



Faculty and Curriculum Development Centre

## Sample Rubric: Art Sketchbook

Griffin, David, Brancato, Emilie and Lipsett, Joe

---

### Suggested citation:

Griffin, David, Brancato, Emilie and Lipsett, Joe Sample Rubric: Art Sketchbook. [Teaching Resource] (Unpublished) Available at <http://openresearch.ocadu.ca/id/eprint/1494/>

*Open Research is a publicly accessible, curated repository for the preservation and dissemination of scholarly and creative output of the OCAD University community. Material in Open Research is open access and made available via the consent of the author and/or rights holder on a non-exclusive basis.*

*The OCAD University Library is committed to accessibility as outlined in the [Ontario Human Rights Code](#) and the [Accessibility for Ontarians with Disabilities Act \(AODA\)](#) and is working to improve accessibility of the Open Research Repository collection. If you require an accessible version of a repository item contact us at [repository@ocadu.ca](mailto:repository@ocadu.ca).*

*The following sketchbook rubric was designed by Dr. David Griffin in collaboration with Emilie Brancato, English Language Specialist (WLC) and Joe Lipsett, Educational Developer (FCDC). This resource features student friendly language and criteria descriptions to help clarify grading expectations for students. It was distributed at the start of semester.*

## **Project Description:**

**Sketching** is a loose, direct, and simple way to visualize ideas, develop compositions, and solve problems in Art and Design. As such, the **Sketch** is widely understood as the ultimate creative thinking practice: to make a sketch is to use the very tics, flourishes, and hesitations in the act of drawing itself, as a kind of search-space.

The **Sketch-book** is an important piece of equipment for many professions, not only Art and Design. Artists who use sketchbooks tend to fill them with written notes, propositions, observations, and suggestions, fragments, scraps of overheard conversations, glimpsed figures, and odd corners. Each page is a mixture of lines, colours, numbers, words, and sentences, smudges, washes, creases and folds, and collage. It is a thinking document, a portable studio, and a place where failure does not matter, where fragments become ideas, where ideas become plans, and where plans find routes to completion. Thus, the sketchbook is a “driving force” in a professional studio practice.

Scientists and Engineers use sketchbooks in exactly the same way that an artist uses them (see the sketches of physicist Paul Dirac, for example, or the graphical abundance in the notebooks of mathematician C.S. Peirce). Only consider Leonardo da Vinci’s ‘notebooks,’ in which that great polymath discovered, detailed, and chronicled not only the things of the external world, but also the *invisible* things of his own thoughts, and creative processes.

## **Project Guide:**

For this project students will be expected to start and use a sketchbook on a daily basis. A sketchbook is a *literally* a process document, and within OCAD U students’ First-Year program, this book will become a locus for sketching, thumbnails, written notes, idea development, journaling, collage, and preparatory studies. This sketchbook will therefore be a semester-long project, capturing their growth as creative artists over 12 weeks, in all their studio courses.

Students will use the Sketchbook for preparatory work in Drawing, for example, but also in Form and Structure, and Colour Explorations, making visual and textual notes, recording and developing ideas, etc. Students will ultimately have a complete visual document of their first-year experience, and a clear sense of the critical importance of sketchbooks in professional practice.

For the purpose of grading the project, students will be asked to produce a brief summary review of their sketchbook activities between grading periods (say, each week, or bi-weekly), identifying external sources, if any, for visual/textual information and ideas, and providing context for

instructors' evaluations.

## RUBRIC CRITERIA

### Tools & Strategies

*(The "how and what" of professional graphic practices; materials, methods, and concepts).*

At its best, a sketchbook is overflowing with image and text, colour and texture, and experimental processes, captured in notes/observations, sketches, image samples, descriptive and free-form texts, verse, narratives, reflection, word clouds, and labels discussed in class and in assigned readings.

**Development** -- Idea-generation, information gathering, and planning.

*(How process and preliminary work develops; how ideas and solutions emerge from the work in the sketchbook, and the sources used to inform them).*

A sketchbook documents process work throughout studio courses. It should be used regularly and extensively to generate ideas and document influences / interests from a variety of different sources, which may include texts and media sources. External sources for sketchbook content, if any, should be identified within the sketchbook, for the purposes of assessment.

### Terms and Vocabulary

*(How and when vocabulary of the discipline is used)*

Using the glossary resource provided by the instructor, students demonstrate their understanding of glossary terms, and when they are appropriate to use. Terms are used to describe, analyze and evaluate sketchbook content, in review and assessment with the instructor.

### Analysis and Evaluation

*(How students analyze and evaluate their work, as they work through ideas)*

The sketchbook is a **document of visual thinking that shows** how and why particular strategies and approaches were taken. Consider how you engage, critique, problematize and explore different approaches and strategies. You may include brainstorming, process work, analysis, and critique.

### Frequency of Use

*(How often students should use the sketchbook)*

Students must use the sketchbook regularly, as a tool across their first-year studios. Minimum expectations around frequency of use are 2-3 times per week. Students will be provided time in class to do process work on occasion, and all draft work for first-year studio courses' assignments should be documented in the sketchbook.

Rubric

	Incomplete/Poor	Introductory	Satisfactory	Good	Excellent/Exceptional
<b>Tools and Strategies</b>	Student does not use drawing tools or methods.	Student uses few drawing tools and methods.	Student uses a limited range of drawing tools and methods.	Student uses a wide range of drawing tools and methods, in problem solving and exploration.	Student uses a very wide range of drawing tools and methods, showing abundant problem solving / experimentation.
<b>Development</b> <i>(idea-generation, information-gathering, planning)</i>	Sketchbook does not document the creative process; and has no identifiable reference points.	Sketchbook infrequently documents the creative process, using visual and textual images with few identifiable reference points.	Sketchbook sometimes documents the creative process using visual and textual images from sources, with identifiable reference points.	Sketchbook documents the creative process using visual and textual images from a range of sources, clearly identified.	Sketchbook comprehensively documents creative process, with experimental and integrated drawing and writing activities, and a wide range of identified visual/textual sources.
<b>Terms &amp; Vocabulary</b>	Language from the Glossary is not used.	Language from the Glossary is used incorrectly, infrequently describing and analyzing sketchbook content.	Language from the Glossary is sometimes used correctly, describing analyzing sketchbook content.	Language from the Glossary is often used correctly, describing and analyzing sketchbook content.	Language from the Glossary is used correctly, frequently describing and analyzing sketchbook content, and providing clarity.
<b>Analysis and Evaluation</b>	Sketchbook's drawing, text and other approaches do not interrelate, showing no analysis or evaluation of visual problems, or how/why specific strategies and choices are chosen.	Drawing, text, and other approaches infrequently interrelate, with little analysis or evaluation of problems, strategies, and choices.	Drawing, text, and other approaches sometimes interrelate, attempting to analyze and evaluate problems, strategies and choices.	Drawing, text, and other approaches interrelate, analyzing and evaluating problems, and how / why particular strategies and choices are chosen.	Drawing, text, and other approaches interrelate, with clear analysis and evaluation and how and why particular strategies are chosen; sketchbook book shows complexity in problem exploration.