

AP[®] Studio Art: Drawing, 2D Design, and 3D Design Portfolios

Syllabus

Course Description

AP[®] Studio Art is a course that is designed to fulfill the requirements of the College Board program of study. AP Studio Art is a challenging and rigorous course that has at its core the exploration and generation of a substantial body of very high quality student artworks, ideas, and conceptual approaches, tempered by a substantial exploration of diverse media and personal visual expression. The coursework is expected to be at the college level in terms of its quality in subject, content, and form. Success in AP Studio Art requires a strong commitment from the teacher, the school, the home, and highly motivated students. The program of study follows the course description provided by the College Board.

The essence of each portfolio program is a portfolio involving three sections. These are *The Quality Portfolio*, *The Concentration Portfolio*, and *The Breadth Portfolio*. The Quality Portfolio requires five of the very best artworks from the other two portfolios. The Concentration Portfolio contains twelve works that are related to each other in a variety of ways. The Concentration Portfolio involves a written plan of study in an area of visual exploration that is pursued through several artworks. The Breadth Portfolio contains twelve strong artworks that explore numerous subjects using a variety of media and approaches. The Elements of Art and The Principles of Design should be evident in the development of conceptual approaches to composition and creative problem solving.

The body of work completed for each of the three portfolios must comply with specific portfolio program areas. The areas of study in AP Studio Art fall into one of the following categories: Drawing and Painting, 2D Design, or 3D Design. The three portfolios follow guidelines established for each of the specific areas of study.

AP Studio Art is a full year course, covering two semesters. The AP Studio Art portfolios are due for adjudication in early May, while the course work continues through the end of the academic year. The Missouri Fine Arts Standards are embraced throughout the entire course. In Fine Arts, students in Missouri public schools will acquire a solid foundation which includes knowledge of:

1. *process and techniques for the production, exhibition or performance of one or more of the visual or performed arts.*
2. *the principles and elements of different art forms.*
3. *the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts.*
4. *interrelationships of visual and performing arts and the relationships of the arts to other disciplines.*
5. *visual and performing arts in historical and cultural contexts.*

(Source: Missouri Department of Elementary and Secondary Education)

Each of the following sections describe the three AP Studio Art portfolio content areas:

Section I: The Quality Portfolio. The five artworks included in this portfolio should demonstrate concepts, composition, technical skills, and the realization of artistic intent. The works may be distinctly different or related and can utilize a variety of media. The *actual* artworks must be shown and may not be larger than 18" x 24" in overall size (including window matte). *The exception is for learners developing a 3D Design portfolio program, in which slides will be submitted rather than actual artworks.* The evaluators at the College Board should be able to recognize the student's best quality in concept and execution. Separate works are to be completed for each of the Breadth and Concentration Portfolios. Selections of the best work from each portfolio will comprise the Quality Portfolio.

Section II: The Concentration Portfolio. The twelve pieces (8 - 12 artworks for 3D Design portfolio programs) in this section should represent a body of work of the students' interest in an idea that is expressed in visual terms. The works should show exploration and growth while investigating an in-depth problem or theme. The concentration of work should show development of thinking over time and considerable effort should be evident. A written piece describing the nature of the project, the development and sources of ideas and the media is also required. *The twelve artworks (8-12 for 3D Design portfolio programs) selected for this section must be photographed and submitted as 35mm slides. (There is a \$45 fee for processing slides that is due by Week 3 of the first semester.)*

Section III: The Breadth Portfolio. The twelve artworks (eight artworks for 3D Design portfolio programs) completed for this portfolio should show evidence of an ability to work on a wide range of art problems. The pursuit of advanced drawing/painting or design concepts and a broad range of drawing/painting or design alternatives should be experienced. The work completed also includes technical observation, perceptual solutions, and expression. The translation of invented, nonobjective subjects into the two- or three-dimensional surface is encouraged. A strong demonstration of breadth is evident through experimentation in approach in conjunction with conceptual thought and physical processes. *The twelve artworks (eight for 3D Design portfolio programs) for this section must be photographed and submitted for review as 35mm slides.*

Course Format

This course is organized as a studio art environment. Most days learners will meet for a short time as a group to discuss the day's objectives, review new assignments, to participate in a presentation of work, discuss new ideas, review examples of contemporary and classical artworks, or engage in group or individual critique. The bulk of classroom time will be devoted to studio time. Learner preparation and active participation are key elements in this course and are expected every single class session. This course is comprised of advanced students, often exploring very different approaches to artmaking processes, experiences, and artifacts.

