

**Note:** Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know and what they will need to know to be successful.

**Pre-Assessment:**

*This will need to be done prior to teaching your lesson.* Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge.

What do you know about surrealism? What are the main concepts behind surrealism?

What does juxtaposition mean? How can subject matter juxtapose?

How can an artist create a visual juxtaposition?

**Performance:**

**What will students accomplish as a result of this lesson?** This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic)

Have you ever had a dream that doesn't make any sense? Have you ever tried to tap into your subconscious before? After working on such realist work in your art career, you are getting tired of the same subject matter and want a challenge. You will try to work like a surrealist and tap into your deepest, unconscious thoughts. You will create a landscape full of juxtapositions, and frankly, things that just don't make sense.

**Concepts:**

List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.**

Composition, imagination, collage, stippling, surrealism, concept.

**Enduring Understanding (s):**

Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**

Intentional selection of imagery can communicate juxtaposing themes in art.

**Standards: (All lessons should address all standards.)**

1. Observe and Learn to **Comprehend**
2. Envision and Critique to **Reflect**
3. Invent and Discover to **Create**
4. Relate and Connect to **Transfer**

**Objectives/Outcomes/Learning Targets:**

Objectives **describe a learning experience** with a **condition** → **behavior (measurable)** → **criterion**. Aligned to: Bloom's – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology.

**Should be written as:** Objective. (Bloom's: - Standard: - GLE: -Art learning: -Numeracy, Literacy, and/or Technology)

By completing the ideation worksheet, the student will be able to *explain* how found objects can visually communicate different themes. (Blooms: comprehension; Standard: comprehend; GLE: 2.3; Art Learning: learn; Literacy: written planning)

By planning in sketchbooks, the student will be able to *create* four complete landscapes that include a foreground, middle ground, background, and contradicting imagery. (Blooms: synthesis; Standard: create ; GLE: 3.1; Art Learning: )

Using magazine images, the student will be able to *construct* a composition using collage that demonstrates surrealist ideas and themes. (Blooms: application; Standard: create; GLE: 3.3; Art Learning: envision)

By completing a self-evaluation, the student will be able to *analyze* their creation process and how successful their ideas were executed. (Blooms: analysis; Standard: reflect; GLE: 2.1; Art Learning: critique; Literacy: written analysis )

Using their collage, the student will be able to *transfer* a photo landscape into a uniquely designed composition. (Blooms: application; Standard: create; GLE: 3.1; Art Learning: invent)

Using stippling, the student will be able to *portray* value successfully in their landscape. (Blooms: knowledge; Standard: comprehend; GLE: 1.1; Art Learning: observe and learn)

Using finished works of art, the student will be able to *critique* the execution of stippling and themes of surrealism. (Blooms: evaluation; Standard: reflect; GLE: 2.3; Art Learning: critique)

**Differentiation:**

Explain **specifically** how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives.**

<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process) Students can create the collage on Microsoft Word instead of cutting and pasting manually. Students may use grid-enlargement technique to transfer the collage into a drawing. Critiques can be verbal as well as written. Extension of time for students to come work outside of class.	<b>Expression</b> (Products and/or Performance) Planning in a different sequence; being more intentional with subject matter. Organization of transferring information in a sequential and systematic way. Variety of ways to assess and critique others' works of art. More opportunity to capture detail of the value.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process) If the collage method is too easy or quick, students can draw life-like objects to fill their composition and add them to the collage. Stippling with a fine point sharpie as opposed to the regular size. Add color to the stippled image.	<b>Expression</b> (Products and/or Performance) Drawing realistically and creating more specific objects to the collage before drawing final work. More focus on detail of creating value. Extend to value in color schemes as opposed to only monochromatic.

**Literacy:**

List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.**

Vocab: Surrealism, stippling, value, composition, contradiction, expression.

Literacy: Grid mapping, concept mapping worksheet

**Materials:**

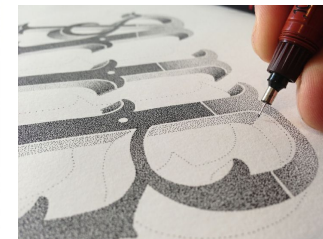
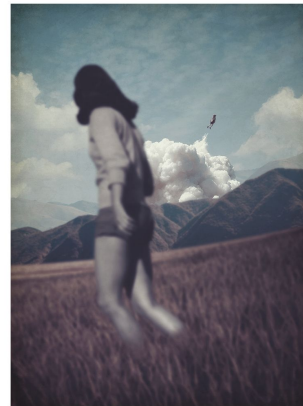
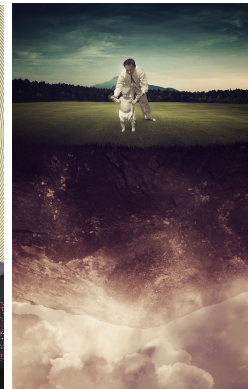
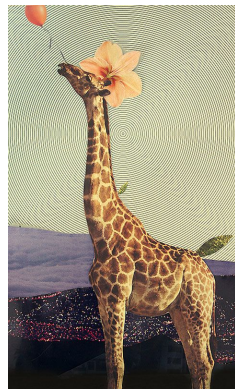
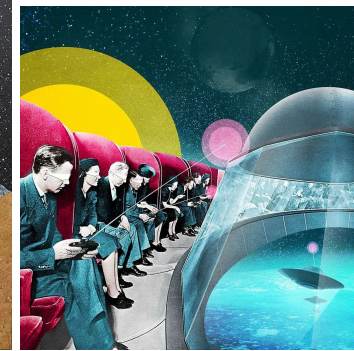
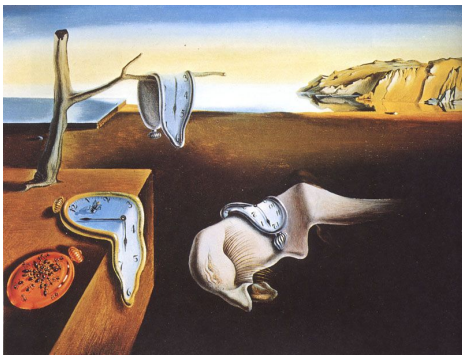
Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**

- Images from magazines or photographs online
- glue
- paper
- scissors
- sharpies
- sketchbooks
- pencils
- erasers
- 8x11 paper to paste collage
- 11x 18 paper to create stippled drawing on

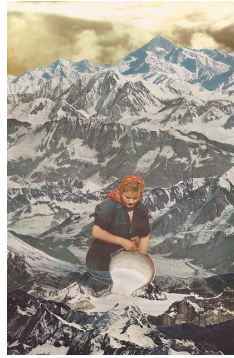
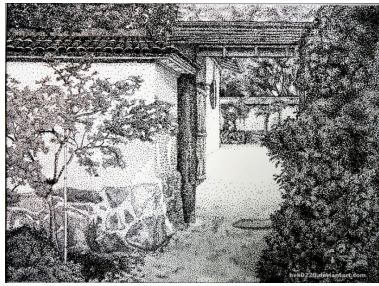
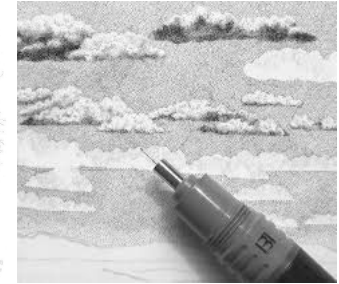
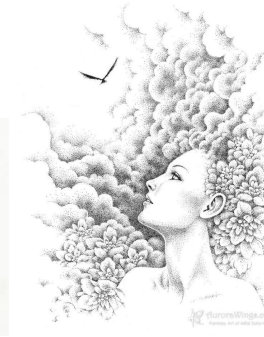
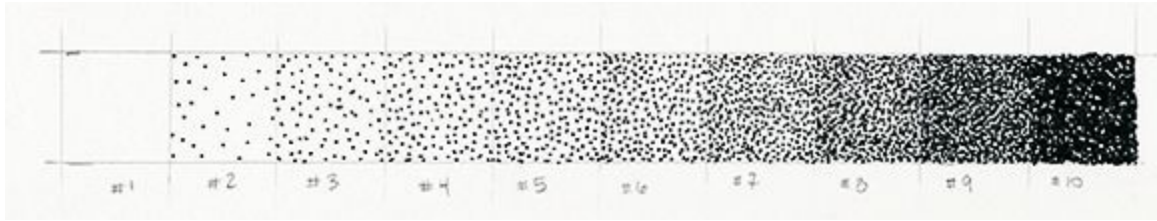
**Resources:**

**List** all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. **Make reference to where the material can be found.** (These are the resources used by the teacher to support/develop the lesson.) **List all resources in a bulleted format.**

- Artists: Salvador Dali, Joseba Elorza (refer to slide show for specific art works)
- Surrealism worksheet (two pages)
- Magazine collection
- Computers or phones for research
- Phone for research (if doing extension)







### Preparation:

What do you need to prepare for this experience? **List steps of preparation in a bulleted format.**

Prepare slide show for the introduction of the assignment.  
 Create two worksheets and print for the class: art history worksheet and ideation worksheet.  
 Check out laptops for research/reserve computer lab.  
 Collect materials.

### Safety:

Be specific about the safety procedures that need to be addressed with students. **List all safety issue in a bulleted format.**

Careful with scissors.

**Action to motivate/Inquiry Questions:**  
 Describe how you will begin the lesson to **stimulate student's interest**. How will you pique their curiosity and make them interested and excited about the lesson? **What inquiry questions will you pose?** Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

What is a strange dream you remember having? What do you think it meant?  
 Have you ever wrote without a purpose and were surprised by what came out on the paper?  
 Where does your mind wander when you are just doodling?  
 We are going to tap into our unconscious mind and create a composition that taps into our unconscious.

**Ideation/Inquiry:**  
 Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork.

In art, how are juxtaposing themes expressed?  
 What are common themes in Surrealism?  
 How can automatism be transferred into art practices?  
 What are the main components of a composition.

Worksheet for ideation: Think of the four most random objects you can think of, draw them below. Next, draw them in a space together. Remember to think about foreground, middle ground, background. After looking at your random scene and objects, answer the following questions:

- What do the random objects have in common? How are they different? (Think about their purpose, shapes, colors, etc.) How did you decided where to place them in your scene? How did you decide what to draw in the space? Based on the objects you chose, is there a theme or statement that could be made by looking at the scene? What could be implied by the objects you chose?

**Instruction:**  
 Give a detailed account (**in bulleted form**) of **what** you will teach. **Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc.** Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience

Day 1:	<b>Instruction</b> - The teacher will... (Be <b>specific</b> about what concepts, information, understandings, etc. will be taught.)	<b>Learning</b> - Students will... i.e.: explore ideation by making connections,	<b>Time</b>
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Wizard Day (45 minutes)	<p><b>Identify instructional methodology. KNOW (Content) and DO (Skill)</b></p> <ol style="list-style-type: none"> <li>1. Students will meet in the computer lab by the library for this class. Before logging onto the computers, the introductory slide presentation will be given. Presentation will start with a brief history on Surrealism. Concepts of juxtaposition and tapping into the unconscious will be the main themes of the lesson. The following artists will be introduced: <ol style="list-style-type: none"> <li>a. Salvador Dali</li> <li>b. Joseba Elorza</li> <li>c. The expectations for the project will then be explained. Students must create a composition that includes a foreground, a middle ground, and a background out of photos that are printed from the Internet or from magazines. The scenes must display juxtaposition or surrealist concepts. After students create a composition, they will enlarge the image and draw it using stippling.</li> </ol> </li> <li>2. Students will look up images for their foreground, middle ground, and background at the lab. They can print out what they need to for the sketch assignment. For their sketch assignment, they will need a minimum of four different collage compositions. While printing, students should print a variety of different landscapes and objects to use. Photos should be printed in black and white so it is easier to distinguish value.</li> </ol>	<p>comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be <b>specific</b> about what will be the <b>intended result</b> of the instruction as it relates to learning.) <b>UNDERSTAND</b></p> <ol style="list-style-type: none"> <li>1. Listening critically: the art of silent dialogue. Making plausible inferences, predictions, or interpretations.</li> <li>2. Ideation. Thinking independently. Developing intellectual humility and suspending judgment.</li> </ol>	<p>15 minutes</p> <p>35 minutes</p>
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	<p>3. If students need more time to get photos to use, they can print off photos after school or during ELO or cut out images from the magazines in the classroom.</p>	<p>3. Developing intellectual perseverance.</p>	<p>5 minutes</p>
<p>Day 2: Maroon Day</p>	<p>1. We will start out class by recapping the assignment expectations. Then, students will fill out surrealism worksheets that define surrealism, juxtaposition, and create subject matter that tap into the unconscious. Students will complete the worksheet and turn it into teacher before starting the collage sketches. Quick demo on how to do the grid transfer with their collage. The dimensions must be EXACTLY 6in x 9in for the image to be doubled. Demonstrate how to create a 1in x 1in grid onto the collage, and 2in x 2in. Students can outline major changes in value if it helps them to understand the shapes as they are drawing the image.</p> <p>2. Sketches will not be drawn, but made with collage. Students will create four different compositions with collage. Compositions must include a foreground, middle ground, background, and juxtaposing imagery. When students have completed FOUR collages, they will take photos on the teacher's tablet and add it to their google folder. After that, they can choose their favorite composition and glue it together on a sheet of paper. Then, they can</p>	<p>1. Demonstrate understanding of cultural references. Clarifying issues, conclusions, or beliefs.</p> <p>2. Generating or assessing solutions. Comparing and contrasting ideals with actual practice. Giving reasons and evaluating evidence and alleged facts.</p>	<p>15 minutes</p> <p>60- 70 mins</p> <p>30 mins (if applicable)</p>

	<p>begin to transfer their image onto their final sheet.</p> <p>3. If students finish sketches, they can start their layout for their final drawing. Students will figure out the proper proportions from the smaller sheet to the big sheet. If they would prefer to grid the image before transferring it, they can get help on an individual basis during work time. The entire composition should be drawn out in pencil before students begin working with sharpie.</p> <p>4. Clean up. Students can place their sketchbooks, collages, and final sheets of paper in their designated cabinet. Students can keep sharpies (as long as they do not lose them) or leave them in class for next time.</p>	<p>3. Developing intellectual perseverance. Skill development. Generating or assessing solutions.</p> <p>4. Exercising fair-mindedness.</p>	5 minutes
Day 3: Maroon Day	<p>1. Class will start with a demonstration on how to stipple. The demonstration will be given on the document camera on a value strip. The strip will be divided into nine one-inch squares on a small sheet. A regular sharpie will be used to complete the value strip. The teacher will demonstrate only a couple values. There will also be sections for 'what not to do' examples. The 'what not to do examples' will be filled with what it looks like when hitting too hard with the sharpie, when holding the sharpie too long, and using the side part of the sharpie.</p>	<p>1. Listening critically: the art of silent dialogue. Clarifying issues, conclusions, or beliefs.</p>	5 minutes

	<ol style="list-style-type: none"> <li>2. If there are any questions or clarifications that need to be made, those can be addressed at the end of class. This is the last class students have to complete their sketches.</li> <li>3. Before students begin on their final sheet of paper, they must complete a value strip with their sharpie. These value strips should be kept, as they will later be attached to the back of the final project.</li> <li>4. After sketches and value strips are complete, students will start to transfer their composition with pencil onto their final paper which is 18x 12 inches. If students need help to create a grid format, they can get help on an individual basis. Each object should be proportionally drawn out.</li> <li>5. If students finish outlining their composition onto their final sheet of paper, They can begin the shading. There should be no outlines on objects, just the shading done with stippling. The drawing should fit the entire 18x12 inch composition.</li> </ol>	<ol style="list-style-type: none"> <li>2. Refining generalizations and avoiding oversimplifications.</li> <li>3. Developing intellectual perseverance.</li> <li>4. Developing intellectual perseverance. Skill development. Generating or assessing solutions.</li> </ol>	<p>65-70 mins</p> <p>65- 70 mins</p> <p>65-70 mins</p>
Day 4: Maroon Day	<ol style="list-style-type: none"> <li>1. Today is a work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</li> </ol>	<ol style="list-style-type: none"> <li>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</li> </ol>	80 mins

	2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.	2. Exercising fair-mindedness.	5-10 mins
Day 5: Maroon Day	<p>1. Today is a work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</p> <p>2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.</p>	<p>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</p> <p>2. Exercising fair-mindedness.</p>	<p>85 mins</p> <p>5 mins</p>
Day 6: Maroon Day	<p>1. Today is a work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</p> <p>2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.</p>	<p>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</p> <p>2. Exercising fair-mindedness.</p>	<p>85 mins</p> <p>5 mins</p>
Day 7: Maroon Day	<p>1. Today is a work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</p> <p>2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.</p>	<p>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</p> <p>2. Exercising fair-mindedness.</p>	<p>85 mins</p> <p>5 mins</p>
Day 8:			

