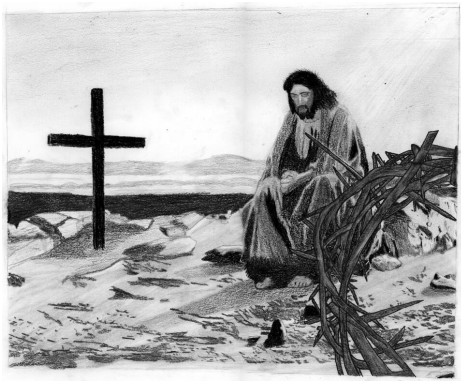


Viktoriia Svyrydenko, Spring 2025



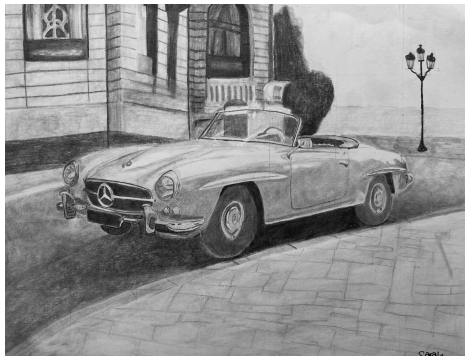
Avery Comeau, Spring 2025



Leon Pacanan, Spring 2025



Gabriel Correia, Spring 2025



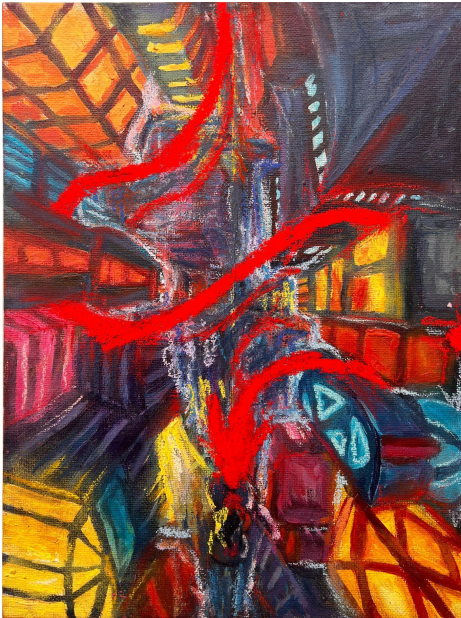
Sarah Hasener, Spring 2025



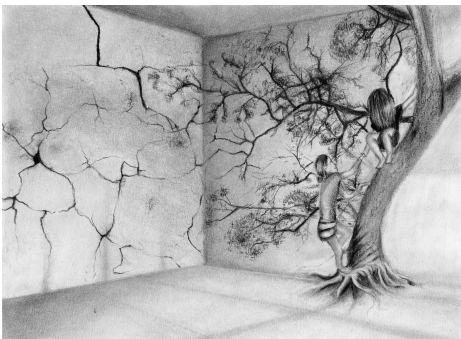
Claire Mercier, Spring 2025



Paetra Van Ritchie, Spring 2025



Mariah Wentzell, Spring 2025



Kalousi Nacro Garo, Spring 2025



Zoey Berezowski, Spring 2025



Matt Inkpen, Spring 2025

Final Project

___/10 **Idea development**
Development so far: _____

___/10 **Goal setting/work in progress**

Criteria for your finished exam project:

20% - **Idea development**
15% - **Creativity & observation**

15% - **Technique for your materials**
20% - **Texture**

20% - **Composition**
10% - **Goal setting and progress**

Evaluation Criteria for the Final Project

Drawing

Painting

Idea Generation 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	
Creativity & Observation 15%	• Aim for: complex, emotional, ground-breaking, insight, originality, quality, respectful of the subject, sensitivity, uniqueness, unusualness, and well-observed	
Technique for Medium 15%	• Effective use of contour, detail, proportion • Shading with smoothness and blending • Use of detail and contrast to show depth	• Effective use of detail, proportion, light and dark • Effective paint mixing, blending, and application • Use of detail, contrast, and warm/cool colours to show a sense of depth
Texture 20%	• A wide variety of different kinds of marks • High quality with each kind of mark • Complex and well-executed pattern • 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 • Painterly brushstrokes
Composition 20%	• Non-central composition	• Well-balanced with respect to texture, shape, line, light and dark, and colour
Peer Feedback 10%	• Specific, detailed suggestions for improvement for others in your class • Follow the instructions on the handout	