Critiques are a course requisite. Throughout the course, learners will participate in group and individual critiques in which both verbal and written critical articulation is emphasized. During formal critiques, learners are encouraged to develop a fluency in the vocabulary of art and artmaking as an educated and informed component of discussion.

AP Studio Art has a course Blackboard site. Learners will automatically be signed up for the website, accessible by their school username and password. (Anyone enrolled in this

course who does not have a login *must contact the Technology Department immediately* – you will not be able to access instructions, discussion boards, or other required class components, nor will you be able to use the computers in the design lab.) The Blackboard site is an integral technology component for this course.

Learner Objectives and Outcomes

The learner will:

- Select an appropriate portfolio program. (Drawing, 2D Design, or 3D Design.)
- Demonstrate an ongoing commitment to a personal artistic and conceptual exploration of the selected portfolio program.
- Demonstrate a Breadth of high quality artworks through variety of media, subject, and conceptual approach comprised of 12 pieces (Drawing and 2D Design) or 8 pieces (3D Design).
- Develop a series of interrelated artworks that comprise a personal Concentration of 12 pieces (Drawing and 2D Design) or 8 - 12 pieces (3D Design).
- Select and mat for presentation five artworks (Drawing and 2D Design) **OR** select and create 10 slides (five works, two views of each for 3D Design) that demonstrate mastery of concept, composition, and execution for the Quality portfolio component.
- Prepare presentation-quality slides of all portfolio artworks.
- Collaborate in the planning and execution of an AP Studio Art exhibition.
- Participate in ongoing group and individual critiques.
- Develop an articulate and well thought out artist statement.
- Write and elaborate in written reflective form about the learner's development of their Concentration.
- Discuss and explore post-secondary options.

Learner Expectations

Any college-level course anticipates that participating students will spend considerable time outside the classroom engaged in the completion of assignments. The quest for quality in both production and experience in the AP Studio Art program makes high demands on students. Students will need to work outside the classroom, as well as in it, and beyond scheduling periods. The teacher will conduct weekly after-the-bell studio time for students needing access to the AP Studio Art classroom.

The AP Studio Art program is intended for highly motivated students who are interested in the study of art. Many students who enroll in this course will go on to study art in college. ***You should be aware that AP Studio Art involves a significantly greater commitment than many other high school courses and that the program is not for the casually interested.*** It is required that prior to their enrollment in AP Studio Art, learners

successfully complete our art program's prerequisite foundations, intermediate, and advanced art courses.

Late Assignments. *All assignments are due when scheduled*, for group critique and review. If extraordinary circumstances cause you to be late in submitting an assignment, *it is your responsibility* to contact the teacher and make arrangements for an extension of the due date – everyone is expected to participate in group critiques and project review. **All assignments are ultimately due by the last regularly scheduled day of the semester for final assessment.** If you start to fall behind, you need to meet with the teacher immediately. Students who miss an assignment date will receive a Missing Assignment Notice that must be signed by a parent, the student, and the teacher.

