

# Final Exam

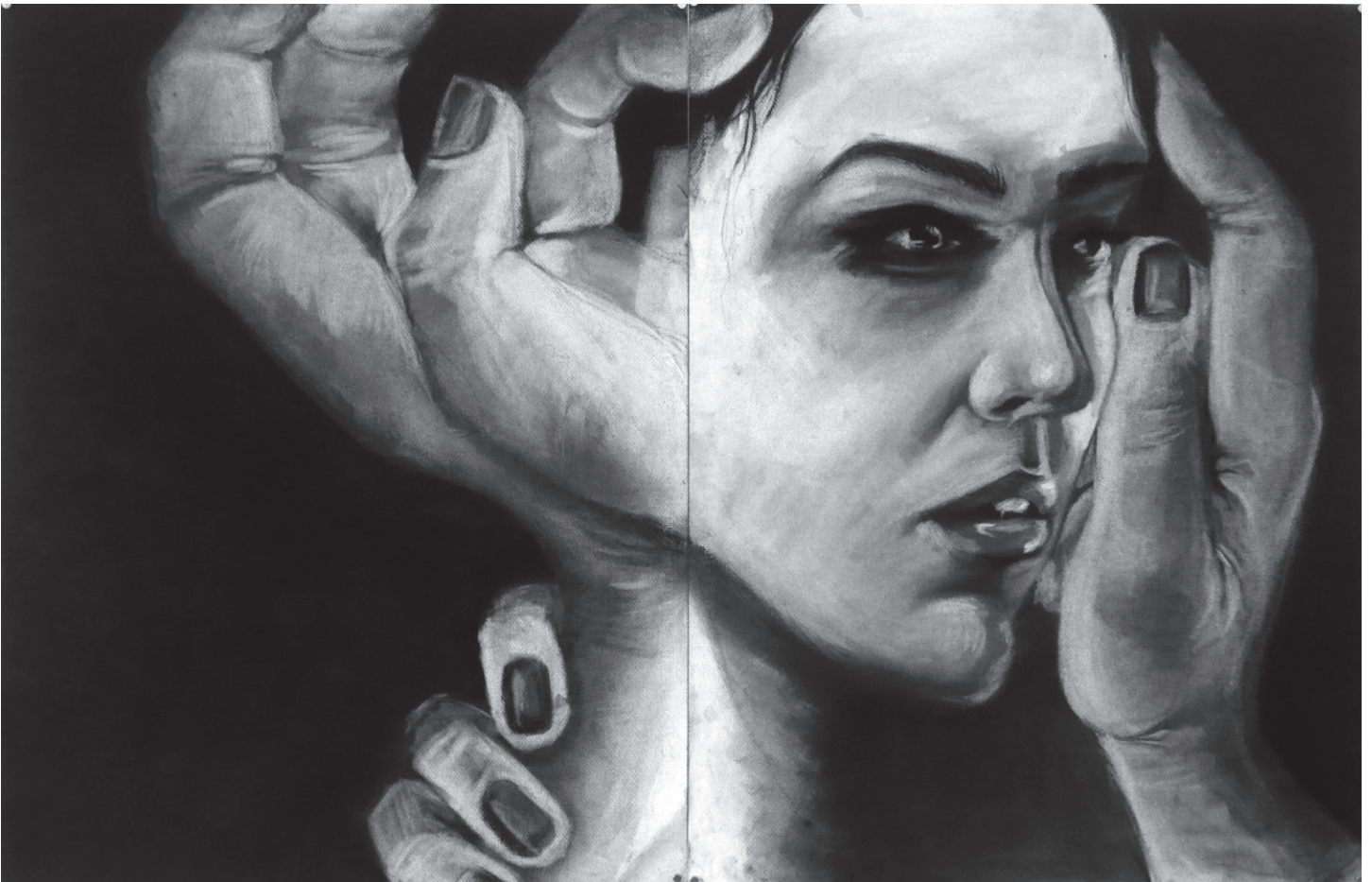
**Name:**



Mary-Eve Simoneau, Spring 2014.



Gayathri Ponneri, Spring 2014.



Marissa Cruz, Spring 2014.

