

# Kingdom Arts & Sciences Championship

## Judging Form - Objects

Artist Name:	
Entry:	<b>Total Score:</b> /100
Branch:	Date:
Judge:	Judge's Email:

### Instructions for judges:

- For each question, use a highlighter to mark any terms that apply to the artist.
- Then, circle the box in each row that indicates the point value you wish to assign for that question and write in the box to the right..
- Please do not use half points. They will be rounded down.

<b>Documentation:</b> Documentation tells how we know what is historically authentic, when and where it was produced and used, and establishes the context of all aspects of the object in relation to other objects of its type.							<b>Bonus</b>
		1	2	3	4	5	6
<b>1. Organization:</b> Overall, is the documentation <b>coherent, well-organized, and easy to follow?</b> (Include how well citations and references are incorporated into the text.)	No attempt made	Documentation <b>lacks organization</b> or is <b>difficult to follow</b> , includes <b>minimal in-text citations</b> (or footnotes) and/or references	Documentation is <b>somewhat organized</b> and includes <b>some in-text citations</b> (or footnotes) and a <b>reference list</b>	Documentation is <b>sufficiently organized</b> , easy to follow, and includes <b>in-text citations</b> (or footnotes) and a <b>reference list</b> that follows a <b>standard format</b>	Documentation is <b>well organized</b> , easy to follow, and includes <b>in-text citations</b> (or footnotes) and a <b>reference list</b> that follows a <b>standard format</b>	Documentation is <b>exceptionally well organized</b> , easy to follow, and includes numerous <b>in-text citations</b> (or footnotes) and a <b>reference list</b> that follows a <b>standard format</b>	Documentation is of a <b>publishable</b> level in this area
							1

Object Rubric

Documentation		1	2	3	4	5	6
<p><b>2. Research:</b></p> <p>Based on the evidence in the documentation, <b>how thoroughly did the artist research this object/process?</b></p>	<p>No attempt made</p>	<p>Documentation suggests only a <b> cursory</b> level of research, little depth or breadth</p> <p><b>Few</b> or no <b>primary</b> or scholarly sources consulted. <b>Little evidence of interpretation</b> of sources</p>	<p>Documentation shows <b>some evidence</b> of <b>either</b> breadth or depth of research</p> <p><b>Majority of sources cited are secondary</b> or non-scholarly. <b>Little or some evidence of interpretation</b> of sources</p>	<p>Documentation shows the artist is <b>working toward depth</b> and breadth of research</p> <p>At least <b>some primary or</b> reputable scholarly resources cited</p> <p><b>Some interpretation</b> of sources is evident.</p>	<p>Documentation shows research with <b>some depth</b> and breadth</p> <p><b>Sources used are generally high-quality, including primary</b> and scholarly sources. <b>Some interpretation</b> of sources is evident</p>	<p>Documentation shows <b>very thorough</b> research with both depth and breadth</p> <p>Sources used are <b>consistently high-quality</b>, with an <b>abundance of primary sources</b></p> <p>The artist did <b>extensive interpretation</b> of sources</p>	<p>Documentation presents <b>new research</b> conducted that extends upon what is known in the field or draws upon sources that were previously not generally known or available</p>
<p><b>3. Connection between documentation and entry:</b></p> <p>How well does this documentation support the entry?</p> <p>That is, is the entry itself clearly supported by the documentation given?</p> <p>Is the link between the research and the final entry clear?</p>	<p>No attempt made</p>	<p>Documentation <b>makes only oblique reference</b> to the entry in question and may wander between topics without focus</p>	<p>Documentation addresses the entry in only a <b>superficial</b> fashion.</p> <p>The artist makes a <b>vague connection</b> between their research and their process</p>	<p>Documentation is <b>adequate</b> to support the entry</p> <p>The artist makes a <b>basic connection</b> between their research and their process</p>	<p>Documentation is <b>effectively used</b> to support the entry</p> <p>The artist demonstrated a <b>significant connection</b> between their research and their process</p>	<p>The finished entry is <b>clearly and thoroughly</b> supported by the documentation</p> <p>The artist's process was <b>remarkably informed by their research at every step</b>, which is evident in reading the documentation</p>	<p>Documentation is of a <b>publishable</b> level in this area</p>

