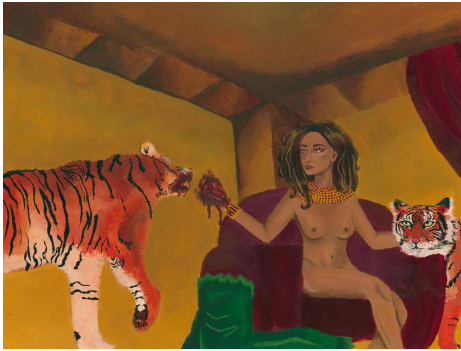
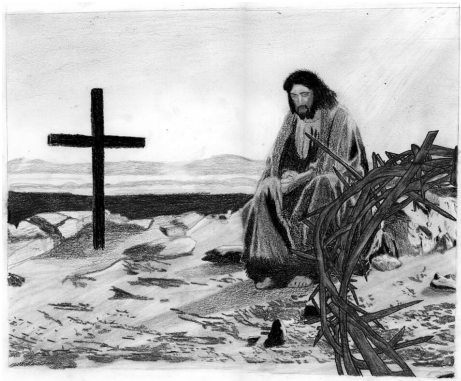




Viktoriia Svyrydenko, Spring 2025



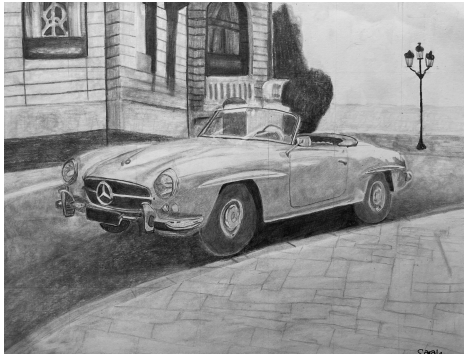
Avery Comeau, Spring 2025



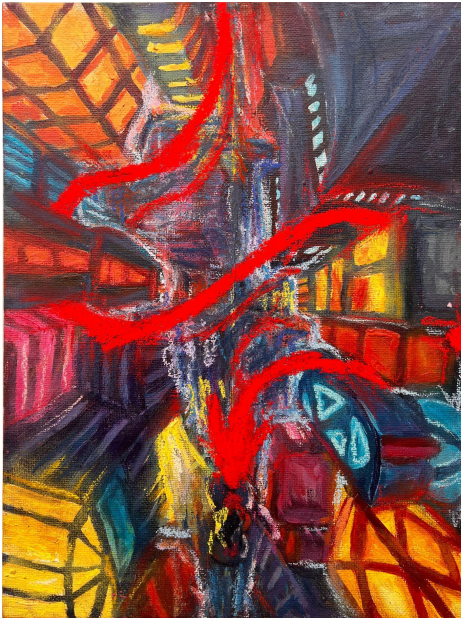
Leon Pacanan, Spring 2025



Gabriel Correia, Spring 2025



Sarah Hasener, Spring 2025



Mariah Wentzell, Spring 2025



Claire Mercier, Spring 2025



Paetra Van Ritchie, Spring 2025



Matt Inkpen, Spring 2025



Kalousi Nacro Garo, Spring 2025



Zoey Berezowski, 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

Словник образотворчого мистецтва 11

Analogous colours Аналогічні кольори	groups of colours that are next to each other on the colour wheel групи кольорів, які знаходяться поруч один з одним на колірному колі
Colour composition Кольорова композиція	the arrangement of colours in an artwork розташування кольорів у художньому творі
Colour scheme Колірна схема	the balanced choice of colours in an artwork збалансований вибір кольорів у творі мистецтва
Colour wheel Колірне коло	a circle of coloured sections that shows the relationships between colours коло кольорових секцій, що показує співвідношення між кольорами
Complementary colours Додаткові кольори	colours that are opposites on the colour wheel кольори, протилежні на колірному колі
Composition Композиція	the arrangement of things in an artwork розташування речей у творі мистецтва
Cool colours Холодні кольори	colours that are calm and soothing, such as blues and greens кольори, які є спокійними та заспокійливими, наприклад сині та зелені
Creativity Творчість	ideas that are useful, unique, and insightful ідеї, які є корисними, унікальними та проникливими
Cross-hatching Перехресна штрихування	drawing using close parallel lines that cross each other at an angle малювання за допомогою близьких паралельних ліній, які перетинають одна одну під кутом
Cyan Блакитний	a greenish-blue colour that is one of the colour primaries зеленувато-блакитний колір, який є одним із основних кольорів
Dry brush painting Малювання сухим пензлем	creating scratchy brushstrokes using a brush that is mostly dry створення нерівних мазків пензлем, який переважно сухий
Dull colours Неяскраві кольори	colours that are weak, and not very vivid кольори слабкі та не дуже яскраві
Hatching Штрихування	drawing using close parallel lines малювання за допомогою близьких паралельних ліній
Idea development Розвиток ідей	a process that is used to create useful, insightful, and unique ideas процес, який використовується для створення корисних, проникливих та унікальних ідей
