

**GUIDE TO ART ASSESSMENTS  
& PROFESSIONAL PRESENTATION  
STANDARDS**

## STUDENT ASSESSMENTS

### CORE COMPETENCIES FOR ART PROGRAM

Students are evaluated on the following criteria. You are expected to address these in the presentation of your work.

**1 - COMMUNICATION SKILLS:** Develop and employ the ability to write and speak about art and art history with clarity and logic, and be able to form and support critical judgments about art and art history.

**2 - FORMAL AND TECHNICAL SKILLS:** Acquire and demonstrate technical mastery of the relevant materials and tools, and the terminology, theories, and practices relevant to the student's field of study.

**3 - CONCEPTUAL SKILLS:** Develop and demonstrate the ability to generate, support, and utilize individual thoughts and ideas.

**4 - CRITICAL THINKING AND RESEARCH SKILLS:** Develop and demonstrate the ability to do research in art and art history, and the competence and knowledge to analyze and think critically.

**5 - HISTORICAL AND CONTEMPORARY RELEVANCE:** Acquire and utilize an expanding knowledge of historical achievements and contemporary thinking, trends, processes, and issues in art.

**6 - THEMATIC BODY OF WORK:** Conceive, design, and create a coherent high quality body of work for the evaluation in the major area of study.

**7 - PROFESSIONAL SKILLS:** Develop competencies in professional practice in the student's field of study.

## FIVE LEVELS OF ASSESSMENT

As a graduation requirement, all students must participate in, and pass each of the five levels of the Art Department's portfolio assessments. The assessment evaluations are scored as pass, conditional no pass, and no pass.

Each student must register for the appropriate zero- credit class for each level of assessment. The zero- credit classes are used to prevent students who have failed an assessment from continuing to take either Art classes (in the case of First-year Assessment) or in the student's area of concentration (in the case of Second- year Assessment). Since the class is zero credit, it does not affect the student's GPA. Each student will register for the appropriate zero-credit class when they register for classes in each of their Assessment semesters.

Beginning with the Second-year Assessment, students will register for the appropriate section of the zero-credit class in their area of study.

## EVALUATION SCORES EXPLAINED

- A pass permits the student to progress to the next level and continue to take Art classes.
- A conditional no-pass is granted only if the assessing faculty members believe the problems with the work can be improved in the remaining weeks before the end of the semester. If a conditional no-pass is granted, the student will be reassessed. The student will be informed as to what must be improved, and a date and time for the reassessment will be set. The reassessment will take place within the remaining weeks before the end of the semester and by the original assessors.
- A no-pass stops the student from advancing to the next level in the Art programs. Only one no-pass assessment is permitted. A second no-pass results in the student losing the opportunity to major in Art. Any student receiving a no-pass in an assessment must wait one year before that student is eligible to be reassessed.

## ZERO-CREDIT CLASS SCHEDULE

### ART 183 – First-year assessment

**ART 283 – Second-year assessment** – choose the section specific to the student's area of study.

**ART 383 – Third-year assessment** – choose the section specific to the student's area of study.

Participation in the Junior Art Show is mandatory to pass third-year Assessment. Junior Art Show is held in mid-April. Details are posted in the TAGAD Office. Contact [mcqueenjg@longwood.edu](mailto:mcqueenjg@longwood.edu) for details

**ART 423 – Fourth-year assessment** – choose the section specific to the student's area of study.

**ART 483 – Senior project final assessment** – choose the section specific to the student's area of study.

Participation in the Senior Art Show is mandatory to pass Senior Assessment.

## TRANSFER STUDENTS

Transfer students must contact the Theatre, Art and Graphic and Animation Design Department Chair, who will route them to the appropriate faculty, who will determine what assessments the students must complete for graduation. This contact is the responsibility of the student and should occur shortly after the student is admitted into a Longwood program. A review of the transfer student's portfolio may be required to determine which assessment is the appropriate placement for the student. The First-year Portfolio Assessment is waived for those transfer students who have received Longwood credit for ART 120, ART 223, and either ART 130 or 131.