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

视觉艺术词汇 11

Analogous colours 类似色	groups of colours that are next to each other on the colour wheel 色轮上彼此相邻的颜色组
Colour composition 色彩构成	the arrangement of colours in an artwork 艺术品中颜色的排列
Colour scheme 配色方案	the balanced choice of colours in an artwork 艺术品中色彩的平衡选择
Colour wheel 色轮	a circle of coloured sections that shows the relationships between colours 一圈彩色部分，显示颜色之间的关系
Complementary colours 互补色	colours that are opposites on the colour wheel 色轮上相反的颜色
Composition 作品	the arrangement of things in an artwork 艺术品中事物的排列
Cool colours 冷色	colours that are calm and soothing, such as blues and greens 平静舒缓的颜色，例如蓝色和绿色
Creativity 创造力	ideas that are useful, unique, and insightful 有用、独特且富有洞察力的想法
Cross-hatching 交叉影线	drawing using close parallel lines that cross each other at an angle 使用以一定角度相互交叉的紧密平行线进行绘制
Cyan 青色	a greenish-blue colour that is one of the colour primaries 绿蓝色，是原色之一
Dry brush painting 干刷绘画	creating scratchy brushstrokes using a brush that is mostly dry 使用大部分干燥的画笔创建粗糙的笔触
Dull colours 颜色暗淡	colours that are weak, and not very vivid 颜色较弱且不太鲜艳
Hatching 孵化	drawing using close parallel lines 使用紧密的平行线绘制
Idea development 创意发展	a process that is used to create useful, insightful, and unique ideas 用于创造有用、有洞察力和独特想法的过程
Intense colours 浓烈的色彩	colours that are strong and very vivid 色彩强烈且非常鲜艳
Magenta 品红	a reddish purple (hot pink) that is one of the colour primaries 红紫色(亮粉色)，是原色之一
Negative space 负空间	the shape of the space between the things you would normally look at (the positive space) 您通常会看到的物体之间的空间形状(正空间)
Pointillism 点画派	drawing or painting with small dots or dashes 用小点或破折号绘图或绘画
Positive space	the contour of the things you would normally look at

正空间	你通常会看到的物体的轮廓
Primary colour	a colour that cannot be mixed using other colours, for example: cyan, yellow, and magenta
原色	无法与其他颜色混合的颜色, 例如: 青色、黄色和洋红色
Reference images	photographs you look at carefully so you can make a better artwork
参考图片	您仔细查看照片, 以便制作出更好的艺术品
Secondary colour	a colour that is created by mixing two primary colours, for example: red, green, and blue
次要颜色	通过混合两种原色创建的颜色, 例如: 红色、绿色和蓝色
Split complementary colour scheme	a colour scheme using one base colour, and two colours on either side of the complementary
分割互补色方案	使用一种基色和互补色两侧的两种颜色的配色方案
Square colour scheme	a colour scheme in which colours are balanced around the colour wheel in the shape of a square
方形配色方案	一种配色方案, 其中颜色在方形色轮周围保持平衡
Stippling	drawing using small dots
点画	使用小点绘图
Texture	drawing that looks the same as what it feels like
质地	看起来和感觉一样的图画
Thumbnail drawings	small drawings that are used to develop the composition of an artwork
缩略图	用于开发艺术品构图的小图画
Triangle colour scheme	a colour scheme in which colours are balanced around the colour wheel in the shape of a triangle
三角形配色方案	颜色在三角形色轮周围平衡的配色方案
Warm colours	colours that are suggestive of heat or passion: yellows, oranges, and reds
暖色调	暗示热度或激情的颜色: 黄色、橙色和红色
Wet-on-wet painting	adding a different colour of wet paint to a painting that is already wet
湿碰湿绘画	在已经湿的画上添不同颜色的湿油漆

An Incomplete Manifesto for Growth - Bruce Mau

(www.brucemaudesign.com)

1. Allow events to change you.

You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. Forget about good.

Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. Process is more important than outcome.

When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. Love your experiments (as you would an ugly child).

Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

5. Go deep.

The deeper you go the more likely you will discover something of value.

6. Capture accidents.

The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. Study.

A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. Drift.

Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. Begin anywhere.

John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

10. Everyone is a leader.

Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

11. Harvest ideas. Edit applications.

Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. Keep moving.

The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

13. Slow down.

Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool.

Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions.

Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate.

The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____.

Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late.

Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor.

Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks.

Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself.

If you like it, do it again. If you don't like it, do it again.

22. Make your own tools.

Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders.

You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

24. Avoid software.

The problem with software is that everyone has it.

25. Don't clean your desk.

You might find something in the morning that you can't see tonight.

26. Don't enter awards competitions.

Just don't. It's not good for you.

27. Read only left-hand pages.

Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle."

28. Make new words.

Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

29. Think with your mind.

Forget technology. Creativity is not device-dependent.

30. Organization = Liberty.

Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artifact of the past.'

31. Don't borrow money.

Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

32. Listen carefully.

Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

33. Take field trips.

The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

34. Make mistakes faster.

This isn't my idea -- I borrowed it. I think it belongs to Andy Grove.

35. Imitate.

Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

36. Scat.

When you forget the words, do what Ella did: make up something else ... but not words.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge.

Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.



39. Coffee breaks, cab rides, green rooms.

Real growth often happens outside of where we intend it to, in the interstitial spaces -- what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference -- the parties, chats, lunches, airport arrivals -- but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields.

Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. Laugh.

People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

42. Remember.

Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people.

Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

Final Exam

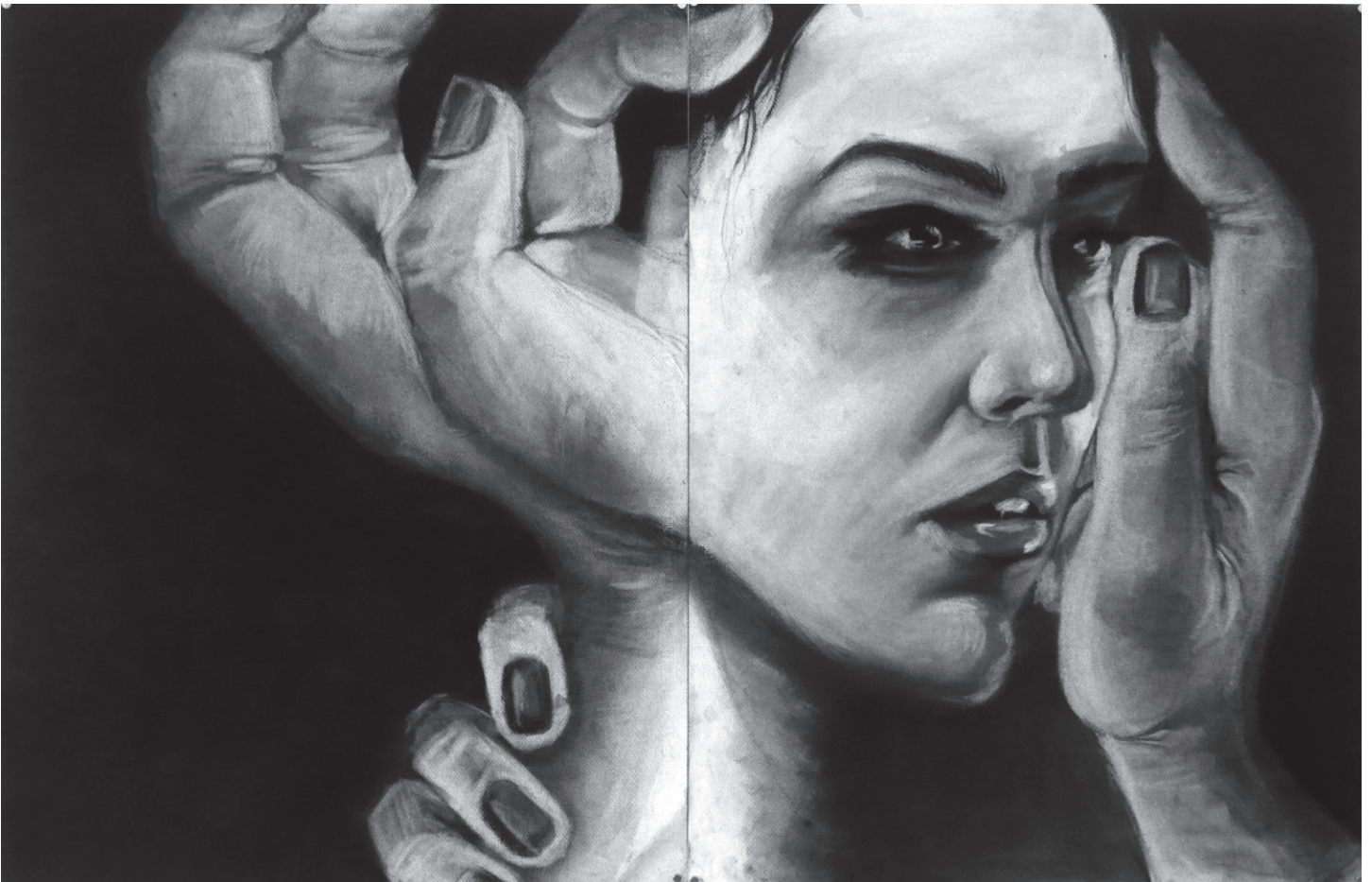
Name:



Mary-Eve Simoneau, Spring 2014.



Gayathri Ponneri, Spring 2014.



Marissa Cruz, Spring 2014.



David Matyas, Spring 2014.



See these in detail at our
online gallery



Yuri Jung, Spring 2014.



Tara Vranjes, Spring 2014.

Visual Arts: Oblique Strategies Dartboard

Oblique Strategies is a set of cards that was created by musician Brian Eno to use when stuck. If you don't know what to do next, close your eyes, poke your finger into the middle of the numbers on the next page. Then follow the advice.

1. A line has two sides
2. A very small object. Its center
3. Abandon desire
4. Abandon normal instructions
5. Accept advice
6. Adding on
7. Always give yourself credit for having more than personality
8. Always the first steps
9. Ask people to work against their better judgement
10. Ask your body
11. Balance the consistency principle with the inconsistency principle
12. Be dirty
13. Be extravagant
14. Be less critical
15. Breathe more deeply
16. Bridges — build — burn
17. Cascades
18. Change ambiguities to specifics
19. Change instrument roles
20. Change nothing and continue consistently
21. Change specifics to ambiguities
22. Children — speaking — singing
23. Cluster analysis
24. Consider different fading systems
25. Consider transitions
26. Consult other sources -- promising -- unpromising
27. Convert a melodic element into a rhythmic element
28. Courage!
29. Cut a vital connection
30. Decorate, decorate
31. Destroy nothing; Destroy the most important thing
32. Discard an axiom
33. Disciplined self-indulgence
34. Discover your formulas and abandon them
35. Display your talent
36. Distort time
37. Do nothing for as long as possible
38. Do something boring
39. Do something sudden, destructive and unpredictable
40. Do the last thing first
41. Do the washing up
42. Do the words need changing?
43. Do we need holes?
44. Don't avoid what is easy
45. Don't break the silence
46. Don't stress one thing more than another
47. Emphasize differences
48. Emphasize repetitions
49. Emphasize the flaws
50. Faced with a choice, do both
51. Feed the recording back out of the medium
52. Fill every beat with something
53. Find a safe part and use it as an anchor
54. From nothing to more than nothing
55. Get your neck massaged
56. Ghost echoes
57. Give the name away
58. Give way to your worst impulse
59. Go outside. Shut the door.
60. Go slowly all the way round the outside
61. Go to an extreme, come part way back
62. How would someone else do it?
63. How would you have done it?
64. Idiot glee
65. Imagine the piece as a set of disconnected events
66. In total darkness, or in a very large room, very quietly
67. Infinitesimal gradations
68. Intentions -- nobility of -- humility of -- credibility of
69. Into the impossible
70. Is it finished?
71. Is something missing?
72. Is the intonation correct?
73. Is the style right?
74. It is quite possible (after all)
75. It is simply a matter of work
76. Just carry on
77. Left channel, right channel, center channel
78. Listen to the quiet voice
79. Look at the order in which you do things
80. Lost in useless territory
81. Lowest common denominator
82. Magnify the most difficult details
83. Make a blank valuable by putting it in an exquisite frame
84. Make it more sensual
85. Make what's perfect more human
86. Mechanize something idiosyncratic

