****

**Sample Visual Arts Assessment**



**Student Booklet**

**Proctor Booklet**

**Scoring Rubrics**

**Spring 2014**

**NOTE FROM ARTS ACHIEVE**

This performance assessment was developed by staff from Studio in a School in conjunction with the New York City Department of Education’s Visual Arts Coordinator. This packet contains the student assessment booklet, proctor booklet, and rubrics used to score each task.

The Arts Achieve assessments were developed for the specific purpose of measuring students’ overall achievement as a class. Results will reveal gaps in student learning and provide insight into how students can progress toward recognized standards. In this way, the assessment results can also be used to measure teacher effectiveness. It is NOT the intention for this assessment to be used to grade individual students.

In the Visual Arts assessment, students demonstrate their knowledge of art, both in writing and by making artworks in various media. Reproductions of visual artworks serve as prompts throughout. The assessment process includes a partnered discussion.

**Discipline-Based Performance Tasks**

* Students draw various kinds of lines and textures to demonstrate understanding of the concepts.
* They create a work of art in a given medium (e.g., drawing, collage, painting) within set parameters, following clear instructions.

**Written Performance Tasks**

* Differentiate types of lines, textures, colors, tints, shades, shapes, values, and forms.
* Explain how elements of art and principles of design create an effect.
* Decode an exhibition label.
* Recognize periods of art.
* Interpret a work of art and write about artistic process.

The Visual Arts assessments utilize a wide variety of masterworks; historical, contemporary, and student-generated. Arts Achieve obtained the rights to use museum artwork in several of the tasks, but we are unable to distribute them in this packet. We have inserted notes on our masterwork selection throughout the assessment. Though we are unable to share many of the pieces, these or comparable works can be found using other resources. For tasks that utilized student work, we have included the same pieces that were used in the original assessment.

While all of the Arts Achieve performance assessments are psychometrically validated and developed against recognized standards, instructors are encouraged to re-interpret and modify tasks to fit their own classes’ needs. We hope this assessment will be useful to your practice and your students!

**PART I**

**1.** Artists pay attention to details. In this drawing of drapery by Leonardo da Vinci, notice how carefully Leonardo: - observed and rendered the shapes made by the folds in the material - demonstrated the texture of the material - used light and shadow

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- demonstrated the texture of the material

- used light and shadow

**NOTE FROM ARTS ACHIEVE:** The piece for this task must make clear use of light and shadow. It was important to use work of a noted artist as one goal of the assessment is to introduce students to masterworks. We selected *Drapery Study for a Seated Figure* by Leonardo da Vinci.

Using a seashell, you have the opportunity to demonstrate how carefully you can observe and draw an object, show its texture and use light and shadow.

Remember to use the entire drawing paper when you draw the seashell.

**•** Carefully observe the seashell

• Draw the shapes that make up the seashell

**•** Look closely and draw its details

**•** Give the seashell texture

**•** Use light and shadow in your rendering

**2. Leonardo da Vinci used many subjects for his artwork, including people.** Most of us know his portrait of *Mona Lisa*. Like Leonardo many artists have used people they know as the subjects of their work. Adonis and Delaun, two high school students, used people as their subject matter. Look carefully at each portrait and complete the chart below.

**Title: *Giles* Title: *Blue***

**Artist: Adonis Artist: Delaun**

**Medium: Tempera on cardboard Medium: Reduction block print**

|  |  |  |
| --- | --- | --- |
|  | ***Giles*** | ***Blue*** |
| What do you think each artist wants us to know about the person in his portrait? |  |  |
| Why did Adonis choose tints and shades of black, and Delaun choose to add red and blue? |  |  |
| What is the mood of each portrait? |  |  |
| How does the background of each portrait add to the work of art? |  |  |

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**3.** Adonis and Delaun used limited palettes. But artists often mix and use many colors to achieve variety in their artwork.

**Look at it this color wheel and fill in the spaces below.**



The three **primary** colors are:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The three **secondary** colors are:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Two **complementary** colors in this color wheel are:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Three **analogous** colors in this color wheel are:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**GO ON TO PAGE 6**

Artists express themselves in many media. This marble sculpture by Isamu Noguchi is in The Metropolitan Museum of Art. It is entitled *Kouros* and it’s almost ten feet high.

