

NAME: _____

(Please write your name on each of the following pages as well.)

**INSTRUCTIONS/STEPS:**

- 1) Evaluate your work from this semester by responding to the statements, questions and prompts in each assignment category's section.
- 2) Display the following items on the tables/easels in the middle of the studio.
 - ☐ your SKETCHBOOK(s)
 - ☐ your ART HISTORY portfolio of renditions (including typed display information)
 - ☐ your PROJECT painting, including...
 - the printed, gridded photograph you worked from
 - the viewing tools and/or focusing system you made and used
 - typed display information that accompanies your painting
- 3) Hand in your completed self-evaluations.

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.

SKETCHBOOK and **ART HISTORY** categories earn two percentage scores that are *averaged*.

QUANTITY of assigned work completed is averaged with the **QUALITY** score earned.

	QUANTITY score	QUALITY score	<i>averaged</i> OVERALL score earned
EXAMPLES	100% (1.00)	85% (0.85)	92% (0.92%) A-
	50% (0.50)	85% (0.85)	67% (0.67%) D
	10% (0.10)	85% (0.85)	47% (0.47%) F *

* Scores less than 50% are not used for completed and submitted work.

Final grades **replace** midterm grades.

Grades of less than 50% (0 – 50%) indicate incomplete or missing assignments.

Grades earned from missing work at the final will be averaged with grades earned at midterm.

NAME: _____ PERIOD: _____ DATE: _____

SKETCHBOOK

Student "grades" it first, and hands it in with this form.

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 **name** (and other significant info) is legibly and permanently ON the front cover of the sketchbook(s).

NOT FOUND / NOT THERE	INSIDE the COVER, NOT PERMANENT, HARD TO FIND, HIDDEN and/or ILLEGIBLE	LEGIBLE and PERMANENTLY <u>ON</u> the FRONT COVER	The artist began altering and personalizing the cover with permanent/compatible media (and their name)...	The cover is a complete and permanent artwork of strong quality (with the artist's name).
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² The sketchbook is a **durable, well-bound book** (hardcover or spiral) in **good condition** and **easy to look through**.
It is not a folder of loose papers, not a stack of stapled or clipped papers, not a coloring book, etc.

NOT A BOOK as prescribed, described, assigned, or recommended	SEVERELY DAMAGED, HARD to LOOK THROUGH and/or NEEDS REPLACEMENT	DAMAGED / NEEDS TLC NOT EASY to LOOK THROUGH	MINOR DAMAGE, but EASY TO LOOK THROUGH	GOOD, USED CONDITION and EASY to LOOK THROUGH
---------------------------------------------------------------------	-----------------------------------------------------------------------	-------------------------------------------------	-------------------------------------------	--------------------------------------------------

³ The artist's sketchbook is **no larger than 8x10 inches** and **no smaller than 4x6 inches**.

NOT A BOOK as prescribed...	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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⁴ All pages, papers, documents, artifacts, etc. are **attached**. **Nothing falls out**. (Loose pages/items are not counted.)

NOT A BOOK as prescribed...	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
--------------------------------	-------------------------------------------------------------------	------------------------------------------------------------------	--------------------------------------------------	-----------------------------------------------

⁵ The pages of the artist's sketchbook appear to be **dedicated** to the **current** term (semester) and to just **this** course.

NOT A BOOK as prescribed...	START of CURRENT TERM IS UNMARKED & HARD TO FIND	START of CURRENT TERM IS MARKED & EASY TO FIND	COULD BE DEDICATED TO JUST THIS CLASS & TERM	CLEARLY DEDICATED TO JUST THIS CLASS & TERM
--------------------------------	------------------------------------------------------------	----------------------------------------------------------	-------------------------------------------------	------------------------------------------------

⁶ The pages of the artist's sketchbook are **dated** (like a diary) with complete dates – for posterity's sake.

NO PAGES DATED	FEW PAGES DATED (or DATED COMPLETELY)	SOME PAGES DATED (or DATED COMPLETELY)	MOST PAGES DATED (or DATED COMPLETELY)	EVERY PAGE DATED w/ complete dates
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⁷ The pages of the artist's sketchbook are **numbered** and in **order**.