Course Policies. Please familiarize yourself with the expectations of student conduct and school policies as outlined in the school handbook. Some specifics that relate to this course and classroom:

- This course and department is fortunate to have acquired excellent digital equipment. Computers, scanners, and cameras are in place for the use of students currently enrolled in AP Studio Art, Digital Design, and Visual Art Photography. Other students do NOT have permission to use this equipment. Please treat the equipment as if it could not be replaced.
- Never touch another student's artwork or equipment.
- Do not download anything unless specifically instructed to do so. (Sorry, you may not connect to music or games sites, PERIOD!)
- Turn your cell phone off. Better still, leave it in your locker or at home. Electronic devices such as iPods and CD players are not allowed at school.
- This classroom is a safe environment for *everyone*. You are expected to be courteous and to treat the environment with care. If you create a hazardous environment, act aggressively, or participate in unhealthy or antagonistic behavior, you will be removed from this environment.

Exhibition

Students enrolled in AP Studio Art plan and execute a public exhibition of their portfolio program artworks each year. Exhibition is an essential component of mature artmaking and provides a public forum for student reflection and demonstration of the range of their abilities and versatility as an artmaker. The AP Studio Art exhibition takes place in late April and serves as a sounding board and final review of artworks prior to their submission to the College Board for adjudication in early May.

Classroom Resources

Books

Art Synectics. Nicholas Roukes.
Creating Handmade Books. Alisa Golden.
Criticizing Photographs, fourth edition. Terry Barrett.
Design Basics, sixth edition. David A. Lauer & Stephen Pentak.
Design Synectics. Nicholas Roukes.
Designing with Type, fourth edition.
Essentials for Design. Robin B. McCallister.
Exploring Visual Design, Davis Publications.
Modern Art. Sam Hunter, John Jacobus, & Daniel Wheeler.
New Media in Late 20th Century Art. Michael Rush.
Photographing the World Around You. Freeman Patterson.
Photography and the Art of Seeing. Freeman Patterson.

Photomontage. Dawn Ades.
Shaping Space. Paul Zelanski & Mary Pat Fisher.
Sourcebook of Visual Ideas. Steven Heller & Seymore Chwast.
The Art Book, Phaidon.
The Artist's Complete Guide to Drawing the Head. William L. Maughn.
The Photographic Eye. Michael F. O'Brien & Norman Sibley.
The Photography of Invention. Joshua P. Smith.
Unique Handmade Books. Alisa Golden.
Using Design Basics to Get Creative Results. Bryan L. Peterson.
Visual Design on the Computer. Wucius Wong & Benjamin Wong.
(This is far from a comprehensive list. The teacher maintains a classroom library of over 200 hundred books relating to art history, artmaking, and artists' works.)

Videos

American Photography: A Century of Images
Art of the Western World, Volumes 1-5
Art:21, Seasons 1-3
Drawing Basics: Composition
Easter Island
Figure Drawing
Graphic Design: Typography
History of the Renaissance
Inspirations, A Michael Apted Film.
Lascaux Revisited
Streamlines & Breadlines: Benton, Hine, Noguchi, Lawrence
The Age of Anxiety: Serra, Rothenburg, Turrell
The Empire of Signs: Pollack, Oldenburg, Johns, Cornell, & Warhol
The Photographers, A National Geographic Video.
The Way Things Go
Through the Lens, A National Geographic Video.
Total Training: Adobe InDesign CS2
William Kentridge

Assessment

Assessments are both formative and summative in nature. In addition, students will engage in a variety of self- and peer-evaluations, along with individual and group critiques.

Individual grades fall into three categories: artmaking (60 percent), class participation (35 percent) and a final examination (5%). Artmaking is the exploration of visual art media and ideas, along with the production of the requisite portfolio components. Along with peer review and a final critique session, the artifacts of artmaking processes are assessed with a scoring guide developed for this course. This scoring guide may be found at the end of this syllabus. Class participation includes, but is not limited to, student participation in group and individual critiques, preparation of written portfolio components, written reflections, written artist statements, creating portfolio slides, along with the planning, execution, and participation in the AP Studio Art exhibition. Beginning in late November, students will learn appropriate professional procedures for creating digital slides of their artworks. Subsequently, students will photograph slides every two weeks until their portfolios are completely and *accurately* documented.

