

The Power of Corita Kent's (Sister Mary Corita's) Calligraphic Art

JOURNEYS IN FILM™  
educating for global understanding



# REBEL HEARTS



A DISCOVERY+ ORIGINAL A MERMAN/ANCHOR ENTERTAINMENT PRODUCTION IN ASSOCIATION WITH LEVEL FORWARD AND QUIET "REBEL HEARTS"  
DIRECTORS OF PHOTOGRAPHY EMILY TOPPER CLAY WESTERVELT ANIMATION BY UNA LORENZEN MUSIC BY ARIEL MARX MUSIC SUPERVISOR TRACY MCKNIGHT  
EDITED BY ERIN BARNETT YANIV ELANI PEDRO KOS ONDINE RAREY WRITTEN BY ERIN BARNETT SHAWNEE ISAAC-SMITH PEDRO KOS  
EXECUTIVE PRODUCERS ETHAN GOLDMAN PEDRO KOS ABIGAIL E. DISNEY ADRIENNE BECKER CHRISTY SPITZER THORNTON MEADOW FUND TONY HSIEH  
QUIET RICK ROSENTHAL NANCY STEPHENS PRODUCED BY KIRA CARSTENSEN SHAWNEE ISAAC-SMITH JUDY KORIN DIRECTED BY PEDRO KOS

Original Score Album Available on Node Records

[www.RebelHeartsFilm.com](http://www.RebelHeartsFilm.com)

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# Table of Contents

<i>Click the title to be taken to that page</i>	
About Journeys in Film	3
Introducing <i>Rebel Hearts</i>	5
<b>Lesson:</b> The Power of Corita Kent's (Sister Mary Corita's) Calligraphic Art	6
<b>Handout 1:</b> Corita Kent and Her Calligraphic Art	11
<b>Handout 2:</b> Creating Calligraphic Art	13
<b>Teacher Resource 1:</b> Creating Calligraphic Art Slideshow	16
<b>Teacher Resource 2:</b> Visual Arts Assessment Rubric	21



# About Journeys in Film

Journeys in Film is a 501(c)(3) nonprofit organization that amplifies the storytelling power of film to educate the most visually literate generation in history. We believe that teaching with film has the power to help educate our next generation with a richer understanding of the diverse and complex world in which we live.

We transform entertainment media into educational media by designing and publishing cost-free, educational resources for teachers to accompany carefully chosen feature films and documentaries while meeting mandated standards in all core subjects. Selected films are used as springboards for lesson plans in subjects like math, science, language arts, social studies, and more. Our resources support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

In addition to general subject areas, Journeys in Film's programs engage students in meaningful examinations of human rights, poverty and hunger, stereotyping and racism, environmental issues, global health, immigration, and gender roles. Our teaching methods are successful in broadening perspectives, teaching for global competency, encouraging empathy, and building new paradigms for best practices in education. We seek to inspire educators, school administrators, community members, and home-schooling parents to capture the imagination and curiosity of their students by using our innovative curriculum.

We also develop discussion guides for films that don't necessarily lend themselves to academic standards but cover topics and themes that are valuable for classroom discussions and in other settings, such as after-school clubs, community screenings, and college classes.

## Why use this program?

In an age when literacy means familiarity with images as much as text and a screen has become a new kind of page, 21st-century students are more connected to media than any previous generation. This offers educators unprecedented opportunities to engage students in learning about a variety of subjects and issues of global significance. Films, television, documentaries, and other media platforms can provide an immediate, immersive window to a better understanding of the world and matters affecting all of us.

We teach our students literature that originated from all around the world, but we tend to forget that what often spurs the imagination is both visual and auditory. Films evoke emotion and can liven up the classroom, bringing energy to a course. We believe in the power of films to open our minds, inspire us to learn more, provide a bridge to better understanding the key issues of 21st-century concern, and compel us to make a difference.

When properly used, films can be a powerful educational tool in developing critical thinking skills and exposure to different perspectives. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, and watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*. Journeys in Film brings outstanding and socially relevant documentaries to the classroom that teach about a broad range of social issues in real-life settings, such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. They explore

complex and important topics like race and gender. Students tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala* and experience the transformative power of music in *The Music of Strangers: Yo-Yo Ma & the Silk Road Ensemble* and *Landfill Harmonic*.

Our hope is that this generation of youth will contribute to the betterment of humankind through kindness and understanding, together with scientific knowledge, to help solve some of the world's most pressing issues.

Our goal is to create relevant and engaging curricula and programming around media that encourages cross-cultural understanding, empathy, and knowledge of the people and environments around the world. We aim to prepare today's youth to live and work as globally informed, media-literate, and competent citizens.





## Introducing *Rebel Hearts*

At the end of the 1950s, groups of Roman Catholic religious women lived in convents, worked as nurses and teachers, and lived lives of quiet, decorum, ritual, and strict obedience to custom. A decade later, the turmoil that shook communities in the United States over civil rights, the war in Vietnam, the position of women, and issues of justice had even penetrated convent walls, and no group was more affected than the sisters of the Immaculate Heart of Mary (IHM) in Los Angeles.