NO PAGES NUMBERED DISORGANIZED	FEW PAGES NUMBERED NEEDS ORDER/ORGANIZING	SOME PAGES NUMBERED SOME ORDER	MOST PAGES NUMBERED MOSTLY ORDERED	EVERY PAGE NUMBERED and IN ORDER
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⁸ The artist used **one side of each sheet per artwork/sketch**. (The backsides of some sheets may have attached items.)

NONE of the sheets use one side.	FEW sheets use one side.	HALF the sheets use one side.	MOST sheets use one side.	ALL sheets use one side. (Some sheets may have items attached to their backs.)
--------------------------------------------	---------------------------------	--------------------------------------	----------------------------------	----------------------------------------------------------------------------------------------------

⁹ The artist kept the **content/subject matter** of their sketchbook **appropriate** for public school and public display.

NO WORK SHOWN	INAPPROPRIATE CONTENT	QUESTIONABLE CONTENT	a PAGE or TWO of QUESTIONABLE CONTENT	NO QUESTIONABLE or INAPPROPRIATE CONTENT
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¹⁰ The pages contain **original works** that look like they came from the artist's own observations, imagination, ideas, memories, or personal photos – **not just 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
--------------------------------------------------	------------------------------------------	---------------------------------------------------------------------	-------------------------------------------	---------------------------------------------------

¹¹ The pages include the **organic and/or geometric form exercises**. These drawings include light, shade, highlights, reflected light, core and cast shadows, soft and sharp contrasts, reflections, positive and negative spaces, etc.

Locations/Page #s: 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____

NONE / Not Present	2 pages	4 pages	6 pages	8 pages
Unrecognizable	Minimally Drawn	Partially Drawn	Strongly Drawn	Outstandingly Drawn

¹² The pages include the **grid system exercises** of reproducing the image in a photographic portrait.

Each gridded source photo is attached to the facing page of or the same page as each drawing.

Locations/Page #s: 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____

NONE / Not Present	2 pages	4 pages	6 pages	8 pages
Unrecognizable	Minimally Drawn	Partially Drawn	Strongly Drawn	Outstandingly Drawn

¹³ The sketchbook shows a **specific theme, topic of study, or subject interest in** _____.

Not Obvious / Not Present / No Help or Info Given	WEAK / VAGUE presence Hard to Tell	SOMEWHAT present Mixture of a 2 – 3 themes	STRONG presence Occasional "other" stuff	CONSISTENT / OBVIOUS presence throughout
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¹⁴ Each page of artwork in the sketchbook(s) looks like **30 minutes** (or more) of engaged/focused time and attention.

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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¹⁵ The artist **used a variety of media throughout** the sketchbook. color-pencil ink watercolor oil pastel collage _____

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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¹⁶ The artist **did not use graphite** ("lead" or "lead pencil") on any of their sketchbook 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	NONE of the PAGES show GRAPHITE USE
-------------------------------------------	--------------------------------------------	--------------------------------------------------------------	-------------------------------------------	--------------------------------------------

QUALITY score

Total percentage points _____ / number of criteria (16) = _____%

QUANTITY of **SKETCHBOOK** pages produced _____ / 80 = _____%

QUALITY score _____% μ QUANTITY score _____% = _____%

This is your *adjusted* total score. Scores of less than 50% are not used for completed and submitted work.

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

NAME: _____ PERIOD: _____ DATE: _____

ART HISTORY

Student "grades" it first, and hands it in with this form.

INSTRUCTIONS:

- Read each criterion. Then assess and evaluate your work accordingly.
- 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.
- 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
- name**
- and other info are clearly, neatly and permanently
- ON**
- the front cover of the portfolio.

NOT FOUND / NOT THERE / NOT A PORTFOLIO	INSIDE the COVER, NOT PERMANENT, HARD TO FIND, HIDDEN and/or ILLEGIBLE	LEGIBLE and PERMANENTLY ON the FRONT COVER	The artist began altering and personalizing the cover with permanent/compatible media (and their name)...	The cover is a complete and permanent artwork of strong quality (with the artist's name).
--------------------------------------------	---------------------------------------------------------------------------------	------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------

- ²
- The portfolio is
- completely and correctly assembled**
- , in
- good condition**
- , and
- easy to look through**
- .