Poke your finger into these numbers for random advice: 146 62 40 130 61 81 119 128 122 50 81 20 110 130 95 58 66 49 1 142 59 5 36 116 5 40 85 142 97 43 117 77 88 118 49 5 122 117 29 97 27 103 117 84 81 107 116 123 35 24 86 27 82 54 72 108 52 74 37 148 61 58 36 35 71 88 122 16 78 147 19 48 54 117 108 139 66 109 87 51 111 114 13 55 64 17 97 119 102 18 84 259 21 115 127 147 21 137 22 74 121 16 9 56 92 7 119 133 2 92 95 67 131 36 63 43 90 59 143 116 70 35 62 73 143 21 131 110 125 70 93 12 4 25 32 10 16 75 51 18 5 74 71 62 18 110 59 66 112 120 36 37 26 114 14 15 127 79 67 6 106 130 103 28 118 146 57 54 12 45 73 2 150 73 38 83 119 97 140 81 71 147 23 57 49 45 136 111 3 80 48 106 136 62 116 86 135 6 81 69 108 85 34 55 132 20 2 60 122 47 1 117 36 35 20 32 95 49 90 44 21 122 92 41 22 90 141 126 45 5 19 13 2 69 34 51 2 108 138 82 121 71 51 135 38 59 78 29 135 4 127 72 28 27 126 3 71 112 112 44 95 29 86 14 65 108 95 20 75 29 57 107 134 3 77 98 58 146 19 69 126 81 23 107 123 61 13 119 3 74 123 18 110 67 135 29 43 102 24 57 112 56 73 106 144 15 59 5 73 96 126 135 96 4 37 20 84 76 4 133 10 19 80 136 64 104 19 83 140 20 11 25 91 121 50 118 17 60 124 97 32 17 13 109 68 21 142 7 143 70 88 47 37 75 78 78 19 108 47 31 95 47 71 12 89 100 97 139 18 138 91 121 134 130 41 11 8 120 148 66 12 126 37 1 15 132 83 37 42 41 10 96 47 123 99 77 5 137 45 141 106 27 18 98 58 60 66 36 69 88 81 134 16 105 3 51 148 49 51 45 79 50 16 23 129 7 104 139 28 48 23 21 146 140 33 2 127 117 122 107 66 120 87 62 137 26 126 34 137 63 42 44 56 122 39 58 56 41 83 30 88 85 113 71 56 45 20 92 61 142 133 42 58 64 107 28 127 4 57 110 94 113 71 84 129 50 39 57 22 98 110 36 118 66 82 15 17 76 79 28 10 60 15 116 82 110 80 37 88 19 138 72 118 139 106 110 51 121 67 36 6 123 36 20 55 58 146 129 25 19 53 86 118 75 87 105 73 112 83 23 94 124 64 35 15 117 73 49 11 59 44 67 31 147 67 59 142 33 3 34 116 33 85 130 21 98 81 53 87 146 81 57 119 37 27 43 4 34 86 79 16 26 57 141 24 87 119 22 39 14 130 43 76 25 35 35 97 20 73 43 109 9 144 108 69 127 62 75 100 56 84 38 36 62 66 51 138 46 113 109 95 19 66 112 137 38 41 130 148 24 32 130 106 70 70 54 82 26 66 127 45 114 11 7 118 57 93 79 107 10 64 116 135 33 107 132 111 58 143 21 79 88 33 147 114 78 23 16 72 81 45 53 81 31 20 3 102 44 25 108 90 120 21 4 28 39 40 115 142 84 125 114 41 82 22 47 41 815 95 17 123 111 70 119 70 84 126 14 144 63 73 63 58 7 70 78 105 113 140 78 78 41 77 98 24 37 70 107 101 80 32 138

