

ANALYTIC SCORING RUBRIC
VISUAL ARTS APPRECIATION AHD CRITICISM IN CONTEXT

Criteria	1 Very Low Achievement VLA	2 Low Achievement LA	3 Basic Achievement BA	4 High Achievement HA	5 Very High Achievement VHA
#1					
<p><i>Express initial impressions of visual phenomena and artwork/art phenomena with suitable vocabulary</i></p> <p>Initial impression</p> <ul style="list-style-type: none"> • identify and explain with reasons an initial reaction based on an important feature of the visual creation • use art terminology to describe initial impression 	<input type="checkbox"/> Verbalizes reaction with only one word (e.g., Yuk!, Wow!), after hasty or cursory scan <input type="checkbox"/> Notes an insignificant feature of visual creation <input type="checkbox"/> Opinion, if offered, is not persuasive <input type="checkbox"/> Limited awareness of art terms to express impression	<input type="checkbox"/> Offers a brief reactive comment (I like/dislike it!), after limited examination of evidence <input type="checkbox"/> Addresses one feature, but it is marginally significant to the whole <input type="checkbox"/> Lacks depth of insight to support choice with a good reason(s) <input type="checkbox"/> Communicates at least one art term in response, but it may be used incorrectly	<input type="checkbox"/> Selects one important feature of the visual creation on which to comment, after building an examination <input type="checkbox"/> Explains to a fair degree reason(s) for initial impression <input type="checkbox"/> Uses some art terminology correctly in response	<input type="checkbox"/> Identifies several important features in initial reaction, after giving careful consideration to an aesthetic and emotive examination <input type="checkbox"/> Explains each impression with an adequate reason <input type="checkbox"/> Applies appropriate art terms in initial reaction <input type="checkbox"/> In short, synthesizes visual information quite well at first glance	<input type="checkbox"/> Identifies many first impressions (aesthetic, emotive, and intellectual) of the whole creation after a thorough examination of all parts, and explains each with sound arguments <input type="checkbox"/> Selects seminal features as sources for reaction <input type="checkbox"/> Demonstrates clear and accurate usage of many appropriate art terms in response <input type="checkbox"/> Synthesizes crucial visual information extremely well at first glance

#2					
<p><i>Describe visual phenomena, artwork/art phenomena and the connections among visual elements, images, and focuses</i></p> <p>Description</p> <ul style="list-style-type: none"> • describe subject matter or content and its inner relationships • describe art elements and design principles and relationships between them and with subject matter • describe technical aspects (art form, media, and making/creating techniques) 	<input type="checkbox"/> Describes with little detail or explanation one image of the subject matter, but makes no connections between its parts <input type="checkbox"/> Possesses very limited knowledge of elements and principles; therefore, a reference to their relationships in work is sketchy and weak <input type="checkbox"/> Deals briefly with a simple connection between one formal element or principle and the subject matter <input type="checkbox"/> Demonstrates a partial understanding of how the work is created, but does not identify its materials or techniques	<input type="checkbox"/> Provides a brief description of basic information about a few images of the subject matter, but does not mention any relationships between them <input type="checkbox"/> Vaguely describes a few of the elements and principles; recognizes one simple connection between them <input type="checkbox"/> Attempts to tie a couple of elements and principles to subject matter with some success <input type="checkbox"/> Can recognize and describe a traditional art form or mode, if not too complex, and a few easily recognizable media	<input type="checkbox"/> Describes most subject matter adequately and points out a few simple relationships between objects or images <input type="checkbox"/> Mentions some of the elements and principles with fair degrees of accuracy, and describes at least one connection between them <input type="checkbox"/> Demonstrates one important connection between formal properties and subject matter <input type="checkbox"/> Explains some technical aspects satisfactorily	<input type="checkbox"/> Refers to all major features of subject matter in a good description and recognizes several interesting relationships between them <input type="checkbox"/> Describes with detail relevant elements and principles and some connections between them <input type="checkbox"/> Expounds on a few meaningful connections between formal qualities and subject matter <input type="checkbox"/> Describes most technical aspects with proficiency	<input type="checkbox"/> Describes subject matter thoroughly and with precise details, and notes many complex connections between its features <input type="checkbox"/> Recognizes and discusses with expertise all seminal elements and principles, along with their inner relationships <input type="checkbox"/> Describes both subtle and complex relationships between subject matter and formal properties with excellent and original insights <input type="checkbox"/> All technical aspects are explained masterfully