# Evaluation Criteria for the Final Project

## Drawing

## Painting

<b>Idea Generation</b> 20%	Use the same criteria as the graphic organizers: (25 pts total) 6 pts — total number of ideas 1 pt — recording the number of ideas 2 pts — selecting and connecting the best ideas	
<b>Creativity &amp; Observation</b> 15%	<ul style="list-style-type: none"> <li>• Aim for: complex, emotional, ground-breaking, insight, originality, quality, respectful of the subject, sensitivity, uniqueness, unusualness, and well-observed</li> </ul>	
<b>Technique for Medium</b> 15%	<ul style="list-style-type: none"> <li>• Effective use of contour, detail, proportion</li> <li>• Shading with smoothness and blending</li> <li>• Use of detail and contrast to show depth</li> </ul>	<ul style="list-style-type: none"> <li>• Effective use of detail, proportion, light and dark</li> <li>• Effective paint mixing, blending, and application</li> <li>• Use of detail, contrast, and warm/cool colours to show a sense of depth</li> </ul>
<b>Texture</b> 20%	<ul style="list-style-type: none"> <li>• A wide variety of different kinds of marks</li> <li>• High quality with each kind of mark</li> <li>• Complex and well-executed pattern</li> <li>• Well-observed realistic texture</li> </ul>	<ul style="list-style-type: none"> <li>• A wide variety of different kinds of marks</li> <li>• High quality with each kind of mark</li> <li>• Complex and well-executed pattern</li> <li>• Well-observed realistic texture</li> <li>• Painterly brushstrokes</li> </ul>
<b>Composition</b> 20%	<ul style="list-style-type: none"> <li>• Non-central composition</li> </ul>	<ul style="list-style-type: none"> <li>• Well-balanced with respect to texture, shape, line, light and dark, and colour</li> </ul>
<b>Peer Feedback</b> 10%	<ul style="list-style-type: none"> <li>• Specific, detailed suggestions for improvement for others in your class</li> <li>• Follow the instructions on the handout</li> </ul>	

# Visual Arts 11

## Printmaking

## Sculpture

- 6 pts — reference drawings
- 4 pts — thumbnail compositions
- 6 pts — developmental sketch

Follow the instructions in your idea generation booklet.

- Your artwork should be unusual and creative and/or insightfully observed with care

- Your artwork should clearly communicate your idea without non-visual explanation

- Effective use of detail, proportion, light and dark
- Effective crisp, precise carving
- Crisp-edged prints with smooth and consistent areas of ink.

- Strong and durable construction
- Well-crafted surface quality: well-smoothed and clean textures
- Great handfeel

- A wide variety of different kinds of marks
- High quality with each kind of mark
- A variety of different line weights
- Well-observed realistic texture

- A wide variety of different kinds of marks
- High quality with each kind of mark
- Complex and well-executed pattern
- Well-observed realistic texture

- If created in colour, the artwork should hold to a specific colour scheme: complementary, analogous, split complementary, or — less effectively — triad, rectangular, square.

- Well-balanced in three dimensions
- Balance of shapes, texture, and pattern
- Well-balanced weight in the hand



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Don't choose to do a huge project that exceeds your skill. You have got limited time and you will find it harder as you go. Pick one that can that shows your skills that you've learned during the past year and make it artistically complete. - YJ

Really focus the first fews days of the final exam as it becomes a rush. -JB

Try to think of ideas for the final project before the project officially starts. This project is worth the most and you want all the time you can to work on your artwork. -IW

Do something you enjoy to do. This is your choice so you should make the best of it. You've waited all year for this! -SW

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Don't waste time. If you have a project not finished come in during lunch time, mornings, or afternoons depending on the teacher's schedule. Don't rush your exam. Use more than one medium while creating your final project. -AA

Advice from former students  
Final exam





# Idea Generation

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

## Standard evaluation

This is the usual evaluation scheme and the one that you should start with.

___/6	<b>Generate</b>	
___/1	<b>Count</b>	Total number of ideas: _____
___/1	<b>Circle the best ideas</b>	
___/1	<b>Link into groups of ideas</b>	
___/6	<b>Print reference images</b>	6 printed images
___/4	<b>Thumbnail compositions</b>	Good quality or better: 3 thumbnails non-adapted 2 if adapted
___/6	<b>Rough copy</b>	Great quality or better

Total: \_\_\_ /25 points = \_\_\_%

## Customized creative process for experienced students

Customize your own evaluation scheme to match your own creative process.  
Choose your own weights, making sure that the points add up to a total of 25.

