self-portraits, create a clay sculpture that exhibits your likeness in a humorous way. https://www.metmuseum.org/art/collection/search/482249
Week 13	
Drawing Portfolio	Figure Drawing Unit — make a series of drawings from life as well as from photographs you have taken of the human figure in its environment, utilizing a variety of tools and

	techniques. Use charcoal, vine charcoal, graphite pencils, Prismacolor pencils and sticks.
2-D Design Portfolio	Figure Drawing Unit — make a series of drawings from life as well as from photographs you have taken of the human figure in its environment, utilizing a variety of tools and techniques. Use charcoal, vine charcoal, graphite pencils, Prismacolor pencils and sticks.
3-D Design Portfolio	Humorous Self-Portrait in progress
Week 14	
Drawing Portfolio	Figure Drawing in progress.
2-D Design Portfolio	Figure Drawing in progress.
3-D Design Portfolio	Altered Deconstructed Book- changing an object, the book into a sculpture.
Week 15	
Drawing Portfolio	Figure it out - Create an image that focuses on the human figure. Fill the page or zoom in and crop off, let the image be about the human form as an expressive object. Use a combination of wet and dry media to create a sense of form. Choose areas to emphasize by fleshing out and refining more and other areas to remain simplistic to add contrast.
2-D Design Portfolio	Anatomy Illustration; Description: Illustrate the anatomy to either: human, animal, or plant. Look at Da Vinci's studies of the human body for inspiration. Be sure to create accuracy and details.
3-D Design Portfolio	Altered book in progress
Week 16	
Drawing Portfolio	Tromp L'oeil Still-life Planning and research: get inspired be reading

	about the techniques and methods of established artists and looking at some amazing art. Robert Longo for instance made a splash into the art world with his drawings of jumping figures and continues to make incredibly realistic drawings using graphite and charcoal. **http://www.odditycentral.com/pics/the-photo-like-charcoal-and-graphite-drawings-of-robert-longo.html http://www.mcescher.com/gallery/**
2-D Design Portfolio	Social Issue Poster or Character Illustration Research artist Shepard Fairey, Bannksy and
3-D Design Portfolio	Reductive Abstract plaster carved sculpture, Brancusi, symbolism and metaphors
Week 17	
Drawing Portfolio	Taking Breadth digital images …
2-D Design Portfolio	Taking Breadth digital images …
3-D Design Portfolio	Taking Breadth digital images …
Week 18	
Drawing Portfolio	Breadth Images Due — portfolio review, slide show, and celebration of the first semester's work.
2-D Design Portfolio	Breadth Images Due — portfolio review, slide show, and celebration of the first semester's work.
3-D Design Portfolio	Breadth Images Due — portfolio review, slide show, and celebration of the first semester's work.
Week 19	
Drawing Portfolio	Written explanations for Concentration, timelines and project ideas.
2-D Design Portfolio	Written explanations for Concentration, timelines and project ideas.

3-D Design Portfolio	Written explanations for Concentration, timelines and project ideas.
Week 20	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 21	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 22	
Drawing Portfolio	Concentration and Critique
2-D Design Portfolio	Concentration and Critique
3-D Design Portfolio	Concentration and Critique
Week 23	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 24	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 25	
Drawing Portfolio	Concentration and Critique
2-D Design Portfolio	Concentration and Critique

3-D Design Portfolio	Concentration and Critique
Week 26 and 27	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 28	
Drawing Portfolio	Concentration and Critique
2-D Design Portfolio	Concentration and Critique
3-D Design Portfolio	Concentration and Critique
Week 29 and 30	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 31	
Drawing Portfolio	Concentration and Critique
2-D Design Portfolio	Concentration and Critique
3-D Design Portfolio	Concentration and Critique
Week 32	
Drawing Portfolio	Concentration
2-D Design Portfolio	Concentration
3-D Design Portfolio	Concentration
Week 33	
Drawing Portfolio	Taking Digital Images
2-D Design Portfolio	Taking Digital Images

3-D Design Portfolio	Taking Digital Images
Week 34	
Drawing Portfolio	Selecting quality work, preparing digital images, matting/mounting quality work, finalizing concentration statement …
2-D Design Portfolio	Selecting quality work, preparing digital images, matting/mounting quality work, finalizing concentration statement …
3-D Design Portfolio	Selecting quality work, preparing digital images, matting/mounting quality work, finalizing concentration statement …
Week 35	
Drawing Portfolio	AP Studio Art Exhibition — install show and hold opening reception.
2-D Design Portfolio	AP Studio Art Exhibition — install show and hold opening reception.
3-D Design Portfolio	AP Studio Art Exhibition — install show and hold opening reception.
Week 36	
Drawing Portfolio	Portfolio Images Due — Portfolio review, digital image powerpoints, and celebration of the year's work.
2-D Design Portfolio	Portfolio Images Due — Portfolio review, digital image powerpoints, and celebration of the year's work.
3-D Design Portfolio	Portfolio Images Due — Portfolio review, digital image powerpoints, and celebration of the year's work.

Grading
All

Student grades fall into two categories: classwork/projects (60 percent) and class participation (40 percent). Classwork/projects is self-explanatory. Class participation includes students' participation in ongoing group critiques with the teacher and individual critiques with the teacher, preparation for final projects, taking slides of their work, etc.

Bibliography

Chaet, Bernard. *The Art of Drawing.* Wadsworth Publishing, 1983.

Mittler, Gene, and James Howze. *Creating and Understanding Drawings.* Mission Hills, Calif.: Glencoe/McGraw-Hill, 2005. Nicolaides, Kimon.

The Natural Way to Draw: A Working Plan for Art Study. Boston,Mass.: Houghton Mifflin Company, 2011. Rose, Ted, and Sallye Mahan-Cox.

Discovering Drawing. Worcester, Mass.: Davis Publications, Inc., 2006. Stelf, Jerry, ed. The AP

Vertical Teams Guide for Studio Art. The College Board, 2002. Zelanski, Paul, and Mary Pat Fisher. The Art of Seeing. Prentice Hall, 2010.

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.

Original Work, Copyright Issues, and Moving Beyond Duplication

All student work must be original. Activities throughout the course and discussions will take place, and these will assist the student in understanding how artistic integrity, plagiarism, and moving beyond duplication are included in every aspect of this course. Students will not use someone else's work, images from the Internet or books, or any published or unpublished images or photos created by another person. The student is to work from direct observations of his or her life and life events, environment, dreams, fantasies, and self-made photographs. Ongoing conferences with the teacher, as well as one-on-one individual discussions and/or group peer critiques with the teacher, will provide additional activities to help with this understanding. Artistic integrity is essential. If a student uses someone else's work as a basis for one of his or her own pieces, there must be significant alteration to the work for it to be considered original and/or appropriate for this college-level portfolio. **SC10** 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.

> **SC10** The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.

Name: _____ Assignment: _____

	Excellent	Average	Needs Work

	Uniquely utilizes given design concepts	Utilizes given design concepts	Insufficiently utilizes some design concepts
	Work is distinctly original in terms of the concept, process, or materials used	Work demonstrates some originality of concept, process, or materials used	Work is clichéd, basic, or does not demonstrate inventiveness from the artist
	Extraordinary or proficient level of craftsmanship	Sufficient level of craftsmanship	Mediocre or inferior level of craftsmanship

Design Quality — The elements of art (line, color, texture, shape, form, space, and value) and principles of design (rhythm and movement, balance, proportion, variety and emphasis, harmony and unity) 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.

Creativity — The work is conceptually innovative, the materials used and the process of creating the work are inventive, or the work is simply quite original.

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
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.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____