

TASK 1 ASSESSMENT RUBRIC FOR CONTEXTUAL RESEARCH

[20 MARKS]

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|--|---|--|--|--|--|--|-------------------------------------|
| Creativity: The production of original ideas that have value. Creativity comes about from the productive interaction of different disciplinary ways of seeing things. | | | | | | | | |
| 1. BASELINE REQUIREMENT–FACTUAL KNOWLEDGE, BASIC SKILL, APPROPRIATE ATTITUDE 40% | | | | | | | | |
| 1. | Mastery of a Knowledge Domain: Include relevant information (on artists) and other areas of knowledge. | Intelligently identifies and masters highly relevant, interesting knowledge domain(s) and relates own ideas and experience to those of discourse(s) researched. | Identifies and masters a relevant, interesting knowledge domain(s) and relates own ideas and experience to those of discourse(s) researched. | Masters a knowledge domain and relates own ideas and experience to those of discourse(s) researched. | Reasonable mastery of a knowledge domain. | Some mastery of a knowledge domain | Limited mastery of a knowledge domain | No mastery of knowledge domain. |
| 2. | Mastery of a Skills Domain: Show great skill in working with your art materials and within your chosen discipline. | Identifies and masters highly relevant, interesting artistic discipline/skills domain(s) and relates own ideas to those of techniques researched. | Identifies and masters a relevant, interesting skills domain(s)/artistic discipline and relates own ideas to those of techniques researched. | Masters a skills domain/artistic discipline and relates own ideas to those of techniques researched. | Reasonable mastery of a skills domain. | Some mastery of a skills domain | Limited mastery of a skills domain | No mastery of skill. |
| 3. | Awareness of Conventions: Be aware that some artworks are more expressive/emotional others are more conceptual while others are more perceptual. Show that you are aware of this regarding your own art. | Shows insightful awareness of his/her own mode of working. | Shows awareness of his/her own mode of working. | Shows satisfactory awareness of own mode of working. | Shows reasonable awareness of own mode of working. | Shows fair awareness of own mode of working. | Shows little awareness of own mode of working. | No awareness of own mode of working |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|---|---|--|--|---|---|---|---|
| 4. | Document technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Documents technical procedures thoroughly especially for digital work. | Does not document technical procedures thoroughly especially for digital work. Possible plagiarism. |
| 5. | Time Management: Manage your time effectively. | Manages time very well indeed. | Manages time very well. | Manages time well. | Manages time reasonably well. | Manages time fairly well | Manages time poorly | Extremely poor time management |
| 6. | Perseverance. Do not give up. | Mistakes and failures are tolerated, successfully worked through or incorporated as creative surprises. | Mistakes and failures are tolerated, worked through or incorporated. | Mistakes and failures are worked through or incorporated. | Mistakes and failures are discouraging but perhaps worked through and incorporated. | Mistakes and failures are devastating but there is some attempt to persevere. | Mistakes and failures are not remedied, becoming devastatingly depressing or inducing crippling apathy. | Work is incomplete. Evidence of total lack of commitment. |
| 7. | Task Intensity. Show real interest and involvement. | He/she displays authentic interest and very intense involvement in the process. Evidence of work becoming mildly obsessive. | He/she displays authentic interest and intense involvement in the process. | He/she displays a pleasing level of interest and involvement in the process. | He/she displays a level of interest and involvement in the process. | He/she displays an inadequate level of interest and involvement in the process. | He/she displays a low level of interest and involvement in the process. | He/she displays little to no interest or involvement in the process. |
| 2. FIRST LEVEL OF CREATIVITY – DIVERGENT THINKING 20% | | | | | | | | |
| 8. | Fluency: Generate many ideas around the theme rather than settling on only one. | Generates very many ideas around the theme | Generate many ideas around the theme | Generate some ideas around the theme. | Generates two or three ideas around the theme. | Generates one or two ideas around the theme | Generates only one idea around the theme | No Idea |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|---|---|--|---|--|--|--|---|
| 9. | Flexibility: Experiment with various possibilities. Combine different categories of ideas, experiences, feelings and actions. For example, technical, ethical, emotional, sensory and intellectual ideas and experiences | Sees a number of interesting ways to arrange thoughts, ideas, perceptions and feelings. Generates various categories of ideas around the theme. | Sees a few interesting ways of arranging thoughts and/or perceptions and/or feelings around the theme | Some variety in seeing different categories of ideas, feelings and perceptions around the theme | Some flexibility but with little relation to the theme | Some flexibility with no relation to the theme | No flexibility in thinking. Rigid, linear thinking. | No variety of thinking categories |
| 10. | Elaboration: Develop selected ideas by adding relevant details. | Adds abundant detailed elaboration on selected ideas. | Abundant elaboration on selected ideas. | Elaborates on ideas. | Some Elaboration of ideas. | Little elaboration. | Very little elaboration. | Settles on first ideas without elaborating. |
| 11. | Originality: Avoid cliché. Find innovative, novel and unusual ideas and actions. | Finds various innovative, novel and unusual ideas and artistic techniques and actions. | Finds innovative, novel and unusual ideas and/or artistic techniques and actions. | Finds some innovative, novel and unusual ideas and/or artistic techniques and actions. | Finds few innovative, novel and unusual ideas and/or artistic techniques and actions. | Finds one innovative, novel and unusual ideas or artistic technique. | Finds one fairly novel idea or technique. | No innovation. |
