

AP 2D Design Final Portfolio Exam

A	B	C	D	F
(A)	(B)	(C)	(D)	(F)

AP 2D Design Portfolios are assessed on the following criteria

1. Use of advanced level digital photography and graphic design techniques in solutions to conceptual/thematic visual problems.
2. Advanced use of digital media/Adobe Photoshop.
3. Application of elements and principles to create compositional balance in digital photography and graphic design.
4. Development and pronouncement of Artistic Voice.
5. Art history research and critique.
6. Responses to directed journal questions
7. Completeness of assignments.

A. Excellent Portfolio

1. Consistently strong and successful application of advanced digital photography and graphic design techniques in solutions to conceptual/thematic visual problems.
2. Purposeful manipulation supports and reinforces subject matter or concept.
3. Effective manipulation of the elements of art and the principles of design. Strong compositional balance advances and promotes subject matter and concept.
4. Fully successful level of invention, unique application, original solutions and/or original vision. Transcends and/or transforms visual references.
5. Art history research and critique fully and insightfully address research and analysis questions.
6. Responses to directed journal questions are complete and well supported.
7. All assignments are completed.

B. Competent Portfolio

1. Competent and mostly successful application of advanced digital photography and graphic design techniques in solutions to conceptual/thematic visual problems.
2. Competent advanced level digital media application. Purposeful manipulation relates to subject matter or concept.
3. Compositional balance is mostly successful and relates to subject matter or concept.
4. Mostly successful level of invention, unique application, original solutions, and/or original vision with intention to transform visual references.
5. Art history research and critique fully address research and analysis questions.
6. Responses to directed journal questions are complete and supported.
7. All assignments are completed.

C. Moderate Portfolio

1. Mixed level of digital photography and graphic design techniques and/or some major errors are evident in solutions to conceptual/thematic visual problems.
2. Mixed application of digital media use. Manipulation does not show intentionality and/or may not fully support subject matter and concept.
3. Artwork shows an emerging application of the elements of art and the principles of design. Compositional balance is simplistic and/or may not fully relate subject matter or concept.
4. Artwork shows an emerging level of invention.
5. Art history research and critique provide brief or basic responses to research and analysis questions.
6. Responses to directed journal questions are brief and/or not supported.
7. All assignments are completed.

D. Weak Portfolio

1. Artwork shows unsuccessful and/or naive application of digital photography and graphic design techniques in solutions to conceptual/thematic visual problems.
2. Digital media is poorly applied. Manipulation does not support subject matter or concept.
3. Artwork shows an erratic application of the elements of art and the principles of design. Compositional balance is not successful and/or does not successfully relate subject matter or concept.
4. Artwork shows a low level of invention: Although some aspects are original, the art includes some common solutions, cliché, derivative ideas, and/or little transformation of visual references.
5. Art history research and critique provide brief and simplistic responses to research and analysis questions.
6. Responses to directed journal questions are brief and simplistic.
7. Assignments may be good starts but have not been fully completed.

F. No Credit

1. Inadequate solutions to basic digital photography and graphic design technical assignments.
2. Weak digital media use, manipulation does not support subject matter or concept.
3. Inadequate application of the elements of art and the principles of design in visual composition, and/or compositional balance is not achieved.
4. Little or no unique voice is discernible. Includes common solutions, cliché, kitsch and/or mostly derivative...and/or is strongly rendered, but shows no discernible transformation of visual references/plagiarized and/or is competently rendered but shows no discernible transformation of visual references/plagiarized
5. Art history research and/or critique are incomplete or missing
6. Responses to directed journal questions are incomplete or missing.
7. Missing or incomplete assignments.



Ceramics Quiz #5

- ① 1. _____ The condition of raw clay when most of the moisture has evaporated, but is still soft enough to be carved or joined to other pieces.
- ① 2. _____ Wax emulsion or melted wax used to prevent slip or glaze from adhering to the clay surface.
- ① 3. _____ A furnace or oven for firing ceramic products.
- ① 4. _____ The use of a smooth object to polish the surface of leather-hard clay.
- ① 5. _____ High resistance coils or bars used as a heat source in electric kilns
- ① 6. _____ A disk or slab of plaster or other material used for drying clay or supporting clay forms while being worked.
- ① 7. _____ A refractory insulation brick.
- ① 8. _____ The first firing of a clay. The firing drives out chemically combined water and carbonaceous materials prior to glazing.
- ① 9. _____ Decorating by cutting into the surface of the clay.
- ① 10. _____ The process of making shapes by forcing clay through a die.
- ① 11. _____ To use the potter's wheel to make forms from plastic clay by hand.