___/___	<b>Generate</b>	adapted Visual Arts 10 = 1 point/10 ideas (or 2 sketches) non-adapted Visual Arts 10 = 1 point/20 ideas (or 4 sketches) adapted Visual Arts 11 = 1 point/20 ideas (or 4 sketches) non-adapted Visual Arts 11/12 = 1 point/30 ideas (or 6 sketches)
___/___	<b>Count</b>	= 1 point
___/___	<b>Circle the best ideas</b>	= 1 point
___/___	<b>Link into groups of ideas</b>	= 1 point
___/___	<b>Print reference images</b>	= 1 point/image, up to 10 images
___/___	<b>Thumbnail compositions</b>	Good quality or better: 4 points/3 thumbnails non-adapted 4 points/2 thumbnails adapted
___/6	<b>Rough copy</b>	Great quality or better

Total: \_\_\_ /25 points = \_\_\_%

# Example: Kate Fredericks' clay vessel

**1 Generate** Option A: Web-mapping and lists  
Use a webmap (or other process) to come up with 100% of ideas. Add inspirational images. If you already have an idea in mind, make that your central theme and expand upon it. Let your ideas wander - one idea leads to another. If needed, use additional paper.

Count your total ideas:  
small note = 1 idea, memo = 2 ideas, sketches/notes = 3 ideas, drawings = 5 ideas

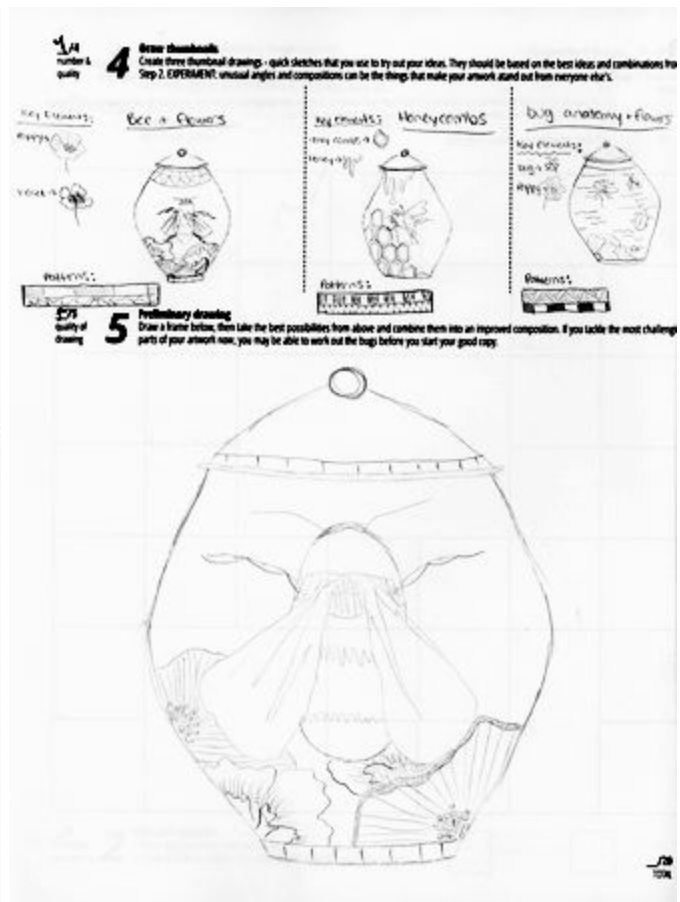
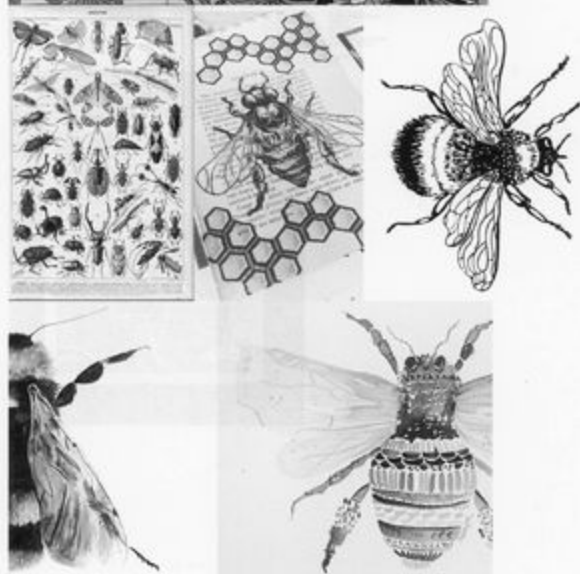
- Vintage bug anatomy sketches with old writing and petal patterns
- Bumble bee and vernal honey combs
- Humming Bird with barely whimsical trees and bushes
- Geometric Triangles breaking off into pixel artie rebuffs
- Egyptian Scarab beetles with freshwater pond theme
- Face print Stripes with elephant headless
- London doodles
- March Crown dot stems rising to form feathers
- Har/spaghetti curls acting as waves
- Clouds in Reclining around corals
- Cardinals and seeds blowing into the wind
- Woman with braided hair working in peaceful rice field
- Water with cattails in a Japanese pond
- William Morris purple Persian violets
- Yoko Honda Baggage patterns including cobbling television sets and geometric LED wire shapes
- Day of the dead (maracas) - Curved writing and viceroy feather
- City map / subway map
- Hands with different patterns and designs reaching up
- Different styles and types of bridges hanging
- Quilt vase - lots of colored patches all consisting of old rose/lemon patterns
- Swirl from day to night (moon/sun)
- Human bust with flowers coming out of head
- Birds on a wire with fairy sun patterns
- Light bulbs hanging over black shadows/silhouettes
- Climbing (climbing from the bottom of the vase)
- Spider web / Spooky pattern
- Serpentine vase pattern
- Retro Summer Lemon / Citrus trend style (lemons)