4. Place an **X** on **one** area of negative space.

**NOTE FROM ARTS ACHIEVE:** The sculpture image for Tasks 4 and 5 should be clear enough for students to answer items about negative/positive space, symmetrical/asymmetrical balance, organic/geometric shapes, abstract/realistic. We selected *Kouros* (1945) by Isamu Noguchi.

**5.** Circle either **A** or **B** for each item below:

The balance in this artwork is: **A.** symmetrical balance **B.** asymmetrical balance

The shape of the largest part of *Kouros* is: **A.** organic **B.** geometric

This artwork may best be described as: **A.** abstract **B.** realistic

**GO ON TO PAGE 7**

**6. Imagine you are a museum educator preparing a guidebook for middle school students.** You have selected images of art that you want to include in your guidebook. You want to put them in chronological order, from ancient to modern.

Number the images below from 1 to 4 with 1 being the most ancient work of art, and 4 being the most modern. Place the numbers on the lines *below* each work of art.

**NOTE FROM ARTS ACHIEVE:** This task met our desire to have students learn as they were assessed; not many middle schoolers have thought about the art history continuum. Images for this task used should clearly fall into 4 distinct categories. We used:

* Prehistoric Cave Painting: Two Bisons from Altamira, Spain
* Ancient Egyptian: *Statue of Demedji and Hennutsen*
* 19th Century sculpture: *The Little Fourteen-Year-Old Dancer* (1880) by Edgar Degas
* 20th Century abstract sculpture: *Bird in Space* (1923) by Constantin Brancusi



**7. In this booklet you have looked at paintings, prints, drawings and sculpture. In Part II you will be working in another medium, collage. To prepare for this we will end this session by looking at two collages by Henri Matisse**

**and discussing them with partners.**

**With your partner, observe and compare the collages below. Think about how Matisse used these**

**Elements of Art, COLOR and SHAPE to create unique compositions.**

**NOTE FROM ARTS ACHIEVE:**

This task should feature two collages that encourage discussion of the use of color and shape to create unique compositions. We selected two works by Henri Matisse: *Madame De Pompadour* (1951) and *Nuit de Noël* (1952). This is an ungraded task used for students’ paired discussion to set the stage for an art activity.



**END OF PART I**

**PART II**

**PERFORMANCE TASK**

**8.** Now it’s your turn to create a collage. Think of a garden, landscape, or an underwater scene.

Use your imagination to come up with a unique composition for your collage.

***Surprise the viewer with your creativity!***

**Remember:**

Use any colorfor your base paper.

Use a variety of colors and shapes in an expressive way to create your scene.

You may **tear** the paper as well as **cut** the paper.

*Before you glue*, experiment with the placement of colors and shapes to create a unique composition.

Fill the entire page with your collage.

**As you work, check the boxes below to make sure you are following the directions.**

|  |  |
| --- | --- |
|  | **√** |
| Am I using my imagination to create a unique garden, landscape or underwater scene? |  |
| Am I thinking carefully and expressively about the colors and shapes I am using? |  |
| Am I remembering to tear as well as cut the papers? |  |
| Am I filling the entire page with my collage? |  |

**9.** Many works of art tell stories and it is often up to *you* the viewer, to decide what you think the story is. Paintings that tell stories are called **narrative paintings**. Look at the reproduction of the painting on this page, *Nighthawks* by Edward Hopper.

**NOTE FROM ARTS ACHIEVE**: This piece should be a narrative with a topic that is engaging to middle school students. We selected Edward Hopper’s *Nighthawks* (1942).

Take a few minutes to look at the larger image you have been given of Nighthawks. Ask yourself, “What story might go with this painting?”

As you write your story of what might be happening in Hopper’s painting, make sure that you:

•Mention the background, color, and mood of the painting in your story.

• Create a story based on the characters you see in the painting (You do not need to write about each person in the painting).

• **Predict** what will happen next, using evidence in the painting to support your prediction.

• Give your story a **title**.

YOUR STORY **MUST** HAVE A BEGINNING, MIDDLE, AND AN ENDING.

YOUR STORY **MUST** RELATE TO WHAT YOU SEE IN THE PAINTING.

