



ART FESTIVAL JUDGES PACKET

2023-24

Table of Contents

Important Information **3**

Judge Instructions **4**

Sample Art Festival Judging Form (Grades K-6) **5**

Judging Criteria (Grades K-6) **6**

Sample Art Festival Judging Form (Grades 6-12) **7**

Category Descriptions (Grades 6-12) **8**

Student Leadership & Learning Contacts

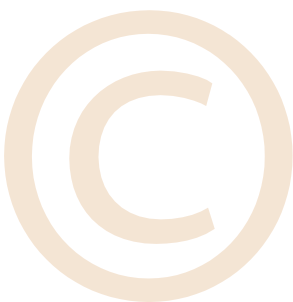
Important Information

THANK YOU for volunteering to serve as the Art Festival Judge!

Your labor of love in Christ's name is truly appreciated. The ACSI Student Leadership & Learning (SL&L) team is here to help you in every way possible. Please don't hesitate to ask for assistance.

ACSI Student Leadership & Learning partners with K-12 schools and universities globally to advance the educational mission for students by providing enrichment and experiential events beyond the classroom, which equip students with valuable skills such as creative thinking, problem-solving, leadership, and service. Through participation, students discover their talents, reinforce their biblical worldview, and increase their cultural influence for Jesus.

© 2023 by ACSI - All rights reserved



No portion of this handbook may be reproduced, stored in a retrieval system, or transmitted in any form or by any means – mechanical, photocopying, recording, or otherwise – without the permission of ACSI.

To prepare students for their event, ACSI grants permission to ACSI member schools registered for this ACSI Student Leadership & Learning event to reproduce the materials contained in this document, as necessary, to prepare for the event. Please limit the distribution of materials to only one copy per student or volunteer.

THESE FILES MAY NOT BE POSTED TO ANY SCHOOL WEBSITE. Member schools should contact an ACSI Student Leadership & Learning team member for instructions on providing study materials to parents or students.

Judge Instructions

- Review the *Judge Instructions*, *Judging Criteria for Grades K-6* or *Category Descriptions for Grades 6-12*, and *Judging Form* before the day of the Art Festival.
- Please attend the Worker's Orientation Meeting.
- Judge assigned entries. Complete the *Judging Form* provided for each entry.
- Please provide feedback on the *Judging Form* in the comments section.
- Send completed *Judging Forms* with runners to the Tabulation Room during the judging period or take them to the Tabulation Room after you finish your assignments.
- Follow the Chairperson's instructions to identify the Best of Show winners.

Key Points to Remember When Judging Art Festival Entries

- Work towards consistency in your adjudication. Take a few minutes to first review all the entries in each category to get a sense of the overall solid or weak pieces. To remain in the same mindset, finish judging one category at a time.
- Keep in mind that both students and teachers will see your comments. It is important to provide balanced, encouraging, and constructively critical feedback. Remember that these are young artists, so please be honest yet gentle in your approach. Our goal is for this to be a learning process that allows students to grow as artists by participating in this event.
- If you find that an entry is not original or does not meet the entry requirements, promptly inform the Chairperson of your concern. Chairpersons and the ACSI Student Leadership & Learning team reserve the right to disqualify an entry if, in their opinion, the piece in question is plagiarized in whole or in part or if it fails to meet the entry requirements. Entries disqualified will not be judged and are not eligible to earn an award. If an entry is disqualified, please leave a constructive explanation in the comment section on the *Judging*

Art Festival (Grades K-6) Judging Form

Student Name _____ Grade _____

School _____

Category _____ Media _____

Title of Piece _____

Judge Instructions

Evaluate the piece on the four judging criteria, from 10 points (high) to 0 points (low). Total the score and compare the results with the rating key to determine if that score agrees with your opinion of the piece. You can alter the points accordingly to match your overall evaluation of the work. In the COMMENTS section, write two or three sentences offering positive comments and constructive criticism to the student.