**2 Edit and combine**  
Draw squares around your best ideas.  
Draw dashed connection lines between the ideas that work best together.

**3 Edit and combine**  
Draw squares around your best ideas.  
Draw dashed connection lines between the ideas that work best together.

**4 Draw thumbnails**  
Create three thumbnail drawings - quick sketches that you use to try out your ideas. They should be based on the best ideas and combinations from Step 2. EXPERIMENT unusual angles and compositions can be the things that make your artwork stand out from everyone else's.

**5 Preliminary drawing**  
Draw a better below, then take the best possibilities from above and combine them into an improved composition. If you tackle the most challenging parts of your artwork now, you may be able to work out the bugs before you start your good copy.



# Example: Linnea Sinclair's clay vessel

**6/1**  
1 of three

**1** **Generate** **Option C: Image Research**

Come up with 100% of small pictures. These can be thumbnails of source images, detail rows, different viewpoints, textures, cool images, and so on.

Count your total ideas: **31**

Small sketch = 1 idea

Adjusted to 10	Grade 10	Grade 11
0-1 min	0-1 min	0-1 min
1 pm	3-5	6-7
2 pm	4-5	8-11
3 pm	6-7	12-15
4 pm	8-9	16-19
5 pm	10-11	20-23
6 pm	12+	24+

Adjusted to 10/12

**2** **Sort and combine**

Test ideas/connections

- Draw squirts around your best ideas.
- Draw dashed connection lines between the ideas that work best together.



**4** **Draw thumbnails**

Create three thumbnail drawings - quick sketches that you use to try out your ideas. They should be based on the best ideas and combinations. Step 2. EXPERIMENT: unusual angles and compositions can be the things that make your artwork stand out from everyone else's.

**5** **Preliminary drawing**

Draw a frame below, then take the best possibilities from above and combine them into an improved composition. If you tackle the most challenging parts of your artwork now, you may be able to work out the bugs before you start your good copy.



1

Generate!

\_\_\_/6

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

2.

Count your total ideas: \_\_\_\_\_

\_\_\_/1

single word	= 1 idea	Adapted Visual Arts 10 target	= 60 ideas
2-4 word phrase	= 2 ideas	Non-adapted Visual Arts 10 target	= 120 ideas
5+ word sentence/question	= 5 ideas	Adapted Visual Arts 11 target	= 120 ideas
<b>SMALL SKETCH</b>	= 5 ideas	Non-adapted Visual Arts 11/12 target	= 180 ideas