| 12. | Problem Definition. Define the creative problem(s) you personally, are interested in solving, based on the given theme. | Defines problems clearly in terms of own interests, own history of creative problem solving and own intentions | Defines problems in terms of own interests, intentions and own history of creative problem solving | Some problem definition | Defines problem in very predictable clichéd terms | Vague problem definition | Very little definition of problem to be solved. | No problem definition |
| 13. | Risk-Taking: deal with the unknown by taking chances, experimenting with new ideas or trying new technical challenges within your chosen discipline. Take chances in your thinking, attempt tasks for which the outcome is unknown. | Deals with the unknown by taking risks, experimenting and is open to ideas and feelings. Attempts tasks with unforeseen outcomes. | Deals with the unknown by taking risks, experimenting and is open to ideas and/or feelings. Attempts tasks with unforeseen outcomes. | Deals with the unknown by taking some risks, with some experimenting and is reasonably open to ideas and/or feelings. Attempts some tasks with unforeseen outcomes. | Deals with the unknown by taking a few risks, with some experimenting and is reasonably open to ideas and/or feelings. Attempts some tasks with unforeseen outcomes. | Deals with the unknown by taking few risks, with little experimenting and is perhaps open to ideas and/or feelings. Attempts few tasks with unforeseen outcomes. | Deals with the unknown without taking risks, with very little experimenting and is not very open to ideas and/or feelings. Attempts very few tasks with unforeseen outcomes. | Deals with the unknown by relying on the already known. Is not open to new ideas and/or feelings. Attempts no tasks with unforeseen outcomes. |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|--|---|---|--|--|--|--|---|
| 3. SECOND LEVEL OF CREATIVITY–ORIGINALITY 20% | | | | | | | | |
| 14. | Curiosity: follow your hunches, question alternatives, ponder outcomes and wonder about options. "What would happen if ...?" | He/she follows his/her conceptual and technical hunches, questions alternatives, ponders outcomes and wonders about options. | He/she follows his/her conceptual and technical hunches, questions alternatives, ponders outcomes and wonders about options. | He/she follows some conceptual and technical hunches, questions some alternatives, ponders some outcomes and wonders about some options. | He/she follows a few conceptual and technical hunches, questions few alternatives, ponders one or two outcomes and wonders about some options. | He/she follows few conceptual and/or technical hunches, questions very few alternatives, ponders one outcome and wonders about one or two options. | He/she follows very few conceptual and/or technical hunches, questions hardly any alternatives, perhaps ponders one outcome and might wonder about one or two options. | No sense of curiosity or exploration of alternatives. |
| 15. | Imagination: visualise possibilities, build images in your mind and through drawing; picture new objects; reach beyond the limits of what seems practical. | He/she visualises possibilities, builds images in his/her mind and through beautiful drawing, he/she pictures new objects, reaches beyond the limits of what seems practical successfully bringing visions to fruition. | He/she visualises possibilities, builds images in his/her mind and through competent drawing, he/she pictures new objects, reaches beyond the limits of what seems practical. | He/she visualises possibilities, builds images in his/her mind and through competent drawing. | He/she visualises some possibilities, builds some images in his/her mind and through drawing. | He/she visualises a few possibilities, builds a few images in his/her mind and through drawing. | He/she visualises few possibilities, builds few images in his/her mind and perhaps through drawing. | Very little evidence of imagination presented. |
| 16. | Metacognition: Having made sketches, selected your sources and expressed ideas in words, look at them, and be critical. Think about how you might change them and improve them to make them your own and make them innovative. | Excellent, continual metacognitive activity regarding all aspects: sources, ideas, sketches and media experiments. Makes critical comment regarding own ideas and processes. | Pleasing metacognitive activity regarding all aspects: sources, ideas, sketches and media experiments. | Satisfactory metacognitive activity regarding most aspects: sources, ideas, sketches and media experiments. | Some metacognitive activity regarding some aspects: sources, ideas, sketches and media experiments. | Little metacognitive activity regarding sources, ideas, sketches or media experiments. | Very little metacognitive activity regarding sources, ideas, sketches and media experiments. | No metacognition. |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|--|--|---|---|---|--|--|---|
| 17. | Originality: Look for novel connections between ideas, artworks, objects and techniques. | Finds very novel connections between disparate ideas. | Finds novel connections between disparate ideas. | Finds some novel connections between disparate ideas. | Finds a few fairly novel connections between disparate ideas. | Finds few novel connections between disparate ideas. | Finds very few novel connections between disparate ideas. | Finds no novel connections between disparate ideas. |