- | | |
|--|--|
| 87. Move towards the unimportant | 117. Trust in the you of now |
| 88. Mute and continue | 118. Try faking it |
| 89. Not building a wall; making a brick | 119. Turn it upside down |
| 90. Once the search has begun, something will be found | 120. Twist the spine |
| 91. Only a part, not the whole | 121. Use "unqualified" people |
| 92. Only one element of each kind | 122. Use an old idea |
| 93. Openly resist change | 123. Use an unacceptable color |
| 94. (Organic) machinery | 124. Use cliches |
| 95. Put in earplugs | 125. Use fewer notes |
| 96. Question the heroic | 126. Use filters |
| 97. Reevaluation (a warm feeling) | 127. Use something nearby as a model |
| 98. Remember quiet evenings | 128. Use your own ideas |
| 99. Remove a restriction | 129. Voice your suspicions |
| 100. Repetition is a form of change | 130. Water |
| 101. Retrace your steps | 131. What are the sections sections of? |
| 102. Reverse | 132. Imagine a caterpillar moving |
| 103. Short circuit (example: a man eating peas with the idea that they will improve his virility shovels them straight into his lap) | 133. What are you really thinking about just now? |
| 104. Simple subtraction | 134. What context would look right? |
| 105. Slow preparation, fast execution | 135. What is the reality of the situation? |
| 106. Spectrum analysis | 136. What is the simplest solution? |
| 107. State the problem as clearly as possible | 137. What mistakes did you make last time? |
| 108. Take a break | 138. What to increase? What to reduce? What to maintain? |
| 109. Take away the important parts | 139. What would your closest friend do? |
| 110. Tape your mouth | 140. What wouldn't you do? |
| 111. The inconsistency principle | 141. When is it for? |
| 112. The most easily forgotten thing is the most important | 142. Where is the edge? |
| 113. The tape is now the music | 143. Which parts can be grouped? |
| 114. Think -- inside the work -- outside the work | 144. Work at a different speed |
| 115. Think of the radio | 145. Would anyone want it? |
| 116. Tidy up | 146. You are an engineer |
| | 147. You can only make one dot at a time |
| | 148. Your mistake was a hidden intention |

“

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

”

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 Development/创意发展

1 Generate ideas/产生想法 maximum of 50%/最多 50%

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.

使用列表、网络地图或简单的绘图来提出很多想法！如果您心中已经有了一个想法，请选择它作为您的中心主题并对其进行扩展，让您的想法漫游 - 一个想法会导致另一个想法。图纸可以是源图像的细节、不同的观点、纹理、技术实验等。

Number of **words**/字数 → ____ ÷ 3 = ____ %

Number of **simple** sketches/简单素描的数量 → ____ × 2% = ____ %

Number of **better** sketches/更好的草图数量 → ____ × 4% = ____ %

2 Select the best and join together ideas/选择最好的并将想法整合在一起

Circle the **best** ideas/圈出最好的想法

circled/圈起来的 = □ 5%

Link into **groups** of ideas/链接成想法组

linked/链接的 = □ 5%

3 Print reference images/打印参考图像 maximum of 8 images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using 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.
- 打印八张参考图像，以便您可以准确观察艺术品中具有挑战性的部分最好拍摄并使用自己的照片，但图像搜索也可以。不要简单地复制您找到的图片。
- 这个想法是编辑和组合源图像来创建您自己的艺术品。如果您只是复制一张图片，那么您就是抄袭，并且您的创意生成以及涉及最终艺术品创造力的任何标准都将获得零分。
- 您的照片中最多有一半可能是其他人的素描、绘画或其他艺术品，可用作灵感。其他图像必须是真实照片。
- 您必须提交图像的打印副本才能获得分数。

