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**Sample Visual Arts Assessment**

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**Student Booklet**

**Proctor Booklet**

**Scoring Rubrics**

**Fall 2013**

 

**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 ONE**

**Drawing Lines and Visual Textures**

**1. Line is an element of visual arts**.

In each box draw the type of **line** listed above that box.

**vertical horizontal diagonal spiral**

**curved wavy zigzag broken**



**2**. Artists use imaginative patterns of lines to create visual textures that give **a lot of details**

and **describe how something might feel to the touch**.

Below is an etching of a rhinoceros by **Albrecht Dürer.**  Dürer used many visual textures including:

**scaly crackly prickly/spiky**

1. **Circle the visual textures scaly, crackly and prickly/spiky in the rhinoceros.**

**NOTE FROM ARTS ACHIEVE:**

This task needed an artwork that made clear use of multiple textures. It was important to use work of noted artist as one goal of the assessment is to introduce students to masterworks. We selected Albrecht Dürer’s *Rhinoceros (1515)*.

1. **Look at the visual textures that you circled on Dürer’s *Rhinoceros.* Fill the entire box with each visual texture.**

**scaly crackly prickly/spiky**

**C. Use your imagination to create one of the visual textures listed below:**

**furry bumpy rough**

**WRITE** the visual texture you chose on this line: ­­­­­\_\_\_\_\_\_\_\_\_\_\_\_

**DRAW** the visual texture in this box. **-------------------------------**



**3. Now, let’s put your creativity to work using lines and visual textures!**

Use the paper, drawing pencil and gum eraser in your packet to create an interesting animal from your imagination. Use all of the time given to work on your animal.

**Remember to:**

● Make your animal large enough to fill the whole page

● Turn back and look at the lines you drew on page 3.

Use at least **3** different types of those lines when you create your animal.

● Turn back and look at the visual textures you created on page 5.

Use at least **1** type of thosevisual textures when you create your animal.

● Use your imagination to create an animal with lots of detail and

a unique personality….**surprise us!**

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

|  |  |
| --- | --- |
|  | **√** |
| I am making my drawing large enough to fill the whole page. |  |
| I am using at least 3 different types of lines from page 3. |  |
| I am using at least 1 visual texture I drew on page 5. |  |
| I am putting in a lot of details. |  |
| I am creating a unique animal from my imagination. |  |

**STOP WHEN YOU HAVE FINISHED YOUR IMAGINARY ANIMAL.**

**Exploring Colors, Tints and Shades**



**4**. **Look at the color wheel and list:**

The 3 primary colors

The 3 secondary colors

**GO ON TO PAGE 8**

**5.** Alysha created her tempera painting *Bundle of Life* using **tints and shades** of the color red.



Read these two items about tints and shades. In each one, circle the correct answer.

**A.** A **tint** of red is made by:

a. adding white to red

b. adding black to red

c. mixing red with yellow

d. mixing red with purple

**B.** Circle the box below that is a **shade** of the blue in this box 



**Thinking Like an Artist**

**6.** Artists use the Elements of Art to express their ideas. Tait is a 4th grade artist and two of the

Elements of Art she used to create *Olivia, Olivia Brush Your Hair* are **line** and **color.**



Tait said:

*I wanted to show the viewer that Olivia has really*

*long hair, and brushing really long hair can take a*

*thousand years and it hurts for millions of years.*

**NOTE FROM ARTS ACHIEVE:** For this task, we selected a student work that was narrative and had details that enabled students to briefly write about line and color.

**Look closely at Tait’s painting and then answer the following questions:**

How did Tait use **line** to show that Olivia has really long hair and is having a tough time brushing it? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

How does Tait use **color** to get your attention? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



**Visiting the Art Museum**

Museum curators create labels to help visitors learn about works of art. The artwork below is in the collection of the Whitney Museum of American Art in New York City. Next to it is a label a curator might create.

**NOTE FROM ARTS ACHIEVE:** For this task, we selected Roy Lichtensetin’s *Little Big Painting (1965)*. This task met our desire to have students learn as they were assessed. Students generally were not familiar with term “curator” and have not had much experience reading labels. Thus, a masterwork with label is required. While not mandatory, this task offered the opportunity to use an abstract work of art.