Intense colours Інтенсивні кольори	colours that are strong and very vivid сильні та дуже яскраві кольори
Magenta Маджента	a reddish purple (hot pink) that is one of the colour primaries червонувато-фіолетовий (гаряче-рожевий), який є одним із основних кольорів
Negative space Негативний простір	the shape of the space between the things you would normally look at (the positive space) форма простору між речами, на які ви зазвичай дивитеся (позитивний простір)

простір)

Pointillism

Пуантилізм

drawing or painting with small dots or dashes

малювання або малювання дрібними крапками чи рисками

Positive space

Позитивний простір

the contour of the things you would normally look at

контур речей, на які ви зазвичай дивитесь

Primary colour

Основний колір

a colour that cannot be mixed using other colours, for example: cyan, yellow, and magenta

колір, який не можна змішувати з іншими кольорами, наприклад: блакитний, жовтий і пурпурний

Reference images

Довідкові зображення

photographs you look at carefully so you can make a better artwork

фотографії, які ви уважно розглядаєте, щоб ви могли створити кращий твір мистецтва

Secondary colour

Вторинний колір

a colour that is created by mixing two primary colours, for example: red, green, and blue

колір, який утворюється шляхом змішування двох основних кольорів, наприклад: червоного, зеленого та синього

Split complementary colour scheme a colour scheme using one base colour, and two colours on either side of the complementary

Розділена комплементарна колірна схема колірна схема з використанням одного базового кольору та двох кольорів по обидва боки від додаткового

Square colour scheme

Квадратна кольорова схема

a colour scheme in which colours are balanced around the colour wheel in the shape of a square

колірна схема, в якій кольори збалансовані навколо колірного кола у формі квадрата

Stippling

пунктирність

drawing using small dots

малюнок за допомогою дрібних точок

Texture

Текстура

drawing that looks the same as what it feels like

малюнок, який виглядає так само, як і на відчуття

Thumbnail drawings

Мініатюрні малюнки

small drawings that are used to develop the composition of an artwork

невеликі малюнки, які використовуються для розробки композиції художнього твору

Triangle colour scheme

Колірна схема трикутник

a colour scheme in which colours are balanced around the colour wheel in the shape of a triangle

колірна схема, в якій кольори збалансовані навколо колірного кола у формі трикутника

