

**INSTRUCTIONS:**

- 1) Evaluate the assignments you completed **so far** this semester by responding to questions and prompts in each section.
- 2) When finished, hand in your completed assessment along with the following items:
 - your SKETCHBOOK(s)
 - just the sketchbook(s) you **have been using** for this semester
 - your ART HISTORY renditions
 - your portfolio of renditions (with display info pages) from this semester
 - your PROJECT
 - your **unfinished/in-progress** painted canvas
 - the printed, gridded photograph **you have been working from**
 - the window tools/focus system you made and **have been using**

Criteria in this assessment come from the assignment overviews, classroom displays, instructor demonstrations, visual examples, and other course handouts (i.e. syllabus, supply list, etc.).

This assessment has three sections, one for each assignment category:

SKETCHBOOK, ART HISTORY and PROJECT.

Scores earned at the final assessment will **replace** scores earned at the midterm.

Scores of 50% indicate incomplete/missing assignments.

Scores of 50% earned at the final will be averaged with scores earned at midterm.

NAME: _____ PERIOD: _____ DATE: _____

SECTION: _____

SKETCHBOOK

INSTRUCTIONS:

1. Read each criterion. Then assess and evaluate your work accordingly.
2. Clearly mark or highlight your level of performance in the scale/rubric below each criterion.
If more than one response applies, mark/highlight more than one cell and take the average of the group.
3. After responding to all criteria, add the percentage points earned for each criterion. Then divide that total by the number of criteria to create an average, overall score. Percentage point values are as follows:

55%	65%	75%	85%	95%
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¹ The artist’s sketchbook is a **durable, well-bound book** (hardcover or spiral) – not a pad of gummed papers (that eventually fall out), not a folder of loose papers, not a stack of stapled or clipped papers, not a coloring book, etc.

Not a book as described, prescribed or recommended				Durable, Well-bound Book
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² The artist’s sketchbook is **no larger than 8x10 inches** and **no smaller than 4x6 inches**.

DOESN'T HAVE ONE or not a "book" as described	WAY TOO BIG / SMALL (more than 2" + or -)	BIGGER or SMALLER (more than 1" + or -)	A LITTLE BIG or SMALL (less than 1" + or -)	RIGHT IN BETWEEN
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³ The artist’s **name** and other info are clearly, neatly and permanently **ON the front cover** of the sketchbook(s).

NOT FOUND / NOT THERE	HARD TO FIND, HIDDEN and/or ILLEGIBLE	INSIDE COVER and/or NOT PERMANENT	LEGIBLE and PERMANENTLY ON the FRONT COVER	The personalized cover is an artwork of equal or greater quality than a 30-minute page/artwork by the artist.
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⁴ The artist’s sketchbook is **dedicated** to just *this* semester and to just *this* course.

UNCLEAR / UNMARKED / FROM OTHER CLASS/TERM		WHERE SEMESTERS BEGIN/END IS MARKED		CLEARLY DEDICATED TO THIS CLASS/TERM ONLY
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⁵ The pages contain **original work** made from the artist’s own photos, ideas, imagination, memories or observations – **not copied** from others’ pictures, photographs, or artworks.

NONE of the PAGES look like ORIGINAL work	FEW PAGES look like ORIGINAL work	HALF the PAGES look like ORIGINAL work / Hard to Tell	MOST PAGES look like ORIGINAL work	NEARLY EVERY PAGE looks like ORIGINAL work
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^{6A} The pages contain the posted/displayed/announced **“DAILY SKETCH SUGGESTION.”**

NONE of the PAGES look like the suggested sketch	FEW PAGES look like the suggested sketch	HALF the PAGES look like the suggestions / Hard to Tell	MOST PAGES look like the suggested sketch	NEARLY EVERY PAGE looks like the suggested sketch
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AND/OR...

^{6B} The pages show a **particular topic of study, interest, aspiration or theme, of...** _____.

Not Obvious / Not Present / No Help or Info Given	WEAK presence / Hard to Tell	SOMEWHAT present / Mixture of a few themes...?	STRONG presence with occasional “other” stuff	CONSISTENT / OBVIOUS presence throughout
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⁷ Each page of artwork in the sketchbook(s) looks like **30 minutes** (or more) of work.

NONE of the PAGES look like 30 MINUTES or MORE	FEW PAGES look like 30 MINUTES or MORE	SOME of the PAGES look like 30 MINUTES or MORE	MOST PAGES look like 30 MINUTES or MORE	NEARLY EVERY PAGE looks like 30 MINUTES or MORE
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⁸ The artist **did not use graphite** (“lead” or “lead pencil”) on any of the pages.