**THE FIVE ASSESSMENT LEVELS PROGRESS AS FOLLOWS**

**First-year portfolio assessment** – Six art works from the student's first year are assessed; one work, each, from Art 120, Art 130, Art 131, and Art 233, as well as two additional pieces of the student's choosing are required. Come prepared to discuss your work in terms of process, intent, and research.

**Second-year portfolio assessment** – Work from the student's second year will be assessed. Come prepared to discuss your work in terms of process, intent, and research.

**Third-year portfolio assessment** – The focus of this assessment is the evaluation of the student's Senior Project Proposal, although additional work from the student's third year may be assessed. Come prepared to discuss your work in terms of process, intent, and research. Participation in the Junior Show is mandatory to pass third-year assessment.

**Senior project mid-assessment** – The focus of this assessment is the evaluation of the student's Senior Project at its mid-point. Come prepared to discuss your work in terms of process, intent, and research.

**Senior project final assessment** – The focus of this assessment is the evaluation of the student's completed Senior Project. Come prepared to discuss your work in terms of process, intent, and research. Participation in the Senior Art Show is mandatory to pass Senior Assessment.

*The five levels of assessment are usually offered twice a year: in the fall, usually the week before Fall Break (for students whose first semester at Longwood was in the previous spring), and in the spring, usually the week before Spring Break (for students whose first semester at Longwood was the previous fall).*

**SUGGESTED ASSESSMENT PLAN**

**Studio ART Majors**

Freshman Fall  
 Freshman Spring - ART 183  
 Sophomore Fall  
 Sophomore Spring - ART283  
 Junior Fall  
 Junior Spring - ART383  
 Senior Fall - ART423  
 Senior Spring - ART483

**ART Education Majors**

Freshman Fall  
 Freshman Spring - ART 183  
 Sophomore Fall  
 Sophomore Spring - ART283  
 Junior Fall  
 Junior Spring - ART383  
 Senior Fall - ART423 & ART483  
                     - Senior Project due at the end of the semester  
 Senior Spring - student teaching

**Transfer ART Majors - two year plan**

Year One  
 Fall - ART183  
 Spring - ART 283 & ART 383  
  
 Year Two  
 Fall - ART423  
 Spring - ART483

**Transfer ART Majors - three year plan**

Year One  
 Fall - ART183  
 Spring - ART 283  
  
 Year Two  
 Fall - ART  
 Spring - ART383  
  
 Year Three  
 Fall - ART423  
 Spring - ART483

## **FIRST-YEAR ASSESSMENT**

Six art works from the student's first year are assessed; one work each from ART 120, ART 130, ART 131, and ART 233, as well as two additional pieces of the student's choosing.

An artist statement and current resume is required. You must bring three copies of your artist statement and three copies of your resume to your assessment.

Formatting for an artist resume is found here:  
<http://www.collegeart.org/guidelines/visartcv>

Come prepared to discuss your work in terms of process, intent, and research.

*Follow the matting instructions at the end of this guide to professionally mat your prints and drawings.*

## SECOND-YEAR ASSESSMENT

Presentation of 6-8 pieces.

Your work should be professionally presented. Follow matting instruction as covered later in this guide for 2D work. Display 3D work on a pedestal or other clean surface without any visual distractions.

An artist's statement and resume/vitae is due, as well. You must bring three copies of your artist statement and three copies of your resume to your assessment.

Formatting for an artist resume is found here:  
<http://www.collegeart.org/guidelines/visartcv>

Come prepared to discuss your work in terms of process, intent, and research.

## THIRD-YEAR ASSESSMENT

Presentation of 6-8 pieces\* produced in classes in your concentration (or mini-concentration). At least one of your chosen works must be directly related to your Senior Project Proposal.

\*Photography students will present 8-10 photographs.

Your work should be professionally presented. Follow matting instruction as covered later in this guide for 2D work. Display 3D work on a pedestal or other clean surface without any visual distractions.

The Senior Project Proposal Presentation should be in PowerPoint Format and include:

- Thesis/Artist Statement
- Methodology with Sketches/Visuals/Diagrams,
- Budget
- Schedule. See outline at the end of this guide.