| 18. | Originality: When working with sources, do not simply take them at face value. Transform them and make them your own rather than simply copying them. | Ideas and experiments are unusual, highly innovative, fresh and aesthetically pleasing. Transforms sources significantly, makes them unique, and uses them intelligently as a way of generating own ideas, feelings and actions. | Ideas and experiments are unusual, innovative and fresh. Transforms sources, makes them unique, and uses them intelligently as a way of generating own ideas, feelings and actions. | Ideas and experiments are unusual and innovative. Transforms sources satisfactorily, makes them unique, and uses them as a way of generating own ideas, feelings and actions. | Ideas and experiments are fairly unusual. Transforms sources reasonably, uses them as a way of generating own ideas and/or feelings and/or actions. | Ideas and experiments are tried and tested. Transforms sources to a small extent, uses them to a small extent as a way of generating own ideas and/or feelings and/or actions. | Ideas and experiments are predictable. Transforms sources to a very small extent, uses them to a limited extent as a way of generating own ideas and/or feelings and/or actions. | Copies sources with possible plagiarism. |
| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
| 19. | Originality: When working with sources, are you simply stealing someone else's idea, or are you being ethical and responsible and contributing something new to visual culture? | Transforms sources and/or generates original sources according to personal visual language. | Transforms sources and/or generates original sources according to personal visual language. | Transforms sources and/or generates original sources. | Some transformation of sources. | Little transformation of sources. | Very little transformation of sources. | Copies; possible plagiarism. |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|---|--|--|--|---|---|---|--|
| THIRD LEVEL OF CREATIVITY – PRODUCING MEANINGFUL COMMUNICATIVE PRODUCTS 10% | | | | | | | | |
| 20. | Personal Visual Language: Find visual equivalents for your ideas, feelings, symbols and concepts. Develop a personal style. | Finds an abundance of visual equivalents for ideas, feelings, symbols and concepts. Shows abundant evidence of his/her personal style and visual language. | Finds many visual equivalents for ideas, feelings, symbols and concepts. Shows evidence of his/her personal style and visual language. | Finds visual equivalents for ideas, feelings, symbols and concepts. Shows some evidence of his/her personal style and visual language. | Finds some visual equivalents for ideas, feelings, symbols and concepts. Shows little evidence of his/her personal style and visual language. | Finds few visual equivalents for ideas, feelings, symbols and concepts. Shows very little evidence of his/her personal style and visual language. | Finds very few visual equivalents for ideas, feelings, symbols and concepts. Shows no evidence of his/her personal style and visual language. | Hardly any visual equivalents for ideas, feelings, symbols and concepts. Lacks unity completely. A formal and conceptual aberration. |
| 21. | Complexity: Develop your visual language until it becomes elaborate and complex. Create your own structure in an unstructured setting. | Develops his/her visual language until it becomes complex and multi-layered. Creates structure in content and form. | Develops his/her visual language until it becomes complex. Creates structure in content and form. | Develops his/her visual language until it becomes reasonably complex. Creates structure in content and form. | Develops his/her visual language. Creates structure in content and form. | Develops his/her visual language to a limited extent. Creates some structure in content and form. | Develops his/her visual language to a very limited extent. Does not create much structure in content and/or form. | No development of a personal visual language. |
| 22. | Meaningful Communication: The medium you choose can be very significant and meaningful. For example, Joseph Beuys chose to work with felt and copper. Explain your reasoning behind the media and materials you choose to work with. | Very meaningful and careful choice and manipulation of medium. Effective, poetic, creative communication with layers of meaning. | Very meaningful choice and manipulation of medium. | Meaningful choice and manipulation of medium. | Reasonably meaningful choice and manipulation of medium. | Fairly meaningful choice and/or manipulation of medium. | Mildly meaningful choice and/or manipulation of medium. | Not very meaningful choice or manipulation of medium. |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|---|--|--|--|--|--|--|--|
| 23. | Personal Relevance: Explain how and why your interpretation of the theme is important to you. Art is about subjectivity. Reveal your own attitudes, beliefs and feelings. | Acknowledges personal relevance with insight and sensitivity. | Acknowledges personal relevance with intelligence. | Acknowledges personal relevance. | Does not acknowledge personal relevance. | Does not acknowledge personal relevance. | Does not acknowledge personal relevance. | Does not acknowledge personal relevance. |
| 24. | Appropriate Communication: Explain how and why your interpretation is also relevant to your community and to society. Why would people want to look at or purchase your art? | Shows exceptional insight regarding relevance to the broader community with a sense of social and personal responsibility and mission. | Shows insight regarding relevance to the broader community with a sense of social and personal responsibility. | Shows insight regarding relevance to the broader community. | Shows some insight regarding relevance to the broader community. | Shows little insight regarding relevance to the broader community. | Shows very little insight regarding relevance to the broader community. | Shows no insight regarding relevance to the broader community. Perhaps irresponsible. |
| 25. | Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying your artwork. | Imagines the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Imagines the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Does not Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Does not Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Does not Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Does not Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. | Does not Imagine the various messages and meanings a range of viewers might receive when viewing, experiencing and studying his/her artwork. |