No Work Shown or Loose / Not 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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- ³
- Inside the portfolio, is a
- typed cover page – basic or stronger**
- in format and information – that
- introduces viewers to the collection of work**
- in the semester section of pages that follow.

Not typed Seems plagiarized Not shown/presented	Assigned format not followed Needs revision/updating Minimal info / Misplaced	Rough format Revision suggested Basic information	Strong format Mistakes / typos Strong information	Distinguished format Minor mistakes / typos Detailed information
-------------------------------------------------------	-------------------------------------------------------------------------------------	---------------------------------------------------------	---------------------------------------------------------	------------------------------------------------------------------------

- ⁴
- The portfolio is
- organized**
- with the
- corresponding and**
- assigned number of
- pages of typed display info on the left**
- .

Disorganized / Not a Portfolio	25% COMPLETE	50% COMPLETE	75% COMPLETE	100% COMPLETE
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- ⁵
- Each page of typed
- display information**
- about each rendition
- follows the assigned format**
- for writing about works of art and
- answers viewers' questions about the original artist's work and the student artist's rendition of it**
- .

Not typed Seems plagiarized Not shown/presented	Assigned format not followed Needs revision/updating Minimal info / Misplaced	Rough format Revision suggested Basic information	Strong format Mistakes / typos Strong information	Distinguished format Minor mistakes / typos Detailed information
-------------------------------------------------------	-------------------------------------------------------------------------------------	---------------------------------------------------------	---------------------------------------------------------	------------------------------------------------------------------------

- ⁶
- The portfolio is
- organized**
- with the
- corresponding and**
- assigned number of
- renditions on the right**
- .

Disorganized / Not a Portfolio	25% COMPLETE	50% COMPLETE	75% COMPLETE	100% COMPLETE
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- ⁷
- 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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- ⁸
- Each rendition is on
- heavier, thicker, stiffer**
- (90 – 160 lb.)
- watercolor or mixed-media paper**
- . It should feel
- and*
- sound heavy.

NONE on W.C./M.M. Paper as prescribed, described, assigned, or recommended	FEW on W.C./M.M. Paper	HALF on W.C./M.M. Paper	MOST on W.C./M.M. Paper	ALL on W.C./M.M. Paper
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- ⁹
- 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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¹⁰ Each rendition shows the artist used a **frame of tape** to **mount all four sides** of the paper to a **work board** until the rendition was **finished and completely dry**.

NONE were Mounted	FEW were Mounted	HALF were Mounted	MOST were Mounted	ALL were Mounted
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¹¹ Excluding borders left by tape removal, the **image area** of each rendition is **completely filled, coated, covered with media**. The artist may have achieved this by applying thin, light washes (of watercolor or ink) to the **entire** image areas after mounting each piece of paper.

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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¹² 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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¹³ The artist **visibly used more than one medium** in each rendition. (Graphite and/or hidden media not included.)

One medium used throughout 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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¹⁴ 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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¹⁵ 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 HARD TO TELL/MISSING INFO	MOST are from the LIST	ALL are from the LIST
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¹⁶ 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/MISSING INFO	STRONGER / MOST	CLEARLY in EVERY ONE
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¹⁷ Each rendition looks like the artist was **engaged** with creating it for **at least a week of class sessions**.

The artist had **10 sessions** (2 weeks) to prepare, set up, rough in, layer, refine, detail, and complete **each rendition**.

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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QUALITY score

Total percentage points _____ / number of criteria (17) = _____%

QUANTITY of **ART HISTORY** pages produced _____ / 8 = _____%

QUALITY score _____% μ QUANTITY score _____% = _____%

This is your *adjusted* total score. Scores of less than 50% are not used for completed and submitted work.

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

NAME: _____ PERIOD: _____ DATE: _____

PROJECT

Student “grades” it first, and hands it in with this form.

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 image is an **original photograph of the artist** (or next best thing, a photo 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)** with a **full scale of values** (lights & darks), and the **image quality** is sharp.

