

# Art Major 1 Zentangle Inspired Creations Project Rubric

NAME \_\_\_\_\_ Period \_\_\_\_\_ DATE \_\_\_\_\_

	5 Excellent	4 Good	3 Average	2 Poor	1 Incomplete
<b>Craftsmanship</b>	Excellent. Project was complete and turned in on time. The paper was kept neat without any folds or tears. Matting is accurate and cut smoothly. Every effort was made by the student to make the best finished product.	Good Craftsmanship. Minor issues with paper or mat. Good effort is evident with the work kept clean and drawing completed neatly. Unwanted marks (such as pencil lines, sharpie are visible.	Average Craftsmanship. Either paper was not kept neat and clean, or matting has rough or torn edges. Unwanted marks may be visible. Overall the works lacks touches.	Little effort and/or poor craftsmanship. Students work was incomplete. Paper/project or matting not kept neat and clean. The work lacks finishing touches.	No or little effort was made. The project had unwanted marks, pencil lines, eraser marks, smudges or was dirty, torn or messy; The matting has rough or torn edges. The project was late/and or incomplete. The project may be dirty, torn or messy.
<b>Challenging Composition</b>	-Student developed a dynamic and engaging composition that used the entire space effectively . - Negative and Positive space were both considered.  -Art work displays proper use of compositional elements.	Student developed a good composition.  The overall composition lacks one of the following: - Bullseye, overlapping, rule of thirds, run-off, good use of space, eye movement, positive and negative space, balance, or unity.	Student has an average composition, where 2 of the following were not considered: -Bullseye, overlapping, rule of thirds, run-off, good use of space, eye movement, positive and negative space, balance, or unity.	Student has a poor composition where 3 of the following compositional elements were not considered: -Bullseye, overlapping, rule of thirds, run-off, good use of space, eye movement, positive and negative space, balance, or unity.	The student did not explore compositional options prior to picking final layout, AND 3 or more of the following were not considered: Bullseye, overlapping, rule of thirds, run-off, good use of space, eye movement, positive and negative space, balance, or unity - compositional elements were not considered in developing the layout
<b>Followed Directions</b>	1. Student developed at least 5 different patterns  2. student created at least 1 3 ½" x 3 ½" tile Zentangle  3. student created one larger zentangle inside the silhouette of their favorite item  4. student brought in 5 sample items from nature or our environment for pattern identification  5. Student participated in the zentangle exercises with enthusiasm and a great attitude	One of the following is not evident:  1. Student developed at least 4 different patterns  2. student mostly created at least 1 3 ½" x 3 ½" tile Zentangle  3. student mostly created one larger zentangle inside the silhouette of their favorite item  4. student brought in 4 sample items from nature or our environment for pattern identification  5. Student mostly participated in the zentangle exercises	Two of the following are not evident in the finished work:  1. Student developed at least 3 different patterns  2. student partly created at least 1 3 ½" x 3 ½" tile Zentangle  3. student partly created one larger zentangle inside the silhouette of their favorite item  4. student brought in 3 sample items from nature or our environment for pattern identification  5. Student partly participated in the zentangle exercises	Three of the following are not evident in the finished work  1. Student developed at least 2 different patterns  2. student minimally created at least 1 3 ½" x 3 ½" tile Zentangle  3. student minimally created one larger zentangle inside the silhouette of their favorite item  4. student brought in 2 sample items from nature or our environment for pattern identification  5. Student minimally participated in the zentangle exercises	None of the directions were followed and are not evident in the finished work:  1. Student developed at least 1 different patterns  2. student made no effort to create at least 1 3 ½" x 3 ½" tile Zentangle  3. student made no effort to create one larger zentangle inside the silhouette of their favorite item  4. student brought in 1 sample items from nature or our environment for pattern identification  5. Student made no effort to participate in the zentangle exercises

<b>Creativity/ Subject Matter</b>	Students work shows originality. They applied the elements and divided the composition in a creative and unique manner. Student may have experimented or divided the composition into more sections than required, giving them the option to combine elements. Student experimented with unusual tangles	Students demonstrated good creativity and work is original individual elements were applied an unique creative manner.  Student experimented with unique tangle ideas that were inspired by nature and the world around them.	Students demonstrated average creativity and work is original. Most of the individual elements were applied an unique creative manner.  Student showed minimal experimentation with unique tangle ideas that were inspired by nature and the world around them.	Students demonstrated little effort in the creative process or originality. Elements are applied in their most basic form with little to no experimentation.  Student showed little experimentation with unique tangle ideas that were inspired by nature and the world around them.	-Work shows little or no originality or Experimentation. -Subject matter is not challenging  Student showed no experimentation with unique tangle ideas that were inspired by nature or the world around them.
<b>Application of tangles:</b>  <b>Line Value Shape Texture</b>	Edge of object are defined with the individual tangles. Elements were applied in a challenging and creative manner.  Each element was used individually at least once and it is clear what element is being used in each area.  There is a consistency of value defining the specific sections that unifies the composition. The individual lines/shapes were clean and defined	<i>One of the following were not met:</i> Edges of object are defined with tangles versus lines. No visible outline of the object.  Elements were applied in a challenging and creative manner. Each element was used individually and effectively.  There is a consistency of value defining the specific sections that unifies the composition. The individual lines/shapes were mostly clean and defined	<i>Two of the following were not met:</i> Edges of object are defined with tangles versus lines. No visible outline of the object.  Elements were applied in a challenging and creative manner. Each element was used individually and effectively.  There is a consistency of value defining the specific sections that unifies the composition. The individual lines/shapes were partly clean and defined	<i>Student struggled with more than two:</i> Original object is defined with outlines and the value is not used effectively.  Elements were applied in a challenging and creative manner. Each element was used individually and effectively.  There is little consistency of value defining from one section to the next. The individual lines/shapes were barely clean and defined	<i>Student struggled with the following:</i> Object is defined with outlines, and value was not used There is little to no consistency of value form one section to the next  Elements were applied in a challenging and creative mann. Each element was used individually and effectively.  There is no consistency of value defining the specific sections that unifies the composition. The individual lines/shapes were NOT clean and defined

## REFLECTION & EVALUATION

Reflect upon your art project by answering the following questions in complete sentences. Answer them with as much information as possible.

1. Why are the elements and principles of art important to use within a work of art?
2. How can nature or the world around us inspire us to create patterns?
3. How is actual texture different from applied texture?
4. How can you use shading techniques to best develop depth within a drawing?
5. What is the difference between a doodle and a tangle?

<input type="checkbox"/>	5 images of nature/world around you (5 POINTS)
<input type="checkbox"/>	5 practice tangle patterns (5 POINTS)
<input type="checkbox"/>	3 ½" traditional zentangle (10 POINTS)