- Ⓐ 12. _____ The condition of unfired clay that has no absorbed moisture other than natural humidity.
- Ⓐ 13. _____ The firing point at which glaze ingredients have reached complete fusion or when clay has reached maximum hardness.
- Ⓐ 14. _____ The base of a ceramic piece.
- Ⓐ 15. _____ Clay that has been fired once, unglazed.
- Ⓐ 16. _____ A method of forming objects by pinching the clay wall with the fingers
- Ⓐ 17. _____ Color decoration applied on raw or bisqued ware before glaze is applied.
- Ⓐ 18. _____ A glass-like coating, fusion bonded to a ceramic surface by heat.
- Ⓐ 19. _____ The method of paring away excess clay while the leather-hard form is rotating on the potter's wheel.
- Ⓐ 20. _____ Unfired clay objects.
- Ⓐ 21. _____ The explosion of clay in a kiln caused by sudden escape of steam resulting from rapid heating or the presence of impurities.
- Ⓐ 22. _____ Fired clay that has been crushed into granules which may be added to clay body to increase strength, control drying and reduce shrinkage.
- Ⓐ 23. _____ Mixing and removing the air from plastic clay.



- Ⓐ 24. _____ Rope-like roll of clay used in hand building.
- Ⓐ 25. _____ A small elongated triangular pyramid made of ceramic materials which are compounded to bend and melt at a specific temperature. The cone serves as a time-temperature indicator of heat work in a kiln.
- Ⓐ 26. _____ The heating of clay or glaze to a specific temperature
- Ⓐ 27. _____ A strong, translucent white clay body that matures at cone 12.
- Ⓐ 28. _____ Distortion of clay form caused by uneven stress during shaping, drying or firing.
- Ⓐ 29. _____ Brownish-orange earthenware clay body. From the Italian meaning “Baked Earth”.
- Ⓐ 30. _____ A flat sheet of clay.
- Ⓐ 31. _____ A ceramic tripod used to support glazed ware in a kiln during firing.
- Ⓐ 32. _____ Gray to buff colored, non-translucent clay body which matures between cones 6 and 10.
- Ⓐ 33. Where do you find out if the glaze is food safe?
- Ⓐ 34. What are the two types of glazes that we have? What makes them different?



35. How many layers of glaze do you need to apply to the clay?

Tools

36. _____

37. _____

38. _____

39. _____

40. _____

Word Bank

Terra Cotta	Glaze	Bisque fire	Bisque	Wedging
Bat	Blowout	Kiln	Maturity	Slab
Greenware	Grog	Warping	Leather hard	Burnish
Foot	Extrusion	Coil	Bone dry	Wax resist
Firing	Underglaze	Carving	Firebrick	Elements
Pyrometric Cone		Stilt	Pinch-forming	Porcelain
Trimming	Stoneware	Throwing		



Ceramics/Sculpture I: Clay Mask Rubric

	Advanced	Proficient	Emerging	Undeveloped	No Credit
Use of Additive and Subtractive Methods	Clay is even throughout, no cracking, all areas are properly attached.	Clay is even, very minimal cracking, all areas are properly attached.	Clay is uneven, some cracking, some areas not properly attached.	Clay is uneven, cracking, not properly attached.	Incomplete or missing assignment.
	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ
Detail/Texture	Strong detail/texture, detail/texture fully successful and used well.	Competent detail/texture, detail/texture is mostly successful.	Basic Detail/texture, some detail/texture is successful.	Minimal or no detail/texture, failed attempt at detail/texture	Incomplete or missing assignment.
	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ
Complexity of Form	Form is complex and interesting; fully incised and excised to show various levels of depth.	Form is mostly complex and interesting; mostly incised and excised to show some levels of depth.	Form is basic and plain; minimal incising and excising; very little depth.	No thought was put forth in the form; no incising or excising; no depth.	Incomplete or missing assignment.
	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ
Artist Voice	Artwork shows great originality and invention creating a unique piece of artwork.	Artwork shows originality and invention.	Artwork shows some originality or invention.	Artwork shows no originality or invention.	Incomplete or missing assignment.
	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ
Craftsmanship	Artwork shows no damage; No clay crumbs, lumps, bumps, or scratch marks; proper care was taken during the creation of the artwork.	Artwork shows very little damage; very few clay crumbs, lumps, bumps, or scratch marks	Artwork is somewhat damaged; some clay crumbs, lumps, bumps, or scratch marks; some care was taken in the creation of the artwork. Several areas need attention.	Artwork is badly damaged; many clay crumbs, lumps, bumps, or scratch marks; care was not taken in the creation of the artwork.	Incomplete or missing assignment.
	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ
	Advanced	Proficient	Emerging	Undeveloped	No Credit
Overall Score	Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓕ



Expressive Line Project v1.1

	No Effort Evident 0	Needs Improvement 12	Below Average 16	Proficient 18.5	Above Average 22.5	Excellent 25
In-Class Work		Student required several prompts from teacher to stay on task; lack of work in class was evident in Student's work.		Student was motivated and put forth adequate effort in class to get assignment done on time.		Student put forth 110% effort from bell to bell. The individual's hard work stood out from the class. And is evident in final product.
Factor 1	⓪	Ⓝ	Ⓟ	Ⓟ	Ⓜ	Ⓢ
Manipulation of medium to create expressive lines		Application of medium is and mark making using the proper tools is insufficient for the amount of practice during the preliminary lessons.		There is an obvious attempt by the artist to create a range of line value and mark making. using the proper tools		Work expresses complete range of line value and sound understanding of mark making. Appears to be above current skill level reinforced by preliminary lesson.
Factor 2	⓪	Ⓝ	Ⓟ	Ⓟ	Ⓜ	Ⓢ
Likeness/ Proportion		Final product looks nothing like scaled image. Little to no effort in making the final product representing the image is evident.		There is an appropriate effort in making the final product represent the image.		Appears to be above current skill level in making the final product represent the image.
Factor 3	⓪	Ⓝ	Ⓟ	Ⓟ	Ⓜ	Ⓢ
Representation of textures and contrasting values		Little or no rage of line value is evident using basic techniques and skills practiced in class.		Student displays a basic understanding of contrasting values using varying lines and creating textures using the proper art making tools.		Student displays a mastery of contrasting values using varying lines and creating textures using the proper art making tools. Over-all work appears to have been well thought out.
Factor 4	⓪	Ⓝ	Ⓟ	Ⓟ	Ⓜ	Ⓢ



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	Standard Criterion (09/10)	Essential Learning Target	Prompt/Student Reflection/Explanation	Grade
PS4-MINING	Students differentiate among a variety of historical and cultural contents; describe functions; explore meanings and analyze relationships through a series of investigative techniques. Students identify intentions, explore implications, describe meanings of, justify purpose in a work of art through historical and cultural relationships while reflecting analytically on various interpretations.	1.42 Media Experimentation: Develop media studies & mark making with the intent of exploring new media and/or approaches to mixing, thickening, and liquefying media; experimenting with traditional and non-traditional tools; application onto various textured surfaces and grounds.		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u>
		1.43 Compositional Studies: Explore figure/ground relationships; foreground/background relationships; positive/negative space relationships while utilizing variety within changes in proximity to subject, changes in point of view/foreshortening, changes in juxtaposition of the subject; changes in position of subject on the picture plane, formal use of various underlying grids, etc.		Media Experimentation _____ Compositional Studies _____ Sensory Extractions _____ Thematic Research _____
		1.44 Sensory Extractions: Directly observe and record subjects' details relevant to your perceptions of their sight, sound, smell, touch, and taste.		Teacher Grade
		1.45 Thematic Research: Collect and document evidence of research through note-taking/annotating from sources such as: articles, podcasts, YouTube videos, interviews, exhibits, and personal reflection.		ME (4) (3) (2) (1) CS (4) (3) (2) (1) SE (4) (3) (2) (1) TR (4) (3) (2) (1)
PS3-CONCEPT	Students reflect and describe on how artworks differ visually, spatially, temporally, and functionally as well as relate these to history and culture. Students apply subjects, symbols, and ideas to their artwork and use these skills to solve problems in their daily life	1.37 Concept Flexible Thinking: Generate questions that persuade, challenge, refute, or influence common viewpoints and ideas while reconstructing plausible perceptions.	Note questions here and attach more to a separate sheet.	Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u>
				Teacher Grade
				Flexible Thinking _____ FT (4) (3) (2) (1)