DESIGN AND COMPOSITION	
Does the piece look complete? Are applicable principles (unity, balance, rhythm/movement, emphasis, contrast) and elements (line, shape, space, form, color, value, texture) evident? <i>(Note: Not all principles or elements will apply to every medium.)</i>	
TECHNIQUE / SKILL OF CONSTRUCTION	
Has the artist demonstrated high skill/ability in using the chosen techniques to construct the piece?	
PRESENTATION	
Is the finished piece presented neatly and pleasingly? Is the artwork framed, matted, or attached to an appropriate base? Is the artwork free of smudges and extraneous marks? Are the chosen materials of sufficient quality and relevant to the nature of the work? Does the piece's initial impression and visual impact convey what the artist intended and encourage a response from the viewer?	
CREATIVITY AND ORIGINALITY	
Is the work executed in a manner that is unique to the idea expressed? Is there evidence of creative thought?	
TOTAL POINTS	

RATING: _____

POINTS RATING KEY: Superior 40-35 | Excellent 34-28 | Good 27-21

COMMENTS:

Judge Signature

Judging Criteria (Grades K-6)

Design and Composition

Observe the totality of the piece. Does it look complete? Consider if the following elements and principles are evident in the work. Note: Not all the principles or elements will apply to every medium.

Principles

- **Unity:** Do the parts work as a whole? Consider the marks, shapes, colors, values, and textures.
- **Balance:** Is there an equal distribution of visual weight? Has symmetrical or asymmetrical balance been created in the shapes, colors, textures, and values?
- **Rhythm/Movement:** Has the student created fluidity of form in three-dimensional works? Has the student used shapes or directional lines to connect pieces within two-dimensional works? Does your eye travel around the entire picture plane?
- **Emphasis:** Is there a defined focal point or center of interest?
- **Contrast:** Has the student included a variety of values, shapes, colors, lines, and textures?

Elements

- **Line:** Is there a variety of lines? Have lines been used to create texture, perspective, or movement?
- **Shape:** Is there a variety of shapes? Have geometric, free-form, positive, or negative shapes been successfully created and used in the work?
- **Space:** Has the illusion of foreground, middle ground, and background space been successfully created using overlapping shapes, altering sizes, varying color intensity, altering the placement of objects on the page, including perspective lines, or changing the clarity of details?
- **Form:** Has the illusion of depth been successfully created using geometric forms and value in two-dimensional works? Have appropriate figures been used to represent the ideas within three-dimensional works?
- **Color:** Is there a variety of colors? Have colors been used to create space or emotion? Have any color wheel relationships been included to support the idea within the work?
- **Value:** Is there a defined light source? Have highlights, shadows, and cast shadows been included in the picture? Is a 10-point value scale present?
- **Texture:** Are there visual or tactile surface characteristics in the work? Does it have a variety of textures and interesting patterns?

Technique/Skill of Construction

Has the artist demonstrated high skill and ability in using the selected techniques to construct the piece? For example, does a sculpture use tools, coordination, methods, and working materials effectively? Has the artist chosen the appropriate brush or paper for the piece, and have they used all their materials and skills to convey their intended message effectively?

Presentation

Is the finished piece presented neatly and pleasingly? Is the artwork matted and displayed appropriately? Is the artwork free of smudges and extraneous marks? Are the chosen materials of sufficient quality and appropriate to the nature of the work? Consider the initial impression and visual impact of the piece. Does it convey what the artist intended and encourage a response from the viewer, such as finding it funny, endearing, or well done?

Creativity and Originality

Is the work executed in a manner that is unique to the idea expressed? Is there evidence of creative thought?

Art Festival (Grades 6-12) Judging Form

Student Name _____ Grade _____

School _____

Category _____ Media _____

Title of Piece _____

Judge Instructions: Evaluate the piece on the judging criteria. Place one number in each box below, then total the score and compare the results with the rating key to determine if that score agrees with your opinion of the piece. You can alter the points accordingly to match your overall evaluation of the work. In the COMMENTS section, write two or three sentences offering positive comments and constructive criticism to the student.

0 = Absent 1 = Little, if any 2 = Fair 3 = Average 4 = Strong 5 = Abundant

COMPOSITION Does the artwork consider compositional balance and visual weight through:	
The articulation of the Principles of Art? (emphasis, movement, contrast, balance, rhythm, unity, and pattern)	
The engagement with the Elements of Art? (types/variety of forms, shapes, lines, coloration, texture, value, and considerations of space)	
CREATIVITY Does the artwork show creativity in:	
Content? (new way of seeing the subject, evocative or visually intriguing)	
Handling of Media? (exploration of media, choice of technique, use with variety and discernment, and level of difficulty)	
CRAFTSMANSHIP How would you rate the overall quality of this piece in:	
Articulation of Form? (how well all the elements are crafted, rendered, assembled, or captured)	
Fulfillment of Intent? (completion and presentation)	
ARTISTRY	
Do form and content synthesize to communicate a visual idea?	
Is personal style or the artist's voice apparent?	
TOTAL POINTS	

RATING: _____

POINTS RATING KEY: Superior 40-35 | Excellent 34-28 | Good 27-21

COMMENTS:

Judge Signature

Category Descriptions

Definitions for Pure Media, Mixed Media, and 3-Dimensional Sections

Note: Active media is defined as any art material that noticeably and substantially contributes to making the form or image of the artwork.

Pure Media: Pure media refers to using only one active media, wet or dry, and exercising its specific capabilities. Assessment is made according to the exercising of the innate and specific capabilities of the media. For example, a watercolor image may be lightly drawn in pencil and then filled in with watercolor paint. In the final image, watercolor paint dominantly creates the image with watercolor processes and techniques, making it a pure medium.

Mixed Media: Mixed media refers to actively combining more than one medium, wet or dry, in an artwork. The quality of the artwork is assessed based on the impact of utilizing and blending the unique capabilities of multiple media. For instance, a watercolor image may be outlined heavily in pencil before being filled in with watercolor paint. If the final image's contours and shading are more effectively conveyed through bold pencil marks than watercolor, the artwork can be classified as mixed media.

3-Dimensional: Refers to any art that intentionally uses the three dimensions of space in its form.

Abstraction (A)

Description: Any recognizable subject that is altered in form for expressive impact. The subject is changed to communicate the artist's perception of the subject or to convey the experience of the subject.

Historical References: Susan Rothenberg, Constantin Brancusi, Anselm Kiefer, Pablo Picasso, Kazimir Malevich, Edvard Munch, Georgia O'Keeffe, Henry Moore

Sections:

- 1) Pure Media
- 2) Mixed Media
- 3) 3-Dimensional

Art Objects (AO)

Description: Emphasis on traditional craft or technique-based objects

Historical References: Eva Hesse, Claes Oldenburg, Josiah McElheny, Yinka Shonibare, Mary Lee Hu

Sections:

- 1) Invented Objects: traditional craft techniques extended into new, altered forms or objects, incorporating unconventional materials
- 2) Traditional Objects: instruments, furniture, bowls
- 3) Wearable Art: clothing and jewelry
 - Fiber Arts and Textile Design - Creations in fiber or fabric, including batik, weaving, silk painting, quilting, stitchery, latch hooking, etc., or handmade paper. Judges stress the need for overall craftsmanship, especially finishing, mounting, and hanging. If a rod or other device is used, it should be an integral part of the work. Entries that are fragile or difficult to handle should not be entered. ACSI assumes no responsibility or liability for entries broken or damaged due to the fragility or unmanageability of the work. Any work using a pattern or kit is not permitted.
 - Jewelry - Includes pendants, rings, pins, hair accessories, bracelets, etc. Precious stones and metals may be used, but ACSI carries no insurance for these items.

Assembled Art (AA)

Description: An artwork that combines images or objects in a way that its designed effect is greater than the sum of the parts.

Historical References: Robert Rauschenberg, Tim Hawkinson, Romare Bearden, Louise Nevelson, David Hockney

Sections:

- 1) Assemblages (3-D): 3-D art built by combining found and made objects
- 2) Assembled Digital Images: photomontage, digital stitches
- 3) Collage: Paper, materials, and/or objects glued over a surface. Materials and/or objects may extend from the surface.

Commercial Design and Visual Order (CD)

Description: Refers to graphic art created for commercial purposes, primarily advertising, marketing, or generating products.

Sections:

- 1) Advertising/Editorial Images: Includes magazine ads, support images for articles, TV commercials, etc.
- 2) Graphic Novels/Comics: Includes graphic novel pages and layout, character and scenery sketches, manga art, etc.
- 3) Layout & Typography: Includes original student-designed commercial pages such as spreads, pamphlets, flyers, etc.
- 4) Production: Includes package design, CD jackets, posters, original products, etc.

Additional Guidelines: Due to space limitations, active screen graphic displays are unacceptable for this competition. Copies of existing covers or posters will not be accepted, nor will any designs which include elements taken from existing work.