Warm colours

Теплі кольори

colours that are suggestive of heat or passion: yellows, oranges, and reds

кольори, які вказують на жар або пристрасть: жовті, помаранчеві та червоні

Wet-on-wet painting

Фарбування мокрим по мокрому

adding a different colour of wet paint to a painting that is already wet

додавання іншого кольору вологої фарби до картини, яка вже волога

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

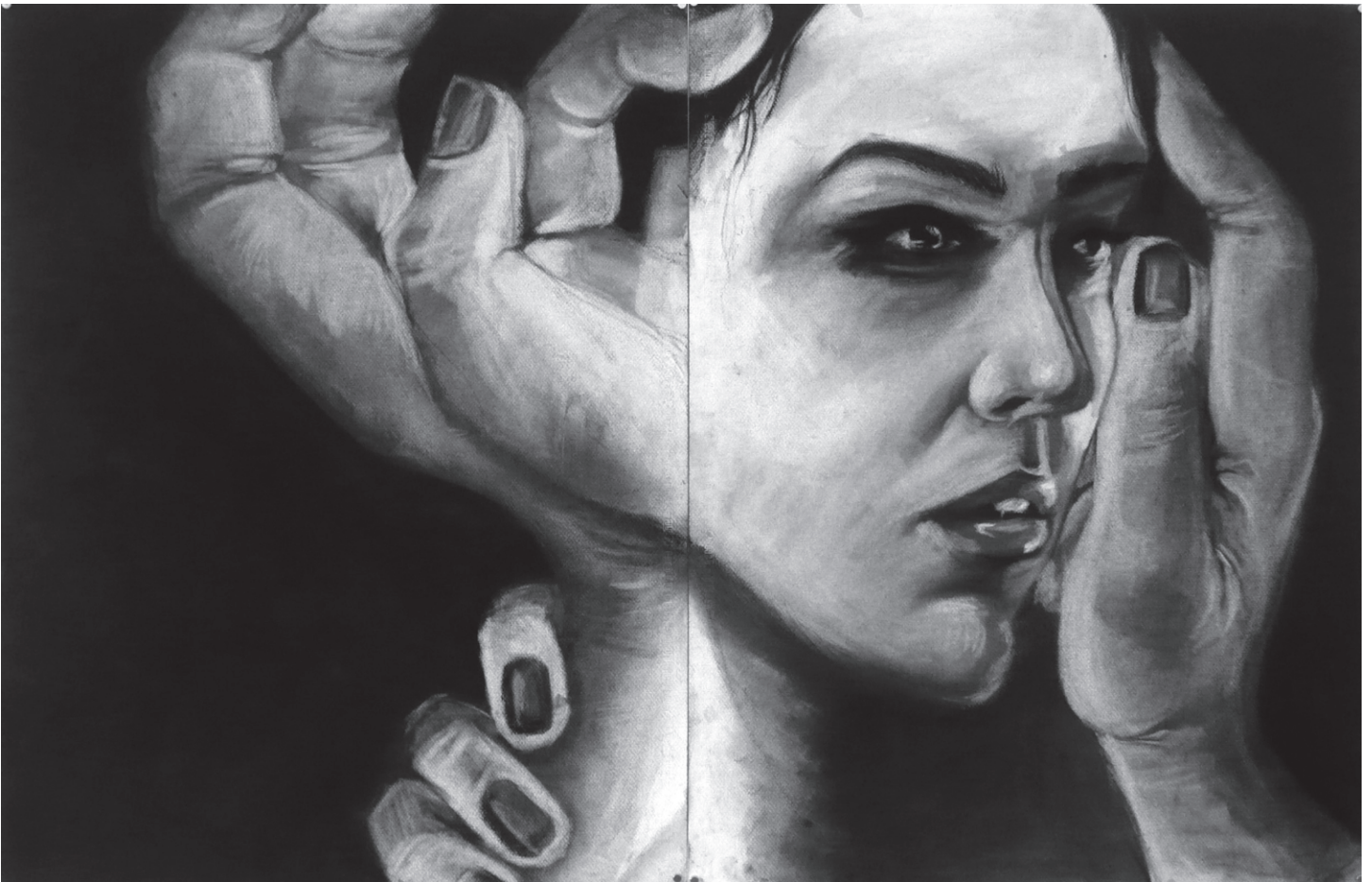
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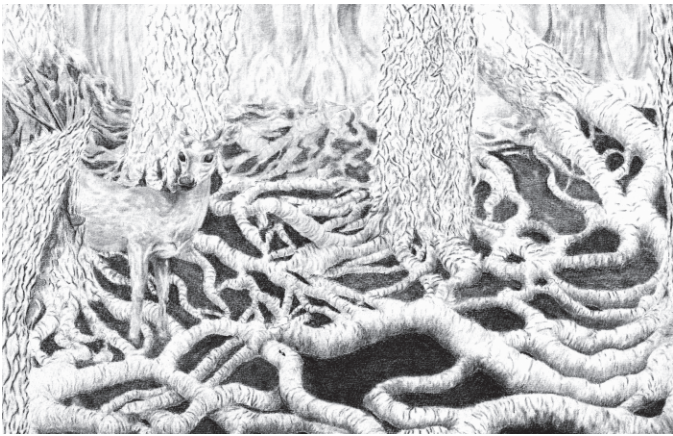
Mary-Eve Simoneau, Spring 2014.