**Title:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_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**END OF PART II**

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**END OF PART II**



***Arts Achieve* Middle School Visual Arts Assessment**

**Spring 2014**

**PROCTOR INSTRUCTIONS**

**Name**

**OSIS #**

**Class**

**School**

**Date**

**SAY Today you will have the chance to demonstrate what you have learned in your art classes. You will be answering questions, and using drawing tools and collage materials. All the materials that you will need will be provided.**

**Assessment booklets will now be given out.**

**Please use your #2 pencils to fill in the information on the front cover. OSIS #’s will be added later.**

**When you are finished, put the #2 pencils away. Read *A Note to the Student* silently as I read it aloud.**

***A Note to the Student:***

*As middle school students you have had the opportunity to learn many skills in the art studio. You also have gained understandings about the process of making art . You will find the activities in this booklet are engaging and will give you a chance to demonstrate the skills and the understandings you have acquired both in elementary school and middle school. For each activity make sure to read the directions carefully.*

***Distribute a packet of papers to each student.***

**SAY Please do not open the packet until I tell you to. Your packet contains drawing paper and collage**

**papers. You will be using the drawing paper first and the collage papers later on.**

***Distribute drawing pencils, sharpeners and gum erasers. Explain to students that the gum***

***eraser is an art tool and is not provided just to erase what students may perceive as errors. It may be used to create highlights and shading.***

**SAY Open your booklet and fold it back so you are looking only at page 3. Read along silently as I review the instructions for the first activity.**

***NOTE: All art images in this document, excepting student work and Matisse collage, are provided through***

***ARTstor with its permission*.**

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**PART I**

**1. Artists pay attention to details.**

In this drawing of drapery by Leonardo da Vinci, notice how carefully Leonardo:

- observed and rendered the shapes made by the folds in the material

- demonstrated the texture of the material

- used light and shadow

**NOTE FROM ARTS ACHIEVE:** The piece for this task must make clear use of light and shadow. It was important to use work of a noted artist as one goal of the assessment is to introduce students to masterworks. We selected *Drapery Study for a Seated Figure* by Leonardo da Vinci.

Using a seashell, you have the opportunity to demonstrate how carefully *you* can observe and draw an object, show its texture and use light and shadow.

Remember to use the **entire** drawing paper when you draw the seashell.

**STEPS**

**a.** Carefully observe the seashell

**b.** Draw the shapes that make up the seashell

**c.** Look closely and draw its details

**d.** Give the seashell texture

**e.** Use light and shadow in your rendering

***SAY* You have 15 minutes to complete your drawing. I’ll tell you when 5 minutes are left. You may begin.**

***When time is up:***

**SAY Please write your first and last name on the back of your drawing and put it aside. Put the drawing pencil and gum eraser aside for collection and take out your #2 pencil.**

***Give students a minute for this then:***

***SAY* Turn to page 4.**

**SAY Next you will complete pages 4, 5, 6 and 7. Let’s look at these pages together now to review what you will be doing on your own. On page 4 you will complete the chart below the images. When you have finished you will go on to pages 5, 6 and 7. Let’s look at those pages next.**

***It’s most important that you reassure students they will have plenty of time and should NOT begin until you tell them to.***

***Read only the blue colored text. If students do request assistance with language, you may help them.***

***These 4 pages should take the students 20 minutes.***

***Note that the stop sign on page 7 means do not go on.***

**2. Leonardo da Vinci used many subjects for his artwork, including people.** Most of us know his portrait of *Mona Lisa.* Like Leonardo, many artists have used people they know as the subjects of their work. Adonis and Delaun, two high school students, used people as their subject matter. Look carefully at each portrait and complete the chart below.