The women had arrived with lofty expectations for a life of service and devotion. What they found was frustration when they were assigned to teach extremely overcrowded classes in parochial schools and denied opportunities to educate themselves further. Despite the strictures of the religious life, they wished to speak out on issues of injustice and war, and many joined protests and marches. Blockading their way was Cardinal James Francis McIntyre, a defender of patriarchy and a formidable opponent.

*Rebel Hearts* is the story of the struggle between the irresistible force (the desire of the IHM women for autonomy, education, and the means to serve the community) and the immovable object (the cardinal and the patriarchy he was defending). The viewer also learns the story of Sister Corita Kent, the talented artist and teacher, whose work took a new and highly original direction that led to such varied works as anti-war serigraphs, the Love Stamp for the U.S. Post Office, and even a design to decorate a gas tank in Boston.

In an era when social justice issues are at the forefront, students will find inspiration in this film about a group of women who demanded and eventually achieved the freedom to follow their ideals of peace, justice, and service.

**A Merman/Anchor Entertainment Production,**  
in association with Level Forward and Quiet Films

**DIRECTOR:** Pedro Kos

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Judy Korin

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Rick Rosenthal, Nancy Stephens, Christy Spitzer Thornton

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Ortega Ricketts

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**CINEMATOGRAPHY:** Emily Topper, Clay Westervelt

**CAST:** Anita Caspary, Helen Kelley, Corita Kent, Pat Reif

**FILM EDITING:** Erin Barnett, Yaniv Elani, Pedro Kos,  
Ondine Rarey



# The Power of Corita Kent's (Sister Mary Corita's) Calligraphic Art

## Enduring Understandings

- Art can be a means of communicating important ideas to a wide audience.
- In calligraphy, the style of lettering reinforces the meaning of the words used to convey an idea.
- Corita Kent used painting and calligraphy to convey ideas about peace, social justice, racial harmony, and other important topics.

## Essential Questions

- What subjects did Corita Kent explore in her art?
- How can colors, textures, images, and the type of calligraphy affect the viewer's understanding of the ideas the artist is trying to convey?
- What are important ideas today that can be expressed through color, imagery, and calligraphy?

## Notes to the Teacher

Corita Kent (Sister Mary Corita) was an artist and teacher within the Immaculate Heart of Mary community. Her work had an impact on the Catholic Church, on the Immaculate Heart College, on the other sisters, and on her students.

The first part of the lesson introduces students to Corita Kent and should be taught before showing the film *Rebel Hearts*. After students have watched the film, they will review what they have learned about her life, her artwork, and her teaching. **Handout 1: Corita Kent and Her Calligraphic Art** provides students with basic information about her life and links to some of her major art pieces.

There are many ways to approach the second part of this lesson in the art classroom. You may use digital art techniques with purchased programs, such as Photoshop or Adobe Illustrator, or with free programs, such as Google Drawing, SketchBook.com (<https://www.sketchbook.com>), and others. You may prefer to create "by hand," using found materials and handwritten words in different styles of calligraphy. The procedure, written for the latter method, can easily be adapted.

For the hands-on activity in Part 2 of the lesson, you should assemble a collection of magazines, written works, pamphlets, flyers, newspapers, and other print matter that can be used for examples and collage. Your school librarian may be a good source for discarded materials that could be of use. You should plan to use white glue; glue sticks, while easy to use, do not hold the collage pieces in place well.



The procedure for creating the calligraphic art is outlined for students on **Handout 2**. There is also a set of slides, **Teacher Resource 1**, that you may wish to project as you go through the directions on **Handout 2** with your students. They will benefit from using their computers to study Corita Kent's watercolors in addition to her calligraphic work; these images may provide inspiration for backgrounds.

You may find some of the following resources useful as you prepare this lesson:

#### The Corita Art Center

The Corita Art Center is located in Immaculate Heart High School, 5515 Franklin Avenue, Suite B, Los Angeles, CA 90028. The Center website at [www.corita.org](http://www.corita.org) has an extensive illustrated biography of Corita Kent; the largest collection of her graphic commissions, serigraphs, and watercolors; and information about current exhibitions of her work. The Center also prepares its own educational materials and makes them available to teachers.

#### Print materials

Susan Dackerman, ed.,  
*Corita Kent and the Language of Pop*

Corita Kent and Jan Steward,  
*Learning by Heart: Teachings to Free the Creative Spirit*

Rose Pacatte, Corita Kent:  
*Gentle Revolutionary of the Heart*

Ian Berry, Michael Duncan et. al.,  
*Someday is Now: The Art of Corita Kent*

#### Internet resources

How to Free your Creative Spirit, According to Sister Corita Kent

<https://www.artsy.net/article/artsy-editorial-free-creative-spirit-1960s-radical-nun>

Corita Kent  
<https://www.artsy.net/artist/corita-kent-1>

#### Video

Introduction to Corita Kent and the Corita Art Center  
<https://www.youtube.com/watch?v=rjEOig94Xlw>

Corita Kent and the Language of Pop  
[https://www.youtube.com/watch?v=OsXi9ZSZL7k&list=PLPsZ3\\_J-JClKgIOm0Y1rLgTqQx4RjV7JO&index=4](https://www.youtube.com/watch?v=OsXi9ZSZL7k&list=PLPsZ3_J-JClKgIOm0Y1rLgTqQx4RjV7JO&index=4)