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/Розробка ідеї

1 Generate ideas/Генеруйте ідеї

maximum of 50%/максимум 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.

Використовуйте списки, веб-карту або прості малюнки, щоб придумати БАГАТО ідей! Якщо у вас уже є ідея, виберіть її як центральну тему та розгорніть її. Нехай ваші ідеї блукають - одна ідея веде до іншої. Малюнки можуть бути деталями вихідних зображень, різних точок зору, текстур, технічних експериментів тощо.

Number of **words**/Кількість слів → ____ ÷ 3 = ____ %

Number of **simple** sketches/Кількість простих етюдів → ____ × 2% = ____ %

Number of **better** sketches/Кількість кращих ескізів → ____ × 4% = ____ %

2 Select the best and join together ideas/Виберіть найкраще та об'єднайте ідеї

Circle the **best** ideas/Обведіть найкращі ідеї

circled/обведений = □ 5%

Link into **groups** of ideas/Об'єднайте в групи ідей

linked/пов'язані = □ 5%

3 Print reference images/Друк довідкових зображень

maximum of 8 images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your 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.
- Надрукуйте ВІСІМ еталонних зображень, щоб ви могли точно спостерігати за складними частинами вашої роботи. Бажано робити власні та використовувати власні фотографії, але пошук зображень також підходить.
- Не просто копіюйте знайдене зображення. Ідея полягає в тому, щоб редагувати та комбінувати вихідні зображення для створення власного твору мистецтва. Якщо ви просто скопіюєте зображення, ви плагіат і отримаєте нуль за генерацію ідеї та будь-які критерії, пов'язані з креативністю у вашій остаточній роботі.
- До половини ваших фотографій можуть складатися з малюнків, картин чи інших творів мистецтва інших, щоб використовувати їх як натхнення. Інші зображення мають бути реалістичними.
- Ви повинні здати друковану копію зображень, щоб отримати бали.

____ images/зображення × 5% = ____ %

Idea Development/Розробка ідеї

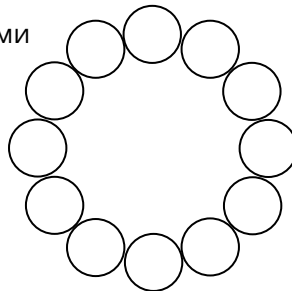
4 Compositions/Композиції maximum of 10 thumbnails

- 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
-
- Створюйте мініатюри малюнків будь-де в розділі розробки ідеї.
 - Вони повинні базуватися на комбінаціях ідей, які ви можете прийняти. Додайте свій фон.
 - Експериментуйте з незвичайними ракурсами, точками огляду та розташуванням,
 - щоб виділити ваші твори мистецтва. Намалюйте рамку навколо своїх мініатюр, щоб показати краї ілюстрації.
 - Вибір колірної схеми вважається композицією, як і грубі цифрові колажі

____ thumbnails/мініатюри x 8% = ____%

____ digital collages/цифрові колажі x 8% = ____%

Selecting a **colour scheme**/Вибір колірної гами = ☐ 8%



5 Rough copy/Груба копія 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.**
-
- Візьміть найкращі ідеї зі своїх мініатюр і об'єднайте їх у покращену копію.
 - Використовуйте це, щоб усунути помилки та вдосконалити свої навички, перш ніж почати справжню справу.
 - Якщо ви використовуєте колір, використовуйте фарбу або кольоровий олівець, щоб показати свою колірну схему.
 - Намалюйте рамку, щоб показати зовнішні краї вашої ілюстрації.
 - Не забувайте вибирати нецентральну композицію.

