

IB Rubric

	7/6	5/4	3/2
Comparative Study			
A. Identification and analysis of formal qualities	consistent, insightful and informed analysis of formal qualities.	largely descriptive account of formal qualities; some evidence of informed analysis, but underdeveloped.	an outline of the formal qualities, but this is limited, superficial, or relies heavily on personal opinion.
B. Analysis and understanding of function and purpose	consistent, insightful and informed analysis; demonstrates thorough understanding of function and purpose of the pieces from at least two contrasting cultural contexts.	largely descriptive account of function and purpose of the pieces from at least two contrasting cultural contexts; some evidence of informed analysis and understanding, but not fully developed.	an outline of the function and purpose of the pieces, but this is limited, superficial, or relies heavily on personal opinion.
C. Analysis and evaluation of cultural significance	consistently insightful and informed analysis and thorough evaluation of the material, conceptual and cultural significance of the pieces.	largely descriptive account of the material, conceptual and cultural significance of the pieces; some evidence of informed analysis and evaluation, but not fully developed.	an outline of the material, conceptual and cultural significance of the pieces, but this is limited, superficial, or relies heavily on personal opinion.
D. Making comparisons and connections	critically analyses and discusses the connections, similarities and differences between the pieces; logical and coherent, showing a thorough understanding of how the pieces compare and contrast.	analyses and describes the connections, similarities and differences between the pieces, with some critical analysis; logical and coherent demonstrating an adequate understanding of how the pieces compare and contrast.	outlines connections, similarities and differences between the selected pieces, with little analysis; largely superficial or inappropriate, demonstrating a basic understanding of how the pieces compare and contrast.
E. Presentation/ subject-specific language	clearly and coherently conveys information which results in a visually creative and legible study that enhances the impact of the work and the reader's understanding. Subject-specific language is used accurately and appropriately throughout.	clearly and coherently conveys information, in a visually appropriate and legible manner; some consistent use of appropriate subject-specific language.	limited or inconsistent in conveying information clearly or in a visually appropriate manner; some appropriate subject-specific language but this is limited.
F. Making connections to own art-making practice (HL Only)	consistent and insightful evaluation on the outcomes of the investigation; effectively analyses and evaluates the extent to which their own art-making and pieces have been influenced by artworks examined in the comparative study, making informed and meaningful connections throughout.	analysis of the outcomes of the investigation; explains the extent to which their own art-making and pieces have been influenced by artworks examined in the comparative study, making adequate connections.	some analysis of the outcomes of the investigation; describes the extent to which their own art-making and pieces have been influenced by artworks examined in the comparative study, making inconsistent or incomplete connections.
Process Portfolio			
A. Skills, techniques and processes	assured and sustained experimentation and manipulation of a range of skills, techniques and processes; highly appropriate selection of materials, consistent with intentions.	purposeful experimentation and manipulation of a range of skills, techniques and processes; selection of materials is largely consistent with intentions.	experimentation and manipulation of some skills, techniques, processes; appropriate selection of materials, which are largely consistent with intentions.
B. Critical investigation	in-depth critical investigation into other artist's art-making practices, clearly communicating a secure and insightful awareness of how this investigation has impacted the student's own developing practices and intentions.	adequate critical investigation into other artist's art-making practices which displays an awareness of the impact on the student's own developing art practices and/or intentions.	superficial critical investigation into other artist's art-making practices with little or limited awareness of the impact on the student's own developing art practices or intentions.
C. Communication of ideas and intentions	clearly articulates how initial ideas and intentions have been formed and developed; effectively communicates how technical skills, media and ideas have been assimilated to develop the portfolio further.	adequately identifies how initial ideas and intentions have been formed and developed; adequately communicates how technical skills, media and ideas have been assimilated.	limited evidence of how initial ideas or intentions have been formed or developed; rarely communicates how technical skills, media and/or ideas have contributed to the processes in their art-making.

D. Reviewing, refining and reflecting	an effective and consistent process of reviewing and refining ideas, skills, processes and techniques; presents a meaningful and assured reflection upon the acquisition of skills and analysis of the student's development as an artist.	a process of reviewing and refining ideas, skills, processes and techniques; presents an adequate reflection upon the student's acquisition of skills as an artist.	limited evidence of the process of reviewing or refining ideas, skills, processes or techniques. Reflection is mostly descriptive or superficial.
E. Presentation/ subject-specific language	conveys evidence clearly and coherently in an engaging manner; an excellent range of visual evidence and consistent use of appropriate subject-specific language used.	conveys some evidence clearly and/or coherently, however this is inconsistent; some range of visual evidence and some inconsistent or elementary use of subject-specific language.	conveys evidence with limited clarity or coherence; limited visual evidence; little or no subject-specific language.

Exhibition

A. Coherent body of works	a coherent body of work through effective communication of thematic or stylistic relationships across individual pieces. Stated intentions are consistently and effectively fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.	some coherence through adequate communication of thematic or stylistic relationships across individual pieces. Stated intentions are adequately fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.	little coherence through minimal communication of thematic or stylistic relationships across individual pieces. The selection and application of media, processes and techniques and the use of imagery show minimal consideration of intentions.
B. Technical competence	effective application and manipulation of media and materials to reach an assured level of technical competence and the effective application and manipulation of formal qualities.	adequate application and manipulation of media and materials to reach an acceptable level of technical competence and the adequate application and manipulation of formal qualities.	minimal application and manipulation of media and materials to reach a minimal level of technical competence and the minimal application and manipulation of formal qualities.
C. Conceptual qualities	visually elaborates ideas, themes or concepts to a point of effective realization and demonstrates the subtle use of complex imagery, signs or symbols that result in effective communication of stated artistic intentions.	visually elaborates some ideas, themes or concepts to a point of adequate realization and demonstrates the use of imagery, signs or symbols that result in adequate communication of stated artistic intentions.	minimal elaboration of ideas, themes or concepts and demonstrates minimal use of imagery, signs or symbols; or the imagery, signs or symbols used are obvious, contrived or superficial with minimal communication of artistic intentions.
D. Curatorial practice SL	curatorial rationale fully justifies the selection and arrangement of the exhibited works, which are presented and arranged clearly, as appropriate to stated intentions within the space made available.	curatorial rationale mostly justifies the selection and arrangement of the exhibited works, which are presented and arranged in line with stated intentions in the space made available.	curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to stated intentions or the curatorial rationale may not be an accurate representation of the exhibition.
D. Curatorial practice HL	curatorial rationale fully justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions; effectively articulates the relationship between the artworks and the viewer within the space made available.	curatorial rationale mostly justifies the selection and arrangement of the exhibited works as appropriate to stated intentions; mostly articulates the relationship between the artworks and the viewer within the space made available.	curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to stated intentions or it is not an accurate representation of the exhibition; conveys little justification for the relationship between the artworks and the viewer within the space made available.