Maroon Day	<ol style="list-style-type: none"> <li>1. Today is a work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</li> <li>2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.</li> </ol>	<ol style="list-style-type: none"> <li>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</li> <li>2. Exercising fair-mindedness.</li> </ol>	<p>85 mins</p> <p>5 mins</p>
Day 9: Maroon Day	<ol style="list-style-type: none"> <li>1. Today is the last work day. There is no more time to work on sketches. Students can work on value strips and final project. If anyone needs help on setting up a grid transfer, that will be individual help.</li> <li>2. Clean up. Sketchbooks should and final works should be put away into designated cabinets.</li> </ol>	<ol style="list-style-type: none"> <li>1. Developing one's perspective: creating or exploring beliefs. arguments, or theories.</li> <li>2. Exercising fair-mindedness.</li> </ol>	<p>85 mins</p> <p>10 mins</p>
Day 10: Wizard Day	<ol style="list-style-type: none"> <li>1. Today is our critique! Students will turn in their final art works and make sure their sure their names are NOT on them. I will provide an example of the critique using a Salvador Dali painting. Students will receive another person's work of art. Based on the composition and subject matter, students will write three things:               <ol style="list-style-type: none"> <li>a. Title for the work.</li> <li>b. Description of the scene (only what they see).</li> <li>c. Create an explanation for how the scene came to be. Write it as a small narrative. Can be as weird or funny as</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Developing criteria for evaluation: clarifying values</li> </ol>	<p>5 mins</p>

	<p>they want, just provide a background story for what is happening.</p> <p>d. I will verbally explain my interpretation on the Salvador Dali painting to help with ideas</p> <p>2. After the explanation, I will pass out the artworks to each student. On a sheet of paper in their sketchbooks, students will write their responses to the three questions. Students should really try to react to the subject matter and be as creative as possible.</p> <p>3. Students will fill out a self-evaluation that answers the following questions:</p> <p>a. What did you feel successful in with this project? What were your struggles with this project? If you could do anything differently during the process or change anything on your final piece what would it be? Is there anything you still wonder about or want to improve (with skills, art history. etc)?</p>	<p>2. Comparing and contrasting ideals with actual practice.</p> <p>3. Analyzing or evaluating actions or policies.</p>	<p>60 mins</p> <p>5 mins</p>
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#### **Student reflective/inquiry activity:**

Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

Students will fill out a self-evaluation that answers the following questions:

1. What did you feel successful in with this project?
2. What were your struggles with this project?
3. If you could do anything differently during the process or change anything on your final piece what would it be?
4. Is there anything you still wonder about or want to improve (with skills, art history. etc)?



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Post-Assessment (teacher-centered/objectives as questions): Have students achieved the objectives and grade level expectations specified in your lesson plan?	Post-Assessment Instrument: How well have students achieved the objectives and grade level expectations specified in your lesson plan? Include your rubric, checklist, rating scale, etc.
<p>By completing the ideation worksheet, was the student able to <i>explain</i> how found objects can visually communicate different themes?</p> <p>By planning in sketchbooks, was the student able to <i>create</i> four complete landscapes that include a foreground, middle ground, background, and contradicting imagery?</p> <p>Using magazine images, was the student able to <i>construct</i> a composition using collage that demonstrates surrealist ideas and themes?</p> <p>By completing a self-evaluation, was the student able to <i>analyze</i> their creation process and how successful their ideas were executed?</p> <p>Using their collage, was the student able to <i>transfer</i> a photo landscape into a uniquely designed composition?</p> <p>Using stippling, was the student able to <i>portray</i> value successfully in their landscape?</p> <p>Using finished works of art, was the student able to <i>critique</i> the execution of stippling and themes of surrealism?</p>	<p>See attached rubric.</p>

Self-Reflection: <i>After the lesson is concluded</i> write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3) What do you envision for the next lesson? (Continued practice, reteach content, etc.)
<p>Overall, the students did much better with this project than I really expected. The “sketching” process took much longer than I expected. Next time, think about what students can be doing in the computer lab if they are finished or think about using laptops so they have space to work if they finish. Also, check that EVERY image in the correct dimensions before printing, as there was a pretty big struggle with those that printed the wrong size and had to do uneven numbers for their grid.</p>

The grid practice with the three-dimensional sphere went really well. Mention that it is important not to draw the outline with the stippling, but to focus on blending the values. Students have the option to free hand, but all of the images should be checked before they start with the stippling.