1

1





## 5. Print references

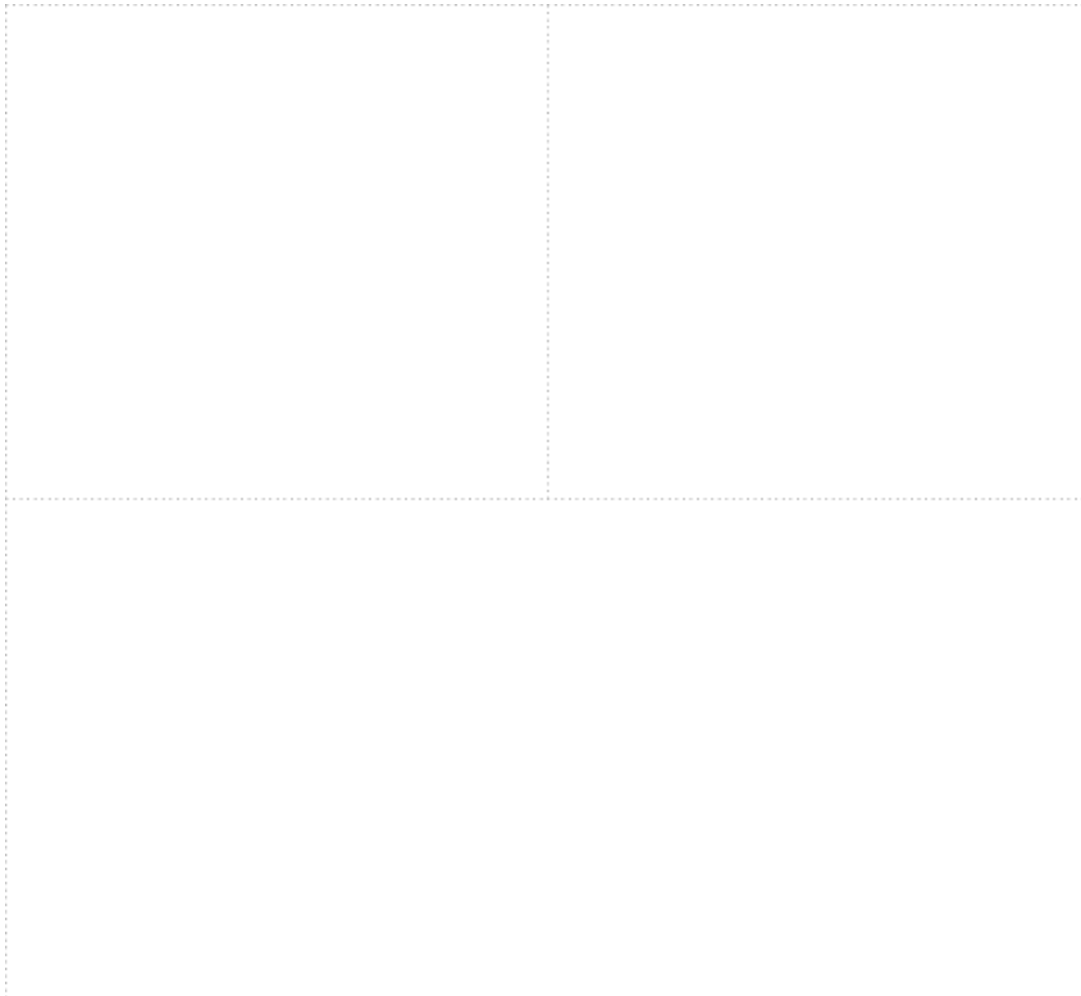
\_\_\_/6

- Print **SIX** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using your own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

## 6. Thumbnail compositions

\_\_\_/4

- Create **THREE** thumbnail drawings (or **TWO** if you are doing the adapted version).
- These should be based on combinations of ideas that you can put up with.
- Include both your foreground and background.
- Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out