2

3

<b>Documentation</b>		1	2	3	4	5	6
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Object Rubric

<p><b>4. Explanation of process:</b></p> <p>To what degree does the documentation describe the process used to create the entry? Can the reader clearly interpret how this object/process was made? Could another person recreate this object/process based on reading this documentation? Are choices explained clearly and justified thoroughly?</p>	<p>No attempt made</p>	<p>Process documented is <b>sparse</b> with little details, is inconsistent or contradictory with entry</p>	<p>Process is documented with <b>some key areas missing</b> or unclear</p>	<p>Process is <b>satisfactorily described</b>, a reader can <b>interpret the artist's process</b></p> <p><b>Some</b> recreations choices explained</p>	<p>Process is <b>satisfactorily described</b>, a reader can <b>interpret the artist's process</b>, and could <b>recreate it themselves.</b></p> <p><b>Most</b> of the recreation choices are explained and justified</p>	<p>Process is <b>clearly and completely described</b>; a reader can <b>easily interpret the artist's process</b>, and could <b>recreate</b> it themselves</p> <p><b>All</b> recreation choices are clearly explained and thoroughly justified</p>	<p>Documentation is of a <b>publishable</b> level in this area</p>
<p><b>Comments on Documentation:</b></p>							

Object Rubric

<b>Historical Accuracy/Authenticity:</b> Describes how period appropriate the object is. The logical and reasonable substitution of modern materials or methods will be taken into consideration when there are issues of safety, prohibitive cost, or material unavailability.							<b>Bonus</b>
		1	2	3	4	5	6
5. How well is the period appropriate <b>aesthetic</b> expressed in the object created?	No attempt made	The object is <b>fully modern</b> in appearance	<b>Some effort</b> was made to make the object look historical, but predominately a modern appearance	A roughly <b>equal blend of modern and historical aesthetic.</b> Moving towards fully authentic.	The object may have <b>slightly modern characteristics but is largely historical</b> in appearance	The object is <b>historically accurate</b> in aesthetic and appearance to all but the most <b>rigorous</b> of inspections	The object would be <b>perfectly at home in a historical context or a museum</b>
6. To what extent were period appropriate <b>tools</b> used to produce the object?	No attempt made	A <b>few</b> of the tools used to produce the object were historical	<b>Some</b> of the tools used to produce the object were historical	<b>Many</b> of the tools used to produce the object were historical	<b>Most</b> of the tools used to produce the object were historical	<b>All</b> of the tools used to produce the object were historical	The artist <b>made their own historical tools</b> to create the object
7. To what extent were period appropriate <b>materials</b> used to produce the object?	No attempt made	A <b>few</b> of the materials used to produce the object were historical	<b>Some</b> of the materials used to produce the object were historical	<b>Many</b> of the materials used to produce the object were historical	<b>Most</b> of the materials used to produce the object were historical	<b>All</b> materials used to produce the object were historical	The artist made their own historical materials to produce the object
8. To what extent were period appropriate <b>techniques</b> and <b>processes</b> used to create the object?	No attempt made	A <b>few</b> of the techniques and processes used to produce the object were historical	<b>Some</b> of the techniques and processes used to produce the object were historical	<b>Many</b> of the techniques and processes used to produce the object were historical	<b>Most</b> of the techniques and processes used to produce the object were historical	<b>All</b> of the techniques and processes used to produce the object were historical	The techniques and processes used to create the tools and materials were also perfectly historical

Object Rubric

<b>Historical Accuracy/Authenticity</b>		1	2	3	4	5	6
9. How well has the artist explained and compensated for the use of <b>modern</b> materials or methods?	No attempt made	The artist <b>attempted</b> to explain and compensate for the use of modern materials	The artist <b>explained</b> and <b>compensated</b> for the use of modern materials to <b>some degree</b> , but may not have covered this with much depth	The artist <b>explained and compensated</b> for the use of modern materials enough to demonstrate <b>some</b> consideration of this aspect	The artist <b>explained and compensated</b> for the use of modern materials enough to demonstrate <b>deep</b> consideration of this aspect	The artist <b>fully explained</b> their reasonable use of modern materials/ methods, or all materials/ methods were historical	The artist is able to provide <b>minute details</b> about the materials and methods used historically, regardless if they were used in the object
<p><b>Comments on Authenticity:</b></p>							

9

Object Rubric

<b>Technical Ability:</b> The level of competency of the period appropriate skill set necessary to produce the object; the level of craftsmanship demonstrated.							<b>Bonus</b>	
		1	2	3	4	5	6	
10. How well does the artist demonstrate understanding of the appropriate period aesthetic?	No attempt made	The artist possesses a <b>basic</b> grasp of the appropriate aesthetic and they struggled to demonstrate that vision	The artist possesses a <b>beginner's knowledge</b> of the appropriate aesthetic and there are clear opportunities for improvement in the execution	The artist possesses a <b>working knowledge</b> of the appropriate aesthetic, but <b>some flaws</b> in execution are evident	The artist possesses a <b>thorough knowledge</b> of the appropriate aesthetic and executes it with <b>few flaws</b> or omissions	The artist possesses a <b>thorough knowledge</b> of appropriate aesthetic and is able to <b>fully realize</b> it in their execution	The artist has demonstrated mastery of the appropriate aesthetic through their flawless and exceptional execution	10
11. How well does the artist demonstrate competency of period appropriate tools?	No attempt made	The artist demonstrated competency of a <b>few</b> period appropriate tools	The artist demonstrated competency of <b>some</b> period appropriate tools	The artist demonstrated competency of <b>many</b> period appropriate tools	The artist demonstrated competency of <b>most</b> period appropriate tools	The artist demonstrated competency of <b>all</b> period appropriate tools	The artist exhibited <b>mastery of the period tools</b> in some significant way	11
12. How well does the artist demonstrate competency of period appropriate materials?	No attempt made	The artist demonstrated competency using a <b>few</b> period appropriate materials	The artist demonstrated competency using <b>some</b> period appropriate materials	The artist demonstrated competency of <b>many</b> period appropriate materials	The artist demonstrated competency of <b>most</b> period appropriate materials	The artist demonstrated competency of <b>all</b> period appropriate materials	The artist exhibited mastery of the period materials in some significant way	12



<p><b>Complexity:</b> Complexity is the difficulty, challenge, and level of ambition (apprentice, journeyman, master) represented by the object. The complexity of a piece should be considered within the context of the genre of the piece rather than in terms of the complexity of other objects in the competition. In period different artisans often created different aspects of the same object.</p>							Bonus	
		1	2	3	4	5	6	
14. How well does the artist achieve the vision of their project and period aesthetic?	No attempt made	The artist has <b>failed to achieve</b> both their vision and a period aesthetic	The artist has <b>approached success</b> in terms of both vision and period aesthetic or has achieved one but not the other	Success has been <b>partially achieved</b> by the artist in terms of both vision and period aesthetic desired	Success has been <b>achieved</b> by the artist in terms of both vision and period aesthetic desired	The artists has <b>fully realized</b> the period aesthetic, and the object could easily fit in a period setting	The artist was able to exceed both the judges and their own expectations with regard to the achievement of their vision and period aesthetic desired	14
15. What level of <b>complexity</b> does the entered object represent within its genre/time/place?	No attempt made	The entered object represents <b>rudimentary levels of complexity</b> within its genre/time/place	The entered object represents <b>beginner level of complexity</b> within its genre/time/place	The entered object represents a <b>medium level of complexity</b> within the genre/time/place	The entered object represents a <b>high level of complexity</b> within the genre/time/place	The entered object represents <b>mastery level of complexity</b> within its genre/time/place	The artist was able to exceed both the judges and their own expectations with regard to the complexity of the object entered within the genre/time/place	15
16. <b>Difficulty:</b>  How challenging are the techniques, processes, and or the materials used to produce the object?	No attempt made	The techniques, processes, and materials used to produce the object required <b>basic skills</b>	The techniques, processes, and materials used to produce the object were <b>somewhat challenging</b>	<b>Many</b> of the techniques, processes, and materials used to produce the object were <b>challenging</b>	<b>Most</b> of the techniques, processes, and materials used to produce the object provided a <b>significant challenge</b>	<b>All</b> of the techniques, processes, and materials used to produce the object provided a <b>significant challenge</b>	All of the techniques, processes, and materials used to produce the object provided an extreme challenge and far exceed expectations	16

Object Rubric

Complexity		1	2	3	4	5	6
17. What level of preparation, skills, and knowledge were required to produce this object?	No attempt made	Producing the object required <b>minimal preparation</b> , a few skills, and <b>little specialized</b> knowledge	Producing the object involved <b>some advance preparation</b> , and <b>some specialized</b> skills or knowledge	Producing the object involved <b>some advance preparation</b> , and <b>some specialized</b> skills and knowledge	Producing the object required <b>advance preparation</b> , and a <b>variety of skills</b> and <b>specialized</b> knowledge	Producing the object required <b>extensive preparation</b> , a <b>variety</b> of skills, a <b>breadth</b> of specialized knowledge	Producing the object also required years of practice and training to achieve the final result
<p><b>Comments on Complexity:</b></p>							

17

<b>Presentation &amp; Display Presentation &amp; Display</b> : Presentation and display is how well the entrant communicates their knowledge and how well the arrangement of the entry adds to the overall explanation of the project. If online, how effectively did they use photos and videos to present their project?							<b>Bonus</b>
		1	2	3	4	5	6

18

Object Rubric

<p><b>18. Communication:</b> How well did the artist communicate her/his knowledge?</p>	<p>No attempt made</p>	<p>The artist communicated their <b>breadth OR depth</b> of knowledge with <b>basic</b> details to demonstrate their knowledge</p>	<p>The artist communicated their breadth <b>OR</b> depth of knowledge with <b>some</b> details of their knowledge</p>	<p>The artist communicated breadth <b>OR</b> depth by <b>providing details</b> to demonstrate their knowledge</p>	<p>The artist communicated breadth <b>AND</b> depth by providing details to demonstrate their knowledge</p>	<p>The artist communicated breadth <b>AND</b> depth by providing <b>many</b> details to fully demonstrate their knowledge</p>	<p>The artist communicated breadth and depth by thoroughly communicating their knowledge with many minor details and examples demonstrating their knowledge</p>	
<p><b>Presentation &amp; Display</b></p>		<p>1</p>	<p>2</p>	<p>3</p>	<p>4</p>	<p>5</p>	<p>6</p>	
<p><b>19. Questions:</b> How well did the artist answer questions and elaborate on issues the questions raised?</p>	<p>No attempt made</p>	<p>The artist was able to answer a <b>few</b> questions</p>	<p>The artist was able to answer <b>some</b> questions and <b>elaborate somewhat</b></p>	<p>The artist was able to answer <b>many</b> questions and <b>elaborate somewhat</b></p>	<p>The artist was able to answer <b>many</b> questions and <b>elaborate a great deal</b></p>	<p>The artist was able to answer <b>all questions</b> posed and <b>elaborate a great deal</b></p>	<p>The artist's answers to questions demonstrated extraordinary fluency with their topic</p>	<p>19</p>
<p><b>20. Display:</b> How well did the display enhance the presentation and understanding of the object? If online, how well did they use pictures and video to show off their project?</p>	<p>No attempt made</p>	<p>The display enhanced the presentation and understanding of the object a <b>little</b></p>	<p>The display <b>somewhat enhanced</b> the presentation and understanding of the object</p>	<p>The display <b>enhanced</b> the presentation and understanding of the object to a <b>reasonable</b> degree</p>	<p>The display <b>enhanced</b> the presentation and understanding of the object <b>significantly</b></p>	<p>The display <b>perfectly enhanced</b> the presentation and understanding of the object</p>	<p>The display not only enhanced the presentation and understanding of the object but immersed and transported the viewer</p>	<p>20</p>

**Comments on Presentation & Display:**