Students were really self-sufficient throughout the entire process. Maybe a smaller image to practice more complex objects would be really helpful before going straight into the big drawing.

Students worked at many different paces. For those that finished early, they did the “Two Line Challenge” where they are given a large sheet of paper with only two lines and they must draw an entire composition reacting to those lines.

Many students wrote in their self-reflection that this is the best drawing they have ever done. The biggest issue was not creating enough value and turning it. Maybe recommend squinting at the art work to see the range in value. Make sure students are getting light lights and dark darks.

### Surreal Stippling

Stippling	Advanced - 5	Proficient - 4	Partially Proficient - 3	Developing - 2	Basic - 1
<b>Standard 1: <i>See It</i></b>  1. Understanding of medium 2. Observational and Historical Understanding	1. Imagery is executed at a strong level of line and value. Looks exactly like the original collage. 2. Work shows strong demonstration of skills demonstrated and historical concepts explained.	1. Imagery is executed decently in line and value. Looks nearly identical to the original collage. 2. Work shows good demonstration of skills demonstrated and historical concepts explained.	1. Value and line is done at a moderate level showing many flaws. Comparison between images is confusing. 2. Work demonstrates moderate understanding of skills demonstrated and historical concepts explained.	1. Value and line is done at a weak level. Not enough variation in value. Image hardly resembles collage. 2. Work shows little understanding of concepts. Lacking a concrete idea. Marks are sloppy, sparse or colored in.	1. Value and line are poorly executed or missing entirely. Image is incomplete. 2. Work shows no evidence of understanding the concepts used during this project. Ideas are vague or bland. Marks are rushed, incorrectly placed and missing.
<b>Standard 2: <i>Think It</i></b>  1. Intention and decision	1. Piece has been made with intention and creativity at a strong level. Ideas were well	1. Piece has been made with intention and creativity at a good level. Good ideas were	1. Piece has been made with moderate creativity. Piece appears to be thrown	1. Piece is weak in creativity. Piece appears to be missing levels with	1. Piece shows no creativity in production. Piece has limited levels and not thought process.