#3					
<p><i>Perform formal analysis and express personal feelings and ideas on the aesthetics, style and symbolic meanings of the objects of appreciation and criticism, based on their visual elements and organization</i></p> <p>Formal and aesthetic analysis</p> <ul style="list-style-type: none"> • express a personal opinion about overall composition • express knowledge of the concept of “aesthetic value” and explain its existence in an art creation • express aesthetic value related to issues of beauty/ugly as demonstrated by visual elements • recognize style and opine about its aesthetic impact on visual creation • comprehend symbolism in images and express its value to the whole piece 	<p><input type="checkbox"/> Presents an unclear overview of composition and its structural devices or techniques; therefore, expresses a weak opinion about it</p> <p><input type="checkbox"/> Knows very little about what is meant by “aesthetic value”; resulting in a flawed explanation of it in a visual creation with respect to visual organization</p> <p>(Note: “Aesthetic value” is defined as the value a work has to stimulate pleasure or interest or action in the viewer through its aesthetic properties. A positive aesthetic value is beauty.)</p> <p><input type="checkbox"/> Expresses one unsupported reason for why visual creation is perceived as beautiful, ugly, or in-between</p> <p><input type="checkbox"/> May recognize style of visual creation, but is unable to give any ideas about its aesthetic effect</p> <p><input type="checkbox"/> Names one simple symbol in work, but misunderstands its contribution to aesthetic value of the whole piece</p>	<p><input type="checkbox"/> Expresses a simplistic opinion about composition, based on limited knowledge of formal elements as compositional devices</p> <p><input type="checkbox"/> Possesses partial knowledge about aesthetic value and attempts to explain it in a visual creation</p> <p><input type="checkbox"/> Offers a partially-supported opinion about aesthetic values of beauty/ugly, but cannot tie these values to visual organization</p> <p><input type="checkbox"/> States an opinion with some degree of accuracy about style of work and how it affects aesthetic value</p> <p><input type="checkbox"/> Explains an easy symbol in a piece, and attempts, with limited success, to articulate its connection to aesthetic value</p>	<p><input type="checkbox"/> Opines ideas regarding composition that indicate a general understanding of a few compositional devices</p> <p><input type="checkbox"/> Explains one idea about aesthetic value and its role in a particular visual creation satisfactorily</p> <p><input type="checkbox"/> Gives one good comment about aesthetic value, as related to beauty/ugly and visual organization</p> <p><input type="checkbox"/> Knows style of work and offers a simple but credible opinion about its aesthetic effect</p> <p><input type="checkbox"/> Recognizes symbolism in a work, but has difficulty in tying it to aesthetic value</p>	<p><input type="checkbox"/> Recognizes a successful composition and can explain its formal sources along with a well-grounded opinion regarding it</p> <p><input type="checkbox"/> Explains aesthetic value and gives several verbal examples of it in an art creation</p> <p><input type="checkbox"/> Expresses several good reasons for aesthetic issues of beauty/ugly with respect to visual organization</p> <p><input type="checkbox"/> Expresses ideas about style with ease and makes a good connection between style and aesthetic value of a piece</p> <p><input type="checkbox"/> Points out numerous examples of symbolism in work and offers a sound opinion about its relationship to aesthetic value</p>	<p><input type="checkbox"/> Expresses many outstanding insights and opinions regarding formal elements as compositional devices</p> <p><input type="checkbox"/> Comprehends aesthetic value and describes it correctly and easily in visual objects</p> <p><input type="checkbox"/> Expresses excellent and grounded opinions in regards to aesthetic value (beauty/ugly) in work, as determined by visual elements and organization</p> <p><input type="checkbox"/> Gives ample and thoughtful opinions demonstrating deep insight on how style of visual creation impacts aesthetic value</p> <p><input type="checkbox"/> Provides clear evidence of comprehension of symbolism in the work and expresses keen insights regarding its role in determining aesthetic value</p>