Little Big Painting

1965

Roy Lichtenstein (1923-1997)

Oil paint and magma on canvas

68” × 80”

**7.** Answer these questions by looking at the information on the label above.

|  |  |
| --- | --- |
| What is the **name of the artist**? |  |
| What is the **title of the artwork**? |  |
| What **year** was the artwork created? |  |
| What **materials** did the artist use to create the work of art? |  |

**GO ON TO PAGE 11**

**Museum curators also plan exhibitions.**  Imagine that curators wanted to arrange the 4 works below in chronological order. That means from an ancient work done thousands of years ago to work done in more modern times.

**8. Number these images 1 to 4, with 1 being the oldest work of art.**

Put the numbers on the blanks *below* each image.

**NOTE FROM ARTS ACHIEVE:** As in Task 7, this item met our requirement to have students learn as they were assessed; not many 5th graders have thought about the art history continuum. Images used should clearly fall into 4 distinct categories. We used:

* Prehistoric Cave Painting: Two Bisons from Altamira, Spain.
* Ancient Egyptian: Wall painting from Mer-ib's tomb (around 2400 BCE)
* 19th Century portrait: Henry Ossawa Tanner’s *The Banjo Lesson* (1893)
* 20th Century abstract painting: Stuart Davis’s *Owh! in San Paõ* (1951)



**Examining Artistic Process**

You will end the first session by looking at the 2 images below and sharing your ideas with a partner.

**9.** With your partner:

• First, look at the top image. Many artists keep sketchbooks as part of their **artistic process**.

This is a *sketch* from a page in Edward Hopper’s sketchbook.

• Then, look at the next image. It is Hopper’s finished *oil painting*.

• Finally, think about this question and discuss it with your partner:

**How do you think the sketch helped Hopper to create his painting?**

**NOTE FROM ARTS ACHIEVE:** Images should include a masterwork and a sketch created for that masterwork. For this, we selected an early sketch and the final painting of *Rooms for Tourists* (1945) by Edward Hopper. This was an ungraded task used for students’ paired discussion about the artist’s process and to set the stage for the next task.

**END OF PART ONE**

**PART TWO**

You and a partner just discussed Edward Hopper’s **artistic process**. In Item 10, we will be looking at the process of a different artist. His name is Henri Matisse.

Here is a photograph of Matisse. You can see him in the process of cutting paper fora collage. Look at the picture carefully and then circle the letter of the correct answer.

**NOTE FROM ARTS ACHIEVE:**

This task required a photograph of an artist at work. We selected a photograph of Henri Matisse.

**10.** By looking at this photograph, we can be fairly sure that Matisse:

1. Was not interested in organic shapes.
2. Used his scissors like a pencil to make shapes.
3. Created collages based on detailed sketches.
4. Made only realistic images.



**Looking at Collage Artists**

The next two pages have collages by Henri Matisse, Benny Andrews, and Karl Knath.

Use them to answer **11, 12** and **13**.

**11**. Imagination is an important part of the artistic process. Look closely at this collage by Matisse.

**What do you think he was looking at, or thinking about, that inspired him to make this collage?**

Write your answer below in complete sentences.

**NOTE FROM ARTS ACHIEVE:** For “Looking at Collage Artists”, we selected two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 11 used Henri Matisse’s *Maquette for Nuit de Noël* (1952).

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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,

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**12.** Benny Andrews used **geometric** and **organic** shapes in his collage, *Hey! (The Langston Hughes Series).*

**NOTE FROM ARTS ACHIEVE:**

Two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 12 used Benny Andrews’s *Hey! (The Langston Hughes series)*.

Name one thing in the collage that is

represented by a **geometric** shape.

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

Name one thing in the collage that is

represented by an **organic** shape.

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

**13**. In Karl Knaths’s collage, *Pie,* place an **X** on just one area of negative space.

**NOTE FROM ARTS ACHIEVE:** Two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 13 used Karl Knaths’s *Pie.*



**14. Making Your Own Collage**

Earlier you used a drawing pencil and created an animal from your imagination. Now you will use paper, scissors, and glue to make a collage of an imaginary animal. It can be the same animal that is in your drawing, or it can be a brand new imaginary animal.

Create a unique animal. Remember you can cut the papers and you also can tear them.

Give your animal some personality and… **surprise us!**

**Remember to:**

• Make your animal large enough to fill the **whole** page.

**•** Choose **any color** for your base paper.

**•** Use a **variety** of colors to help show your animal’s personality

**•** Cut out **geometric** and **organic** shapes to create your animal.

**• Experiment** with the placement of shapes before you glue them down.

**•** Arrange your shapes on the base paper making sure that you are creating

interesting **positive** and **negative** spaces**.**

**•** Paste your collage to the base paper.

*(It’s best to put the glue stick on the shape and not on the base paper.)*

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

|  |  |
| --- | --- |
|  | **√** |
| I am making my animal large enough to fill the whole page. |  |
| I am using a variety of colors to help show my animal’s personality. |  |
| I am cutting and tearing geometric and organic shapes to create my animal. |  |
| I am experimenting with the placement of shapes. |  |
| I am creating positive and negative spaces. |  |
| My animal is unique and imaginative. |  |

**15. Writing about a Museum Work of Art**

**NOTE FROM ARTS ACHIEVE:** Task 15 requires a narrative image with a topic that is accessible to 5th graders. We selected Vincent van Gogh’s *First Steps (1890)*.

Like many artists, Vincent van Gogh enjoyed writing about his work. Van Gogh lived a long time ago, before there were computers, but imagine that he could have received this email. It is from a 5th grade student asking him about his painting, *First Steps.* He would enjoy answering questions about his painting. On the next page you will be Vincent van Gogh and answer this email:

**From: A Friend**

**To: Vincent van Gogh**

**Subject: I saw your painting at the Metropolitan Museum of Art**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Dear Vincent,

I saw your painting, *First Steps,* at the Metropolitan Museum of Art. I really liked the way you painted it and I have some questions to ask you. I hope you can write a long email and answer my three questions with ***lots*** of detail. I am really interested in your answers!

When you painted *First Steps* what were some of the things you wanted the viewer to notice

about the people in the painting?

Why did you paint *First Steps* using those colors?

Where did you get the idea for this painting?

Thank you,

Your Art Friend

Remember as you write Vincent’s responses that:

• Vincent would give **detailed answers** to these three questions.

• He would talk about **specific parts of his painting**.

• He would write in **complete sentences**.

• He would use **words that artists use**.

**From: Vincent van Gogh**

**To: My Art Friend ­­­­**

**Subject: I’m glad you liked *First Steps.* Here are my answers to your three questions** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Dear Art Friend, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Sincerely,

Vincent

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

**END OF SESSION II**

**END OF PART TWO**



***Arts Achieve***

**5th Grade Visual Arts Assessment**

**Fall 2013**

**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 pencils and collage materials. All the materials**

**that you 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.**

**Look at *A Note to Students* at the bottom of the page. Read along *silently* as I read aloud:**

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

*As 5th graders you have had the opportunity to learn a lot in your art classes. The activities in this*

*booklet are fun to do and will give you a chance to demonstrate the skills and the understandings*

*you have gained in elementary school. For each item make sure to read the directions carefully*

*and listen carefully to any directions your teacher gives you.*

**SAY: Put your # 2 pencils away. I am going to distribute a packet of materials to each of you.**

**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 and gum erasers.***

**Turn to page 3 and fold the booklet back so you are only looking at page 3. You will use your drawing pencil to make lines. Read along silently as I review the instructions for the first activity.**

***NOTE: The Henri Matisse collage is reprinted with permission of the Museum of Modern Art. All other images, with the exception of student work, are provided through ARTstor with its permission*.**

**PART ONE**

**Drawing Lines and Visual Textures**

**1. Line is an element of visual arts**.

In each box draw the type of **line** listed above that box.

**SAY: If you have any questions as you work on item 1 please raise your hand and I will come to your desk. Note the red stop sign at the bottom of the page. Whenever you see that sign, stop and do not go on to the next page.**

**vertical horizontal diagonal spiral**

**curved wavy zigzag broken**

***Students should be done in 2 minutes. When it looks like they are ready to move on:***

**Say: Turn to pages 4 and 5. I will read activity 2 aloud. Please read silently as I read the activity. Wait until we have gone over both pages before you begin. You will have plenty of time so please do not begin until we have reviewed both pages 4 and 5.**



**2**. Artists use imaginative patterns of lines to create visual textures that give **a lot of details**

and **describe how something might feel to the touch**.

Below is an etching of a rhinoceros by **Albrecht Dürer.**  Dürer used many visual textures including:

**scaly crackly prickly/spiky**

1. **Circle the visual textures scaly, crackly and prickly/spiky in the rhinoceros.**

**NOTE FROM ARTS ACHIEVE:**

This task needed an artwork that made clear use of multiple textures. It was important to use work of noted artist as one goal of the assessment is to introduce students to masterworks. We selected Albrecht Dürer’s *Rhinoceros (1515)*.