An updated artist's statement and resume/vitae is due, as well. You must bring three copies of your artist statement and three copies of your resume to your assessment.

Come prepared to discuss your work in terms of process, intent, and research.

## SENIOR MID-YEAR ASSESSMENT

Presentation of 6-8 pieces\* produced in classes in your concentration (or mini-concentration). Arrange or install finished or in progress pieces that best represent the current state of your Senior Project. This arrangement or installation must represent as closely as possible the desired presentation for your Senior Show. Create detailed diagrams where physical representation is not possible.

\*Photography students will present 10-12 photographs.

Include an updated Senior Project Proposal Presentation in PowerPoint format. See outline at the end of this guide.

An updated artist's statement and resume/vitae is due, as well. You must bring three copies of your artist statement and three copies of your resume to your assessment.

Come prepared to discuss your work in terms of process, intent, and research.

## SENIOR FINAL ASSESSMENT

Presentation of 6-8 pieces\* produced in classes in your concentration (or mini concentration). Arrange or install finished, or in progress, pieces that best represent your senior project. This arrangement or installation must represent as closely as possible the desired presentation for your senior show.

\*Photography students will present 12-15 photographs.

An updated artist's statement and resume/vitae is due, as well. You must bring three copies of your artist statement and three copies of your resume to your assessment.

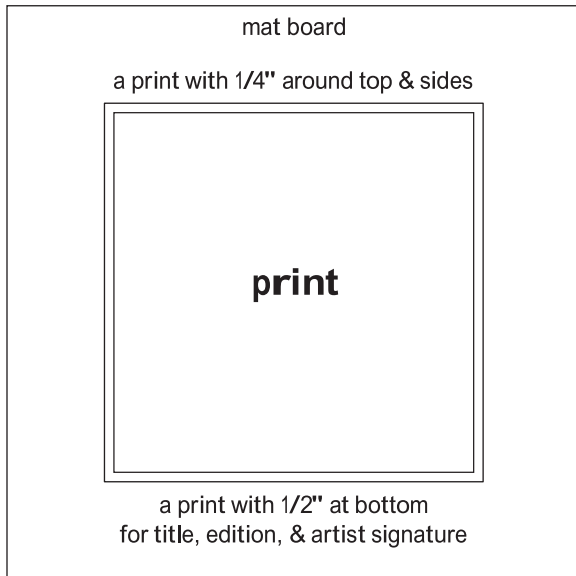
Come prepared to discuss your work in terms of process, intent, and research.

All seniors are required to upload 2 high quality images to canvas of work that will be exhibited in the Senior Show. Images should be 300dpi and 3x4".

## **DISPLAY & PRESENTATION FOR ALL ASSESSMENTS**

- ALL work must be installed as if it is in a gallery setting
- Hang your work at the correct viewing height and configuration
- Find an alternative location for display if necessary
- Traditional 2D works on paper, photo, etc. must be properly matted or professionally presented and hung with appropriate spacing
- Follow the matting instructions on the next two pages to professionally mat your 2D works
- 3D works must be displayed on a pedestal or other clean surface without any visual distractions
- Treat your assessment like a professional portfolio review with a gallery or potential employer, and dress appropriately

# matting prints



## calculations

window opening \_\_\_\_\_

width of print ( ) + 1/4" + 1/4" = \_\_\_\_\_"

height of print ( ) + 1/4" + 1/2" = \_\_\_\_\_"