| CREATIVE PROCESS [20 MARKS] | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|---|--|--|--|--|--|--|--|
| FOURTH LEVEL OF CREATIVITY – CONVERGENT THINKING – ELEGANCE OF SOLUTION 10% | | | | | | | | |
| 26. | Elegance of solution. Analysing, refining, and choosing most valuable original options. | The end product is ultimately the result of striking convergent thinking. The solution is profound in its simplicity and consistency of design while communicating very effectively. | The end product is ultimately the result of striking convergent thinking. The solution shows simplicity and consistency of design. | The end product is the result of convergent thinking. The solution shows simplicity and consistency of design. | The end product is becoming the result of convergent thinking. The solution shows some simplicity and consistency of design. | The end product is not the result of convergent thinking. The solution shows little to no simplicity or consistency of design. | The end product is not the result of convergent thinking. The solution shows little to no simplicity or consistency of design. | The end product is not the result of convergent thinking. The solution shows little to no simplicity or consistency of design. |

TASK 2 ASSESSMENT RUBRIC FOR CONTEXTUAL RESEARCH IN VISUAL JOURNAL

[10 MARKS]

| RESEARCH CRITERIA | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|--|--|--|--|---|--|---|---|
| Which artists and ideas/areas of knowledge do you find inspiring? | | | | | | | | |
| 1. | Research a wide variety of examples. | Researches a very wide variety of highly relevant examples. | Researches a wide variety of relevant examples. | Researches a variety of examples. | Researches some reasonably relevant examples. | Researches few examples. | Researches very few examples. | Researches one or two examples of artwork |
| 2. | Research relevant appropriate artworks | Choice of artworks for research is very relevant and appropriate. | Choice of artworks for research is relevant and appropriate. | Choice of artworks for research is satisfactorily relevant and appropriate. | Choice of artworks for research is reasonably relevant and appropriate. | Choice of artworks for research could be more relevant and appropriate. | Choice of artworks for research is not really relevant or appropriate. | Choice of artworks/areas to research is arbitrary and irrelevant. |
| 3. | Motivate your selection of artworks in your own words. (Do not simply copy and paste information. Highlight relevant sections in any copy-pasted texts.) | Motivates and explains selection of artworks in his/her own words showing excellent insight. | Motivates and explains selection of artworks in his/her own words showing excellent insight. | Motivates and explains selection of artworks in his/her own words showing some insight. | Motivates and explains selection of artworks in his/her own words showing reasonable insight. | Motivates and/or explains selection of artworks in his/her own words showing some insight. | Motivates and explains selection of artworks in his/her own words showing little insight. | Does not motivate or explain selection of artworks. OR Simply copies and presents information. |
| 4. | Show openness to experience: Allow your research to have an effect on your own interests, interpretations, intentions and judgments. | Allows his/her research to have a profound effect on his/her own interests, artistic techniques, intentions and judgments. | Allows his/her research to have an effect on his/her own interests, artistic techniques, intentions and judgments. | Allows research to have an effect on own interests and/or techniques and/or intentions and/or judgements | Allows research to have a reasonable effect on own interests and/or techniques and/or intentions and/or judgements. | Research impacts only mildly on own interests and/or techniques and/or intentions and/or judgements. | Research barely impacts on own interests and/or techniques and/or intentions and/or judgements. | Research has little to no effect on own interests and/or techniques and/or intentions and/or judgements. Goes through the motions of research without real involvement. |
| 5. | Relate your own work to the sources you research. Explain conceptual and/or technical links. | Consistently explains interesting links between researched examples and own creative process. | Explains interesting links between researched examples and own creative process. | Explains links between researched examples and own creative process. | Explains some links between researched examples and own creative process. | Explains few links between researched examples and own creative process. | Explains very few links between researched examples and own creative process. | Does not see links between researched examples and own processes. |