**McRel Visual Arts Standards addressed by this lesson****Standard 1.**

Understands and applies media, techniques, and processes related to the visual arts

Level IV (Grades 9–12)

1. Applies media, techniques, and processes with sufficient skill, confidence, and sensitivity that one's intentions are carried out in artworks
2. Understands how the communication of ideas relates to the media, techniques, and processes one uses

**Standard 2.**

Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art

Level IV (Grades 9–12)

1. Understands how the characteristics and structures of art are used to accomplish commercial, personal, communal, or other artistic intentions
2. Understands the effectiveness of various artworks in terms of organizational structures and functions
3. Knows how organizational principles and functions can be used to solve specific visual arts problems

**Standard 3.**

Knows how the qualities of structures and functions of art are used to improve communication of one's ideas

Level IV (Grades 9–12)

1. Understands how visual, spatial, temporal, and functional values of artworks are tempered by culture and history
2. Applies various subjects, symbols, and ideas in one's artworks

**Standard 4.**

Understands the visual arts in relation to history and cultures

Level IV (Grades 9–12)

1. Knows a variety of historical and cultural contexts regarding characteristics and purposes of works of art
2. Knows the function and meaning of specific art objects within varied cultures, times, and places
3. Understands relationships among works of art in terms of history, aesthetics, and culture

**Standard 5.**

Understands the characteristics and merits of one's own artwork and the artwork of others

Level IV (Grades 9–12)

1. Identifies intentions of those creating artworks
2. Understands some of the implications of intention and purpose in particular works of art
3. Knows how specific works are created and relate to historical and cultural contexts
4. Understands how various interpretations can be used to understand and evaluate works of visual art



### Duration of lesson

4–5 class periods

### Assessments

Calligraphic art project (See the rubric provided.)

### Materials needed

Glue  
Scissors  
Collected collage materials  
Cardboard  
Heavy weight cardstock  
Pencil  
Watercolors  
Acrylic paint  
Markers  
Colored pencils  
Large manila envelope for each student

**Handout 1: Corita Kent and Her Calligraphic Art**

**Handout 2: Creating Calligraphic Art**

**Teacher Resource 1: Slide Presentation**

**Teacher Resource 2: Rubric for Assessment**

### Procedure

Part 1: Who is Sister Corita?

**1.** Show students the following slides of Corita Kent's work without identifying the artist. Give them time to make notes about the themes of each artwork and their personal reactions to it.

*Love your brother*

<https://collection.corita.org/piece/69-66>

*Ellsberg: Wouldn't you go to jail if it would help end the war?*

<https://v1.corita.org/piece/72-22>

*e eye love*

<https://collection.corita.org/piece/68-35>

**2.** Conduct a class discussion about the images. What are their themes? What do they have in common? Explain what calligraphy means and ask them why they think the artist used it so much. Then explain that the artist is actually a former nun who was known as Sister Mary Corita.

**3.** Tell students that they are going to see a film that is partially about Sister Corita and the times that she lived through. Then show the film *Rebel Hearts*.

**4.** At the end of the film, distribute **Handout 1: Corita Kent and Her Calligraphic Art**. For homework, ask students to Google the images listed and study them, writing a paragraph about one or more of the works; tell them also to review the events of her life listed on the handout.



## Part 2: Creating a Calligraphic Artwork

1. Begin the class with a review of Corita's life and art by showing the short video from the Corita Art Center at <https://www.youtube.com/watch?v=rjEOig94Xlw>.
2. Arrange students in groups based on the artwork that they chose for homework. Give them a few minutes to share their ideas and to choose a speaker for their group. Then have them reassemble as a whole class and present their ideas. You may wish to project an image of the relevant artwork as each group presents its ideas. Remind them of the previous day's discussion of the issues that seemed of interest to Sister Corita. Ask if they saw any other issues in the art they studied for homework. Ask: Is calligraphy important in all of these works? What kinds of backgrounds does Sister Corita use?
3. Next, ask students "What issues in today's world are important to you?" List the answers on the board as they suggest them. (Some likely answers: the economy, crime and justice, the environment, foreign affairs including war, healthcare, education, immigration, elections, and LGBTQ+ concerns)
4. Explain that students will now have the opportunity to create a work of their own that addresses one of these issues of concern, using methods explored by Sister Corita in her work. Distribute **Handout 2: Creating Calligraphic Art**. If desired, project the images on **Teacher Resource 1** at the end of this lesson to aid in the discussion.
5. Read through the handout with students, going over all directions and answering any questions. Then have students follow the steps on the handout to create the viewfinder, prepare the background, select and lay out the images, and insert the calligraphy lettering. Remind them to sign and date their work when it is completed.

6. Use the rubric in **Teacher Resource 2** to assess student work.

## Extension Activities

1. Have your students watch the video "Introduction to Corita Kent and the Corita Art Center" at <https://www.youtube.com/watch?v=rjEOig94Xlw>. Then have them create a watercolor composition in her style.
2. Have students write an essay on the following prompt:  
  
So much art has come from the Pop Art movement. Describe how history and world events affected the development of this art movement.