Title: ***Giles*** Title: ***Blue***

Artist: Adonis Artist: Delaun

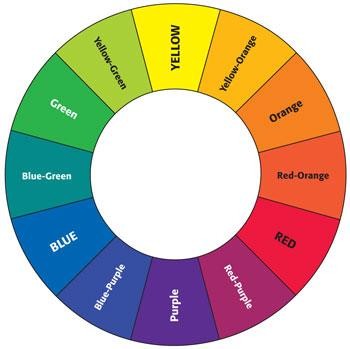
Medium: Tempera on cardboard Medium: Reduction block print

|  |  |  |
| --- | --- | --- |
|  | ***Giles*** | ***Blue*** |
| What do you think each artist  wants us to know about the person in his portrait? |  |  |
| Why did Adonis choose tints and shades of black, and Delaun choose to add red and blue? |  |  |
| What is the mood of each  portrait? |  |  |
| How does the background of each portrait add to the work of  art? |  |  |

**GO ON TO PAGE 5**

**3.** Adonis and Delaun used limited palettes. But artists often mix and use many colors to achieve variety in their artwork.

**Look at it this color wheel and fill in the spaces below.**



The three **primary colors**

The three **secondary colors**

Two **complementary colors**

Three **analogous** colors

**GO ON TO PAGE 6**

Artists express themselves in many media. This marble sculpture by Isamu Noguchi is in The

Metropolitan Museum of Art. It is entitled *Kouros* and it’s almost ten feet high.

**4.** Place an **X** on one area of negative space.

**NOTE FROM ARTS ACHIEVE:** The sculpture image for Tasks 4 and 5 should be clear enough for students to answer items about negative/positive space, symmetrical/asymmetrical balance, organic/geometric shapes, abstract/realistic. We selected *Kouros* (1945) by Isamu Noguchi.

**5. Circle either A or B for each item below:**

This sculpture is an example of: **A.** symmetrical balance **B.** asymmetrical balance

The shape of the **largest** part of *Kouros* is: **A.** organic **B.** geometric

The statue may best be described as: **A.** abstract **B.** realistic

**GO ON TO PAGE 7**

**6. Imagine you are a museum educator preparing a guidebook for middle school students.** You have selected images of art that you want to include in your guidebook. You want to put them in chronological order, from ancient to modern.

Number the images below from 1 to 4 with 1 being the most ancient work of art and 4 being the most modern. Place the numbers on the lines *below* each work of art.

**SAY Please note the stop sign at the bottom of this page. Now you may go back to page 4 and begin.**

**NOTE FROM ARTS ACHIEVE:** This task met our desire to have students learn as they were assessed; not many middle schoolers have thought about the art history continuum. Images for this task used should clearly fall into 4 distinct categories. We used:

* Prehistoric Cave Painting: Two Bisons from Altamira, Spain
* Ancient Egyptian: *Statue of Demedji and Hennutsen*
* 19th Century sculpture: *The Little Fourteen-Year-Old Dancer* (1880) by Edgar Degas
* 20th Century abstract sculpture: *Bird in Space* (1923) by Constantin Brancusi

***When time is up:***

**SAY Please put #2 pencils away and turn to page 8. Read along silently as I read aloud.**

***NOTE: Students are NOT to use pencils as they do their collage work in Part II.***



***NOTE: This page is ungraded. It gives students the opportunity to speak to each other about a work of art. Direct each student to pair with a classmate. Give students 5 minutes for discussions.***

***(If students ask about the text below the Matisse work, explain that the work is owned by MoMA who asked us to list this information as a way of thanking them for allowing us to use the image.)***

**7.** In this booklet you have looked at paintings, prints, drawings and sculpture. In Part II you will be working in another medium, collage. To prepare for this we will end this session by looking at two collages by Henri Matisse and discussing them with partners.

With your partner, observe and compare the collages below. Think about how Matisse used these

Elements of Art, **COLOR** and  **SHAPE** to create unique compositions.

**NOTE FROM ARTS ACHIEVE:**

This task should feature two collages that encourage discussion of the use of color and shape to create unique compositions. We selected two works by Henri Matisse: *Madame De Pompadour* (1951) and *Nuit de Noël* (1952). This is an ungraded task used for students’ paired discussion to set the stage for an art activity.