All courses, including AP Studio Art require a final examination at the conclusion of Semester One and Semester Two. The AP Studio Art final examination is a written

student reflection that emphasizes the ongoing artistic processes surrounding the purposeful artmaking decisions embarked upon by each AP Studio Art student.

AP Studio Art emphasizes artmaking as an ongoing process of purpose, intention, and reflection. All artworks may be revised throughout the duration of each semester for the purpose of improvement and personal artistic growth. Artworks that undergo revision may be submitted for reassessment; such works may also receive a revised higher grade. Semester grades are, however, final.

Materials

Most of your art materials will be provided by the school, but the following supplies will need to be purchased by the student:

- 8 x 10 (or larger) wirebound sketchbook
- Set of drawing pencils, from 4H to 8B
- Set of brushes (low cost flat bristles, ¼", ½", and 1" ; good quality round watercolor, #6 and #8 in hair or synthetic)
- It is recommended (but optional) that students purchase a set of Prismacolor Colored Pencils (a set of at least 24)

Academic and Creative Honesty

Academic honesty is expected of all students. Academic dishonesty will negatively impact your grade and will be reported to home and school administration.

Academic dishonesty includes plagiarism, which is the act of stealing, copying, or misappropriating someone else's ideas, words or images, without permission or attribution. When you imply that someone else's work is your own original idea or image, you are engaging in plagiarism. **For this reason, students enrolled in AP Studio Art may not use published photographs or reproductions of artworks for reference in their drawings, paintings, or designs. If you have any questions about plagiarism, contact the teacher immediately.**

Course Outline and Schedule

During the first semester, learners will primarily be preparing artworks for the Breadth section of their chosen portfolio program (Drawing, 2D Design, or 3D Design). Great emphasis will be placed upon diversity of media, concept, subject matter, and technical approach in order to provide each learner with a variety of artmaking and visual problem-solving experiences.

During the second semester of study, learners will transition into the development of a focused body of artworks that underscore a related series of visual solutions. This Concentration of artworks is a planned and purposeful investigation of a visual idea or approach related to a personal area of interest for each learner. Learners will prepare all requisite portfolio components during the second semester, including written artist statements and reflections. Students will also plan and execute an AP Studio Art exhibition.