ALL of the PAGES show GRAPHITE USE	MOST of the PAGES show GRAPHITE USE	HALF the PAGES show GRAPHITE USE/ HARD to TELL	FEW of the PAGES show GRAPHITE USE	NO GRAPHITE FOUND... NOT EVEN ERASED GRAPHITE
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⁹ The artist used a **variety of media** throughout the sketchbook. ink w-color color-pencil crayon collage acrylic oil-pastel _____

Same medium (or two) used on each/every page	More than two media used and on many pages	More than three media used and on many pages	More than four media used and on many pages	consistent mix, blend, variety of media used throughout
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¹⁰ The artist used **one side of each page per artwork/sketch**. (The backsides of some pages may have attached items.)

NONE of the pages use one side.	FEW pages use one side.	HALF the pages use one side.	MOST pages use one side.	ALL pages use one side. (Some pages may have items attached to the backs.)
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¹¹ The artist kept the **content/subject matter** of their sketchbook **appropriate** for school and public display.

NO WORK SHOWN	INAPPROPRIATE CONTENT	SOME INAPPROPRIATE / QUESTIONABLE CONTENT	LITTLE QUESTIONABLE CONTENT	NO QUESTIONABLE or INAPPROPRIATE CONTENT
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¹² The artist **gave each page a date** like a diary, making it easy for viewers to follow and chronicle the artist’s work.

NO DATES	FEW or INCOMPLETE DATES	HALF with DATES	MOST PAGES DATED	EVERY PAGE DATED
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¹³ The artist used the **pages in order** and **numbered each page** as they went, making it easy for viewers to follow.

NO PAGES NUMBERED... DISORGANIZED ...	FEW NUMBERED... NEEDS ORGANIZATION ...	HALF NUMBERED... SOME ORGANIZATION ...	MOSTLY NUMBERED... MOSTLY ORGANIZED ...	EVERY PAGE NUMBERED and IN ORDER
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¹⁴ At this point in the course, the sketchbook has the **assigned number of pages of artworks** (_____ / _____) in it.

ZERO PAGES	25% of the PAGES	50% of the PAGES	75% of the PAGES	100% of the PAGES
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¹⁵ All pages, papers, documents, artifacts, etc. are **attached**. **Nothing falls out**. (Loose pages/items are not counted.)

NO WORK SHOWN (or not a “book”)	VERY DISORGANIZED, HARD to LOOK THROUGH and/or NEEDS RE-ASSEMBLY	COULD USE SOME ORGANIZATION, REPAIR and/or ASSEMBLY	A LOOSE ITEM or TWO , but EASY TO LOOK THROUGH	EASY to LOOK THROUGH and NOTHING FALLS OUT
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¹⁶ The sketchbook is in **good condition** and **easy to look through**.

NO WORK SHOWN (or not a “book”)	SEVERELY DAMAGED, HARD to LOOK THROUGH and/or NEEDS REPLACEMENT	DAMAGED / NEEDS REPAIR	MINOR DAMAGE , but EASY TO LOOK THROUGH	GOOD/USED CONDITION and EASY to LOOK THROUGH
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total percentage points (_____) / number of criteria (16) = _____ %

Comments or background info you want others to know about your work: _____

NAME: _____ PERIOD: _____ DATE: _____

SECTION:

ART HISTORY

INSTRUCTIONS:

4. Read each criterion. Then assess and evaluate your work accordingly.
5. Clearly mark or highlight your level of performance in the scale/rubric below each criterion.
If more than one response applies, mark/highlight more than one cell and take the average of the group.
6. After responding to all criteria, add the percentage points earned for each criterion. Then divide that total by the number of criteria to create an average, overall score. Percentage point values are as follows:

55%	65%	75%	85%	95%
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¹ Each rendition is on heavier, thicker, stiffer **watercolor** (or mixed-media) **paper** that accepts wet and dry media.

NONE on Watercolor Paper	FEW on Watercolor Paper	HALF on Watercolor Paper	MOST on Watercolor Paper	ALL on Watercolor Paper
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² Each rendition's paper is a consistent size of **8 ½ x 11 inches**. (This requires accurate measuring and trimming.)