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
Insufficient/NOT SHOWN	Poor Quality Image	Okay Quality Image	Strong Quality Image	Excellent Quality Image

³ The artist's source photo is a **paper-printed photograph** with an **image area of 8 x 10 inches**. ★

PRINTED, GRIDDED PHOTO NOT SHOWN (may have worked from a screen)	PAPER <u>and</u> IMAGE AREA are SMALLER than 8x10"	PAPER is 8x10", and IMAGE AREA is LESS than 8x10"	PAPER <u>and</u> 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 pieces, rows, or sections**. ★

NO / NOT SHOWN (may have worked from a screen)	LESS than 20 Pieces Poorly Measured / Drawn	20 Pieces (or more) Poorly Measured / Drawn	40 Pieces (or more) Measured Okay / Drawn	80 Pieces (or more) 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 **drawn into pieces proportional/corollary to the photo** – measured or freehand. ★

NO / NOT SHOWN / HIDDEN (or drawn <i>after</i> completion)	LESS than 20 Pieces (or drawn <i>after</i> completion)	20 Pieces (or more)	40 Pieces (or more)	80 Pieces (or more)
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⁷ With their photo and painting the artist included **evidence of a viewing system** used to observe only one piece/row/section of the photo at a time while working on the same piece/row/section of the painting at a time. ★

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 their viewing system to paint one piece/row/section at a time.

NO / NOT EVIDENT	FAINTLY EVIDENT	SOMEWHAT / PARTIALLY	STRONGLY EVIDENT	EVIDENT THROUGHOUT
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⁹ The **painted 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.** (The use of color is optional.)

NO RESEMBLANCE / NO SQS. (no photo print to compare)	WEAK RESEMBLANCE	SOME RESEMBLANCE	STRONG RESEMBLANCE	DETAILED RESEMBLANCE
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Due ON or BEFORE Wednesday, June 5th, 2024

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 (or applicators)** to apply paint precisely in each piece/row/section. (The course SUPPLY LIST prescribes just a few small brushes "no larger than ¼ -inch wide.")

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

NO PIECES LEFT ALONE	FEW PIECES LEFT ALONE	SOME LEFT ALONE / JOINED	MOST PIECES LEFT ALONE	EVERY PIECE LEFT ALONE
Original Grid Not Visible	Original Grid Barely Visible	Some Original Grid Visible	Original Grid Mostly Visible	Orig. Grid Visible Throughout

¹³ Each painted piece/row/section is **entirely covered with acrylic paint**. The only bare spots are some very small, narrow gaps or spaces left between painted pieces that were made by the artist's viewing system.

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 pieces)
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¹⁴ The **finished** painting exemplifies **following a grid system and using a viewing system to build the picture one piece at a time** – no shortcuts. The finished painting exhibits the process of making it one piece/row/section at a time.

NOT AN EXAMPLE	WEAK EXAMPLE	OKAY EXAMPLE	STRONG EXAMPLE	DISTINGUISHED EXAMPLE
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¹⁵ The **finished** painting shows a **resemblance to the source photo**. This is due to the accuracy of the individually painted pieces, the artist's experience and refined skills, or a combination of both.

NO RESEMBLANCE (no photo print to compare)	WEAK RESEMBLANCE	SOME RESEMBLANCE	STRONG RESEMBLANCE	<u>REALLY</u> STRONG, DETAILED RESEMBLANCE + EXTRAS
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¹⁶ The **finished** painting shows **evidence of care/craftsmanship** and can be displayed to **exemplify this 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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¹⁷ At this point in the course, the painting has the **assigned amount of surface area** (100%) completed.

“completed” = painted to **resemble** the photo and/or its individual pieces, **not just covered with paint**

ZERO Pieces Completed (all painted w/o resemblance) (no photo print to compare)	25% Completed (most painted w/o resemblance)	50% Completed (some painted w/o resemblance)	75% Completed (few painted w/o resemblance)	100% Completed (none painted w/o resemblance)
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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	INSUFFICIENT INFO assigned format not followed	MINIMAL INFO errors	INFORMATIVE few/minor errors	VERY INFORMATIVE and PROFESSIONAL LOOKING
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total percentage points () / number of criteria (19) = %

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