

ESSAY RUBRIC ART 100 LEVELS - COLLEGE NOW

A rubric should be helpful to you in the way you create your short essays. Beginning with Week 2, use this rubric outline to gauge your responses to the grading system. Content, organization, engagement and language have factors on which grades are based.

An A grade short essay demonstrates:

- appropriate and complete content for the question.
- adequate preparation and organization for answering the question.
- a clear topic introduction and conclusion.
- details are well-researched and logically supported with examples and illustrations.
- a range and depth of terminology.
- no major grammatical or spelling errors.

In a B Grade, the essay exhibits:

- a good answer but some disparity involving one of the points above.
- strong application of facts and documentation to support personal opinion.
- satisfactory development in the essay's body, introduction and summary.
- proficient organizational skills.
- well-rounded use of terminology, grammar skills and spelling .

In a C Grade the essay:

- is missing content that responds to all parts to the question.
- is in need of points to be presented in a less random fashion.
- needs a more studious response and less personal opinion.
- is short on related terminology.
- lacks of attention to writing fundamentals and assignment preparation.

In a D Grade essay,

- content barely addresses the question.
- reading the essay is confusing due to the lack of organization and repetitiousness.
- chapter information and outside reference material is underused.
- Writing skills and language development are problematic.

An F Grade is

- Too limited of a response to receive a higher grade.
- The result of plagiarism .

Artist Statement

Writing an artist's statement is a great way to help your viewers understand what they're seeing. Even if you never share your written statement with anyone, just taking the time to sit down and write it out will help you talk about your work more easily.

Artist's statements are used to help communicate the artist's ideas, concepts and motivations to the viewer

In general, an artist statement should address what you make, how you make it, why you make it and your understanding of your work's meaning.

What do I want other people to understand about my art?

Ask yourself how you're doing it. What do you draw inspiration from? What tools and materials do you use?

Ask yourself what you're doing. Talk about the elements and principles of art. What does your art express? What makes your art unique? Ask yourself why you're doing it.

What motivates you to create art? What emotions or ideas are you trying to convey? What does your art mean to you?

Why do you like to make art?

- What subjects (people, landscapes, animals) do you prefer? Why?
- What processes and techniques do you use? Why?
- How is your work different from others?
- Do you gain inspiration from famous artists?
- What do you see in your artwork?
- What do other people say they see?
- What are your goals and aspirations as an artist?
- Who or what inspires you?

Write in first person present tense- "I am" NOT "I was", "I do" NOT "I did"

Begin writing as if you were talking to someone about your art

My choice of subject comes from my interest in ideas about beauty, and emotional connections. I enjoy finding photographs that capture candid moments. I photograph people in their natural environment because I want to preserve a moment in time. Recently I have focused on portraits that capture mood through light and composition.

I am inspired by the moments we lose to memory. I hope to bottle up happy moments in my photographs to save for later. Perhaps unsurprisingly, these photos reference memories of home and family. This collection of work comes from my desire to preserve important those beautiful moments in my life.

FORMAT FOR COLLEGE NOW ART 100 LEVEL CRITIQUES

The purpose of critiquing should be to help students improve their projects.

- *Critiques help the students maintain his or her individual creative flow and way of seeing.*
- *Critical discussion can foster understanding and proficiency in the context of visual experience and the technical aspects of painting. (*contextus*, from *con-* 'together' + *texere* 'to weave.')*

The critique should attempt to reveal the student's own thought process and verify personal ingenuity.

- *It should not be an attempt to change the student into a clone of the assessor – the very curse to creativity.*
- *It is essential to determine the student's purpose for making the image: Was it to be a field study, a story illustration, social commentary, fine art piece or perhaps an entry for a competition, a class assignment or something else? Only when the actual purpose of the project is identified can the critique be properly focused to assist the artist along an effective learning path.*

BASIC ELEMENTS OF ANALYSIS AND INTERPRETATION

Description

A critique opens with the student providing a description.

- *Works are described without using value words such as "beautiful" or "ugly".*
- *You need a title, date, your name as the artist and an indication of how and where the work was created?*
- *You may present clues as to the main elements at work (i.e., line movement, light, space).*
- *Describe the technical qualities that are of concern to you.*
- *Describe the subject matter and briefly, what the work is about?*

Technical Quality

Technical quality is the starting point for viewers, teachers and fellow evaluators.

- *Handling the media: eg. What about the exploring the nature of the media? Is it by intention and is it appropriate?*
- *Craftsmanship: How do you relate to the level of technical care, skill, and expertise in the work?*
- *Supports and grounds: are they used experimentally or are they developed for carefully finished work?*
- *Tools :Is there care and consideration in their use?*
- *Techniques: How are principles and elements of art a consideration for expression, subject development and image quality? Are works set up in stages? How is the finishing effort creatively done?*
- *To what extent are media applications understood and demonstrated?*

Composition

Composition begins with 2 main considerations, time and space. With these, how does one take an image beyond the technical degree to an artistic status?

- *Balance: What is the apparent balance state(harmony vs. discord) and how is it important to the overall composite?*
- *Logic: What if anything determines the effectiveness of the visual elements? Format , Visual Shape and Planes, Spots. Line, Contrasts.*
- *Purpose; Purpose has to do with determinants like a particular center of interest, pattern or design. How does the purpose of the work give the overall image importance?*
- *Clarity: Are there competing or distracting factors present? If so is this good or bad?*

Emotional Appeal

Feeling can be called the "holding power" of an image, the piece that remains in memory.

- *Unusual: Is what you see new, different or re-presented as never before?*
- *Dynamic: How do you explain the visual dynamism or the lack there of?*
- *Assertive: This can be felt in you as annoyance, anger, arousal, or any strong reaction.*
- *Creative: How do you define the innovative energy and creative consciousness in the painting?*
- *Relative: Relationships to other ideas, metaphors, events in life, past or present.*
- *Original: Is the painting entirely new and one of a kind, or does it show innovation on an old theme or theory?*