Course Overview

Schedule	Drawing	2D Design	3D Design
Semester One			
Week 1	Introduction to course, review syllabus and expectations, individual portfolio reviews, review components of portfolios and portfolio programs; <i>Art:21</i> video segment; review AP Studio Art poster; review slides of past student works and College Board slide show of AP Studio Art Student Slides; review slides of contemporary and classical artists' works.		
Week 2	001 Mark-making: Emphasis on variety of mark-making implements, techniques, and approaches to demonstrate dynamic movement; <i>Art:21</i> video segment; reviewing the work of Joan Miro, Willem de Kooning, and the drawings of Georges Braque.	001 Line: Emphasis on variety of lines in a design that demonstrates dynamic movement; <i>Art:21</i> video segment; reviewing the work of Joan Miro, Willem de Kooning, and the drawings of Georges Braque.	001 Line: Small-scale sculpture created from wire, string, paper clips, and other objects or materials with a linear quality that demonstrates dynamic movement; <i>Art:21</i> video segment; reviewing the work of Alexander Calder.
Week 3	001 Mark-making in progress; group critique and written reflection; <i>Art:21</i> video segment; reviewing the work of Kathe Kollwicz.	001 Line in progress; group critique and written reflection; <i>Art:21</i> video segment; reviewing the work of Kathe Kollwicz.	001 Line in progress; group critique and written reflection; <i>Art:21</i> video segment; reviewing the work of Sol LeWitt.
Week 4	002 Value: Emphasis on range of values created from observational self-portraiture using compressed charcoal and white chalk on medium gray paper; <i>Art:21</i> video segment; reviewing the work of Edward Weston.	002 Value: Emphasis upon a series of digital photographic designs of monochromatic close up studies of inanimate objects; accenting form, range of lighting, and shadow; <i>Art:21</i> video segment; reviewing the work of Edward Weston.	002 Illuminated Paper Sculpture: Emphasis upon the construction of an armature of wire, found wood, and handmade paper surrounding a light source; accenting light and space; <i>Art:21</i> video segment.
Week 5	002 Value in progress; individual critiques; group discussion of <i>Art: 21</i> artists.	002 Value in progress; individual critiques; group discussion of <i>Art: 21</i> artists.	002 Illuminated Paper Sculpture in progress; individual critiques; group discussion of <i>Art: 21</i> artists.
Week 6	003 Gesture Drawing: Emphasis on a variety of pen and marker drawings of the figure within an environment; reliance upon the use of fluid and accurate movement; <i>Inspirations</i> video; end of first marking period.	003 Texture: Emphasis on the creation of various textures through hand painting and manipulation, and digital processes; creation of digital collage self portraiture; accenting purposeful arrangement and composition; <i>Inspirations</i> video; end of first marking period.	003 Tunnel Book: Emphasis upon surface manipulation and narrative meaning; <i>Inspirations</i> video; end of first marking period.
Week 7	003 Gesture Drawings in progress; hanging of work completed to date; group critique; written reflection; <i>Art:21</i> video segment.	003 Texture in progress; hanging of work completed to date; group critique; written reflection; <i>Art:21</i> video segment.	003 Tunnel Book in progress; display of work completed to date; group critique; written reflection; <i>Art:21</i> video segment.
Week 8	004 Cross Contour Drawings emphasizing observational drawings of a variety of organic forms from nature; accenting form and space; <i>Art:21</i> video segment.	004 Juxtaposition: emphasis upon a series of photomontage constructions combining meaningful arrangements of text and image illustrating the concept of "The Musical Mind; accenting text, image, and context; <i>Art:21</i> video.	004 Alternative Material Clothing: emphasis upon the life-size construction of a suit of clothing from cardboard; accenting surface and form manipulation, color, and space; <i>Art:21</i> video segment.

Week 9	004 Cross Contour Drawings in progress; individual discussions about progress; group critique; <i>Art:21</i> video segment.	004 Juxtaposition in progress; individual discussions about progress; group critique; <i>Art:21</i> video segment.	004 Alternative Material Clothing in progress; individual discussions about progress; group critique; <i>Art:21</i> video segment.
Week 9	005 Still Life Compositions emphasizing a series of colored pencil or soft pastel drawings that represent the variety of change fruit undergoes as it changes from a stage of ripeness to decomposition; <i>Art:21</i> video segment.	005 Space, Time, & The Cubistic Influence: emphasis upon photoconstructions in an organized and purposefully planned approach using a technique popularized by contemporary Pop artist David Hockney; accenting depth within an environment.	005 Cubist Self-Portrait from Cardboard or Other Paper Fiber-Based Substrate: emphasis upon shape and space and the purposeful overlapping arrangement of portrait features within a three-dimensional space; <i>Art:21</i> video segment.
Week 10	005 Still Life Compositions in progress; individual critiques; learning to photograph artwork for slides.	005 Space, Time, & The Cubistic Influence in progress; individual critiques; learning to photograph artwork for slides.	005 Cubist Self-Portrait from Cardboard or Other Paper Fiber-Based Substrate: in progress; individual critiques; learning to photograph artwork for slides.
Week 11	006 Architectural Perspective series emphasizing a mixture of drawing and painting media upon a newspaper ground; accenting choices about what elements of the ground are revealed and what elements are obscured by painting and drawing; slide photography begins; <i>Art:21</i> video segment; reviewing the work of Tom Matt.	006 Architectural Perspective series emphasizing a mixture of drawing and painting media upon a newspaper ground; accenting choices about what elements of the ground are revealed and what elements are obscured by painting and drawing; slide photography begins; <i>Art:21</i> video segment; reviewing the work of Tom Matt.	006 Hand-built Clay Form: emphasizing architectural form or structure; slide photography begins; <i>Art:21</i> video segment.
Week 12	006 Architectural Perspective series in progress; hanging of works and group critique; written reflection; second marking period ends.	006 Architectural Perspective series in progress; hanging of works and group critique; written reflection; second marking period ends.	006 Hand-built Clay Form in progress; display of works and group critique; written reflection; second marking period ends; this project will require subsequent kiln firing and glazing at later dates.
Week 13	007 Life Drawing emphasizing a series of drawings of the human figure; accenting form, proportion, and modeling of light/shadow; Picasso video from Blue and Rose Periods; also reviewing the drawings of Schiele & Michaelangelo.	007 Life Drawing emphasizing a series of drawings of the human figure; accenting geometry and representational abstraction; Picasso video from Blue and Rose Periods; also reviewing the paintings of Paul Gauguin.	007 Recycled Materials Life Study: emphasizing the construction of a life-sized human figure entirely from found or recycled materials (trash!).
Week 14	007 Life Drawing in progress; individual critiques and review of progress; written student reflection and critique.	007 Life Drawing in progress; individual critiques and review of progress; written student reflection and critique.	007 Recycled Materials Life Study in progress; individual critiques and review of progress; written student reflection and critique.
Week 15	008 Life Painting emphasizing a “painterly” approach to the human form using acrylic paint; accenting expressive color and technical application; slide show of Expressionist works.	008 Life Painting emphasizing a geometric or exaggerated approach to the human form using acrylic paint; slide show of Expressionist figure works; also reviewing the work of Fernando Botero, Diego Rivera, and Georges Rouault.	007 Recycled Materials Life Study in progress.