**NOTE FROM ARTS ACHIEVE:**

This task needed an artwork that made clear use of multiple textures. It was important to use work of noted artist as one goal of the assessment is to introduce students to masterworks. We selected Albrecht Dürer’s *Rhinoceros (1515)*.

**B. Look at the visual textures that you circled on Dürer’s *Rhinoceros.* Fill the entire box with each visual texture.**

**scaly crackly prickly/spiky**

**C. Use your imagination to create one of the visual textures listed below:**

**furry bumpy rough**

**WRITE** the visual texture you chose on this line: ­­­­­\_\_\_\_\_\_\_\_\_\_\_\_

**DRAW** the visual texture in this box. **-------------------------------**

**SAY: If you have any questions as you work on item 2 please raise your hand and I will come to your desk.**

***This should take 5 minutes. When students have finished:***

**SAY: Turn to page 6 and read along silently as I read activity 3 aloud.**



**3. Now, let’s put your creativity to work using lines and visual textures!**

Use the paper, drawing pencil and gum eraser in your packet to create an interesting animal from your imagination. Use all of the time given to work on your animal.

**Remember to:**

● Make your animal large enough to fill the whole page

● Turn back and look at the lines you drew on page 3.

Use at least **3** different types of those lines when you create your animal.

● Turn back and look at the visual textures you created on page 5.

Use at least **1** type of thosevisual textures when you create your animal.

● Use your imagination to create an animal with lots of detail and

a unique personality….**surprise us!**

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

|  |  |
| --- | --- |
|  | **√** |
| I am making my drawing large enough to fill the whole page. |  |
| I am using at least 3 different types of lines from page 3. |  |
| I am using at least 1 visual texture I drew on page 5. |  |
| I am putting in a lot of details. |  |
| I am creating a unique animal from my imagination. |  |

**I will now give each of you a sharpener and a gum eraser\*.**

**\**Explain to students that for the drawing activity, the eraser is not for just erasing what they***

***don’t want, but it can be used as an art tool itself.***

**Take out the drawing paper from the packet.**

**SAY: Remember to go back to pages 3 and 5 so you can see your lines and textures.**

 

**SAY: You will have 25 minutes to create your imaginary animal and I’ll tell you when 5 minutes are left.**

***When time is up:***

**SAY: Stop all work. Write your first and last names on the back of the drawing. Put your drawing pencils, sharpeners and erasers aside and I will collect them. Fold the booklet so that you are looking only at page 7. You will use your #2 pencil to fill in the answers for activity 4. Then go on to the next page and complete activity 5. You may begin.**

***As students continue to work, collect drawing pencils, sharpeners and gum erasers.***

**STOP WHEN YOU HAVE FINISHED YOUR IMAGINARY ANIMAL.**

***NOTE: Students will need only about 5 minutes to complete these two activities. This is not read to the students but you may assist them with language when asked.***

**Exploring Colors, Tints and Shades**



**4**. **Look at the color wheel and list:**

The 3 primary colors

The 3 secondary colors

**GO ON TO PAGE 8**

**5.** Alysha created her tempera painting *Bundle of Life* using **tints and shades** of the color red.



Read these two items about tints and shades. In each one, circle the correct answer.

**A.** A **tint** of red is made by:

a. adding white to red

b. adding black to red

c. mixing red with yellow

d. mixing red with purple

**B.** Circle the box below that is a **shade** of the blue in this box 

***When students are done, have them fold the booklet to page 9.***

**Say: Let’s take a moment to look at this painting, noticing all the details.**

***Give students a minute or two to look carefully at the painting Olivia, Olivia Brush Your Hair.***

**Now, read silently as I read activity 6.**



**Thinking Like an Artist**

**6.** Artists use the Elements of Art to express their ideas. Tait is a 4th grade artist and two of the

Elements of Art she used to create *Olivia, Olivia Brush Your Hair* are **line** and **color.**



Tait said:

*I wanted to show the viewer that Olivia has really*

*long hair, and brushing really long hair can take a*

*thousand years and it hurts for millions of years.*

**NOTE FROM ARTS ACHIEVE:** For this task, we selected a student work that was narrative and had details that enabled students to briefly write about line and color.

**Look closely at Tait’s painting and then answer the following questions:**

How did Tait use **line** to show that Olivia has really long hair and is having a tough time brushing it? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_How does Tait use color to get your attention? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**SAY: Remember to write in complete sentences and check your punctuation and spelling.**

***This should take 5 minutes.***

**SAY: Turn to page 10 and 11. Read along silently as I read the instructions. Do not begin until we review both pages….you will have plenty of time to do this!**



***Don’t read information in the boxes to the students. Read only the blue text. The activities on***

***pages 10 and 11 should take 5 minutes.***

**Visiting the Art Museum**

Museum curators create labels to help visitors learn about works of art. The artwork below is in the collection of the Whitney Museum of American Art in New York City. Next to it is a label a curator might create.

