

Instructor Grading Section

Total Points _____

Analyzing Artistic Work Recognize and understand specific criteria to accurately critique artwork and communicate the reasoning effectively. VA:Re9.1	The artwork was not assessed in a serious manner or is incomplete. The student assessment of the work cannot be supported by the work itself. An in-depth conference with the instructor is required before credit for the project can be given.	The artist's ability to accurately assess their own work has obvious gaps or disconnections showing an incomplete understanding of what was expected or how to produce it. A conference with the instructor may be required before credit for the project can be given.	The artwork has been mindfully assessed and seriously considered. The student's overall assessments are close to the instructor's.	The artwork has been assessed accurately by the student when compared to the instructor and the student's reasoning is highly insightful.		
	5	6	7	8	9	10
THIS CONCEPT IS FOR ASSESSMENT BY THE INSTRUCTOR ONLY						

Student Grading Section 1

First, critically look at your finished artwork as an *artist viewing art*, and **not just a graded assignment**. (VA:Re9.1)

- Explain it's biggest overall strengths and/or the things you are most proud of accomplishing.

- Explain it's biggest overall weaknesses and/or things you wish you would've done differently.

Student Grading Section 2

Assess and circle the number that correlates with the appropriate level of demonstrated understanding for all of the following concepts and then explain your reasoning using *thoughtful and compelling evidence* when asked.

Number of Sketches Generate initial concept sketches on paper, this may be a total that extends over multiple generations. The required number of sketches for this assignment is: <input type="text"/> VA:Cr1.1	The number of sketches made are considerably below the required amount.	Fewer sketches than were required.	The number of unique sketches required were drawn.	Student pushed beyond the required number to fully realize their potential. <i>If so</i> , how many in total? <input type="text"/>	
	5	6	7	8	9

Following Directions VA:Cr1.2	Multiple important directions have been disregarded.	The basic idea is seen, but an important direction has not been followed.	All except a few minor directions have been followed.	All directions have been followed.	
	5	6	7	8	9

ONLY WRITE AN EXPLANATION IF YOUR SCORE IS LESS THAN 10: What exactly was not done correctly from the directions?

Studio Practices Time management and motivation in day to day working practices as an artist using a studio over an extended period of time. Also includes proper care and use of studio tools, and the studio environment. VA:Cr1.2, VA:Cr2.2	Proper daily <u>studio practices</u> for an artist are <u>not often shown</u> and/or <u>care</u> for the tools and/or environment have been <u>disrespectful in nature</u> .	<u>Daily studio practices</u> have been <u>intermittent</u> and/or most tool use meets expectation, but studio space may be lacking in care.	Day to day <u>practicing</u> in the studio has been <u>productive</u> and <u>progressive</u> . All tools have been used properly. Studio space has been kept <u>clean</u> and organized.	Every day in the studio has been <u>exceptionally productive</u> and <u>organized</u> . Student has shown the <u>practices of a professional, working studio artist</u> to the degree that they could be viewed as an <u>example to others</u> .	
	5	6	7	8	9

Craftsmanship Proper mindfulness and time utilized for deliberate and ordered mark making with all tools and styles being used. The condition of the paper or canvas has been cared for and is not wrinkled, torn or accidentally marked. VA:Cr2.2.5a	The mark making is rushed, sloppy and seemingly almost random. The condition of the paper or canvas may also be poor.	The mark making seen is somewhat deliberate, but looks rushed in some places. The condition of the paper or canvas may somehow also be compromised.	The mark making seen is deliberate and ordered (according to the materials and styles being used). The paper or canvas is still very close to it's original condition.	The mark making seen is cared for to a <u>degree that borders on perfection</u> . There are <u>no obvious mistakes</u> . The paper or canvas is in almost perfect condition.	
	5	6	7	8	9

Using specific evidence from your artwork, explain the overall level of time, care, and **mindfulness** you invested in the image with your tool usage. Explain how this realistically measures against your current abilities as an artist

