

Hae Min Choi, Cognitional Process, oil painting on canvas, 3"x 11"

Studio Assessment

- Studio assessments are usually a combination of formative and summative.
- Critiques are both group and individual.
- A final portfolio or presentation is reviewed with the student and a grade is based upon:
 - Formal Elements
 - Content or Concept
 - Engagement/Effort
 - Technique/Skill
 - Ineffable

The Critique Handbook
Kendall Buster and Paula Crawford

A critique is part of a series of cadences that partition the semester into sections of creative productivity. It becomes a kind of cross-sectional look at an ongoing activity rather than a place where items are ranked. This favors process over product, the means over the end, and arguably a belief in a necessary fluidity between the artist, the creative act, and the possibilities of a particular product.

Studio Assessment Questions


- + How do we delineate growth in the visual realm beyond generalized terms? How can we document in a more specific way what we mean by growth in the studio arts?
- + Studio artists evaluate specifics, but often our documentation is less specific.
- + Can we more accurately represent what our critique criteria are?

COURSE DESCRIPTION USED TO ESTABLISH AN ASSESSMENT FRAMEWORK

Making Monotypes: Ideas through Printed Variation

The overall aim of the course is understand the variability, sequencing potential and the inherent luminosity of the monotype medium and to use these attributes to discover and advance one's own visual ideas. Monotype refers to the making of a single unique print through press and non-press means. Several rapid projects with themes will precede a longer series culminating in a final epic portfolio of independent content. The printer will be able to learn through reversal and transfer techniques new ways to synthesize a point of view. Individual, peer, and small and large group critiques will occur weekly for feedback. Readings from the comprehensive text, *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century* by [Sue Welsh Reed](#), [Eugenia Parry Janis](#), [Barbara Stern Shapiro](#), [David W. Kiehl](#), [Colta Ives](#) and [Michael Mazur](#) and *Monotype/Monoprint: History and Techniques* by Kurt Wisneski and visits to the Bell Gallery and the RISD Museum of Art collections will give both a historical context and a singular print appreciation.

Elements of Course Assessment

- I Outcome in terms of numbers of final monotypes.***
- II Outcome in terms of development of personal ideas in monotype.***
- 
- III Outcome in terms of history & technique of monotype medium.***
- IV: Outcome in terms of evidence of integrative thought processes manifested in work.***
- V: Outcome in terms of understanding the nature of the print discipline or a larger field than the monotype medium.***

Element I in Course Assessment Framework

I Outcome in terms of numbers of final monotypes:

- Level One: a minimal quantity sufficient according to syllabus.
- Level Two: an extra effort in quantity including:
 - concerted use of scale in context with quantity
 - presentation and quantity is extra thoughtful
 - a growth in use of higher quantity of final images
- Level Three:
 - an ambitious outcome in terms of quantity combined with presentation, proportion, and technical abilities. Evidence of generative growth in sequencing visible.