#4					
<p><i>Discern the style and implications of art creations of different cultures, regions, times, and artists</i></p> <p>Stylistic differences</p> <ul style="list-style-type: none"> • differentiate styles of visual creations from a variety of regions in the world (e.g., Orient, Euro-Western, the Americas, Middle East, Africa, Australia, Polynesia, and the like) • distinguish styles of visual creations related to distinct cultural groups within selected countries or regions • discern stylistic differences of visual creations related to historical time periods • discern stylistic differences of a variety of selected landmark and local artists/designers • discern consequences associated with stylistic differences of the above-mentioned cases 	<ul style="list-style-type: none"> <input type="checkbox"/> Barely discriminates between styles of visual creations from two regions of the world <input type="checkbox"/> Distinguishes one very simple stylistic feature of visual creations from two very distinct cultural groups <input type="checkbox"/> Barely indicates knowledge of stylistic differences of visual creations across time periods <input type="checkbox"/> Demonstrates little basic knowledge of differences in style between selected artists/designers <input type="checkbox"/> Exhibits minimal understanding of consequences or implications associated with stylistic differences 	<ul style="list-style-type: none"> <input type="checkbox"/> Recognizes there are regional differences in styles of visual creation and pin points one or two examples without complete accuracy in practice <input type="checkbox"/> Explains one example of differing styles between two cultural groups <input type="checkbox"/> Discerns one or two simple stylistic differences, particularly between examples where vast differences are apparent, of visual creations throughout time periods <input type="checkbox"/> Makes a few correct remarks about differences in style of selected artists/designers <input type="checkbox"/> Discusses with some degree of accuracy only one example of an implication related to stylistic differences in a selected case 	<ul style="list-style-type: none"> <input type="checkbox"/> Makes satisfactory references to differences in styles in a few examples of regional art creations <input type="checkbox"/> Articulates several stylistic differences between examples of art creations from two cultural groups <input type="checkbox"/> Gives some consideration to multiple stylistic differences of art creations over time <input type="checkbox"/> Recognizes that artists/designers have distinct stylistic differences and can discuss several of these effectively <input type="checkbox"/> Recognizes there are implications related to stylistic differences in each case, and can articulate more than a few ideas correctly in a couple of cases 	<ul style="list-style-type: none"> <input type="checkbox"/> Clearly communicates differences in styles of each presented example of regional visual creations <input type="checkbox"/> Shows adeptness in comparing numerous stylistic differences of visual creations from three or more cultural groups <input type="checkbox"/> Offers good examples of stylistic differences of visual creations across different time periods <input type="checkbox"/> Pin points many seminal stylistic differences between visual creations of a variety of artists/designers <input type="checkbox"/> Considers many examples of implications related to stylistic differences in a variety of cases and offers major evidence 	<ul style="list-style-type: none"> <input type="checkbox"/> Provides detailed explanations of stylistic differences between presented regional visual creations <input type="checkbox"/> Indicates in responses a depth of understanding of stylistic differences between whatever cultural groups are presented <input type="checkbox"/> Notes correctly significant stylistic differences between visual creations throughout history, regardless of the time periods presented <input type="checkbox"/> Offers valid examples of stylistic differences between visual creations of any artists/designers presented <input type="checkbox"/> Communicates an accurate analysis of implications associated with stylistic differences in whatever case is presented

#5					
<p><i>Interpret artwork/art phenomena in various contexts with appropriate use of knowledge of social, cultural, historical, and other aspects</i></p> <p>Interpretation</p> <ul style="list-style-type: none"> • interpret the meaning of the visual creation • use research and knowledge to apply various contexts (e.g., social, cultural, historical, and the like) to further elucidate interpretation 	<p><input type="checkbox"/> Presents an unsupported or “underdetermined” interpretation</p> <p><input type="checkbox"/> Interpretation indicates a lack of prior research or knowledge of various contexts</p> <p>(Note: Examples of contexts may be personal, social, cultural, historical, philosophical, technological, environmental, economic, and aesthetic)</p>	<p><input type="checkbox"/> Offers an interpretation that is partially supported or weak</p> <p><input type="checkbox"/> Addresses only one context impacting an interpretation, indicating rudimentary background knowledge of various contexts</p>	<p><input type="checkbox"/> Gives a good or supported interpretation, but it may be a little too brief</p> <p><input type="checkbox"/> Alludes to a couple of contexts in interpretation, indicating acceptable research and knowledge of several contexts</p>	<p><input type="checkbox"/> Expounds on a good interpretation with more detail and supporting evidence</p> <p><input type="checkbox"/> Evidence embeds proficient research and knowledge of at least three different contexts that influence interpretation</p>	<p><input type="checkbox"/> Provides an in-depth and detailed interpretation based on deep sources of supporting evidence and background knowledge to support it</p> <p><input type="checkbox"/> Interpretation may actually be very close to the artist’s own interpretation or intent (i.e., the “correct” interpretation or actual intent)</p> <p><input type="checkbox"/> Enhances interpretation by significant knowledge and research of multiple contexts, some of which were learned independently, that impact an interpretation</p>