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	Standard Criterion (09/10)	Essential Learning Prompt	Student Reflection/Explanation	Grade
PS5-BRIDGE	Students make connections through materials, technologies, media, and processes between artworks created in all art disciplines. Students compare characteristics of the arts within historical periods/styles with ideas, issues, or themes in the humanities of sciences.	1.53 Bridge Synthesis: Construct connections between global perspectives while extracting key ideas from mining and compiling them in a graphic organizer or discussion.	Note questions here and attach more to a separate sheet.	Student <u>Evaluation</u> <u>Advanced, Proficient, Emerging, Insufficient</u> Synthesis _____
				Teacher <u>Grade</u> (4) (3) (2) (1)
PS6-CRITIQUE	Students identify intentions, explore implications describe meanings, and justify purpose in a work of art through historical and cultural relationships while reflecting analytically on various interpretations	NAST 1.61 Analyze Examine the relationship between the principles of balance, contrast, emphasis, movement, repetition, and variety relevant to the elements of design present in the artwork, using written and/or oral communication. NAST 1.63 Evaluate justify and/or defend the success of their mining, composition, concept, and technique as it relates to the purpose of the work of art, using written and/or oral communication.		Student <u>Evaluation</u> <u>Advanced, Proficient, Emerging, Insufficient</u> Analyze _____ Evaluate _____
				Teacher <u>Grade</u> A: (4) (3) (2) (1)
				E: (4) (3) (2) (1)

Teacher Comments:



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	Standard Criterion (09/10)	Essential Learning Target	Prompt/Student Reflection/Explanation	Grade
PS1-TECHNIQUE	Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the application of media, techniques, and processes they use.	NAST 1.111 Subtractive application of media through any of the following: attaching, carving, construction, cutting, piercing, draping, hollowing, modeling, welding, lifting, scratching. NAST 1.11 Additive application of media through any of the following: blending, overlap, opacity, transparency, glazing, filters, effects, liquefying, toning		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____/_____ Teacher Grade S (4) (3) (2) (1) (N)
				Teacher Grade A (4) (3) (2) (1) (N)
PS2-COMPOSITION	Students demonstrate, defend, and evaluate effective organizational structures and functions of art to accomplish commercial, personal, communal purposes while solving specific visual art problems.	NAST 2.01.23 Purposeful composition is constructed using active or static movement to lead or express the elements.		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____ Teacher Grade (4) (3) (2) (1)
PS3-CONCEPT	Students reflect and describe on how artworks differ visually, spatially, temporally, and functionally as well as relate these to history and culture. Students apply subjects, symbols, and ideas to their artwork and use these skills to solve problems in their daily life	NAST 3.01.30 Communicate an original idea that is relevant to one's own personal perspective by executing visuals that portray purpose through technical and compositional decisions.		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____ Teacher Grade (4) (3) (2) (1)
PS4-MINE	Students differentiate among a variety of historical and cultural contexts; describe functions; explore meaning; and analyze relationships through a series of investigative techniques. Students identify intentions, explore implications describe meanings, and justify purpose in a work of art through historical and cultural relationships while reflecting analytically on various interpretations	NAST 4.01.40 Extract intention or purpose through media studies, thumbnail sketches, article annotations, brainstorming, etc. NAST 4.01.41 Purposeful development of media studies, mark making & compositional layout specific to the artist's concept		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____/_____ Teacher Grade (4) (3) (2) (1) (N)
				Teacher Grade (4) (3) (2) (1) (N)



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	Standard Criterion (09/10)	Essential Learning Prompt	Student Reflection/Explanation	Grade
PS5-BRIDGE	Students make connections through materials, technologies, media, and processes between artworks created in all art disciplines. Students compare characteristics of the arts within historical periods/styles with ideas, issues, or themes in the humanities of sciences.	NAST 5.03.53 Construct connections between global perspectives while extracting key ideas from mining, and compiling them in a graphic organizer or discussion.		Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____
				Teacher Grade ④ ③ ② ①
PS6-CRITIQUE	Students identify intentions, explore implications describe meanings, and justify purpose in a work of art through historical and cultural relationships while reflecting analytically on various interpretations	NAST 6.01.60 Describe NAST 6.01.61 Analyze NAST 6.01.62 Interpret NAST 6.01.63 Evaluate	D- Using written and/or oral communication, students identify relative elements, artist's technique and media, as well as labels (ex. title) A- Using written and/or oral communication, students examine the relationship between the principles of balance, contrast, emphasis, movement, repetition, and variety relevant to the elements of design present in the artwork. I- Using written and/or oral communication, students decode message, mood, and/or meaning or the work of art. E- Using written and/or oral communication, students justify and/or defend the success of their mining, composition, concept, and technique as it relates to the purpose of the work of art.	Student Evaluation <u>Advanced, Proficient, Emerging, Insufficient</u> _____/_____/_____/_____
				Teacher Grade D: ④ ③ ② ①
				A: ④ ③ ② ①
				I: ④ ③ ② ①
				E: ④ ③ ② ①

Teacher Comments:

