ANALYTIC SCORING RUBRIC
VISUAL ARTS MAKING

Criteria	1 Very Low Achievement VLA	2 Low Achievement LA	3 Basic Achievement BA	4 High Achievement HA	5 Very High Achievement VHA
#1					
Develop themes of personal feelings or ideas, social-related issues, or ideas for problem solving through the use of observation, experience, imagination, technology, and other skills **Theme or problem** • choice of theme/problem • development of theme/problem through observation, experience, imagination, technology, and other skills • Visual Diary as manifestation of thematic research	☐ Chooses a theme/ problem that is problematic; it is extremely trivial and lacks potential for exploration and a fresh insight ☐ Relies entirely on imitation or copy work rather than development via various research sources of an individual theme/ problem ☐ Visual diary, as manifestation of research, is incomplete and extremely weak	☐ Selects a theme/ problem that holds little personal interest or relevance, cognitive strength, or creative potential ☐ Inadequate exploration and research of different sources to develop theme/problem results in a banal *idée fixe* (a fixed idea that goes nowhere or changes) and a weak resolution ☐ Visual diary contains a limited amount of thematic explorations	☐ Selects or creates a rather ordinary personal theme/problem with some appeal and potential for interesting study and individualization ☐ Basic exploration and research of different sources enables theme/ problem to move forward and evolve in a couple of stages, but with average results ☐ Visual diary demonstrates satisfactory exploration of theme in a variety of ways	☐ Chooses or creates an unusual and personally meaningful theme/ problem with numerous possibilities and universal importance ☐ Uses multiple sources for exploration and research to develop and solve theme/ problem effectively and with a personal artistic voice ☐ Visual diary is filled with examples of fruitful research, studies, and other examinations of theme	☐ Selects or creates a particularly significant and challenging or complex theme/ problem with strong personal and universal relevance ☐ Takes risks and through observation, exploration, experimentation, imagination, and research pushes theme/problem in new and original directions with great success ☐ Visual diary is deep and rich in thoughtful ideas, reflections, research, studies, and other examinations of theme

#2					
Transform experiences and knowledge constructed from art appreciation and criticism—including analysis, interpretation and selection of signs and symbols—into art making practice **Application of criticism and art appreciation skills** • analyze and apply formal qualities (elements and principles) to construct imagery of theme/problem • apply layers of meaning in imagery to resolve theme/problem and to provoke a deeper interpretation • apply knowledge and skills of criticism and art appreciation to enhance, interpret, and resolve theme/problem	☐ Incomplete or scant analysis of formal qualities; therefore, an obvious transference of them is not evident in work ☐ Only one layer of meaning is visible and that is actual surface representation, resulting in an interpretation or depiction that is shallow (Note: Layers of meaning might be in the form of text, signs and symbols, unusual format or form, metaphor, postmodern strategies, overlays, additional imagery, multiple techniques and media, numerous additional parts or pieces, appendages, and so forth) ☐ Employs very little knowledge and skills of criticism and art appreciation to help develop and resolve own work (Note: evidence should be seen in visual diaries)	☐ Explores one or two elements or principles for their effect in work, but these are incorporated with varying degrees of success ☐ Adds a simplistic or token second layer of meaning, beyond surface representation, to the work, which contributes some additional information about the theme/ problem ☐ Attempts to apply knowledge and a few skills learned from criticism and art appreciation to create or enhance own work, but with limited success (Note: evidence should be seen in visual diaries)	☐ Work indicates that at least three elements or principles have been analyzed and applied to enhance composition, theme, and subject matter ☐ Introduces at least two layers of meaning to work, but these are not very satisfying or helpful in generating a deeper interpretation and appreciation of the work ☐ Applies knowledge and skills gleaned from criticism and art appreciation to own work and is generally successful (Note: evidence should be seen in visual diaries)	☐ Accurately analyzes elements and principles relevant to theme and subject matter, resulting in a formally successful work ☐ Employs multiple layers of meaning in work (at least three), and most contribute to a more meaningful interpretation of the work ☐ Utilizes knowledge and skills of criticism and art appreciation, sometimes with own to develop work that is well above average (Note: evidence should be seen in visual diaries)	☐ Exceptional use of elements and principles in final work denotes extensive exploration and analysis of their aesthetic and expressive properties ☐ Creates a work with many layers of meaning that are quite sophisticated intellectually, philosophically, or imaginatively, resulting in rich and varied interpretations of the theme/problem ☐ Employs in-depth knowledge and skills of criticism and art appreciation to create outstanding work (Note: evidence should be seen in visual diaries)

#3					
Select appropriate visual language, media, tools, and skills in accordance with the communication of a theme/solving of a particular problem **Selection of appropriate technical skills (art form, media, and making/creating techniques)** • select appropriate art form or mode, medium, and making/creating techniques to solve theme/ problem; a "goodness of fit" of all technical components with theme/problem	☐ Work suggests serious problems exist in understanding and selecting the appropriate art form, media, and making/creating techniques for solving theme/problem	☐ Work indicates little thought and effort was given to "goodness of fit" of art form, or media, or making/creating techniques to help solve theme/ problem	☐ Work shows mediocre or average adeptness at selecting and applying appropriate art form, media, and making/creating techniques to solve theme/problem	☐ Work indicates commendable consideration and ability were exercised to match art form, media, and making/creating techniques to theme/problem solution	☐ Work demonstrates competence, independence, and excellent sustained effort in aligning appropriate art form, media, and making/creating techniques with theme/problem resolution

#4					
Competence in manipulating selected visual language, materials, media, tools, and techniques **Craftsmanship** • skill in using selected visual language, materials, media, tools, and making/creating techniques • overall appearance and resolution	☐ Demonstrates minimal skill in manipulation of visual language, materials, media, tools, and making/creating techniques ☐ Overall appearance of work is sloppy, poorly crafted, and is unresolved	☐ Presents one or two examples of acceptable skills in handling visual language, or materials, or media, or tools, or making/creating techniques ☐ Overall appearance of work is inconsistent, with some occasional successes; needs additional work in many places to solve theme/problem satisfactorily	☐ Deals with visual language and most materials, media, tools, and making/creating techniques with average or mediocre skill ☐ Overall appearance of work is acceptable, but a few parts deserve more careful attention, exploration, or further resolution	☐ Shows adeptness or high proficiency and inventiveness in usage of visual language, materials, media, tools, and making/creating techniques; once in a while will pursue own line of inquiry with respect to the above-mentioned skills ☐ Overall appearance of work is very good; all parts are well crafted and theme/problem is resolved	☐ Demonstrates great mastery of skills and advanced artistic confidence in handling visual language, materials, media, tools, and making/creating techniques; repeatedly pursues own line of inquiry with respect to the above-mentioned skills ☐ Overall appearance is exceptional and exemplary; work stands above all others and is extremely well crafted; represents a unified whole with no parts that are lacking or unresolved
#5					
Select and manipulate appropriate techniques, perspectives, imageries, and art forms for an unique and creative communication of a theme/problem solving **Individualized and creative approach** • unique and creative approach in using selected visual language, materials, media, tools, and making techniques to solve theme/problem	☐ Shows limited abilities to individualize theme/problem or to apply creative attributes; overall, work is derivative and trivial	☐ Demonstrates at least one instance of original thinking or of an individual approach in solution; overall, work is ordinary	☐ Conveys an individual approach in several (two or more) aspects of the work (techniques, or perspectives, or imageries, or art forms) and once in a while, sparks of original thinking are seen; overall, work is only marginally original and unique	☐ Reveals an interesting individual artistic voice with numerous examples of creative handling of techniques, or perspectives, or imageries, or art forms; overall, work is interesting and very unique	☐ Communicates a strong and unique artistic voice with many provocative examples of original thinking in most all aspects (techniques, perspectives, imageries, and art forms); overall, work is perceived as highly original and imaginative and intrigues the viewer's interest