**IMAGE A**

**IMAGE A *IMAGE* B**

Matisse, Henri (1869-1954) © Copyright Maquette for Nuit de Noël. Nice-Cimiez, Hôtel Régina, early 1952. Gouache on cut-and-pasted paper, homasote panel,

10' 7" x 53 1/2". Gift of Time Inc. © Succession H.Matisse, Paris / ARS, NY. Location :The Museum of Modern Art, New York, NY, U.S.A. Photo Credit : Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY Image Reference : ART169482

**IMAGE B**

Matisse, Henri (1869-1954) © Copyright

Madame de Pompadour reçoit le Mardi 20 Novembre 1951 au Pavillon de Marsan a 22 heures. Printer: Mourlot, Paris. 1951. Lithograph, 31 3/8 x 23 1/8" (79.8 x 59.4 cm). Peter Stone Collection of Posters by Artists. © Succession H. Matisse, Paris / ARS, NY. Location :The Museum of Modern Art, New York, NY, U.S.A.

Photo Credit : Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY Image Reference : ART404375

***At the end of the discussions ask for volunteers to share their ideas. Make sure as students share that they are focusing on how Matisse used color and shape to create unique compositions.***



**END OF PART I**

***This is the end of session one. Direct students to close booklets and take a 5-minute break.***

**PART II PERFORMANCE TASK**

***Ask students to take out the collage packet and set it aside. Scissors (supplied by the school) and glue sticks should be given out now. Check to see that all pencils are away. NO pencils are to be used in the collage work.***

**SAY Turn to page 9. Read along silently as I read aloud.**

**8.** Now it’s your turn to create a collage. You will construct a garden, landscape or underwater scene.

Use your imagination to come up with a unique composition for your collage.

***Surprise the viewer with your creativity!***

**Remember:**

Use **any color** for your base paper.

Use a variety of colors and shapes in an expressive way to create your scene. You may **tear** as well as **cut** the paper.

*Before you glue,* experiment with placement of colors and shapes to create a unique composition. Fill the entire page with your collage.

**As you work, check the boxes below to make sure you are following the directions.**

|  |  |
| --- | --- |
|  | **√** |
| Am I using my imagination to create a unique garden, landscape or underwater scene? |  |
| Am I thinking carefully and expressively about the colors and shapes I am using? |  |
| Am I remembering to tear as well as cut the papers? |  |
| Am I filling the entire page with my collage? |  |

**SAY You will have 35 minutes to work on your collage. I’ll tell you when 5 minutes are left.**

***When time is up:***

**SAY Please put your name on the back of your collage and put it aside. Leave scissors and glue sticks out for collection. Put the other materials into the packet. Hold onto your collage.**

***After all extraneous materials are collected or put aside, ask students to turn to page 10.***

**SAY Read along silently as I read the instructions aloud.**

**9. Many works of art tell stories** and it is often up to *you* the viewer, to decide what you think the story is.

Paintings that tell stories are called **narrative paintings**. Look at the reproduction of the painting on this page*, Nighthawks* by Edward Hopper.

**NOTE FROM ARTS ACHIEVE**: This piece should be a narrative with a topic that is engaging to middle school students. We selected Edward Hopper’s *Nighthawks* (1942).

***Distribute an 8 ½” by 11” copy of “Nighthawks” to each student. (To scaffold this learning activity, before the students write about the painting by Edward Hopper, they will look closely at the painting noticing as many large and small details as they can.)***

Take a few minutes to look at the larger image you have been given of *Nighthawks.* Ask yourself,

“What story might go with this painting?”

***Give students 1 to 2 minutes to look closely at the painting.***

**As you write your story of what might be happening in Hopper’s painting, make sure that you:**

• Mention the **background, color and mood** of the painting in your story.

• Create a story based on the **characters** you see in the painting. (You do not need to write about each person in the painting.)

• **Predict** what will happen next, using evidence in the painting to support your prediction.

• Give your story a **title**.

YOUR STORY  **MUST** HAVE A BEGINNING, MIDDLE AND AN ENDING. YOUR STORY  **MUST** RELATE TO WHAT YOU SEE IN THE PAINTING.

