

Sketchbook Development

(worth 10% of final mark)

• Your sketchbook should demonstrate a variety of different drawings:

- Representational Drawings (still life, figure, portraits, landscapes)
- Collage works (Mixed media sources)
- Abstract Drawings
- Sketches (Brainstorming & Preliminary Ideas & Concepts)
- Conceptual Designs
- Storyboards
- Cartoons & Doodles
- Poetry & Writings (song lyrics, memorable quotes)
- Reflection entries about your work
- Research drawings
- Art Articles from the newspaper



- drawing in the style of another artist
- parody of existing work
- fantasy dream drawing
- object at extreme angle or point of view

• Remember to **date** your drawings as you will be evaluated through the semester (ongoing)

• Evaluation will be on **variety** of different drawings demonstrating **on going process** and **personal investigation** of different themes/subject matter throughout the semester.

Sketchbook Development Evaluation

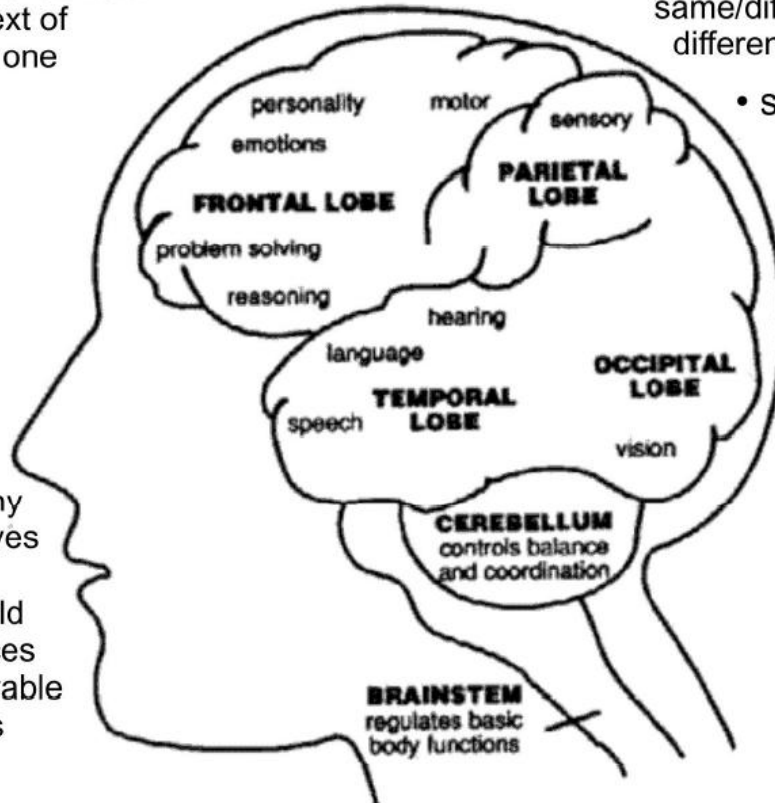
Name: _____

Achievement Criteria	Level 0	Level 1	Level 2	Level 3	Level 4
Sketchbook Thinking/Inquiry Concept & Meaning Work	Work does not meet assignment expectations for this category of assessment.	Concepts are unclear and/or weak. Meaning or ideas conveyed are not on par with student's grade level.	Concepts are slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student's grade level.	Concepts are clear and valid. Meaning or ideas conveyed are on par with student's grade level.	Concepts are clear and strong. Meaning or ideas conveyed are above expectations for student's grade level.
Variety: Ongoing process and personal investigation of themes/subject matter.	Incomplete. 0	Sketchbook demonstrates a limited variety of documentation of the students personal art process.	Sketchbook demonstrates some variety of documentation of the students personal art process.	Sketchbook demonstrates a considerable variety of documentation of the students personal art process.	Sketchbook demonstrates a thorough variety of documentation of the students personal art process.
Document Date Entries: Sequential Date Entries	Work does not meet assignment expectations for this category of assessment. Incomplete. 0	5 Sketchbook demonstrates limited/incomplete sequential date entries.	6-6.5 Sketchbook demonstrates some sequential date entries.	7-7.5 Sketchbook demonstrates considerable sequential date entries.	8-10 Sketchbook demonstrates superior sequential date entries.
	0	1	2	3	4

Sketchbook Development: Above Level Concepts/Meanings: Thinking Inquiry

- consider split compositions involving more than one meaning, or the combination of the two images creating a third new meaning that either challenges the viewer to think of original concepts in new perspective/angle/point of view

- space and time
- complex systems
- different points of view (not obvious)
- exploring content vs. context
- changing the context of something/some one (considering space/time/location/culture/fashion)
- investigating/challenging established cultural stereotypes traditional
- representational imagery/typography
- different perspectives shown together: 1st world vs. 3rd world disposable resources energies vs. renewable resources/energies
- young vs. old age
- life vs. death
- complex symbolism
- despair vs. hope
- vanity vs. wisdom
- man vs. technology
- man vs. nature (the sublime)
- man vs. himself
- the individual vs. society (majority)
- minority vs. majority oppositional
- views/places/people/cultures different viewpoints



- different cultures/belief systems technology vs. Nature

- use of mirrors/reflections same/different reflection-different meaning

- simultaneity

- cryptic Imagery images within images (Dali)
- analogical design systems-identifying similar design in dissimilar structures (spirals, geometric shapes, repetition of forms)
- magnification possibly of regular object to be depicted in different point of view
- evolution/change/metamorphosis (nature, human, city, technology, music)

- positive/negative reversals different social/political/economical viewpoints depicted beside each other to create new understanding/third viewpoint
- playing with time: modernizing figures from history changing content/context
- complex human emotions: jealousy, envy, intrepidity, favoritism, grief, competition, optimism, intuition etc..
- Invention/progress

*Note: This sheet is only a guide discuss with the teacher first before attempting to use of the above concepts. Simply saying you are drawing one of the above concepts does not guarantee it will be marked above level.

CURRICULUM EXPECTATIONS: Sketchbook Development

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes), and review and reflect on the contents of

their portfolio to determine how effectively they have used the creative process

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

A2.2 explore elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment (e.g., use line and value in a drypoint etching that integrates satire or symbolism to comment on an issue such as poverty, child labour, or discrimination)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works (e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage)

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines), and adapt and apply them to create original art works

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare The Abduction of the Daughters of Leucippus by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)

C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.