____ images/图像 × 5% = ____ %

Idea Development/创意发展

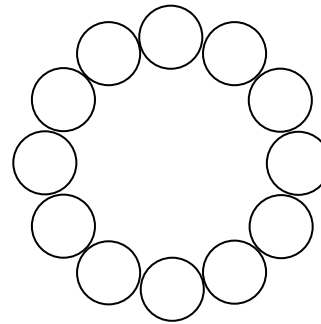
4 Compositions/作品 maximum of 10 thumbnails

- Create thumbnail drawings anywhere in the idea development section.
 - These should be based on combinations of ideas that you can up with. Include your **background**.
 - Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
 - Draw a frame around your thumbnails to show the edges of the artwork.
 - Selecting a colour scheme counts as a composition, and so do rough digital collages
-
- 在创意开发部分的任何位置创建三张缩略图，这些缩略图应该基于您可以想到的创意的组合。
 - 包括你的背景。
 - 尝试不同寻常的角度、观点和布置，让你的艺术作品脱颖而出。
 - 在缩略图周围画一个框以显示图稿的边缘。
 - 选择配色方案算作构图，粗略的数字拼贴也算作构图

_____ thumbnails/缩略图 x 8% = _____%

_____ digital collages/数字拼贴 x 8% = _____%

Selecting a **colour scheme**/选择配色方案 = ☐ 8%



5 Rough copy/草稿 great quality or better

- 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.**
-
- 从缩略图中提取最好的想法，并将它们组合成改进的粗略副本，在开始真正的事情之前，使用它来解决错误并提高您的技能。
 - 如果您使用颜色，请使用油漆或彩色铅笔来展示您的配色方案。
 - 在框架中绘制以显示艺术品的外边缘。
 - 记住要选择非中心构图。

_____ drawing/绘画 x 25% = _____%

Total/全部的 = _____%

NOTE: If you simply copy a picture from the internet, your mark drops to 25%.

注意：如果您只是从互联网上复制图片，您的分数会下降到 25%。

最终项目目标设定

At the **end of each class**, please take time to write your goal for the next class. Your artwork will be marked based on your ability to show **close observation and creativity**, your **technical skills** for the materials you choose to use, your ability to use **texture**, and how well you are creating a balanced, non-central **composition with a clear colour scheme**. Keep these criteria in mind when choosing your goals.

每节课结束后，请花点时间写下你下一节课的目标。你的作品将根据你的细心观察和创造力、你对所选材料的运用技巧、你对纹理的运用能力，以及你创作平衡、非中心构图和清晰配色方案的水平进行评分。在选择目标时，请牢记这些标准。

Be specific: What parts of your drawing are you focusing on? What drawing skills do you need most to do this?

具体一点：你画的时候主要关注哪些部分？为了达到这个目的，你最需要哪些绘画技巧？

- **What** should be **improved** and **where:** *"Use **complementary colours** in the darks of the **hair**."*
需要改进什么以及在哪里： "在头发的深色部分使用互补色。"
- **What** should be **improved** and **where:** *"I need to **make my lines more parallel** on the **cliff**."*
需要改进什么以及在哪里： "我需要让我的线条在悬崖上更加平行。"
- **What** can be **added** and **where:** *"I should **mix coloured ink** on my **prints**."*
可以添加什么以及在哪里添加： "我应该在印刷品上混合彩色墨水。"
- What you can do to **catch up:** *"I need to **come in at lunch** with a friend."*
你可以做些什么来赶上进度： "我需要和朋友一起吃午饭。"