**SAY You will have 20 minutes for this activity.**

**TITLE**

***Explain that the assessment is over and thank the students for their creative work!***

**END OF PART II**

**i-3 ARTS ACHIEVE VISUAL ARTS 8th Gr. RUBRIC Fall 2013 Year 3 of Implementation NOTE: SHORT ANSWERS AND UNGRADED ITEM ARE SHADED**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **TASK** | **Exceeds Performance Indicators\*** | **Meets Performance Indicators\*** | **Nears Performance Indicators \*** | **Falls Short of Meeting the Performance Indicators\*** |
| 1.Drawing an object from observation I,K,A,E  **\*Although performance assessment says, “Fill the whole page appropriately,” points should not be taken off if adjudicator can see the details.** | 1.Composition: fills the page appropriately, drawing shell large enough to view details clearly\*  2. Employs a range of strategies (e.g. stippling, cross-hatching, smudging) to carefully observe and skillfully render, showing shape of shell  3.Appropriately indicates the light and shadow on shell to show 3-dimensionality  4. Drawing has highly detailed, fully-realized quality (e.g., includes ridges, edges, variations in value on surface, texture)  5.Student makes successful creative choices and exercises imaginative capacities in the drawing | 1. Composition: fills the page appropriately, drawing shell large enough to view some, but not all of the details clearly \*  2. Employs strategies to observe and render shape of shell  3. Shows light and shadow on the shell to show 3-dimensionality.  4. Drawing is somewhat detailed, but may not contain fully fleshed out details; may be more of a sketch than have a fully-realized quality (e.g., shows some ridges, edges, variations in value on surface and/or some texture)  5. Student makes creative choices and uses imaginative capacities in the drawing, but is not fully successful | 1. Composition: Does not compose large enough to fill the page appropriately, making it difficult for viewer to see details, but attempts to draw at least the outline of the shell\*  2.The shape of the shell is not carefully observed or skillfully rendered  3. May show light or shadow, but not both or not both appropriately, to show 3-dimensionality.  4. Drawing is not detailed, although the student attempts to employ at least one of the strategies (e.g., tries to give the shell one of the following: some surface quality or some texture)  5. Student makes little attempt to make creative choices and/or use imaginative capacities in the drawing | 1. Composition: Does not fill the page appropriately\*.  2. The student does not draw the shape of the shell successfully  3. Does not show light or shadow on shell to show 3-dimensionality.  4. Shell retains two-dimensional appearance, or not fully recognizable as a shell  5. Student does not make creative choices or use imaginative capacities in the drawing |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | | | | |
| 2 A and 2B: Portraits  I,K,A,C,E  **For each of the 2 portraits, the overall descriptions to the right will help guide you. However, each portrait will be graded on each of the 4 specific concepts separately from 1-4. This is a change from the original rubric.** | Responds in detail to each of the questions/ descriptive responses for each of the portraits using appropriate art vocabulary in context. Ideas demonstrate a high degree of understanding of what the artists were trying to accomplish, using descriptive and expressive language in the short answers. May go above and beyond in each description Goes into this level of commentary in all of the answers. Uses art vocabulary in all or most of answers. | Responds to each of the questions/descriptive responses for each of the portraits, but may not always use appropriate art vocabulary in context.. Ideas demonstrate understanding of what the artists were trying to accomplish, but may not use fully descriptive and expressive language that helps reader understand student’s interpretation; able to respond to each question but only in short answers, e.g., states a fact like “the mood is dark,” but not how the background adds to that mood and the painting overall. | Does not respond to all of the questions/descriptions, or responses do not use appropriate art vocabulary in context, but student attempts to provide some answers. The answers may not be appropriate to what the student is asked in the question. Ideas demonstrate some understanding of what the artists were trying to accomplish, and student attempts some responses, though with little detail. | Some answers are missing. Answers do not use appropriate art vocabulary, do not relate to the question or description or are incorrect. e.g., may not correctly define what “mood” is or describe how the background adds to the painting.  Any ideas presented are not clearly communicated or do not contain details that shows that student understands concepts. |
| PORTRAIT 2A (Left) | Artist’s Intent |  | | |
|  | Color |
|  | Mood |
|  | Background |
| PORTRAIT 2B (Right) | Artist’s Intent |
|  | Color |
|  | Mood |
|  | Background |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 3.Color wheel  recognizing and identifying types of colors K | Task 3 A-D:  Number of Colors Correctly Identified |  | | |
| A. Primary Colors  (0-3) | \_\_\_\_\_\_\_\_ |
| B. Secondary Colors  (0-3) | \_\_\_\_\_\_\_ |
| C. Complementary Colors  (0-2) | \_\_\_\_\_\_\_ |
| D. Analogous Colors  (0-2) | \_\_\_\_\_\_\_ |
| 4.Teodelapio: defining negative space  K | Xxxxxxxxxxxxxxxxxxxxxxxxxxx | Correctly places an x on an one area of negative space | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not correctly place an x on one area of negative space |
| 5A. Teodelapio: electing correct response about balance; K | Xxxxxxxxxxxxxxxxxxxxxxxxxx | Correctly identifies art as example of asymmetrical balance | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Incorrectly identifies art as example of symmetrical balance |
| 5B. Teodelapio: selecting correct response about shape; K | Xxxxxxxxxxxxxxxxxxxxxxxxx | Correctly identifies largest part of art as organic | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Incorrectly identifies largest part of art as geometric |
| 5C. Teodelapio: selecting correct response about type of art; K | Xxxxxxxxxxxxxxxxxxxxxxxxxx | Correctly identifies art as abstract | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Incorrectly identifies art as realistic |
| 6.Timeline  K,E,U | Xxxxxxxxxxxxxxxxxxxxxxxxxx | Able to place all of the artworks in correct chronological order | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not place the artworks in correct chronological order |
| 7. Bearden Collage | Task not scored |  | | |