**NOTE FROM ARTS ACHIEVE:** For this task, we selected Roy Lichtensetin’s *Little Big Painting (1965)*. This task met our desire to have students learn as they were assessed. Students generally were not familiar with term “curator” and have not had much experience reading labels. Thus, a masterwork with label is required. While not mandatory, this task offered the opportunity to use an abstract work of art.

Little Big Painting

1965

Roy Lichtenstein (1923-1997)

Oil paint and magma on canvas

68” × 80”

**7.** Answer these questions by looking at the information on the label above.

|  |  |
| --- | --- |
| What is the **name of the artist**? |  |
| What is the **title of the artwork**? |  |
| What **year** was the artwork created? |  |
| What **materials** did the artist use to create the work of art? |  |

**GO ON TO PAGE 11**

**Museum curators also plan exhibitions.**  Imagine that curators wanted to arrange the 4 works below in chronological order. That means from an ancient work done thousands of years ago to work done in more modern times.

**8. Number these images 1 to 4, with 1 being the oldest work of art.**

Put the numbers on the blanks *below* each image.

**NOTE FROM ARTS ACHIEVE:** As in Task 7, this item met our requirement to have students learn as they were assessed; not many 5th graders have thought about the art history continuum. Images used should clearly fall into 4 distinct categories. We used:

* Prehistoric Cave Painting: Two Bisons from Altamira, Spain.
* Ancient Egyptian: Wall painting from Mer-ib's tomb (around 2400 BCE)
* 19th Century portrait: Henry Ossawa Tanner’s *The Banjo Lesson* (1893)
* 20th Century abstract painting: Stuart Davis’s *Owh! in San Paõ* (1951)

**At the end of 5 minutes direct students to turn to page 12.  *Activity 9 will not be graded*.**



***Activity 9 gives students the opportunity to speak to each other about an artist working from sketch to finished work. The discussion will serve as a bridge to Part II. Allow for 5 minutes***

***of conversation.***

**SAY: Please read along silently as I read on page 12.**

**Examining Artistic Process**

You will end the first session by looking at the 2 images below and sharing your ideas with a partner.

**9.** With your partner:

• First, look at the top image. Many artists keep sketchbooks as part of their **artistic process**.

This is a *sketch* from a page in Edward Hopper’s sketchbook.

• Then, look at the next image. It is Hopper’s finished *oil painting*.

• Finally, think about this question and discuss it with your partner:

**How do you think the sketch helped Hopper to create his painting?**

**NOTE FROM ARTS ACHIEVE:** Images should include a masterwork and a sketch created for that masterwork. For this, we selected an early sketch and the final painting of *Rooms for Tourists* (1945) by Edward Hopper. This was an ungraded task used for students’ paired discussion about the artist’s process and to set the stage for the next task.

***At the end of 5 minutes ask for some volunteers to describe what they spoke about…just a minute or two is needed here.***

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

**END OF PART ONE**

**PART TWO**

***NOTE: Students will need only 3 minutes for this activity.***

**SAY: Turn to page 13 and fold the booklet so you are just looking at page 13. Read along silently as I read the text.**

You and a partner just discussed Edward Hopper’s **artistic process**. In Item 10, we will be looking at the process of a different artist. His name is Henri Matisse.

Here is a photograph of Matisse. You can see him in the process of cutting paper fora collage. Look at the picture carefully and then circle the letter of the correct answer.

**NOTE FROM ARTS ACHIEVE:**

This task required a photograph of an artist at work. We selected a photograph of Henri Matisse.

**10.** By looking at this photograph, we can be fairly sure that Matisse:

1. Was not interested in organic shapes.
2. Used his scissors like a pencil to make shapes.
3. Created collages based on detailed sketches.
4. Made only realistic images.

***When students have completed this item direct them open the booklet to look at both pages 14 and 15.***



**SAY: Read silently as I read the top of page 14 aloud. You will read the rest of page 14, and then page 15 on your own.**

***Read only blue text. The rest is not read to the students but you may assist with language when asked.***

***If students ask about the text below the Matisse work, explain that it is not part of the assessment.***

***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.***

**Looking at Collage Artists**

The next two pages have collages by Henri Matisse, Benny Andrews, and Karl Knath.