#6					
Compare and contrast the artistic quality of their own and others' visual creations using appropriate art vocabulary, concepts, and theories with an open mind in the process of student-teacher interaction **Compare and contrast visual creations** • compare and contrast (self-assess) quality of own visual creation with that of others, using appropriate means • apply theories of art and aesthetics to help ground comparisons	☐ Offers a superficial example of how quality of own work compares with that of another ☐ Possesses minimal knowledge of methods for making comparisons ☐ Demonstrates only limited knowledge of theories as a way to compare and contrast or self-assess works (Note: Aesthetic theories would include expressionist, formalist, realist, or feminist approaches to art. Art theories would include stylistic and artists' manifestos and beliefs about art making, often embracing application of aesthetic theories)	☐ Briefly expounds on one or two ways own work differs in artistic quality with that of another, using some correct art terminology ☐ Offers a brief statement that indicates limited or inaccurate knowledge about theories of art or aesthetics as a tool for comparing or self-assessing visual creations	☐ Presents satisfactory examples, using appropriate art vocabulary, of how own work compares qualitatively to that of several others ☐ Discusses with accuracy at least one theory of art or aesthetics when comparing and self-assessing visual creations	☐ Provides a well-grounded position on degrees of artistic quality of several different visual creations as compared with own work; uses comparative variables and art vocabulary correctly to do so ☐ Describes and assesses with sufficient skill how some visual creations differ according to several art or aesthetic theories	☐ Demonstrates accurate vocabulary while reflecting with keen insights of numerous ways own work compares in artistic quality with that of others ☐ Defends and embellishes explanations with examples of art or aesthetic theories, which indicates thorough knowledge of many theories, as central to making comparisons and assessing own work
#7					
Modify their own art creations accordingly **Ability to modify** • use feedback, self-assessment reflections, and additional research and practice to modify visual creation	☐ Employs very little feedback, or self-assessment refections, or additional research and practice to modify or improve work	☐ Work is only slightly changed by feedback or self-assessment reflections; limited additional research and practice results in a generally unresolved outcome	☐ Demonstrates a willingness to apply some feedback from others, to occasionally self-assess and reflect, and to conduct additional research and practice to revise work, resulting in a positive outcome	☐ Uses ideas from others, feedback, and self-assessment reflections, along with additional research and practice, to modify and improve work, resulting in a very successful resolution	☐ Willingly accepts ideas from others, reflects on feedback and self-assessments, and comprehends how to use them, along with extensive additional research and practice, if necessary, to modify work with exemplary outcomes

#8					
Show concern for the living environment and the historical context **Acknow-ledgement of current environment or a historical context** • acknowledge the current environment or a historical context in visual creation	☐ Shows a lack of concern to acknowledge either the current environment or a historical context	☐ Attempts to acknowledge the current environment or a historical context in work, but effort must be explained or prompted to be understood	☐ Includes a clear, but rather shallow and commonplace, reference to the current environment or a historical context (Note: Reference might be an additional layer of meaning in the work)	☐ References the current environment or a historical context in a strong manner that is easily apparent and successfully enhances a more thoughtful interpretation of the visual creation (Note: Reference might be an additional layer of meaning in the work)	☐ Does an extraordinary job via cognitive or aesthetic, or affective, or imaginative devices of clearly acknowledging the current environment or a historical context (Note: Reference might be an additional layer of meaning in the work)
#9					
Integrate and apply perspectives and experiences constructed from the learning of the arts and other subjects **Integration and application of other arts or academic subjects** • apply knowledge and skills from other subject areas to resolve visual creation	☐ Clear evidence is missing of knowledge, or perspectives, or experiences, or skills gleaned from other subject areas, as seen in visual creation or in its developmental processes	☐ Offers one reference of knowledge, or perspectives, or experiences, or skills gained from another subject area in visual creation or in its developmental processes; example is only vaguely apparent and is very weak in concept	☐ Includes one clear reference of knowledge, or perspectives, or experiences, or skills learned in one or two other subject areas in visual creation and in its developmental processes; example is somewhat predictable and may treat the integration and other subject area at a shallow level	☐ Depicts several interesting examples of knowledge, or perspectives, or experiences, or skills from other subject areas in visual creation and in its developmental processes; a few examples clearly demonstrate a higher level of thinking with respect to the integrated subject areas and the integration	☐ Integrates numerous and sophisticated references to knowledge, or perspectives, or experiences, or skills gained from other subject areas in visual creation and in its developmental processes; some integrative examples are cognitively complex and manifest deep comprehension of the other area, as might be implicated through use of symbols and metaphors