| RESEARCH CRITERIA | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|-------------------|--|---|---|--|--|--|--|--|
| 6. | Explore the links between your researched artworks and the Project Theme in your analyses and annotations. | Makes original and insightful connections between research and the project theme. | Makes insightful connections between research and the project theme. | Makes connections between research and the project theme. | Makes some connections between research and the project theme. | Makes few connections between research and the project theme. | Makes barely any connections between research and the project theme. | Makes no connection between theme and research. |
| 7. | Analyse, juxtapose, compare and evaluate your selected examples. Explain what it is that you find inspiring in the artworks you research. | Explicitly and insightfully analyses, juxtaposes, compares and evaluates selected examples. | Shows strong evidence of insightful analysis, juxtaposition, comparison and evaluation of examples. | Analyses, compares and juxtaposes examples. | Analyses some examples with reasonable insight. | Analyses few examples with fair insight. | Analyses very few examples. | No analysis. |
| 8. | Investigate artistic techniques, within visual culture, past and present. | Investigates many highly relevant and appropriate artistic techniques. | Investigates various relevant and appropriate artistic techniques. | Investigates relevant and appropriate artistic techniques. | Investigates some relevant and/or appropriate artistic techniques. | Investigates artistic techniques. | Investigates very few and/or irrelevant artistic techniques. | Little to no investigation or acknowledgement of technique. |
| 9. | Contextual research could go beyond researching the work of artists: It could relate to social, scientific, philosophical, spiritual issues as well as elements of your personal experiences that have influenced your work. | Researches and masters very interesting, highly relevant material outside of the world of Visual Arts | Researches interesting, relevant material outside of the world of Visual Arts | Researches relevant material outside of the world of Visual Arts | Researches material outside of the world of Visual Arts | Researches little material outside of the world of Visual Arts | Researches hardly any material outside of the world of Visual Arts | No research of relevant material outside of the world of Visual Arts |
| 10. | Your research will help you to consider the viewer's response to your work. | Considers viewer response with sensitivity. | Considers viewer response | Considers viewer response | Does not consider viewer response | Does not consider viewer response | Does not consider viewer response | Does not consider viewer response |

| RESEARCH CRITERIA | | A+ 90–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
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| 11. | Sustain research throughout the process of making your artwork. Research enough images and ideas to sustain your creative development. | Sustains research throughout the creative process. Researches enough images and ideas to sustain his/her creative development. | Sustains research throughout the process of making his/her artwork. Researches enough images and ideas to sustain his/her creative development. | Sustains research throughout most of the process of making his/her artwork. Researches enough images and ideas to sustain his/her creative development. | Sustains research throughout some of the process of making his/her artwork. Researches enough images and ideas to sustain his/her creative development. | Sustains research throughout little of the process of making his/her artwork. Researches barely enough images and ideas to sustain his/her creative development. | Sustains research throughout very little of the process of making his/her artwork. Does not research enough images and ideas to sustain his/her creative development. | Very little to no research. |
| 12. | Reference your images thoroughly. Acknowledge your sources alongside each image and/text you use. | References researched images thoroughly. Acknowledges his/her sources alongside each image and/or text used. | References researched images thoroughly. Acknowledges his/her sources alongside each image and/or text used. | References researched images thoroughly. Acknowledges his/her sources alongside each image and/or text used. | References researched images. Acknowledges his/her sources. | Incomplete referencing of researched images. Acknowledges few sources. | Very little referencing of researched images. Acknowledges very few sources. | No referencing |