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| 8. PERFORMANCE TASK I: Making a collage of a garden, landscape or underwater scene I,K,A | 1. Composition: fills the page appropriately so scene is readable. 2. Demonstrates ability to carefully choose colors for deliberate effect in creating composition. Collage achieves a highly expressive quality, e.g., setting has a very unique sense of detail, place and/ or mood through placement of colors and shapes, e.g., stormy, jungle-like 3. Demonstrates ability to carefully place shapes for deliberate effect in creating an expressive composition, e.g., considers all areas of base paper when placing shapes; limits shapes so composition is very clear and focused. 4. Great facility is shown in cutting and/or tearing shapes (shapes have clean edges or edges are deliberately textured)      1. xxxxxxxxxxxxxxxxxxx | 1. Composition: fills most of the page; most of scene is readable. 2. Demonstrates ability to choose colors, and most colors are chosen with deliberate effect in creating composition. Collage achieves an expressive quality and a sense of uniqueness through placement of colors and shapes. 3. Demonstrates ability to place shapes for effect in creating an expressive composition, e.g., most areas of base paper are considered when placing shapes.      1. Facility is shown in cutting and/or tearing shapes but shapes may not all have clean edges; may not use the scissor imaginatively to texture edges of paper to depict details 2. Great facility is shown with gluing (glue does not show on face of collage; shapes are glued completely down). | 1.Composition: does not compose clearly or large enough to fill the page appropriately; difficult for the viewer to read the scene.  2. Demonstrates little ability to choose colors, but the choices reflect at least a rudimentary understanding of using them in creating a composition. Collage is not fully expressive, but attempts to show enough details through placement of colors and shapes to complete a sense of place, though not necessarily unique.  3. Demonstrates little ability to place shapes for effect in creating an expressive composition, but attempts in a rudimentary way to place some shapes.  4. Little facility is shown in cutting and/or tearing shapes (may have some difficulty handling scissors with dexterity as a drawing tool (shapes may not have clean edges, shapes depicted may be rudimentary and lacking in detail, e.g., circles for tree-tops)  5. Facility is shown with gluing, but some glue may show on the face of the collage or shapes may not be clompletely glued down. | 1. Composition: Does not fill the page appropriately. Does not compose a recognizable scene. 2. Demonstrates no ability to use varied color to create a composition. Collage is not expressive and does not achieve enough detail to create a sense of place through placement of colors and shapes.      1. Demonstrates no ability to place shapes for effect in creating an expressive composition. 2. No facility is shown in cutting and/or tearing papar to effectively create collage 3. Does not have adequate facility with gluing, but attempts to glue down shapes. |
| 9. WRITING (ELA)  Separate Rubric PERFORMANCE TASK II: Reflecting on collage I,K,A,C |  | | | |

COMMON CORE ATTRIBUTES

I           demonstrate independence T technology C comprehend and critique E value evidence

K          build strong content knowledge U understand perspectives and cultures

A         demands of audience, task purpose and discipline