## 7. Rough drawing

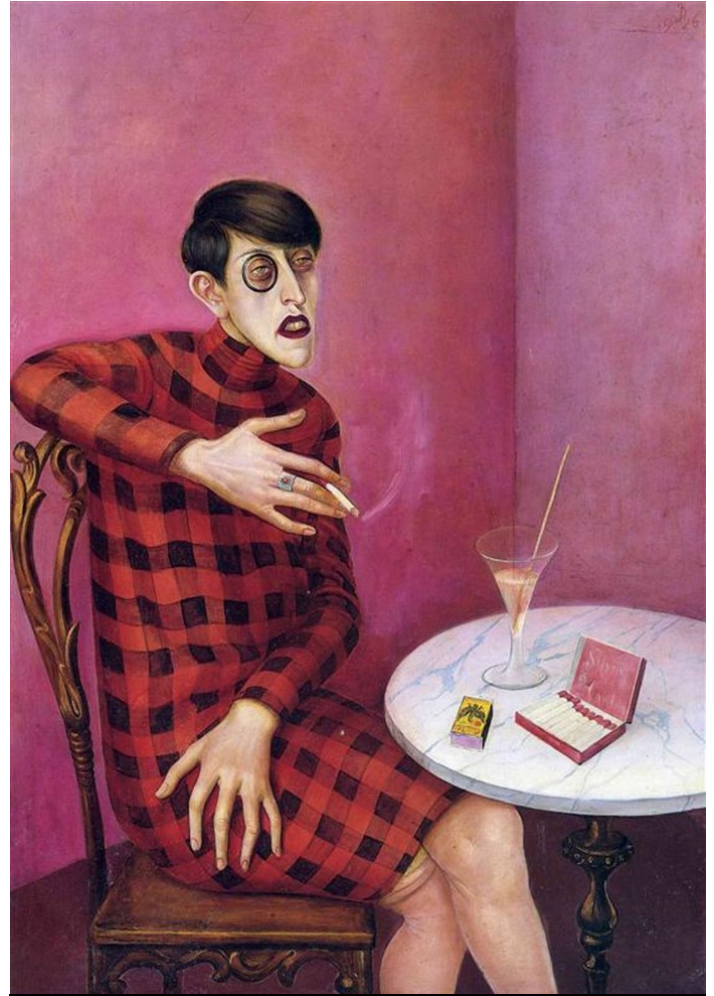
\_\_\_/6

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- Remember to choose a non-central composition.

# Reference Art History



Théodore Géricault, **Raft of the Medusa**, 1818-19  
Oil on canvas, 193 x 282 inches, Musée du Louvre, Paris



Otto Dix, **Portrait of the Journalist Sylvia Von Harden**, 1926  
Oil on canvas, 89 x 121 cm, Centre Georges Pompidou, Paris



Francis Bacon, **Study after Velázquez's Portrait of Pope Innocent X**, 1953  
Oil on canvas, 153 cm x 118 cm, Des Moines Art Center, Des Moines, Iowa



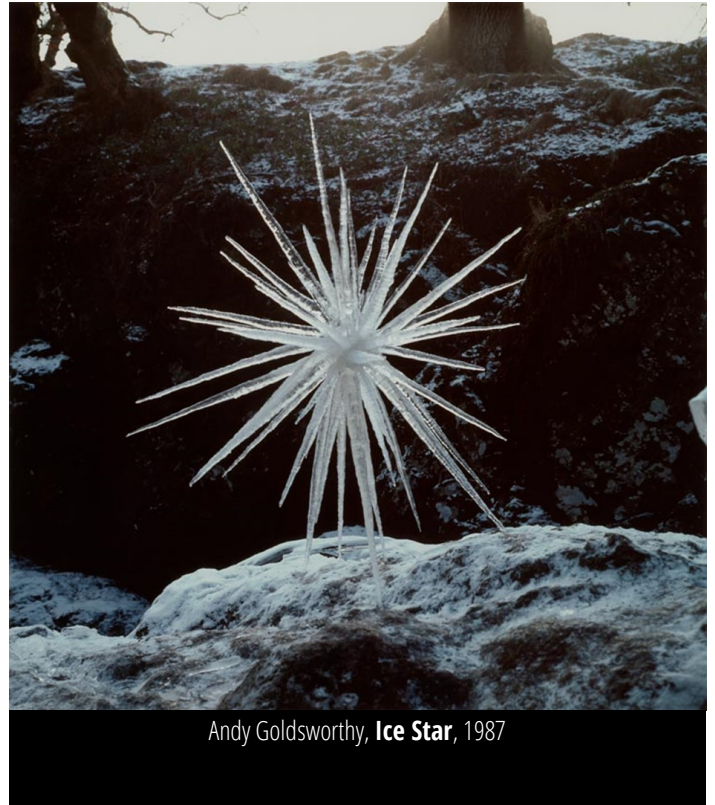
Louise Bourgeois, **Maman**, 1995  
Bronze with marble eggs, 30 x 33', National Gallery of Art, Ottawa



# Reference Art History



Banksy, **Maid in London**, 2007



Andy Goldsworthy, **Ice Star**, 1987



Andy Goldsworthy, **Carefully Broken Pebbles Scratched White with Another Stone**, 1985



Pratt, **Smears of Jam Lights of Jelly**, 2007



# Reference Art History



Damien Hirst, **The Physical Impossibility of Death in the Mind of Someone Living**, 1991  
Tiger shark, glass, steel, formalin, 84" x 204", private collection



Arthur Lismer, **Olympic with Returned Soldiers**, 1919  
Oil on canvas, 123 x 163 cm, Canadian War Museum