TASK 3 ASSESSMENT RUBRIC FOR DRAWING ASSESSMENT

[35 MARKS]

| DRAWING CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|---|---|--|--|---|--|--|--|---|
| MARK-MAKING on a surface using an appropriate medium; usually but not necessarily, emphasising line over other elements. | | | | | | | | |
| 1. | Show evidence of 1 (one) month to 6 (six) weeks' worth of work. | Shows evidence of 1 (one) month to 6 (six) weeks' worth of work or more. | Shows evidence of 1 (one) months' worth of work. | Shows evidence of 3 (three) weeks' worth of work. | Shows evidence of 2 (two) weeks' worth of work. Clear evidence of rushing and unfortunate compromises. | Shows evidence of 1 to 2 (two) weeks' worth of work. Possibly incomplete. | Shows evidence of 1 (one) weeks' worth of work. Possibly incomplete. | Shows evidence of a few days' worth of work. Possibly incomplete. |
| 2. | Show that you understand how to create a successful, effective composition using design elements and principles. | Creates a profoundly successful, effective and deeply meaningful composition using design elements and principles. | Creates a successful, effective and meaningful composition using design elements and principles. | Creates a satisfactorily successful, meaningful composition using design elements and principles. | Creates a reasonably successful, meaningful composition using design elements and principles. | Creates a fairly successful, meaningful composition using design elements and principles. Insufficient evidence of grasp of the role of composition in art making. | Creates a mildly successful, meaningful composition perhaps using design elements and principles. Poor compositional decisions begin to undermine effectiveness of work. | Unsuccessful composition. |
| 3. | The medium you choose can be very significant and meaningful. For example, Joseph Beuys chose to work with felt and copper! Explain your reasoning behind the media and materials you choose to work with. | Choice of medium significantly contributes to layers of meaning. | Choice of medium contributes to meaning. | Choice of medium appropriate. | Choice of medium fairly arbitrary. | Choice of medium arbitrary. | Choice of medium not appropriate. | Choice of medium completely inappropriate. |

| DRAWING CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
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| 4. | Show awareness of conceptual links between: your drawing, the theme and your Final Artwork. | Shows profound awareness of conceptual links between his/her drawing, the project theme and his/her Final Artwork. | Shows good awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. | Shows awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. | Shows reasonable awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. | Shows a fair amount of awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. Concept of Drawing possibly insufficiently linked to Final Artwork. | Shows some awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. Concept of Drawing showing little or no clear link to Final Artwork. | Shows no awareness of conceptual links between his/her drawing, the theme and his/her Final Artwork. |
| 5. | Your sources must be original, transformed and acknowledged. | Sources are profoundly original, entirely transformed and thoroughly acknowledged. | Sources are original, transformed and acknowledged. | Sources are satisfactorily original, satisfactorily transformed and acknowledged. Possibly some sophistication in choices and combinations of sources. | Sources are reasonably original, reasonably transformed and reasonably acknowledged. | Sources are fairly original, fairly transformed and fairly acknowledged. | Sources are mildly original, somewhat transformed and somewhat acknowledged. | Sources are not original, not transformed and not acknowledged. |
| 6. | Attempt something difficult. Challenge yourself. | He/she attempts something profoundly difficult. Challenges him/herself profoundly. | He/she attempts something difficult. Challenges him/herself. | He/she attempts something satisfactorily difficult. Challenges him/herself satisfactorily. | He/she attempts something reasonably difficult. Challenges him/herself reasonably. | He/she attempts something fairly difficult. Challenges him/herself fairly. | He/she attempts something mildly difficult. Challenges him/herself mildly. | He/she does not attempt something difficult. He/She does not challenge him/herself. |
| 7. | Be innovative. This applies to your thinking and the way you choose and use your materials. | He/She is profoundly innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is satisfactorily innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is reasonably innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is fairly innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is mildly innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. | He/She is not really that innovative. This applies to his/her thinking and the way he/she chooses and uses his/her materials. |