Week 16	008 Life Painting in progress; slide photography; comparing works by Modigliani, Kees Van Dongen, and Vincent Van Gogh.	008 Life Painting in progress; slide photography; comparing works by Modigliani, Kees Van Dongen, and Vincent Van Gogh.	008 Motion: student will construct a three-dimensional form that <i>functionally</i> emphasizes motion/movement from the materials of their choice.
Week 17	008 Life Painting in progress; slide photography; group hanging and critique.	008 Life Painting in progress; slide photography; group hanging and critique.	008 Motion in progress; slide photography; group display and critique.
Week 18	009 Final – 12 digital slides (no detail shots permitted) completed and submitted to teacher in .jpg form, using “lastname_assignment.jpg” naming convention; portfolio review (group slide show); final exam; third marking period ends.	009 Final – 12 digital slides (no detail shots permitted) completed and submitted to teacher in .jpg form, using “lastname_assignment.jpg” naming convention; portfolio review (group slide show); final exam; third marking period ends.	009 Final – 16 slides (8 works, two views of each) completed and submitted to teacher in .jpg form, using “lastname_assignment.jpg” naming convention; portfolio review (group slide show); final exam; third marking period ends.

Semester Two

Week 19	010 Concentration Begins Concentration statements are due; group dialogue about statements; begin (or continue) Concentration artworks.
Week 20	010 Concentration continues.
Week 21	010 Concentration continues.
Week 22	010 Concentration continues; group critique; individual meetings to discuss how students plan to approach the exploration of their personal Concentration; personal written reflection of Concentration process to date.
Week 23	010 Concentration continues.
Week 24	010 Concentration continues; rough draft of artist statement is due; individual critiques; fourth marking period ends.
Week 25	011 Concentration continues.
Week 26	011 Concentration continues; slide photography
Week 27	011 Concentration continues.
Week 28	011 Concentration continues; group critique; artworks hung and reviewed.
Week 29	011 Concentration continues.
Week 30	Spring Break – no school
Week 31	011 Concentration continues; individual progress reviews; fifth marking period ends.
Week 32	012 Concentration continues; discussion and planning for exhibition; slide photography
Week 33	012 Concentration continues; discussion and planning for exhibition; slide photography; final version of artist statement is due in mounted presentation format for show.
Week 34	012 Concentration continues; discussion and planning for exhibition; show is hung at end of week; group review of work; discussion and selection of Quality works; discussion and selection of 3D Design Quality works; ALL slide photographs are due completed and submitted in .jpg format this week (Drawing and 2D: slides of 12 pieces, no detail shots; 3D: 12 slides, some of which may be details or second views; 3D also requires 10 slides for the Quality component: five works, two views of each; we will order our slides at the end of this week; digital slide show review of all works.
Week 35	012 Concentration continues; exhibition and opening this week; show is taken down at the end of the week; group review of work; discussion and selection of Drawing and 2D Design Quality works; slides should be back by end of week – review for quality and accuracy; re-order and rush deliver any necessary changes.