Novelty and Creativity Concepts and ideas that are interesting and original combinations. VA:Cr1.1, Cr2.1	The ideas used are not interesting or original. The concepts are unchanged from what has been seen before. The student may have used logos and or symbols in place of creativity.	The ideas used are not terribly interesting because they have stayed basic and cliché. It is difficult to consider the ideas very original.	The ideas used are interesting combinations that may rely on reference but are changed significantly enough to be considered original. There is most likely an interesting narrative.	Viewer is <u>surprised</u> by the novelty of the original combinations of the ideas and concepts. It is not so novel that it seems to be nonsense. There is likely a compelling narrative or concept.	
	5	6	7	8	9

Explain any **narratives and concepts** in your artwork, if any. Did you create **something interesting** by combining ideas and concepts? If so, what subjects, settings, and/or feelings did you combine and why?

Composition Demonstrating Movement and Balance using repetition or pattern, line, cropping, visual weight, and negative space. VA:Cr2.1	Placement of subject matter feels random but attempts to fill the space.	Cropping, balance, and movement are limited in use. Some, but not all, are recognizable but distracting to the image as a whole.	Purposeful cropping, balance, and movement are used to create an image that does not distract the viewer from the subject matter.	The mindful use of cropping, balance, and movement are used in a manner that <u>enhances the overall intent of what the image is conveying</u> .	
	5	6	7	8	9

What specifically did you do to arrange the way things were placed within your image? Were you able to arrange your work using specific compositional techniques (balance, movement, visual weight, etc) to a degree that made the viewer feel a certain way or have a certain reaction to your work? If so, what was it and how did you do it?

Student Grading Section 3

1. Choose an additional **3 out of the 6 concepts** from below that are particular strengths of your art piece, and mark them (VA:Re9.1):

- Colors and Values**
 Line Usage
 Idea Evolution
 Figure and Object Construction

 Sense of Depth
 Greater Meaning

2. Find the **3 concepts** you just chose in the following section and **mark all 3** of them in their upper-left hand boxes.
 3. Assess and circle the number that correlates with the appropriate level of demonstrated understanding for each of the marked concepts and then explain your reasoning using *thoughtful and compelling evidence* when asked.

<input type="checkbox"/> Colors and Values Deliberate and accurate use of value and/or color moods, schemes, combinations, and relationships, as well as any cultural and/or emotional meanings. Any values used have an appropriately full range of darkness and lightness.	Value and/or Color moods and schemes <u>distract</u> from the artwork by being seemingly chosen at random. Value range may be limited to just a couple random ranges. Most of the image is only 1-3 distinct values.	Value and/or Color moods and schemes <u>do not distract</u> from the mood, emotions, narrative, or cultural messages being shown. Value range may be limited. A handful of 4-5 distinct values may be seen.	Value and/or Color moods and schemes make sense for the mood, emotions, narrative, or cultural messages being shown. The appropriate values may be shown to a full degree. 6-7 distinct values may be seen.	Value and/or Color moods and schemes stand out as being <u>remarkable</u> by <u>heightening</u> the mood, emotions, narrative, or messages being shown. The <u>extreme</u> ends of the value scale may be shown, including a <u>true black</u> . Subtle value differences are used well, 8 or more distinct values may be seen.		
VA:Cr2.1	5	6	7	8	9	10
Using specific evidence, explain your deliberate use of value and/or color and why you chose to use the values and/or colors where you did.						

<input type="checkbox"/> Line Usage <u>This is not simply the craftsmanship of the lines.</u> It is specifically about the actual lines and implied lines used and why those lines are <i>meaningful</i> and <i>purposeful</i> in weight, direction, angle, curve, and movement .	The lines used are scratchy or too heavy for what's being conveyed. They are detracting from the artwork.	The lines used are deliberate and make sense. They do not distract the style or emotions that are being conveyed.	The lines used make sense for the feel of the artwork and add to the style or emotions that are being conveyed.	The lines used stand out as being <u>remarkable</u> by adding to the artwork <u>substantially</u> . The piece is better for having them.		
VA:Cr2.1	5	6	7	8	9	10
Using <i>specific evidence</i> , explain your deliberate use of lines and why you chose to use the lines you did.						