| DRAWING CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|------------------|--|--|---|--|---|---|---|--|
| 8. | For process drawing , your drawings must lead to the Final Examination Artwork and not be a random drawing done for its own sake. | Process Drawings are essential to the creation of the Final Artwork. | Process Drawings relate and lead to the Final Artwork clearly. | Process Drawings relate and lead to the Final Artwork satisfactorily. | Process Drawings relate and lead to the Final Artwork reasonably. | Process Drawings relate and lead to the Final Artwork somewhat. | Process Drawings relate to the Final Artwork only tenuously. | Drawings are completely unrelated to the Artwork |
| 9. | For end product drawing , your drawing will be a larger, more fully resolved drawing showing the interesting content you have developed. It may be a diptych, triptych or polptych. | End-Product Drawing complements and enriches the Final Artwork in both form and content. | End-Product Drawing complements the Final Artwork in form and content. | End-Product Drawing complements the Final Artwork in form and content, satisfactorily. | End-Product Drawing complements the Final Artwork in form and content, reasonably well. | End-Product Drawing complements the Final Artwork in form and/or content, somewhat. | End-Product Drawing complements the Final Artwork in form and/or content, tenuously. | End-Product Drawing does not complement the Final Artwork in both/either form and/or content, |
| 10 | Demonstrate great skill in your use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates profound skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates great skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates satisfactory skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates reasonable skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates some skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates little skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. | He/She demonstrates no skill in his/her use of medium whether pencil, charcoal, pastel, watercolour or non-traditional drawing medium. |
| 11. | Show that you have your own individual way of working, i.e. you have developed your own language of drawing. | He/She shows that he/she has his/her own individual, innovative and unique way of working, i.e. he/she has developed his/her own innovative language of drawing. | He/She shows that he/she has his/her own individual way of working, i.e. he/she has developed his/her own language of drawing. | He/She satisfactorily shows that he/she has his/her own individual way of working, i.e. he/she has developed his/her own language of drawing. | He/She reasonably shows that he/she has his/her own individual way of working, i.e. he/she has developed his/her own language of drawing reasonably well. | He/She somewhat shows that he/she has his/her own individual way of working, i.e. he/she has developed his/her own language of drawing, somewhat. | He/She mildly shows that he/she has his/her own individual way of working, i.e. he/she has developed his/her own language of drawing, mildly. | He/She does not show that he/she has his/her own individual way of working, i.e. he/she has not developed his/her own language of drawing. |

| DRAWING CRITERIA | | A+ 100–80 | A 90–80 | B 80–70 | C 70–60 | D 60–50 | E 50–40 | F 40–0 |
|-------------------------|---|---|---|---|---|---|---|---|
| 12. | Your drawing must communicate your ideas and feelings. Use your materials, techniques and design principles to communicate with the viewer. | His/her drawing communicates ideas and feelings very well with richness and complexity. | His/her drawing communicates intended ideas and feelings well | His/her drawing communicates intended ideas and feelings. | His/her drawing communicates intended ideas and/or feelings reasonably clearly. | His/her drawing communicates some intended ideas and feelings with other inadvertent content. | Little communication or ideas/feelings communicated in a banal/clichéd way. | Poor visual communication. Clichéd. Banal. Trite. |

TASK 4 ASSESSMENT RUBRIC FOR ARTWORK ASSESSMENT**[35 MARKS]**

| ARTWORK CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|--|--|--|--|---|---|--|---|--|
| A meaningful, beautiful, unified synthesis of: your concepts and feelings on the one hand; and your techniques and medium on the other. That is, a synthesis of elements working together: a synthesis of form and content. | | | | | | | | |
| 1. | Show great skill in working with your art materials. | Very skilful manipulation of chosen medium. | Skilful manipulation of chosen medium. | Satisfactory manipulation of chosen medium. | Reasonable manipulation of chosen medium. | Fair manipulation of chosen medium. | Mildly skilful manipulation of chosen medium. | Very little skill. |
| 2. | When you present and display your art, be professional about it. Think about all the ways presentation could be altered or improved to enhance your intended communication with the viewers. | Presentation is very professional and/or very effectively enhances intentions and visual communication. | Presentation is professional and/or enhances intentions and visual communication. | Presentation is satisfactorily professional and/or enhances intentions and visual communication satisfactorily. | Presentation is not very professional and/or does not really enhance intentions and visual communication. Insufficient consideration of the environment in which the work is shown. | Presentation is not professional and does not enhance intentions and visual communication. Insufficient consideration of the environment in which the work is shown. | Presentation is unprofessional in various ways. Little to no consideration of the environment in which the work is shown. | Presentation is slapdash. Definitely no consideration of the environment in which the work is shown. |
| 3. | Show that you understand how to create a successful, effective composition using design elements and principles. | Creates a profoundly successful, effective and deeply meaningful composition using design elements and principles. | Creates a successful, effective and meaningful composition using design elements and principles. | Creates a satisfactorily successful, meaningful composition using design elements and principles. | Creates a reasonably successful, meaningful composition using design elements and principles. | Creates a fairly successful, meaningful composition using design elements and principles. | Creates a mildly successful, meaningful composition perhaps using design elements and principles. | Unsuccessful. |
| 4. | Transform your sources. Make them unique. Use them intelligently as a way of generating your own ideas, feelings and actions. | Transforms sources significantly, makes them unique, and uses them intelligently as a way of generating own ideas, feelings and actions. | Transforms sources, makes them unique, and uses them intelligently as a way of generating own ideas, feelings and actions. | Transforms sources satisfactorily, makes them unique, and uses them as a way of generating own ideas, feelings and actions. | Transforms sources reasonably, uses them as a way of generating own ideas and/or feelings and/or actions. | Transforms sources to a small extent, uses them to a small extent as a way of generating own ideas and/or feelings and/or actions. | Transforms sources to a very small extent, uses them to a limited extent as a way of generating own ideas and/or feelings and/or actions. | Copies sources. |