#6					
<p><i>Produce informed judgements on the appropriateness of the selection of form in accordance with the message/function and the significance or values of a particular piece of artwork in the context of appreciation and creation</i></p> <p>Judgement</p> <ul style="list-style-type: none"> • judge the visual creation based on “goodness of fit” of all components • judge the value of the visual creation, applying knowledge and skills of art/design appreciation • judge the value of the work based on personal aesthetic experience 	<ul style="list-style-type: none"> <input type="checkbox"/> Presents a very weak and simplistic judgment with little supporting evidence based on prior knowledge of form or message/function or other components <input type="checkbox"/> Judgement is too hasty, ignoring knowledge and skills related to art/design appreciation <input type="checkbox"/> Does not mention a personal aesthetic experience as a reason for judgement 	<ul style="list-style-type: none"> <input type="checkbox"/> Takes a final position that is only vaguely informed by a goodness of fit variable, such as form, message/function, or other components <input type="checkbox"/> Barely mentions knowledge and skills of art/design appreciation to help substantiate judgment <input type="checkbox"/> Offers a brief statement that indicates limited knowledge about the value or role of a personal aesthetic experience in making a judgement 	<ul style="list-style-type: none"> <input type="checkbox"/> Expounds briefly on a judgment that incorporates one good example of a goodness of fit variable like form, or message/function, or other components <input type="checkbox"/> Employs basic knowledge and skills of art/design appreciation to help support judgement <input type="checkbox"/> Addresses role of aesthetic experience to a fair degree in judgement statement 	<ul style="list-style-type: none"> <input type="checkbox"/> Provides a well-grounded judgement that considers sound reasons based on at least two variables related to goodness of fit (e.g., form, message/function, or other components) <input type="checkbox"/> Builds judgement on acceptable application of knowledge and skills of art/design appreciation <input type="checkbox"/> Describes sufficiently how a personal aesthetic experience relates to final judgement 	<ul style="list-style-type: none"> <input type="checkbox"/> Takes a strong and well-defined position, relating appropriateness of judgement to multiple variables of goodness of fit (e.g., form, message/function, or other components) <input type="checkbox"/> Bases judgement on a thorough comprehension of knowledge and skills of art/design appreciation <input type="checkbox"/> Reflects with keen insights as to how a personal aesthetic experience influences judgement

#7and #8					
<p><i>Perform art appreciation and criticism verbally, in dialogue and writing</i></p> <p>Perform art/design appreciation and criticism</p> <p>• orally discuss or write formal and informal examples of art/design appreciation and criticism</p> <p>• Use art/design appreciation and criticism components in classroom situations</p>	<p><input type="checkbox"/> Demonstrates little understanding of skills and techniques necessary for discussing or writing successful criticism or appreciation</p> <p><input type="checkbox"/> Knows a few components of a basic model of criticism (based on description, analysis, interpretation, and judgement), but rarely applies them when talking about visual creations with teacher or others</p>	<p><input type="checkbox"/> Demonstrates a very rudimentary understanding of appropriate skills and techniques when discussing and writing art/design criticism or appreciation</p> <p><input type="checkbox"/> Recognizes some components related to a basic model of criticism (based on description, analysis, interpretation, and judgement) and uses these on a regular basis to discuss visual creations with teacher or others</p>	<p><input type="checkbox"/> Demonstrates general knowledge of skills and techniques necessary for satisfactory discourse and writing about art/design criticism and appreciation</p> <p><input type="checkbox"/> Addresses most components related to a basic model of criticism (based on description, analysis, interpretation, and judgement) in daily practice when speaking with teacher or peers about visual creations</p>	<p><input type="checkbox"/> Offers pertinent and well-structured responses to all required components of criticism and appreciation when speaking or writing</p> <p><input type="checkbox"/> Uses correctly and on a regular basis all of the components of a basic model of criticism (based on description, analysis, interpretation, and judgement) when engaged in discourse with teacher or peers about visual creations</p>	<p><input type="checkbox"/> Speaks and writes about art/design criticism and appreciation very effectively and fluently, often presenting detailed, thought-provoking, and original comments</p> <p><input type="checkbox"/> Verbalizes accurate responses to components of a basic model of criticism (based on description, analysis, interpretation, and judgement) with ease and self-confidence, when speaking on a daily basis about visual creations with teacher or others</p>