<p>making</p> <p>2. Imaginative and effective manipulation of elements and principles of design.</p> <p>3. Storyline Critique</p> <p>4. Student-Reflective Activity</p>	<p>thought through before production.</p> <p>2. Piece shows strong cohesion. All space has been thought of to enhance the final product.</p> <p>3. Artwork was analyzed successfully and critique uses evidence successfully. Storyline is creative and reacts to scene.</p> <p>4. The piece has been self-evaluated effectively. Weaknesses have been addressed and changes have been made before piece is finished.</p>	<p>made before production.</p> <p>2. All space has been utilized; some areas may be lacking.</p> <p>3. Artwork was analyzed successfully and critique uses evidence. Storyline is mostly creative and reacts to scene.</p> <p>4. The piece has been self-evaluated. Some weaknesses are addressed. Piece is declared finished before all problems have been addressed.</p>	<p>together and at a moderate level</p> <p>2. Space has been moderately used and areas are left unaddressed.</p> <p>3. Artwork was analyzed and critique uses some evidence. Storyline is somewhat creative and somewhat reacts to scene.</p> <p>4. The piece is declared finished without proper self-evaluation to address issues.</p>	<p>little intent.</p> <p>2. Space has been used sparingly. The piece appears to be bare.</p> <p>3. Artwork was analyzed but critique uses no evidence. Storyline is not creative and does not react to scene.</p> <p>4. Declared finished before all criteria have been met. The self-evaluation process has been discussed, but unused.</p>	<p>2. Space has been poorly used. Piece looks incomplete.</p> <p>3. Critique was not completed.</p> <p>4. Declared finished well before project has even met all criteria. Self-evaluation did not happen.</p>
<p>Standard 3: <i>Create It</i></p> <p>1. Collaged Concept</p> <p>2. Accuracy of Value</p> <p>3. Technical Ability of Materials used</p> <p>4. Process</p> <p>5. Professional Polish</p>	<p>1. Collaged concept contains elements of surrealism and juxtaposition in concepts and is constructed well to reproduce.</p> <p>2. Skills are strongly displayed in proper use of materials. Values are created at a strong level through stipple. Drawn image has transferred at a strong level.</p> <p>3. Stipple has been used with quality to display proper value.</p> <p>4. Collage, drawing, stipple and finish are all done at a strong level.</p>	<p>1. Collaged concept contains elements of surrealism and juxtaposition and is constructed fairly well to reproduce.</p> <p>2. Skills are displayed at a good level in proper use of materials. Values are created at a good level through stipple. Drawn image has transferred well.</p> <p>3. Stipple has been used at a good level, nearly all areas are accurate.</p> <p>4. Collage, drawing, stipple and finish are all done at a good level. Minor missteps have occurred.</p> <p>5. Piece is completed cleanly, showing only minor flaws in professionalism. Collage is interesting and at a good level.</p>	<p>1. Collaged concept contains many ideas of juxtaposition and is constructed decently to reproduce.</p> <p>2. Skills are moderately displayed in proper use of materials. Values are created moderately through stipple. Hard to see imagery. Drawn image transferred at a lower level.</p> <p>3. Stipple is moderately displayed, some misplaced values.</p> <p>4. Collage, drawing, stipple and finish are done at a moderate level. Comparison between images is lacking.</p> <p>5. Professionalism is moderate. Flaws are more obvious. Collage is not complex and paper is moderately cared for.</p>	<p>1. Collaged concept contains few ideas of juxtaposition and is constructed at a weak level to reproduce.</p> <p>2. Skills are weakly displayed for proper use of materials. Values are created moderately through stipple. Some values are hard to separate. Drawn image transferred moderately.</p> <p>3. Stipple is weak, value are not entirely accurate.</p> <p>4. Collage, drawing, stipple and finish are all done at a weak level. Drawing looks dissimilar to the collage.</p> <p>5. Professionalism is weak. Flaws are more distracting and the piece appears to be rushed through. Plain collage reveals weak execution. Paper is not well cared for.</p>	<p>1. Collaged concept contains limited or no ideas of juxtaposition and is constructed poorly to reproduce.</p> <p>2. Value is poorly shown, if at all. Gradation does not exist.</p> <p>3. Stipple is poorly executed. Wrong values, lost image. Sloppy</p> <p>4. Collage, drawing, stipple and finish are all done at a poor level. Drawing is unlike the collage and the collage is lacking all layers.</p> <p>5. Piece shows little to no professionalism. Final stage check was dismissed. Paper not cared for.</p>
<p>Standard 4: <i>Live It</i></p> <p>1. Personal Vision</p> <p>2. Experimentation and</p>	<p>1. Created a strong, unique collage and design. Piece is individual and unlike anything seen.</p> <p>2. Piece has a "new" look.</p>	<p>1. Created a good collage and design with some unique characteristics.</p> <p>2. Piece displays good ideas that are executed decently.</p>	<p>1. Created a moderately interesting collage and design, lacking originality.</p> <p>2. Minimal risks were taken in creating a</p>	<p>1. Created a weak collage and design. Completely unoriginal.</p> <p>2. No risks were taken in the construction of the</p>	<p>1. Poor collage and design with stolen qualities.</p> <p>2. No risks were taken in the construction of the piece. Piece is unoriginal.</p>

<p>Risk Taking</p> <p>3. Professional Polish</p>	<p>Ideas were fresh, inventive and well executed.</p> <p>3. Piece strongly displays professionalism. Interesting collage and design are strongly shown with drawing processes.</p>	<p>3. Piece is completed cleanly, showing only minor flaws in professionalism. Collage is interesting and at a good level.</p>	<p>concept. Concept is semi-interesting.</p> <p>3. Professionalism is moderate. Flaws are more obvious. Collage is not complex and paper is moderately cared for.</p>	<p>piece. Overall concept shows weak originality.</p> <p>3. Professionalism is weak. Flaws are more distracting and the piece appears to be rushed through. Plain collage reveals weak execution. Paper is not well cared for.</p>	<p>3. Piece shows little to no professionalism. Final stage check was dismissed. Paper not cared for.</p>
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