Image Capture (IC)

Description: Photography, enhanced imagery, and film

Historical References: Robert Adams, Sally Mann, Paul Pfeiffer, Hiroshi Sugimoto, Dorothea Lange, Ansel Adams, Berenice Abbott

Sections:

- 1) Film and Shorts: Includes claymation. (See video submission guidelines below.)
 - Live Action (Color or Black & White)
 - Length: Minimum—2 minutes; Maximum—15 minutes
 - No copyrighted material without permission (including background audio)
 - Overall technical quality
 - Clear execution of concept (original characters and plot)
 - Animation
 - Length: Minimum—30 seconds; Maximum—10 minutes
 - Loop or cycles (i.e., walking) is not acceptable as complete
 - Ingenuity and overall quality
 - Original characters and plot

2) Image Manipulation: Photographic-based images that can only be achieved by making use of physical or digital manipulation techniques such as digital filters, warping, adding or subtracting elements from an image, or drawing into photos.

3) Stills: Captured photographic images emphasizing camera techniques, specific lenses, color, B&W, digital, and traditional development processes. Standard editing (cropping, color adjustment, exposure, etc.) for the final image is expected. Image stills are limited to one image; do not enter a series of images matted together as one entry.

Image Capture (IC) continued to the next page.

Image Capture (IC) (continued)

Guidelines for entering Photography: Entries may be developed and printed in a commercial lab, assuming the instructions to the lab are entirely originated by the entrant. The work must be the work of the student in every other way. Entries may be created through the digital camera and personally processed through a computer application. Due to limitations and display area, color transparencies are not accepted. Size: visible picture area must be at least 35 square inches. Overall size, including matting, must be at least 8" x 10".

Guidelines for entering Video Submissions: Save your video file with the following specifications:

- Video Type: QuickTime (.mov)
- Compression: H.264
- Frame Size: Unscaled
- Multi-Pass: On
- Sound: AAC, Stereo, 44.1 KHz, 128 kbps

Narratives and Storytelling (NS)

Description: Illustrations or works describing stories, biographies, historical events, fantasies, etc.

Historical References: Susan Marie Swanson, N.C. Wyeth, Mary Azarian, Howard Pyle, David Wiesner, Norman Rockwell, Jerry Pinkney, Pieter Bruegel, George Segal, Mark Tansey

Sections:

- 1) Pure Media
- 2) Mixed Media
- 3) 3-Dimensional

Nature and Observation (NO)

Description: Studies of the figure, still life, landscape, etc., connected with representing the effects found in the natural, physical world

Historical References: Albrecht Durer, Richard Estes, Matt Klos, Janet Fish, Brian Rego, Peter Inglis, Isabel Quintanilla, Casper David Friedrich, Gustave Courbet

Sections:

- 1) Pure Media
- 2) Mixed Media
- 3) 3-Dimensional

Non-Representational (NR)

Description: Also known as pure abstraction with a fine art emphasis. These works are based only on the elements and principles of art. There is no recognizable subject matter.

Historical References: Jackson Pollock, Frank Stella, Alexander Calder, David Smith, Mary Heilmann, Richard Serra, Ursula von Rydingsvard, Wassily Kandinsky, Piet Mondrian, Barbara Hepworth, Lee Bontecou, Donald Judd

Sections:

- 1) Pure Media
- 2) Mixed Media
- 3) 3-Dimensional

Senior Portfolio (SP)

For Graduating Seniors Only

Senior Portfolio entries do not count toward a school's or student's maximum entries. These are in addition to the maximum number to allow as many seniors as possible to receive feedback on their portfolios.

An art portfolio is an essential tool for artists to promote themselves and their work, get into college art programs, and art-related employment. This category is intended to encourage students to create a strong body of work, show the development of ideas within the work, and prepare students to apply for future art-related opportunities. The following elements are required:

1) Five (5) pieces of artwork

- The student must create each piece during their high school career.
- Quality is essential, as the artwork will be evaluated as a whole body of work. Each piece must be of a strong quality.
- The artwork included in the portfolio may be part of a theme, but this is not required.
- The artwork may come from any category or combination of categories.
- Each piece in the portfolio must meet the entry requirements outlined on pages 11-12.
- Two of the portfolio pieces may also be entered separately into other categories if they fit all other requirements for that category. These pieces must be entered separately and in addition to the Senior Portfolio category.