Week 36	012 Concentration continues; discussion and preparation of Quality works; matting and mounting; revised slides should be back by end of week.
Week 37	013 Exam all written portfolio components are due; portfolios are prepared; teacher and students meet with AP Coordinator to complete and submit portfolio components; celebrate and relax!
Week 38	014 Final Project This will be a collaborative art project TBA
Week 39	015 Final Exam Final project is due; final exam; cleanup.

Scoring Guide

(Freely adapted from *The Art Teacher's Book of Lists*)

Assessment Areas	Possible Points
1. Creativity/Originality	25
2. Craftsmanship/Skill/Consistency	25
3. Instruction/Use of Elements of Art/Principles of Design	25
4. Participation/Group Cooperation/Attitude	25
Total per project *	100

**Unless otherwise stated*

Assessment Area 1: Creativity/Originality - 25 points

- 25 - 23:** Learner explored several choices before selecting one; generated many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated outstanding problem-solving skills.
- 22 - 20:** Learner tried a few ideas before selecting one; or based his/her work on someone else's idea; made decisions after referring to one source; solved the problem in a logical way.
- 19 - 17:** Learner tried one idea, and carried it out adequately, but it lacked originality; substituted "symbols" for personal observation; might have copied work.
- 16 - 15:** Learner fulfilled the assignment, but gave no evidence of trying anything unusual.
- 14 or less:** Learner showed no evidence of original thought.

Assessment Area 2: Craftsmanship/Skill/Consistency - 25 points

- 25 - 23:** The artwork was beautifully and patiently done; it was as good as rigorous work could make it.
- 22 - 20:** With a little more effort the work could have been outstanding; lacks finishing touches.
- 19 - 17:** Learner showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.
- 16 - 15:** Learner showed below-average craftsmanship, lack of pride in finished artwork.
- 14 or less:** Learner showed poor craftsmanship; evidence of laziness or total lack of understanding.

Assessment Area 3: Instruction/Use of Elements and Principles - 25 points

- 25 - 23:** Learner planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.
- 22 - 20:** Artwork shows that the learner applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.
- 19 - 17:** Learner did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.
- 16 - 15:** The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning is apparent.
- 14 or less:** The student did the minimum or the artwork was never completed.

Assessment Area 4: Participation/Group Cooperation/Attitude - 25 points

- 25 - 23:** Project was continued until it was as complete as the learner could make it; gave effort far beyond that required; took pride in going well beyond the requirement; willingly participated in necessary preparation and cleanup.
- 22 - 20:** Learner worked hard and completed the project, but with a little more effort it might have been outstanding; adequate preparation and cleanup.
- 19 - 17:** Learner finished project but it could have been improved with more effort; adequate interpretation of the assignment but lacking finish; chose an easy approach and did it indifferently; was prepared and assisted in cleanup when asked.
- 16 - 15:** The project was completed with minimum effort; minimum participation in cleanup; minimum preparation.
- 14 or less:** The learner did not finish the work adequately; frequently was not prepared or participate in cleanup.

100 - 90 Total Points	89 - 80 Total Points	79 - 70 Total Points	69 - 60 Total Points	59 - 0 Total Points
A	B	C	D	F