Use them to answer **11, 12** and **13**.

**11**. Imagination is an important part of the artistic process. Look closely at this collage by Matisse.

**What do you think he was looking at, or thinking about, that inspired him to make this collage?**

Write your answer below in complete sentences.

**NOTE FROM ARTS ACHIEVE:** Two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 11 used Henri Matiss’s *Maquette for Nuit de Noël* (1952).

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

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

**12.** Benny Andrews used **geometric** and **organic** shapes in his collage, *Hey! (The Langston Hughes Series).*

Name one thing in the collage that is

**NOTE FROM ARTS ACHIEVE:**

Two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 12 used Benny Andrews’s *Hey! (The Langston Hughes series)*.

represented by a **geometric** shape.

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

Name one thing in the collage that is

represented by an **organic** shape.

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

**13**. In Karl Knath’s collage, *Pie,* place an **X** on just one area of negative space.

**NOTE FROM ARTS ACHIEVE:** Two masterworks and one book illustration dealing with inspiration, geometric/organic shapes, and negative/positive space. Task 13 used Karl Knaths’s *Pie.*

***Students should take no longer than 5 minutes to complete these 3 items. As soon as class has***

***completed activities ask students to put away the #2 pencils. Students should not be using pencils***

***when they work on their collages.***

***Direct their attention to the collage papers in their packets.***

***NOTE: Scissors should already be in the classroom. They are not part of the packets.***

**SAY: Now *you* will be making a collage. You already have your collage papers. The scissors and**

**glue sticks will be given out after we review the directions. Turn to page 16 and read along silently.**



**14. Making Your Own Collage**

Earlier you used a drawing pencil and created an animal from your imagination. Now you will use paper, scissors, and glue to make a collage of an imaginary animal. It can be the same animal that is in your drawing, or it can be a brand new imaginary animal.

Create a unique animal. Remember you can cut the papers and you also can tear them.

Give your animal some personality and… **surprise us!**

**Remember to:**

• Make your animal large enough to fill the **whole** page.

**•** Choose **any color** for your base paper.

**•** Use a **variety** of colors to help show your animal’s personality

**•** Cut out **geometric** and **organic** shapes to create your animal.

**• Experiment** with the placement of shapes before you glue them down.

**•** Arrange your shapes on the base paper making sure that you are creating

interesting **positive** and **negative** spaces**.**

**•** Paste your collage to the base paper.

*(It’s best to put the glue stick on the shape and not on the base paper.)*

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

|  |  |
| --- | --- |
|  | **√** |
| I am making my animal large enough to fill the whole page. |  |
| I am using a variety of colors to help show my animal’s personality. |  |
| I am cutting and tearing geometric and organic shapes to create my animal. |  |
| I am experimenting with the placement of shapes. |  |
| I am creating positive and negative spaces. |  |
| My animal is unique and imaginative. |  |

***After you read these directions distribute glue sticks and scissors. Make sure that all #2 pencils are away. Students are not allowed to draw shapes and then cut them out.***

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

***When time is up:***

**SAY: Please put your first and last names on the back of the collage. Put all collage papers in the plastic bag. I will now collect the scissors and the glue sticks. Turn to page 17 in your booklets.**

**SAY: This is our final activity and it will give you a chance to pretend that you are the famous artist, Vincent van Gogh. Please read along silently as I read Activity 15.**

***Check to see that all students understand what an email is and they are going to pretend that even though van Gogh lived many years ago, he could read and send an email.***

**15. Writing about a Museum Work of Art**

**NOTE FROM ARTS ACHIEVE:** Task 15 requires a narrative image with a topic that is accessible to 5th graders. We selected Vincent van Gogh’s *First Steps (1890)*.

Like many artists, Vincent van Gogh enjoyed writing about his work. Van Gogh lived a long time ago, before there were computers, but imagine that he could have received this email. It is from a 5th grade student asking him about his painting, *First Steps.* He would enjoy answering questions about his painting. On the next page you will be Vincent van Gogh and answer this email:

**From: A Friend**

**To: Vincent van Gogh**

**Subject: I saw your painting at the Metropolitan Museum of Art**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Dear Vincent,

I saw your painting, *First Steps,* at the Metropolitan Museum of Art. I really liked the way you painted it and I have some questions to ask you. I hope you can write a long email and answer my three questions with ***lots*** of detail. I am really interested in your answers!

When you painted *First Steps* what were some of the things you wanted the viewer to notice

about the people in the painting?