NONE are 8 ½ x 11"	FEW are 8 ½ x 11"	HALF are 8 ½ x 11"	MOST are 8 ½ x 11"	ALL are SPOT ON
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³ Each rendition shows the artist used a **frame of tape to mount the paper** in place until it was **finished and dry**.

NONE were Mounted	FEW were Mounted	HALF were Mounted	MOST were Mounted	ALL were Mounted
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⁴ For each rendition, the artist chose an **artist/artwork from "THE LIST"** of options.

NONE are from the LIST	SOME are from the LIST	HALF are from the LIST	MOST are from the LIST	ALL are from the LIST
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⁵ The artist **did not use graphite** ("lead" or "lead pencil") in any of the renditions.

ALL SHOW GRAPHITE USE	MOST SHOW GRAPHITE USE	HALF SHOW GRAPHITE USE	FEW SHOW GRAPHITE USE	NO GRAPHITE FOUND... NOT EVEN ERASED GRAPHITE
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⁶ The artist used **water-based media** – watercolor, gouache, tempera, acrylic, coffee, tea, etc. – **in each rendition**.

NO WATER-BASED MEDIA USED / DETECTED	In 25% of the RENDITIONS	In 50% of the RENDITIONS	In 75% of the RENDITIONS	In 100% of the RENDITIONS
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⁷ The artist **combined media in each rendition**. ink w-color color-pencil crayon collage acrylic oil-pastel _____

One medium used through- out each/every rendition	More than one medium used in a FEW renditions	More than one medium used in HALF the renditions	More than one medium used in MOST renditions	Combined/mixed media used in ALL renditions
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⁸ Excluding the borders left by tape removal, the image area of each rendition is **completely filled, coated, covered with media**. There are no leftover, unfinished, blank, bare, scribbly or quickly filled in areas of blank paper "peeking" through.

In 0% of the RENDITIONS	In 25% of the RENDITIONS	In 50% of the RENDITIONS	In 75% of the RENDITIONS	In 100% of the RENDITIONS
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⁹ Each rendition **replicates** and/or **refers to** the original artwork (or artist) from art history.

Renditions that **replicate** the original have the same general proportions, tones, colors, textures, details, etc.

Renditions that **refer to** the original include key, recognizable content or elements, despite alterations and changes.

NO / NONE	WEAKER / FEW	HARD TO TELL / VAGUE / Not enough information	STRONGER / MOST	CLEARLY in EVERY ONE
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¹⁰ Each rendition looks like it **required more than two (3-6) class periods to render, draw, paint, refine, detail, etc.**

True of NONE	True of a FEW renditions	True of HALF the renditions	True of MOST renditions	True of ALL the renditions
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¹¹ Each rendition is **in good condition** – no damage, creases, tears, leftover tape, loose/still-wet media, smears, etc.

NONE without Damage	FEW without Damage	HALF without Damage	MOST without Damage	ALL without Damage
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¹² The ART HISTORY portfolio, page one is a **typed cover page** that **follows the assigned format** for writing about works of art and **introduces viewers to the collection of work** they are about to see.

Not typed Seems plagiarized Not shown/presented	Assigned format not followed Needs revision/updating Too little info / Misplaced	Format roughly followed Revision needed Minimal info provided	Strong format Some mistakes / typos Could use more info	Well formatted Minor mistakes / typos Detailed information
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¹³ The ART HISTORY portfolio is **organized** with each **page of typed display information on the left**.

Not Organized / Not Present	25% COMPLETE	50% COMPLETE	75% COMPLETE	100% COMPLETE
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¹⁴ The ART HISTORY portfolio is **organized** with each corresponding **rendition on the right**.

Not Organized / Not Present	25% COMPLETE	50% COMPLETE	75% COMPLETE	100% COMPLETE
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¹⁵ Each page of typed **display information** about the original art/artist and the rendition **follows the assigned format** for writing about works of art and **answers viewers’ questions about the art and its rendition**.

Not typed Seems plagiarized Not shown/presented	Assigned format not followed Needs revision/updating Too little info / Misplaced	Format roughly followed Revision needed Minimal info provided	Strong format Some mistakes / typos Could use more info	Well formatted Minor mistakes / typos Detailed information
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¹⁶ At this point in the course, the artist’s **portfolio has the assigned number of renditions (_____ / _____) in it.**

NO RENDITIONS	25% of the RENDITIONS	50% of the RENDITIONS	75% of the RENDITIONS	100% of the RENDITIONS
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¹⁷ The ART HISTORY portfolio is **correctly assembled, in good condition and easy to look through**.