<input type="checkbox"/> Idea Evolution Cultivating an initial concept sketch by judging it, organizing it, building it, editing it, and combining it with others through unique generations.	Initial concept may have changed a little, but not to be much better. Hardly any, if no refinement of the idea has taken place.	Initial concept has evolved somewhat. At least 1 generation of sketches have been made. But the idea is not fully refined.	Initial concept and idea has evolved to being great. At least 2 full generations of sketches have been done to make it better.	Initial concept and idea have evolved to being <u>remarkable</u> . 3 or more full generations of sketches have been done to <u>fully realize</u> it's potential.		
VA:Cr1.1	5	6	7	8	9	10
CAUTION! THE EXPLANATION <u>MUST</u> BE COMPLETED ON NEXT PAGE IF YOU CHOOSE TO ASSESS THIS CONCEPT!						

IDEA EVOLUTION CONTINUED FROM PREVIOUS PAGE: Using specific reason and evidence, discuss the path you took through your imagination with conceptual editing and building to ultimately arrive where you did.

<input type="checkbox"/> Figure and Object Construction <u>This is not Composition.</u> Individual figures and objects are drawn and assembled in proper proportions that makes sense <u>for the style being used.</u> VA:Cr2.1	Object and/or figure proportions do not make sense in a realistic or stylistic way. Parts of figures and/or objects feel completely disconnected.	Object and/or figure proportions are confusing. They may make inconsistent sense as whole objects and/or figures.	It is obvious that the artist understands how to use the proper construction of objects and /or figures, whether realistically or stylistically.	Object and/or figure proportions are relative to each other to the point that they look like they are naturally assembled, whether realistically or stylistically. The chosen proportions add to the intent of the subject.	
	5	6	7	8	9

Explain any stylistic choices you may have made with any objects or figures and why. Identify whether you used specific realistic, cartooned, exaggerated, or abstracted styles. Why did you choose it? Did you use it successfully based on the aesthetics of that style, or are any proportions and ratios off?

<input type="checkbox"/> Sense of Depth The illusion of 3D using accurate light logic in values, texture on surfaces, relative size, overlapping, vertical placement, and linear perspective. VA:Cr2.1	The artwork has little-to-no consistency with depth or space, but an attempt can be seen.	The artwork makes an attempt at depth, but is inconsistent with some of the use of light logic, size, overlapping, placement, and/or perspectives.	The majority of the artwork has a sense of depth and light logic that consistently fits with the imagery. The objects have proper depth logic applied to them.	The picture plane feels like a window into another space, as if the viewer could reach in through the surface of the art.	
	5	6	7	8	9

What specific techniques did you use to show the illusion of depth? Were there any problems with the techniques you used? Did you have any particular successes with the techniques you used?

<input type="checkbox"/> Greater Meaning The image has been refined to effectively communicate specific messages, feelings, beliefs, styles, and representations. VA:Cr1.1, Cr2.1	The artwork looks to be attempting to show meaning of some sort, but is confusing to look at.	The artwork shows deeper meaning of some sort and is not confusing to look at.	Through the artist's visual voice, the art is likely to have an emotional impact on the viewer or make them question or ponder something.	The art is <u>reflecting personal truth</u> through the artist's visual voice and therefore <u>demand</u> s reflection and consideration from the viewer.	
	5	6	7	8	9

Did you intentionally develop a personal visual voice using both internal and external sources of inspiration (ie: imagination, observation, personal experience, research)? What is it you are attempting to say? What did you use specifically use to accomplish this in your piece?