Why did you paint *First Steps* using those colors?

Where did you get the idea for this painting?

Thank you,

Your Art Friend

***The following has to be strongly emphasized.***

Remember as you write Vincent’s responses that:

Vincent would give **detailed answers** to these three questions.

He would talk about **specific parts of his painting**.

He would write in **complete sentences**.

He would use **words that artists use**.

**SAY: Remember to use proper punctuation and spelling, and to write in complete sentences. You will have**

**20 minutes to do this activity.**

**From: Vincent van Gogh**

**To: My Art Friend ­­­­**

**Subject: I’m glad you liked *First Steps.* Here are my answers to your three questions** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Dear Art Friend, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Sincerely,

Vincent

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

**END OF SESSION II**

***When time is almost up ask students to spend several minutes looking over what they wrote to check their spelling and punctuation. Ask them to make sure they have written in whole sentences.***

**SAY: Session II is over. Please make sure that you have written your first and last name on the**

**back of your drawing and your collage. Place both into your booklet. Leave the packet with the**

**leftover papers on your desk.**

***Collect materials. Thank students for all of the creative work they have done in both sessions*!**

**END OF PART TWO**

**i-3 ARTS ACHIEVE**

**VISUAL ARTS 5th Grade Rubric Fall 2013 Year 3 of Implementation NOTE: SHORT ANSWERS AND UNGRADED ITEM ARE SHADED FOR EASE OF USE**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **TASK**  SESSION I | **Exceeds Performance Indicators 4** | **Meets Performance Indicators 3** | **Nears Performance Indicators 2** | **Falls Short of Meeting the Performance Indicators 1** |
| 1. LINES:  K | Task 1: Number of lines correctly identified |  | | |
| Able to identify a variety of lines by drawing the lines named  (0-8) | \_\_\_\_\_ |
| 2 A-B: VISUAL TEXTURE:  K | Tasks 2A-B: Nuber of Visual Textures  Identified or Created Correctly |
| 2A.Able to identify a variety of visual textures in a drawing  (0-3) | \_\_\_\_\_ |
| 2B. Able to reproduce visual textures  (0-3) | \_\_\_\_\_ |
| 2C. Able to create a visual texture from several choices; K | Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | **Accurately creates** 1 of 3 suggested visual textures. | **Approximates** 1 of 3 suggested textures | **Demonstrates little or no** **ability** to draw 1 of 3 suggested textures. |
| 3.Create an interesting animal using 3 types of line and 1 type of visual texture  I,K,A | 1.Uses the drawing pencil with exceptional control to create an interesting animal from imagination  2. Composes animal with a high degree of detail:   * Animal depicted is exceptionally readable.   3. Selects **at least 3 types of lines** from those previously created to make animal exceptionally interesting, providing details of animal such as patterns of fur or hair, skin, facial expression, and other attributes, such as details of other body parts, e.g., whiskers, claws, eyes.  4. Uses texture to make the animal exceptionally interesting, providing:  details of animal such as fur or hair, skin, facial expression, and other attributes, such as details of other body parts, e.g., whiskers, claws, eyes.  5. Composes animal to fill the page appropriately so details can be clearly seen.  6. Demonstrates imagination to make the animal interesting, e.g., animal may be engaged in an activity, will be depicted expressively, extraordinarily well, e.g., realistically, with gesture. | 1.Uses the drawing pencil with control to create a somewhat interesting animal from imagination  2. Composes animal, but it is is not fully detailed:   * Animal depicted is readable.   3. Selects **3 types of lines** from those previously created to make animal interesting, providing some details, but not  fully detailed drawing of animal. (See examples from “exceed.”)  4. Uses texture to make the animal interesting, providing some details, but not fully detailed drawing of animal. (See examples from “exceed.”)  5. Composes animal large enough to mostly fill the page appropriately; most details can be seen.  6. Demonstrates imagination to make the animal somewhat interesting, may or may not be engaged in an activity; depicted  somewhat expressively and realistically. | 1.Attempts to use the drawing pencil, but unable to execute drawing with full control to create an interesting animal from imagination  2. Animal does not show sufficient detail:   * Animal depicted may not be fully readable or student may have limited figure to an outline drawing only, or viewer cannot distinguish that the drawing is actually an animal; paper might be smudged or messy unintentionally, showing some lack of control of pencil.   3. Selects **less than 3 types of lines** from those previously created to make animal.Does not clearly indicate any details within animal outline, but manages to draw at least the outline of the animal.  