No Work Shown or Loose / Not in a Portfolio	INCORRECTLY ASSEMBLED / SEVERELY DAMAGED / HARD to LOOK THROUGH	RE-ASSEMBLY NEEDED / DAMAGED / OKAY TO USE	ASSEMBLED OKAY / MINOR DAMAGE / EASY TO LOOK THROUGH	CORRECTLY ASSEMBLED / GOOD USED CONDITION / EASY to LOOK THROUGH
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¹⁸ The artist’s **name** and other info are clearly, neatly and permanently **ON the front cover** of the portfolio.

NOT THERE / NOT FOUND	HARD TO FIND, HIDDEN and/or ILLEGIBLE	INSIDE COVER and/or NOT PERMANENT	LEGIBLE and PERMANENTLY ON the FRONT COVER	The personalized cover is an artwork of equal or greater quality than a multiple-day rendition by the artist.
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total percentage points (_____) / number of criteria (18) = _____ %

Comments or background info you want others to know about your work: _____

NAME: _____ PERIOD: _____ DATE: _____

SECTION: PROJECT

INSTRUCTIONS:

7. Read each criterion. Then assess and evaluate your work accordingly.
8. Clearly mark or highlight your level of performance in the scale/rubric below each criterion.
If more than one response applies, mark/highlight more than one cell and take the average of the group.
9. After responding to all criteria, add the percentage points earned for each criterion. Then divide that total by the number of criteria to create an average, overall score. Percentage point values are as follows:

55%	65%	75%	85%	95%
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★ = Work/task done *by* the instructor *for* the student, is not counted, credited or factored into overall score.

¹ The artist’s source photo is an **original photograph of the artist** (or at least a photograph taken *by* the artist).

NO / NOT SHOWN	NOT LIKELY / UNCONVINCING	MAYBE / HARD TO TELL	LIKELY / ALLEGED	DEFINITELY (artist <i>in</i> photo)
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² The source photo is of a **3-D subject(s)** containing a **full scale of values** (from bright highlight to deep shadow).

2-D Subject / NOT SHOWN	2-D w FEW Value Changes	3-D w FEW Value Changes	3-D w SOME Value Changes	3-D w FULL SCALE of VALUES
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³ The artist’s source photo is a **paper-printed photograph** with an **image area of 8 x 10 inches**. ★

PRINTED PHOTO NOT SHOWN	PAPER <i>and</i> IMAGE AREA are SMALLER than 8x10"	PAPER is large enough, but IMAGE AREA is SMALLER than 8x10"	PAPER <i>and</i> IMAGE AREA both meet or EXCEED 8x10"	PAPER is LARGER than 8x10" and IMAGE is EXACTLY 8x10"
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⁴ The image area of the **source photo** was **measured, marked, and drawn into multiple equal pieces/squares**. ★

NO / NOT SHOWN	LESS than 40 Pieces Poorly Measured / Drawn	MORE than 40 Pieces Poorly Measured / Drawn	at least 60 Pieces Okay Measured / Drawn	at least 80 PIECES Precisely Measured / Drawn
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⁵ The artist’s painting surface is a **16x20-inch canvas** (or similar, compatible painting surface).

NO / NOT SHOWN	DISTANT SIZE / SURFACE	OKAY SIZE / SURFACE	CLOSE SIZE & SURFACE	CORRECT SIZE & SURFACE
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⁶ The **painting surface** was **measured, marked, and drawn into equal pieces/squares proportional to the photo**. ★

NO / NOT SHOWN	LESS than 40 Pieces and/or Strangely Measured / Drawn	MORE than 40 Pieces and/or Poorly Measured / Drawn	MORE than 60 Pieces and/or Measured Okay / Drawn	at least 80 PIECES and Precisely Measured / Drawn
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⁷ With the photo and painting the artist included **two “window tools”** – one for viewing the photo’s individual pieces/squares and the other for the painting the surface’s pieces/squares. (Or the artist showed a similar system.) ★

NO / NOT SHOWN	Just One Tool Shown and/or Needs Replacing	Needs Adjustment	Made OKAY	Accurately / Precisely Made
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⁸ The painted surface shows evidence the artist used window tools (or similar system) to **paint one piece at a time**.

NO / NOT EVIDENT	FAINTLY EVIDENT	SOMEWHAT / Not Both Tools	STRONGLY EVIDENT	EVIDENT THROUGHOUT
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⁹ The **painting pieces on the canvas resemble the corresponding pieces on the source photo** – the **shapes, the values/tones, the contrasts, the proportions, the lines, the textures**, etc. (Use of color is optional.)