perimeter measurement \_\_\_\_\_

window width ( ) + 3" + 3" = \_\_\_\_\_" final measurement of outside dimension

window height ( ) + 4" + 3" = \_\_\_\_\_" final measurement of outside dimension



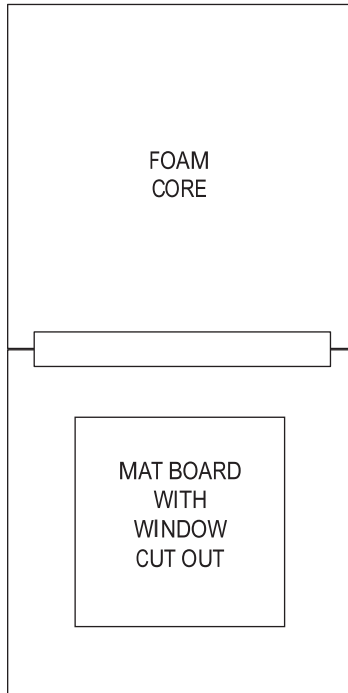


figure A

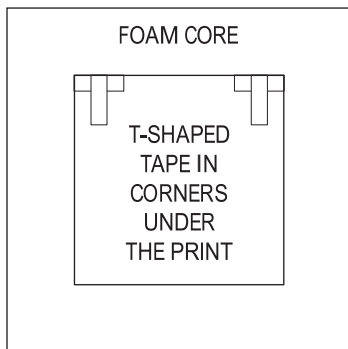


figure B

## Matting Prints

**Mat board:** Use four-ply or thicker mat board, neutral in color so as to emphasize your work, not the color/value of the board. Ideally the mat board would match the white/off white of the paper.

**Window:** The window should have a beveled edge that tapers toward the print. The window should be 1/4" larger than the print along the top and sides and 1/2" larger than the print along the bottom. This enables the viewer to see your beautiful, clean edges. The paper should be at least 1/4" or larger than the window.

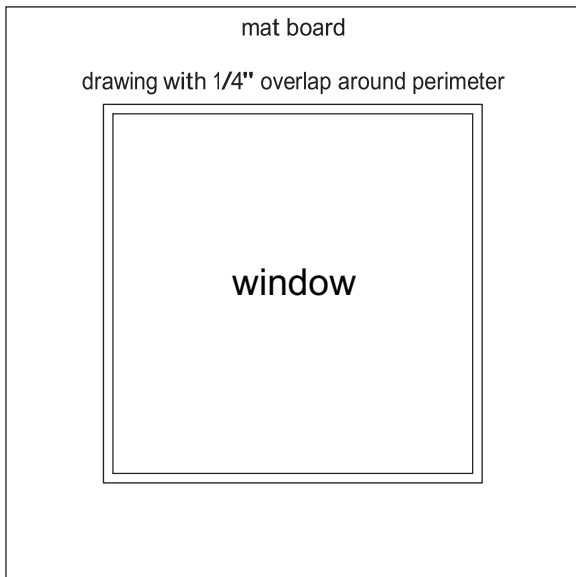
**Perimeter:** The perimeter of the mat should be three inches or more. The bottom of the mat board should be 1/2" to 1" thicker than the top and sides. This is to weight the bottom of the mat and stop the optical illusion of the bottom being too small and/or the top of the mat "falling".

**Foam core backing:** Use foam core to back the print. Backing supports your print and allows your print to lie flat. The foam core is the same size as your cut mat and should be hinged to the mat as illustrated in figure A. Foam core hinged to mat is shown vertically. Tracing your cut mat onto the foam core is an efficient way to ensure the foam core is the proper size. Beware not to dirty your mat!

**Adhere print:** Use two pieces of tape to create a T, as shown in figure B. Stick the two tacky sides together when making the T. Align the top of the T with the top of the print and adhere the print to the foam core. The top of the T should have the sticky side down or adhered to the foam core. The vertical part of the T should adhere to the print. Place at least one T in each corner and you may need one or two more Ts along the top of the print.

**Archival:** Use archival materials if you are to frame your pieces. (Any acids touching your print will damage your work over time.) Use linen tape for securing artwork in T-shaped corners under the print, and when connecting foam core to mat board.

# matting drawings



## calculations

### window opening

height of drawing ( ) - 1/4" - 1/4" = \_\_\_\_\_ "

width of drawing ( ) - 1/4" - 1/4" = \_\_\_\_\_ "

### perimeter measurement

window width ( ) + 3" + 3" = \_\_\_\_\_ "

window height ( ) + 4" + 3" = \_\_\_\_\_ "

## matting drawings

**mat board:** Use four ply or thicker mat board, neutral in color so as to emphasize your work, not the color/value of the board. Ideally the mat board would match the white/off white of the paper.