## Handout 1

## Corita Kent and Her Calligraphic Art

Corita Kent, born Frances Elizabeth Kent and also known as Sister Mary Corita, was an American artist, designer and educator, and former religious sister. The following chronology of her life will supplement what you have already learned from the film *Rebel Hearts*.

Corita Kent's Major Artworks. [Note: Corita preferred that the titles of her works be in lower case.]

*the lord is with thee* (1951; winner of two first-place prizes)  
*the juiciest tomato of them all* (1964)  
*that they may have life (enriched bread)* (1964)  
*my people* (1965)  
*new hope (to the lovings)* (1966)  
*jesus never fails* (1967)  
*let the sun shine in* (1968)  
*it can be said of them, from a set of heroes and sheroes* (1969)  
*man flowers* (1969)  
*life is a succession, from moments suite* (1977)

### Chronology of her life

- 1936: Corita Kent joined the Sisters of the Immaculate Heart of Mary in 1936 when she was just 18 years old.
- 1941: She studied art at the Chouinard Art Institute (now CalArts) while going through Immaculate Heart College to earn her degree.
- 1947: She joined the faculty of Immaculate Heart College while earning her master's degree at the University of Southern California, where she discovered serigraphy, or screen printing. This became her preferred medium for its affordability to the general public. She inspired many students to pursue careers in the arts.
- 1947–early 1960s: Her works during this time were centered around spiritual and religious themes, although in unusual ways. They often contained medieval-style figures, each space filled with ornate design images and layers of colors. (See *god loves thee* for an example.)
- 1962: While the world around the nuns was changing, the hierarchy of the Catholic Church, especially in the person of Cardinal McIntyre, leader of the Archdiocese of Los Angeles, was very traditional, patriarchal, and conservative, despite the reforms introduced at the Second Vatican Council initiated by Pope John XXIII in 1962. This would have a profound impact on Sister Corita's art and the lives of the IHS community. She began to add images of media and advertising like other pop artists while commenting on political and social issues like war, racism, and social injustice.

- 1964: Kent became chair of the art department at her college. She used the Del Monte tagline of “The juiciest tomatoes of them all” for a print about the Virgin Mary, saying she “was the juiciest of them all.” Cardinal McIntyre was incensed, deemed it sacrilegious, and banned it to prevent it from being seen.
- 1967: As the nuns of the IHM worked for change, Sister Corita appeared on the cover of *Newsweek*, and the *Los Angeles Times* named her a Woman of the Year. As her fame grew, so did the displeasure of the cardinal. He had sanctions put on the nuns, and the Vatican backed his declaration to curb their liberal reforms. She was drawing unwanted attention to the Church and the religious authorities feared she would inspire others to depart from tradition.
- 1968: Sister Corita renounced her vows, in part due to the pressures around her art and activism. About four hundred other sisters left as well due to restrictions and the cardinal’s order that they no longer teach. Corita went on to create prolific numbers of artworks, taking on all the major issues of the time. Her work also included watercolors, one of which became the U. S. Post Office “LOVE” postage stamp in 1983.
- 1971: Corita was commissioned by the Boston Gas Company to create a design for one of its gas tanks; it became the largest copyrighted artwork in the world.
- 1983: Corita designed a billboard for Physicians for Social Responsibility, *we can create life without war*. She thought of it as the most religious thing she had done.
- 1986: Corita died of cancer, leaving her unsold works and copyrights to the Immaculate Heart Community.

It is important to note that Corita Kent’s work encompassed more than calligraphy. Nellie Scott, the Director of the Corita Art Center, described Corita’s work as follows:

We often refer to her art in a few different ways, but largely in the language of pop art or printmaking. She did not use calligraphy more formally in her process, which was rather complex and very purposeful in manipulating a typeface. She used photography, appropriating commercial ads or food packaging, and then physical manipulation of text in her process, often projecting that to be included on the screen. Some refer to her as the grandmother of graphic design, proto-Photoshop. Where you see a script-like font in her works, that is her handwriting incorporated or painted onto the silkscreen directly.



## Handout 2

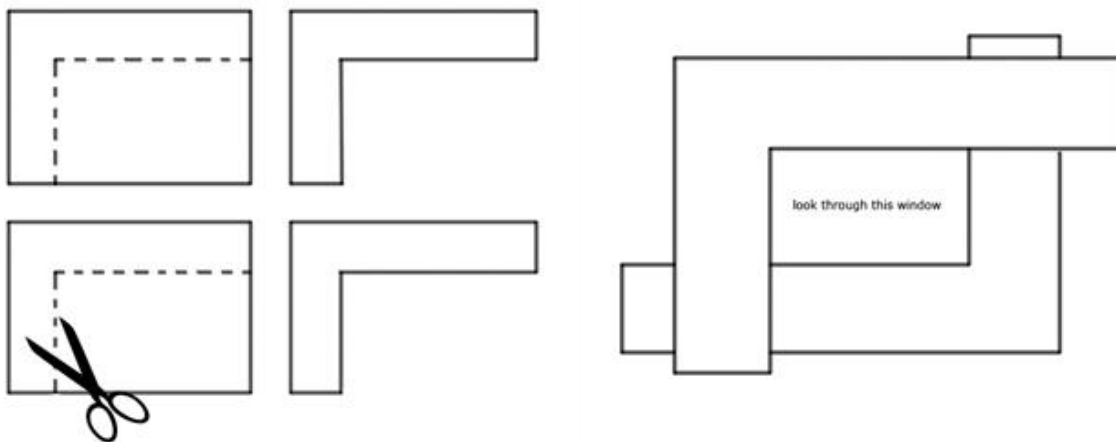
# Creating Calligraphic Art

**Directions:** You are going to create a work that incorporates color and calligraphy to express an idea on an issue that is of importance to you. A few examples are provided at the end of this handout to inspire you.