F. H. Varley, **Stormy Weather, Georgian Bay**, 1921  
Oil on canvas, 132.6 x 162.8 cm, National Gallery of Canada



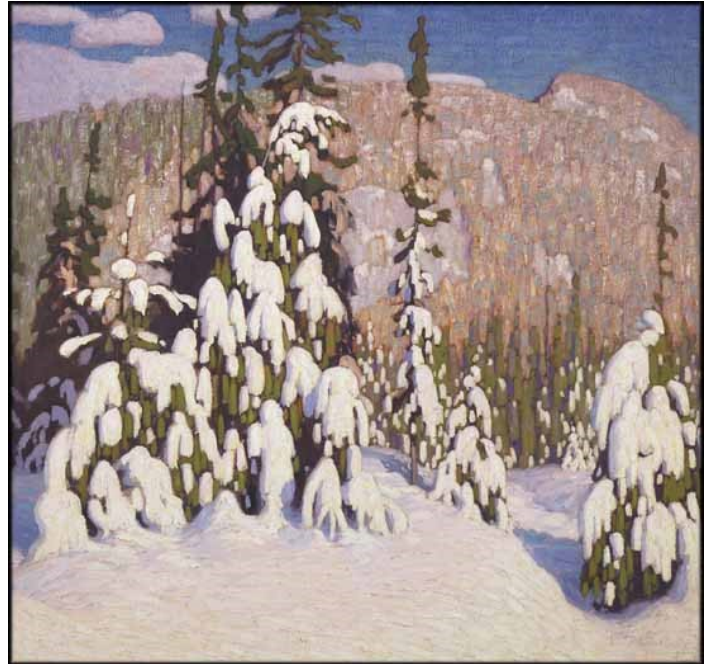
Damien Hirst, **For the Love of God**, 2007  
Platinum, diamonds, human teeth



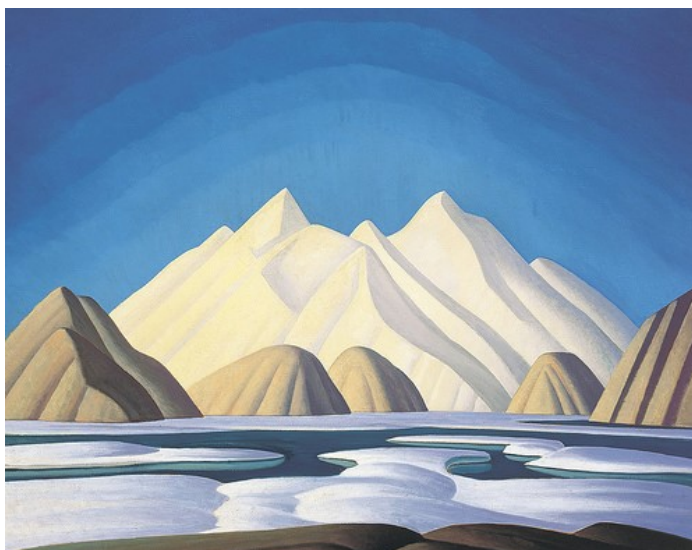
# Reference Art History



Emily Carr, **Eagle Totem**, c 1930  
Oil on canvas, 61 x 46cm, private collection



Lawren Stewart Harris, **Winter Landscape**, 1916-17  
Oil on canvas, 121 x 127 cm



Lawren Harris, **Baffin Island**, c 1931  
Art Gallery of Ontario



Tom Thompson, **The Jack Pine**, 1915-17  
Oil on canvas, 127.9 x 139.8 cm, National Gallery of Canada



# Reference Art History



Jeff Wall, **Dead Troops Talk (A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986)**, 1992  
Transparency in lightbox 229 x 417 cm, Cinematographic photograph, Tate Modern, London



Lawren Stewart Harris, **Mountain Glacier**



Paul Kane, **Scene in the Northwest — Portrait of John Henry Lefroy**, around 1845–1846  
Oil on canvas, Art Gallery of Ontario



Lawren Stewart Harris, **Mountain Forms**, circa 1926  
Oil on canvas, 152 x 178cm

# Art Analysis

Name:

/10

Please choose one of the art historical artworks for analysis.

Write your responses to this artwork on its own page in your sketchbook. Please cut out the artwork from your booklet and glue it to the top of your page before you write. Make sure that you include the artist, title, and date.