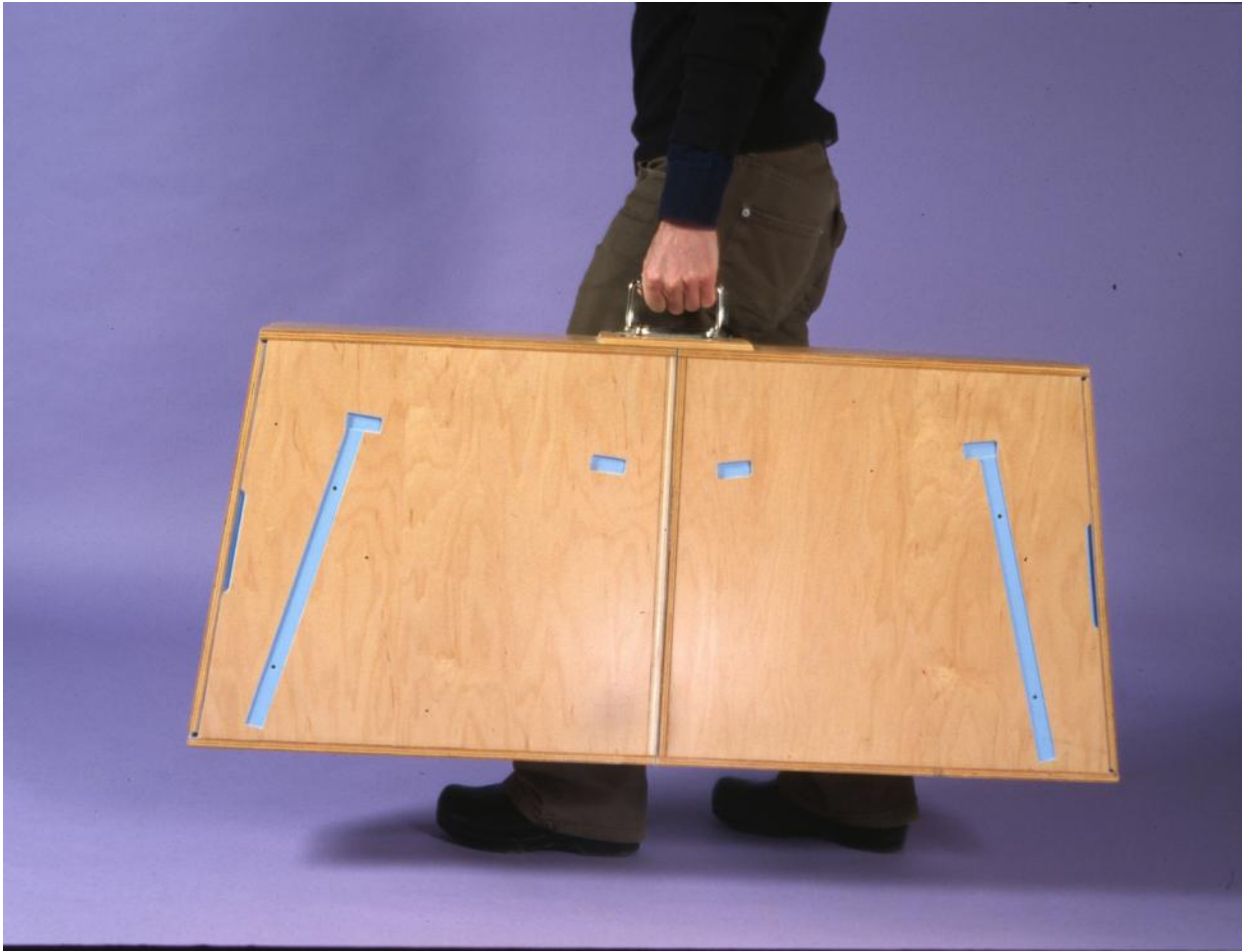


Element II in Course Assessment Framework

II Outcome in terms of development of personal ideas in monotype:

- Level One: A beginning use of a personal voice with distinct meaning and an ability to relate the topic and theme of one's work.
- Level Two: A body of work that carries a personal idea forward with more complex permutations and nuance.
Verbal discussion recognizes the larger context of one's ideas.
- Level Three: A body of work that represents a density of decisions to carry an idea to a larger arena, such as the extension of formal ideas of color, scale, format, paired with a focused movement and growth in the content of the idea that gets increasingly stronger. Content is seen within a context in history, such as social, political, personal, technical, scientific, etc.







Element III in Course Assessment Framework

III Outcome in terms of history & technique of monotype medium:

Level one: Begins to exhibit the historical background of the medium as applied with today 's currents. Is aware of historical context of the medium and his/her ideas.

Level two: Uses historical and technical knowledge to more readily amplify and heighten the voice of the emerging artist today. Has a good sense of how to heighten communication of ideas through the monotype medium.

Level three: Presents a unique and distinguished body of work utilizing historical and technical methods to an innovative end. Points the way to ongoing investigations and new methodologies.



Element IV in Course Assessment Framework

IV: Outcome in terms of evidence of integrative thought processes.

Level One: Begins to embrace questions and criticism into working processes and prints.

Level Two: Uses critical discussion to better understand his/her own biases and parameters and uses selected traits to spin off more solutions and deeper visual results.

Level Three: Asks questions about his/her own processes and uses these to prompt more complex work. Is able to qualify steps, processes and results coherently and deconstruct the methods readily and to use for a synthesis of final images.



Transitory Dwellings

Element V in Course Assessment Framework

V: Outcome in terms of understanding the nature of print discipline.

Level one: Understands the nature and printed characteristics of various monotype techniques.

Level two: Utilizes the exceptional traits of printmaking such as luminosity, overlaying, staged working processes as well as indirect and direct power of the medium to the service one's ideas.

Level three: Comprehends the scope of the medium in history and is able to incorporate multivalent traits in ambitious and more complex ways. Deep creativity is the premium character of this level both in technique and idea.

Score:

<i>Five sections at Level Three</i>	<i>= 15 points</i>	<i>Highest score</i>	<i>A</i>
<i>Five sections at Level Two</i>	<i>= 10 points</i>	<i>Medium score</i>	<i>B</i>
<i>Five sections at Level One</i>	<i>= 5 points</i>	<i>Requirement score</i>	<i>C</i>

Minuses and pluses will be developed on this rubric.