____ drawing/малювання x 25% = ____%

Total/Всього = ____%

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

ПРИМІТКА. Якщо ви просто скопіюєте зображення з Інтернету, ваша оцінка знизиться до 25%.

Final project goal-setting

____/10

Постановка кінцевої мети проекту

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.

Наприкінці кожного заняття знайдіть час, щоб написати свою мету для наступного заняття. Ваші роботи будуть оцінені на основі вашої здатності виявляти уважну спостережливість і креативність, ваших технічних навичок щодо матеріалів, які ви вибираєте використовувати, вашого вміння використовувати текстуру та того, наскільки добре ви створюєте збалансовану, нецентральну композицію з чіткою кольоровою схемою. Пам'ятайте про ці критерії, обираючи цілі.

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

Будьте конкретними: на яких частинах вашого малюнка ви зосереджуєтесь? Які навички малювання вам найбільше потрібні для цього?

→ **What** should be **improved** and **where**:
Що і де слід покращити:

*"Use **complementary colours** in the darks of the **hair**."*
«Використовуйте додаткові кольори на темних ділянках волосся».

→ **What** should be **improved** and **where**:
Що і де слід покращити:

*"I need to **make my lines more parallel** on the **cliff**."*
«Мені потрібно зробити мої лінії більш паралельними на скелі».

→ **What** can be **added** and **where**:
Що і куди можна додати:

*"I should **mix coloured ink** on my **prints**."*
«Мені слід змішувати кольорове чорнило на своїх відбитках».

→ What you can do to **catch up**:
Що ви можете зробити, щоб наздогнати:

*"I need to **come in at lunch** with a friend."*
«Мені потрібно прийти на обід з другом».

1.

2.

3.

4.

5.

6.

7.

8.



Bible Omod, Spring 2023



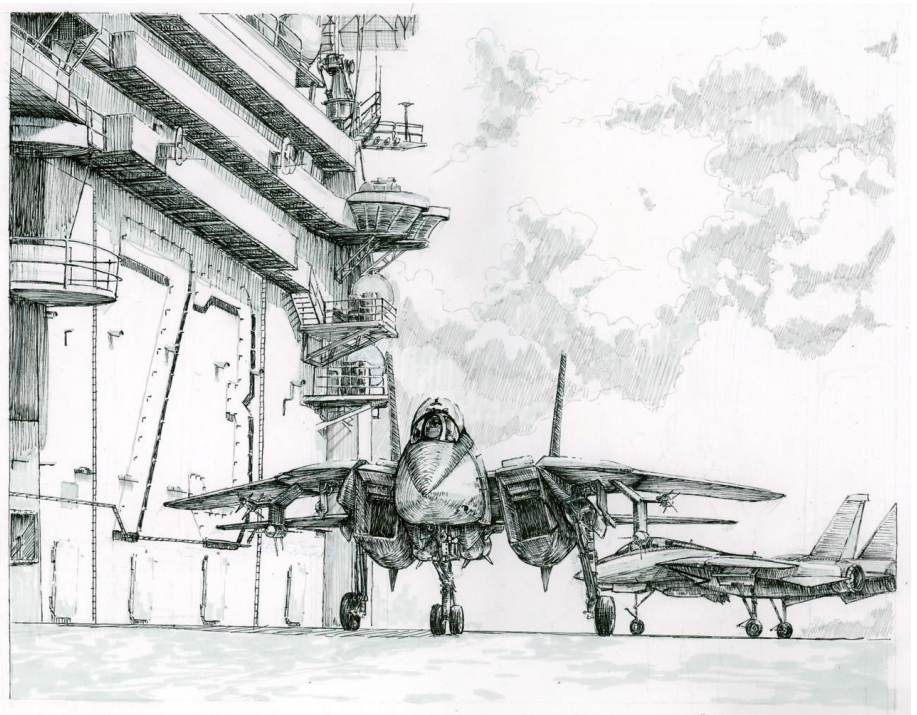
Avery Myette, Spring 2023



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