1. Choose a word, phrase, idea, or ideology that carries a special meaning for you or is socially relevant; this is what you will be illustrating. Begin to think of colors, textures, and words that would illustrate this theme. Write your idea here and the colors you will use.

2. Make a movable viewfinder:

- a. Take two pieces of rigid cardboard. With a ruler and pencil, mark an L shape approximately 1.25" deep on each one. Cut the shapes out with scissors.
- b. Place one L shape over the other to create a window of any size and shape. See example below.
- c. Use two large paperclips, one in each overlapped corner, to hold the L shapes together as illustrated below. This will allow you to enlarge or reduce the viewfinder to view large or small areas.



3. Assemble the following materials:

Glue  
Scissors  
Collected collage materials (magazines, written works, pamphlets, flyers, newspapers, and other print matter)  
Cardboard  
Paper clips  
Heavy weight cardstock  
Pencil  
Watercolors  
Acrylic paint  
Markers  
Colored pencils  
Large manila envelope

4. Choose your images.

Use your viewfinder to identify and trace around the areas, images, or word sections from your collage materials that work well with your theme. You will probably find additional images and discard others as you work. As you cut them out, collect them in the envelope. They can be trimmed and shaped more as you begin to do the layout.

5. Prepare your background.

Lay down blocks of color, either with watercolor, marker, or colored papers. This helps to give more strength to your chosen subject matter. Look at Corita Kent's watercolors for inspiration. (Google "Corita Kent watercolor.") Plan and leave spaces for your calligraphy and images.



6. Combine the background and the images.

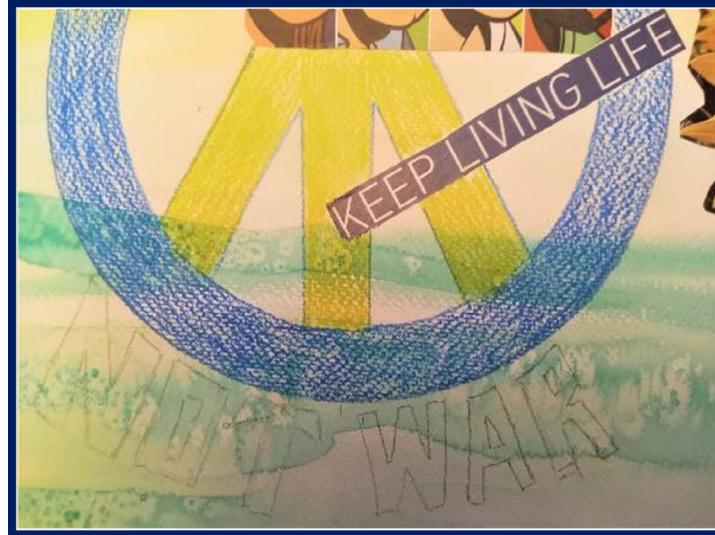
Now that your background is prepared and you have all the images ready, begin to lay them out. Do not glue anything until you have made sure it is the way you want it to look. Remember: You need to leave space for your calligraphy. Plan out what size lettering, where it will go, if it will overlies another image, and how much space you need.