| ARTWORK CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|------------------|--|--|--|---|---|---|---|---|
| 5. | Be aware that some artworks are more expressive/emotional others are more conceptual while others are more perceptual. Show that you are aware of this in your rationale. | Shows profound awareness of own mode of working. | Shows awareness of own mode of working. | Shows satisfactory awareness of own mode of working. | Shows possible awareness of own mode of working. | Shows little awareness of own mode of working. | Shows very little awareness of own mode of working. | Shows no awareness of own mode of working. |
| 6. | The way you work with your materials and medium must be suitable to, and enhance your concept. The medium you choose communicates meaning. Consider your choice of medium carefully. | Very meaningful and careful choice and manipulation of medium. | Meaningful choice and manipulation of medium. | Satisfactorily meaningful choice and manipulation of medium. | Reasonably meaningful choice and manipulation of medium. | Fairly meaningful choice and/or manipulation of medium. | Mildly meaningful choice and/or manipulation of medium. | Not very meaningful choice or manipulation of medium. |
| 7. | Make sure your artwork "speaks". What is your artwork saying to viewers? Is it saying what you intended it to say? | The artwork communicates very effectively in terms of affect, concept and representation. | The artwork communicates effectively in terms of affect, concept and representation. | The artwork communicates satisfactorily in terms of affect, concept and representation. | The artwork communicates reasonably effectively in terms of affect, concept and representation. | The artwork communicates fairly effectively in terms of affect, concept and representation. | The artwork communicates mildly in terms of affect, concept and representation. | The artwork does not really communicate effectively in terms of affect, concept and representation. |
| 8. | An artwork has the power to speak on many levels. Does your piece say something simple, basic and childish, or does it communicate in subtle, mature, complex ways? | The artwork contains many layers of meaning, communicating poetically on a number of levels. | The artwork contains layers of meaning, communicating on a number of levels. | The artwork contains some layers of meaning, communicating on a number of levels. | The artwork contains few layers of meaning, communicating on a limited number of levels. | The artwork contains very few layers of meaning, communicating on one or two levels only. | The artwork contains no layers of meaning, communicating only on one level. | The artwork is meaningless. |
| 9. | Your Artwork is your personal way of speaking. Your art must speak the visual language you invent or use for it. | The artwork shows abundant evidence of his/her personal style and visual language. | The artwork shows evidence of his/her personal style and visual language. | The artwork shows some evidence of his/her personal style and visual language. | The artwork shows little evidence of his/her personal style and visual language. | The artwork shows very little evidence of his/her personal style and visual language. | The artwork shows no evidence of his/her personal style and visual language. | The artwork lacks unity completely. A formal and conceptual aberration. |

| ARTWORK CRITERIA | | A+ 80–100 | A 80–90 | B 70–80 | C 60–70 | D 50–60 | E 40–50 | F 0–40 |
|------------------|---|---|---|--|---|--|--|--|
| 10. | Give your artwork a title as a clue to viewers about the meaning of your work and your intentions. | Title is very interesting, creative, appropriate, intelligently constructed and very thought-provoking. | Title is interesting, appropriate, intelligently constructed and thought-provoking. | Title is interesting and appropriate. | The title is interesting. | The title is not very interesting. | The title is odd. | The title is inappropriate and/or silly. No title. |
| 11. | Present a concise rationale (200 words max.) that explains the concept behind your artwork and your intentions. | The rationale is concise and explains his/her intentions and concepts succinctly. | The rationale is concise and explains his/her intentions and concepts. | The rationale is concise and explains his/her intentions and concepts fairly well. | The rationale explains his/her intentions and concepts reasonably well. | The rationale is not concise and does not really explain intentions and/or concepts. | The rationale is tiresome, predictable and/or trite. | The rationale is barely comprehensible and/or silly. |