**window:** The window should have a beveled edge that tapers toward the drawing. The window should overlap your drawing by 1/4" on all sides. This ensures the drawing will not fall through the window.

**perimeter:** The perimeter of the mat should be three inches or more. The bottom of the mat board should be 1/2" to 1" thicker than the top and sides. This is to weight the bottom of the mat and stop the optical illusion of the bottom being too small and/or the top of the mat "falling".

**foam core backing:** Use foam core to back the drawing. Backing supports your drawing and allows your drawing to lie flat. The foam core is the same size as your cut mat and should be hinged to the mat as illustrated in figure A. Foam core hinged to mat is shown horizontally... Tracing your cut mat onto the foam core is an efficient way to ensure the foam core is the proper size. Beware not to dirty your mat!

**adhere drawing:** Use two pieces of tape to create a T, as shown in figure B. Stick the two tacky sides together when making the T. Align the top of the T with the top of the drawing and adhere the drawing to the foam core. The top of the T should have the sticky side down or adhered to the foam core. The vertical part of the T should adhere to the drawing. Place at least one T in each corner and you may need one or two more Ts along the top of the drawing.

**archival:** Use archival materials if you are to frame your pieces. Otherwise, use acidic materials and remove your drawings for storage. (Any acids touching your drawing will damage your work over time.) Acidic materials are less expensive than archival materials.

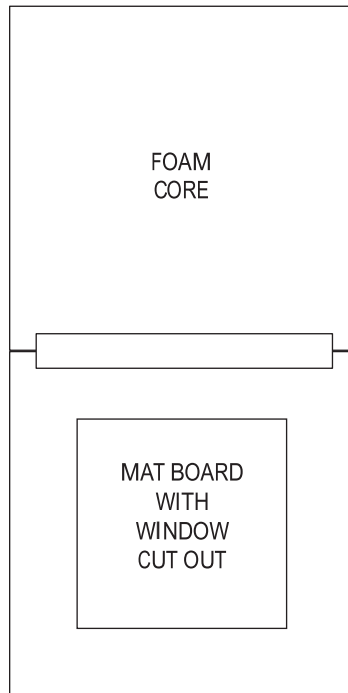


figure A

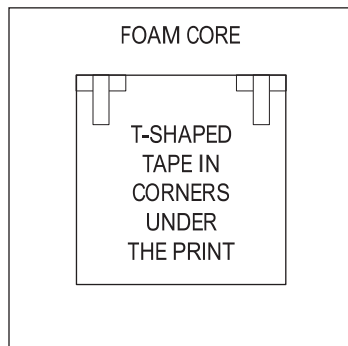


figure B

## CORE COMPETECIES FOR ART PROGRAM

**1 - COMMUNICATION SKILLS:** Develop and employ the ability to write and speak about art and art history with clarity and logic, and be able to form and support critical judgments about art and art history.

**2 - FORMAL AND TECHNICAL SKILLS:** Acquire and demonstrate technical mastery of the relevant materials and tools, and the terminology, theories, and practices relevant to the student's field of study.

**3 - CONCEPTUAL SKILLS:** Develop and demonstrate the ability to generate, support, and utilize individual thoughts and ideas.

**4 - CRITICAL THINKING AND RESEARCH SKILLS:** Develop and demonstrate the ability to do research in art and art history, and the competence and knowledge to analyze and think critically.

**5 - HISTORICAL AND CONTEMPORARY RELEVANCE:** Acquire and utilize an expanding knowledge of historical achievements and contemporary thinking, trends, processes, and issues in art.

**6 - THEMATIC BODY OF WORK:** Conceive, design, and create a coherent high quality body of work for the evaluation in the major area of study.

**7 - PROFESSIONAL SKILLS:** Develop competencies in professional practice in the student's field of study.

## SENIOR PROJECT PROPOSAL PRESENTATION

The senior project presentation is an oral-visual rendition of your senior project proposal in PowerPoint format. It will be 10 minutes in length with additional time for questions and answers.