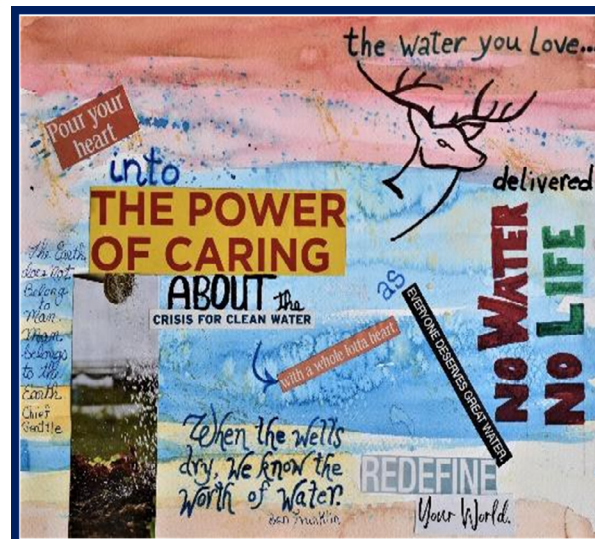




7. Add the calligraphy.



8. Finished! Sign your art piece and date it.

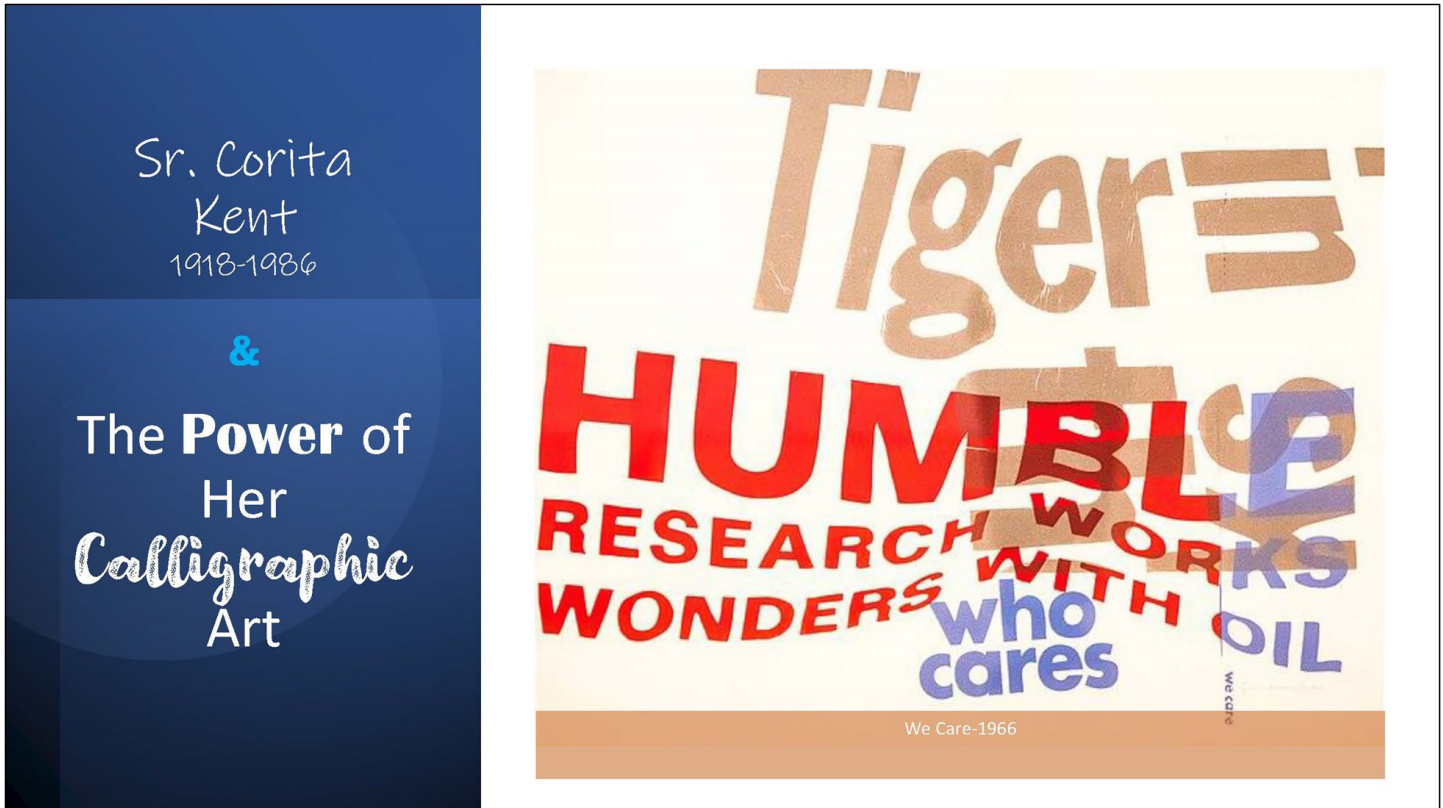




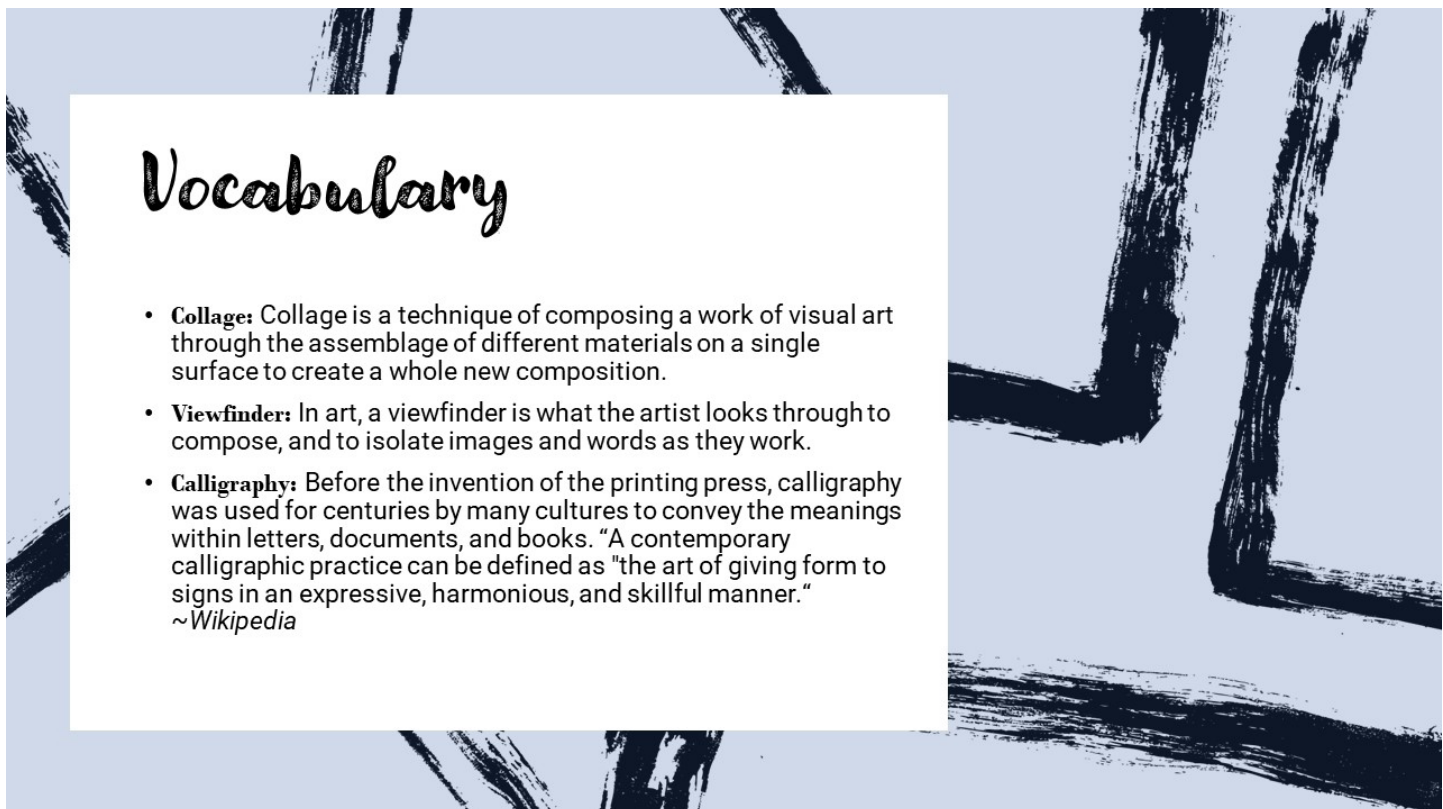
## Lesson (Art History, Studio Art)

### Teacher Resource 1

Slide 1



Slide 2







## Slide 3

# Materials

### Background:

- Glue
- Scissors
- Collected collage materials (magazines, written works, pamphlets, flyers, newspapers, and other print matter that can be used for examples and collage)
- Cardboard
- Paper clips
- Heavy weight stock paper
- Pencil
- Watercolors
- Acrylic paint
- Markers
- Colored pencils
- Large manila envelope



## Slide 4

Choose a word, phrase, idea, or ideology that carries a special meaning for you or is socially relevant; this is what you will be illustrating.

**THE ECONOMY**

*ENVIRONMENT IN CRISIS*

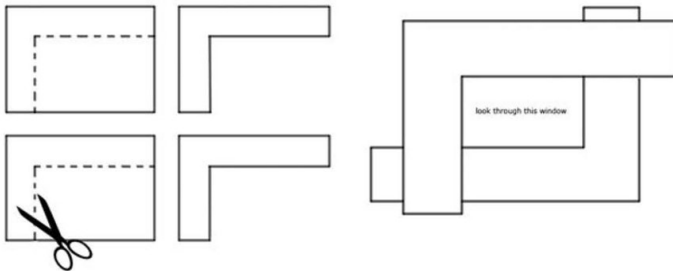
**Healthcare**

Begin to think of colors, textures, and words that would illustrate this theme.



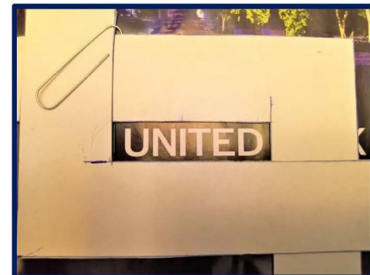
➤ **Make a Movable Viewfinder:**

- Take two pieces of rigid cardboard. With a ruler and pencil, mark an L shape approximately 1.25" deep on each one. Cut the shapes out with scissors.
- Place one L shape over the other to create a window of any size and shape. See example below.
- Use two large paperclips, one in each overlapped corner, to hold the L shapes together as illustrated below. This will allow you to enlarge or reduce the viewfinder to view both large and small areas.



➤ **Choose your images:**

- Using your viewfinder, find and use it to trace around the areas, images, word sections that work well with your theme. You will likely find more along the way and discard original choices.
- Cut out and collect your images in an envelope. They can be trimmed and shaped more when you begin to do the layout.



## Slide 7

### ➤ Prepare your background:

- Laying down blocks of color, either through watercolor, marker, or colored papers helps to give more strength to your chosen subject matter. Look at images of Corita Kents watercolor for inspiration. Google images: Corita Kent watercolors.
- Plan and leave spaces you will need for your calligraphy and images, or what areas they will overlie.