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



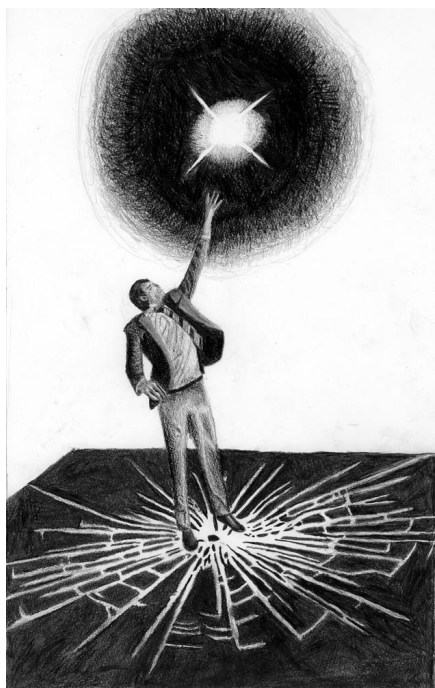
Bible Omod, Spring 2023



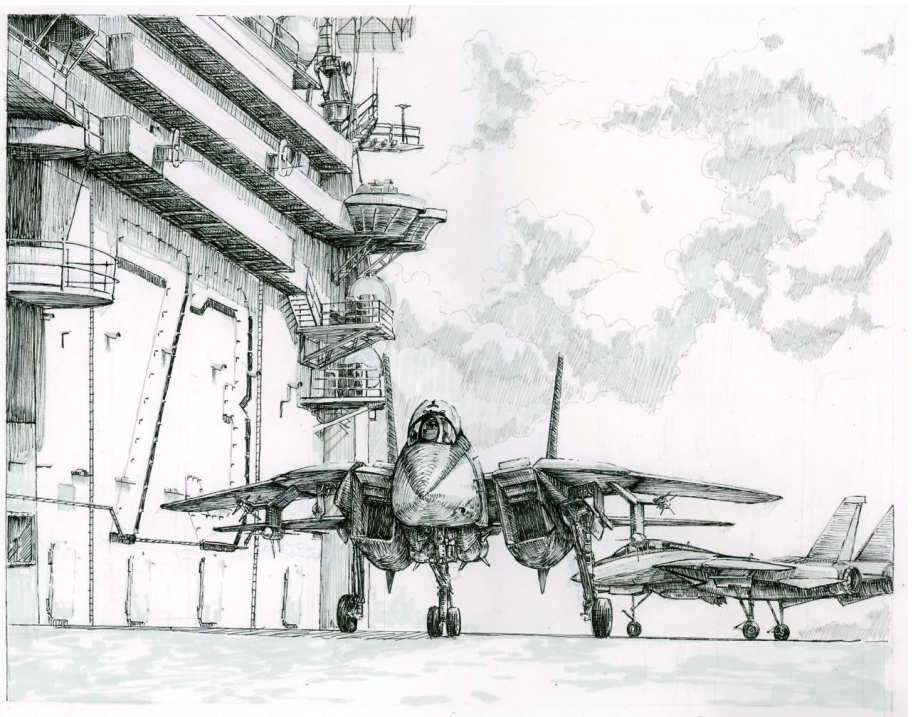
Avery Myette, Spring 2023



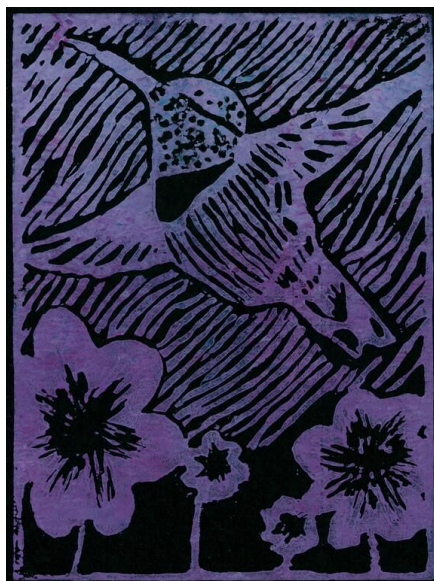
Scarlett Reynolds, Spring 2025



Seth Bennett-Crundwell, Spring 2023



Andrew O'Neil Santiago, Spring 2023



Madeleine McEwen, Spring 2025



Ella Stockley-Smith, Spring 2023



Sophia Hewitt, Spring 2023



Liah Boddie, Spring 2023