**1) Observe:** Please list six things that you see:

\_\_\_/3 *½ point for each thing observed*

**2) Analyse:** How would you describe the kinds of colours, shapes, style, and techniques used in this artwork? What clues and hints about the meaning has this artist included in this artwork? For example:  
"The \_\_\_\_\_ means \_\_\_\_\_."

\_\_\_/2 *½ point per visual characteristic or clue*

**3) Interpret:** In full, what do you think the artist is trying to communicate? Please give two specific reasons why you think this is so.

\_\_\_/3 *Full meaning + 2 reasons*

**4) Evaluate:** Did Picasso do a good job of communicating it? (*In other words, Is this a good artwork?*) Please give two solid and thoughtful reasons why this is so.

\_\_\_/2 *1 point for each opinion and ½ point each for each reason*



# Visual Arts 11 Peer Feedback for Exam Project

Look at another student's artwork and give specific advice about how to improve it.

Please give **ten** pieces of advice, of if you are allowed specific learning adaptations (please ask if unsure), please give **six** pieces of advice. You may choose which categories are most important to the artwork in front of you. You may answer the same question more than once if you are talking about different parts of the artwork.

**For each recommendation, make sure you include the specific place in which it needs to be done.** Example: *"You should look more closely at your source images in order to capture the texture of the shadows on the clouds on the upper left hand side."*

## Creativity and/or careful observation

Consider: What is the artist trying to communicate? What should the do to make their idea clearer, more thoughtful, or more creative?  
How and where should the artist improve the quality of their observation?

## Technical skills

Consider: How and where can the artist improve the contour, proportion, and detail of the project?  
How and where should the artist improve the contrast, smoothness, and blending of their shading & colour?  
How and where should they improve the application/brushstrokes of their paint?  
How and where should they improve the surface quality and construction of the clay?  
How and where should they improve the quality of their carving?

## Texture

Consider: How and where should the artist vary the kinds of marks, line weights, brushstrokes, and texture they are making?  
How and where should the artist improve the quality of specific areas of texture?  
How and where does the artist need to more carefully observe the texture of their artwork?  
How and where does the artist need to improve the quality and variety of pattern in their artwork?

## Composition

Consider: What can be done to ensure that the composition is non-central?  
How can the background become better developed?  
What can be done to balance the painting in terms of colour? Light and dark? Texture? Shape? 3D?  
Is the artwork too light or too dark? What can be done to improve this?  
What changes can the artist do to make the colour scheme work better?  
Is the artwork behind schedule? What can be done to address this?  
What areas are neglected and what do they need?

\_\_\_/10

Person giving feedback:

Artist:

1. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

2. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

3. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

4. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

5. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

6. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

7. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

8. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

9. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition

10. ☐ Creativity/observation ☐ Technical skills ☐ Texture ☐ Composition



# Time budget


Time management can be tricky for artists. Make a time budget so that you won't fall behind. Fill in the day numbers and information in order to help you stay on track.

**Total days available:** \_\_\_\_\_

\_\_\_\_\_ days for **Idea generation**

\_\_\_\_\_ days for **Project creation**

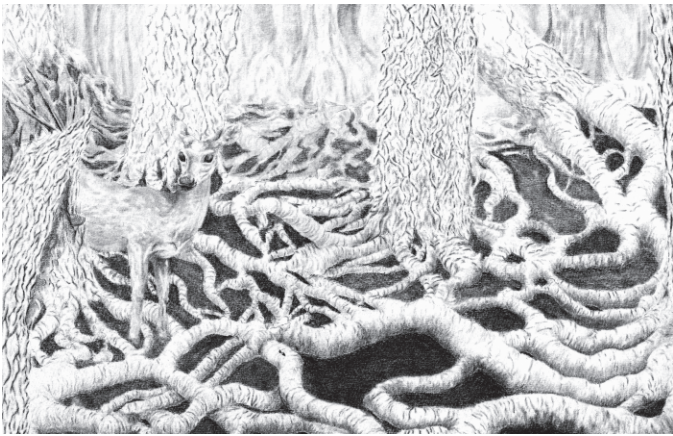


Do not spend too much time deciding what to do. Your teacher gives you all of those idea sheets for a reason. He is trying to get you to approach things quickly. When you can't think of any ideas start a web and ideas will come to you. -LC

If you can't think of anything to do & you're running out of time just start and see where it takes you. It's better to just start than waste more time pondering. -TV







David Matyas, Spring 2014.



See these in detail at our  
online gallery



Yuri Jung, Spring 2014.



Tara Vranjes, Spring 2014.