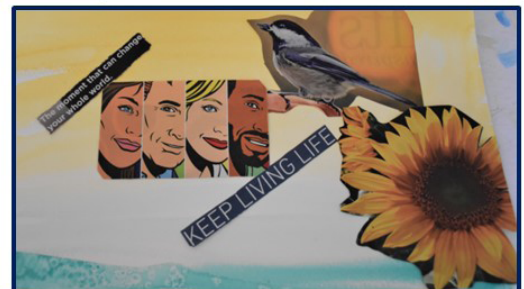


## Slide 8

### ➤ Putting it all together—creating the composition

- Now that your background is prepared and you have all the images ready, begin to lay them out. Do not glue anything until you have made sure it is the way you want it to look.

REMEMBER: You need to leave space for your calligraphy. Plan out what size lettering, where it will go, if it will overlay another image, and how much space you need.

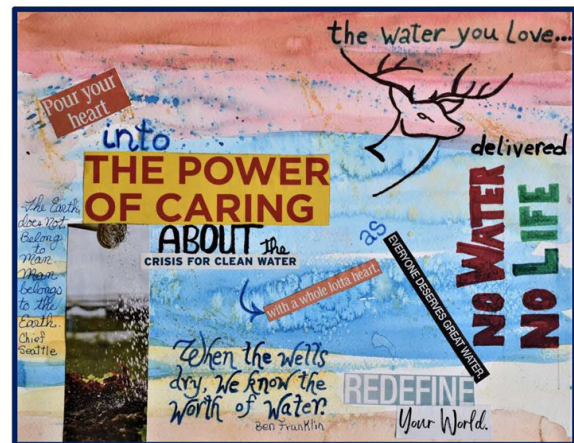




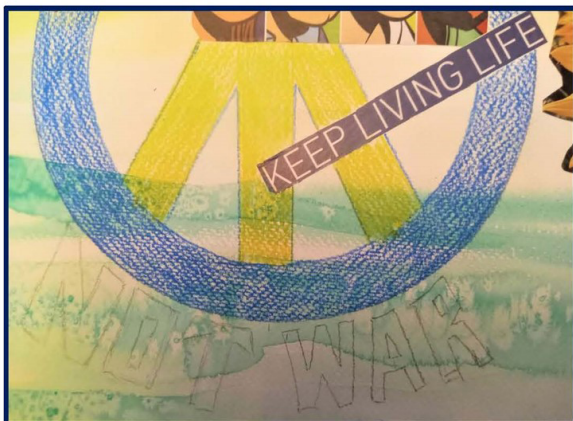


➤ **Adding the Calligraphy:**

- Using your computer, search Google Images to look up "calligraphy letters" for examples of how to do the lettering that would best express your subject. Examples: Bubble letters, Celestial, block, graffiti, etc.
- Once your choice(s) is made, practice on scrap paper. Add to your work.



- **Finished! Sign and date your work.**




**Teacher Resource 2**

Name of Student \_\_\_\_\_

## Visual Arts Assessment Rubric

Indicators	Excellent (5)	Skillful (4)	Adequate (3)	Inadequate (2)	Unsatisfactory/Incomplete (1)
<b>Composition:</b> The placement and arrangement of the elements of art and principles of design in an artwork	The placement and arrangement of the elements of art are excellent. The composition is extremely original/innovative.	The placement and arrangements of the elements of art and design are skillful. The composition is somewhat original/innovative.	The placement and arrangements of the elements of art and design are adequate. The composition is predictable/conventional.	Placement and arrangement of the elements of art are inadequate. The composition is imitative and predictable.	There is no consideration to the plan of the composition. It is unoriginal, unimaginative, and/or taken from a published source.
<b>Skill/Technique:</b> Refers to the ability to render/draw objects with a level of authenticity, realism, and proportion.	Rendering is excellent, and use of materials, tools and medium is excellent, as is the technique and attention to detail.	Rendering and technique are skillfully applied, with attention to detail. Skillful choice of medium/materials for the piece.	Rendering and technique are adequate. Technique shows little attention to detail. Objects lack imagination and materials chosen are just adequate.	Rendering and technique are inadequate. Technique does not demonstrate attention to detail. Objects lack originality; poor choice of medium or material for the piece.	No skill/technique evident; no attention to detail. Did not use materials correctly. Resources plagiarized.
<b>Student Voice/Imagination:</b> The act of conveying mood, feeling, spirit, and character in an artistic execution that clearly reflects the student's point of view.	Excellent use of expressive qualities that communicate the student's point of view.	Very good use of expressive qualities that effectively communicate student's point of view.	Adequate use of expressive qualities, though student's point of view is somewhat vague, conventional, and predictable.	Inadequate use of expressive components. Work does not clearly express the student's point of view and is very vague.	Use of expressive qualities is not evident; piece does not communicate the student's point of view. Unoriginal.
<b>Craftsmanship:</b> The level of attention to the finished product, detail, and presentation; this also measures student effort and pride in workmanship.	Craftsmanship is excellent; the piece is clean and free of unintended marks, smudges, erasure marks.	Skillfully crafted and mostly clean, with few unintended marks, smudges, blotches, rips, and/or erasure marks.	Adequate craftsmanship; somewhat unclean, with unintended marks, smudges, and erasure marks	Inadequate craftsmanship; unclean, with unintended marks, smudges, and erasure marks.	Unsatisfactory craftsmanship; messy with many unintended marks, smudges blotches, erasure marks.

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