NO RESEMBLANCE / NO SQS.	WEAK RESEMBLANCE	SOME RESEMBLANCE	STRONG RESEMBLANCE	DETAILED RESEMBLANCE
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¹⁰ The painting’s surface shows the artist used **acrylic media** to re-create enlarged versions of each photo square.

NO ACRYLIC / NOT ACRYLIC	LITTLE ACRYLIC	SOME ACRYLIC	MOSTLY ACRYLIC	ALL ACRYLIC (or ACRYLIC with COLLAGE)
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¹¹ The painting’s surface shows the artist **used small brushes** to apply paint accurately and precisely in **every square**. (The course SUPPLY LIST prescribes just a few small brushes “no larger than ¼ -inch wide.”)

NO Sqs. / NOT EVIDENT	EVIDENT in a FEW Squares	EVIDENT in SOME Squares	EVIDENT in MOST Squares	EVIDENT THROUGHOUT
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¹² The painting’s surface shows the artist **allowed each painted piece to not line up perfectly**. In other words, the artist **left each painted piece alone** to exist as its own unique piece of the bigger picture. In other words, the artist’s **brushstrokes “obey” or stay inside the lines, boundaries and perimeters of each piece**. The original grid is visible.

NO PIECES LEFT ALONE Grid Not Visible	FEW PIECES LEFT ALONE Grid Barely Visible	SOME PIECES LEFT ALONE SOME PIECES JOINED UP	MOST PIECES LEFT ALONE Grid Mostly Visible	EVERY PIECE LEFT ALONE Grid Visible Throughout
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¹³ The painting’s surface (each painted piece/square) is **entirely covered with acrylic paint**. The only bare spots might be some gaps or spaces between painted pieces made by using the window tools.

NO / NOT SHOWN	MANY BARE AREAS and/or LITTLE ACRYLIC USED	HALF w BARE AREAS and/or UNPAINTED MARGIN SPACES	FEW BARE AREAS	COMPLETE COVERAGE (except between squares)
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¹⁴ At this point in the course, the painting has the **assigned number of pieces/squares (_____ / _____) completed**. “completed” = painted to **resemble** the photo and/or its individual pieces, **not just covered with paint**

ZERO Pieces Completed	25% of the Pieces Completed	50% of the Pieces Completed	75% of the Pieces Completed	100% of the Pcs. Completed
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total percentage points (_____) / number of criteria (14) = _____ %

Comments or background info you want others to know about your work: _____

FINAL ASSESSMENT (of your finished painting) **WILL INCLUDE THESE FIVE (5) ADDITIONAL CRITERIA:**

¹⁵ The finished painting exemplifies **following a grid system** and using **window tools** (or similar system) to **build the picture one piece at a time** – no shortcuts.

NOT AN EXAMPLE	WEAK EXAMPLE	OKAY EXAMPLE	STRONG EXAMPLE	DISTINGUISHED EXAMPLE
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¹⁶ The finished painting shows a **likeness/resemblance to the source photo**. This is due to the accuracy of the individually painted pieces and/or the artist’s accurate, precise skills.

NO RESEMBLANCE	WEAK RESEMBLANCE	SOME RESEMBLANCE	STRONG RESEMBLANCE	REALLY STRONG, DETAILED RESEMBLANCE + EXTRAS
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¹⁷ The finished painting shows **evidence of care/craftsmanship** and can be displayed to **exemplify the assignment**.

UNFINISHED, SEVERELY DAMAGED or NOT the ASMT.	DAMAGED and/or INCOMPLETE	MINOR DAMAGE and/or NEEDS TOUCH-UPS	ACCEPTABLE CONDITION	EXCELLENT CONDITION
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¹⁸ With a **fine brush** and in **acrylic**, the artist painted their **name** and the **year** on the front of the finished painting.

MISSING	ILLEGIBLY DONE	PARTIALLY DONE	LEGIBLY DONE	CAREFULLY/FINELY DONE
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¹⁹ With their finished painting, the artist included **typed, printed display information** that **follows the assigned format** for writing about works of art and tells viewers the **backstories and details** behind making their painting.

NO TYPED DISPLAY INFORMATION PROVIDED	LITTLE INFORMATION with lots of errors	MINIMAL INFORMATION with errors	INFORMATIVE with some errors	VERY INFORMATIVE and PROFESSIONAL LOOKING
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