**Practice so that you do not exceed 10 minutes.**

Your proposal for Senior Project should give the assessment committee a clear and concise idea of how your work has evolved into your current senior exhibition work. It should set forth a specific plan for your Senior Project work. Using relevant and media specific vocabulary and details structure your presentation so that anyone can understand what your work is about, what you intend to make, why you want to make it, and how you will go about it. Assume that your audience has no prior knowledge of you or your work.

**UPLOAD YOUR PROPOSAL IN PDF FORMAT TO ASSESSMENT COURSE ON CANVAS PRIOR TO YOUR ASSESSMENT**

**IF YOU ARE GRADUATING IN DECEMBER YOU WILL NEED TO SHORTEN THE CALENDAR AND MAKE THIS FORMAT FIT YOUR TIMELINE**

## THE 4 PARTS OF YOUR SENIOR PROJECT PROPOSAL

### 1. Thesis/Artist Statement & Background Information

Tell us about your work. What do you make and why do you make it? What is the Big Idea that drives the work? What is your proposed work about? Why do you want to make what you want to make? What are some relevant past works that will set the stage for what you want to do? Who are some artists who have influenced your work and/or are related to your work? What is some of the relevant research you have undertaken to support your work? The primary goal is to articulate the central ideas and issues of your work. Stay focused on the work, rather than yourself.

**Include visual examples relating to your thesis—personal work images, context and research examples, work of artists that influence your current work, sketches, images of works in progress, etc.**

### 2. Methodology & Sketches/ Diagrams/ Other Visuals/ Etc.

What, specifically, do you want to produce? Include information about the media, materials, scale, quantity, processes, etc.—anything and everything necessary to give the assessment committee a *clear* understanding of your proposed undertaking. Be specific, but do give a range for wiggle-room (i.e., 8 to 10 paintings). Convince the committee that you understand the scope of your proposed undertaking and are capable of successfully executing it.

**Include visual descriptions for your proposed work—this might be sketch(es), diagram(s), photographs of mock-ups, etc.**

### 3. Budget

Use a chart or table to give a clear, readable accounting of the materials you will need, how much of these materials you will require, what the source of these materials will be, and how much these materials will cost. Be specific. Speak about how you will pay for it.

**Include a slide of this budget table in your presentation.**

### 4. Schedule

Use a chart or table to give a clear, readable weekly calendar outlining the following:

- Project Progress Goal Schedule
- Work/Personal Schedule.

1. Project Progress Goal Schedule: A semester has about 16 weeks. What will you have accomplished at 4,8,12, and 16-week project progress goal increments? What will you be doing between each 4-week increment to get to that point?
  - Project Progress Goal 1: 4 weeks into the semester
  - Project Progress Goal 2: 8 weeks into the semester
  - Project Progress Goal 3: 12 weeks into the semester
  - Project Progress Goal 4: 16 weeks into the semester, install in the gallery
2. Work/Personal Schedule: How will you accomplish what you have proposed in the time allotted? Include specific hours per week in the studio, other class commitments, outside job, extra-curricular activities, etc. Include specific days and hours that you will spend in the studio working on your senior project.

Include a slide of both schedules in your presentation.

10. Do not read from your slides or directly from a paper. You should be comfortable and confident enough with your information to speak directly to the audience.

11. Practice once again, out loud.

## SENIOR PROJECT PROPOSAL PRESENTATION TIPS

1. PRACTICE!
2. Use a plain background for images (black, white, or grey).
3. Practice with someone who is not familiar with your work.
4. Don't use fancy PowerPoint gadgetry and gimmicks unless it directly contributes to a specific message or image.... (and even then, use it really sparingly).
5. Practice out loud.
6. Write an outline or layout for your presentation, including a one-paragraph written summary that responds to the question: "What do I want people to know at the end of this?" Remember... this is about your work! Any information you provide should support the overall communication about your work.
7. Practice some more.
8. Use high-quality images that are not pixelated. There should be no background clutter, and all images should be squared in the frame. Sometimes detail shots are necessary to accurately portray a piece.
9. Keep practicing.