2) Artist's Statement (300-700 words)

This is the student's opportunity to explain and defend their work to the judges. The artist's statement should address the following questions:

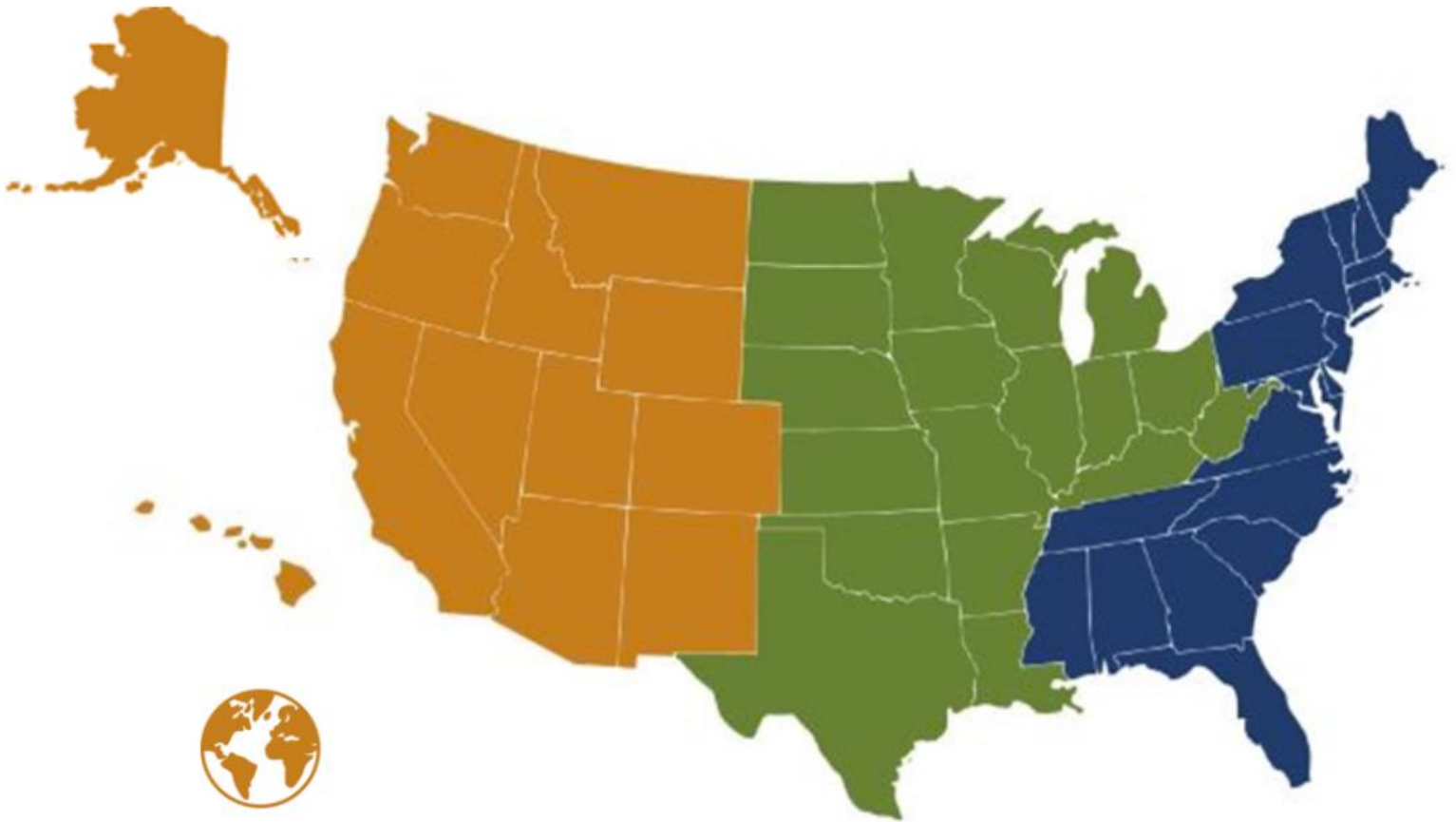
Why did you choose the work for the portfolio?

What are some of the ideas behind the work?

What inspired the work?

How do you expect people to react to your work?

STUDENT LEADERSHIP & LEARNING CONTACTS



Western Division

California/Hawaii
Northwest
Rocky Mountain
International

SLL_West@acsi.org

Central Division

Mid-America
South-Central

SLL_Central@acsi.org

Eastern Division

Florida/Caribbean
Northeast
Southeast

SLL_East@acsi.org

[ACSI.ORG/STUDENTLEADERSHIP](https://www.acsi.org/studentleadership)