4. If texture is used, does not provide adequate details, but shows only rudimentary use.  5. Attempts to compose the animal, but not large enough to clearly see the details and does not fill the page appropriately.  6.Does not fully demonstrate imagination to make animal interesting; attempts to show expressiveness, but in a limited way. | 1.Shows little or no control of the drawing pencil to create an interesting animal from imagination  2. Animal shows no detail:   * Figure not readable as an animal.     3. Uses only **1 type of line** to create drawing:  Does not draw a recognizable animal  4. Does not use visual texture to detail drawing.  5. Does not compose an animal; does not fill the page appropriately.  6.Does not demonstrate imagination to make animal interesting; animal not expressive, e.g. no detail, gesture. |
| 4.Color wheel:  Recognizing and identifying types of colors; K |  |  | | |
| 4A: Primary Colors  (0-3) | \_\_\_\_\_ |
| 4B: Secondary Colors  (0-3) | \_\_\_\_ |
| 5A.Identifying tint of red  K | xxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Selects correct response to identify how a tint of red is made. | xxxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not select correct response to identify how a tint of red is made. |
| 5B. Identifying a shade of blue K | Xxxxxxxxxxxxxxxxxxxxxxxxxxxx | Selects correct response to identify the shade of the blue depicted. | xxxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not select correct response to identify the shade of the blue depicted . |
| 6.1 and 6.2: Thinking like an Artist “Olivia, Olivia Brush Your Hair” I,K,A,C,E |  | | | |
| 6.1 Line | Identifies and describes specifically and in great detail how the artist used line to show that Olivia has really long hair and is having a tough time brushing it, e.g., the long line for the “snaking” hair; open, mouth using white line to show exclamation, lines to show brush bristles tangled in hair; black line to emphasize wide-open eyes. | Identifies and describes how the artist used line to show that Olivia has really long hair and is having a tough time brushing it (see some examples under “exceeds”). | Attempts to identify and describe how the artist used line to show that Olivia has really long hair and is having a tough time brushing it, but is not able to fully articulate the answer, e.g., may write “she has really long hair,” without describing the line quality. | Does identify or describe how the artist used line to shows that Olivia has a tough time brushing her hair. |
| 6.2 Color | Identifies and describes speficically and in great detail how the artist used color to get the student’s attention, e.g., contrast between background (red) /”foreground”  (Olivia’s clothes, flower, hairbrush--blue); expression of mouth and eyes using white as a contrast to other colors; hair in high contrast to background | Identifies and describes how the artist used color to get the student’s attention (see some exaples undere “exceeds”) | Attempts to identify and describe how the artist used color to get the student’s attention, but is not fully able to fully articulate the answer, e.g., may write “she used red, blue, yellow,” without describing why those colors get his/her attention. | Does not identify or describe how the artist used color to get his/her attention. |
| 7. Roy Lichtenstein Chat Card K,E | Task 7:Number of items identified correctly |  | | |
| Able to identify items on a chat card  (0-4) **Note: If student identifies oil paint but not “magma,” item is to be marked correct** | \_\_\_\_\_ |
| 8.Timeline  K,E,U | xxxxxxxxxxxxxxxxxxxxxxxxxxxx | Able to place all of the artworks in correct chronological order | xxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not place any of the artworks in correct chronological order |
| 9. Hopper | Ungraded |  | | |
| **SESSION II:**  **PRFORMANCE**  **TASK** | **Exceeds Performance Indicators** | **Meets Performance Indicators** | **Nears Performance Indicators** | **Falls Short of Meeting the Performance Indicators** |
| 10. Matisse Photograph | xxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Correctly identifies that Matisse used his scissors like a pencil to make shapes. | xxxxxxxxxxxxxxxxxxxxxxxxxxx | Does not correctly identify that Matisse used his scissors like a pencil to make shapes |
| 11. Pre-Performance Task: Looking at collage artist: Matisse  K,E | Matisse: Lists a detailed example of what inspired Matisse (how he got his ideas) and describes in detail why. Answer makes sense based on the aspect(s) of the collage the student selects. Answer is written in complete sentences. | Matisse: Lists an example of what inspired Matisse (how he got his ideas), but is not able to describe in detail why, or selects an aspect of the collage which doesn’t clearly align with inspiration named. | Matisse: Student has some difficulty naming an inspiration (how he got his ideas); tries to articulate, but may not be able to describe why Matisse was inspired by the choice. | Matisse: Does not name inspiration (how he got his ideas). |
| 12. Pre-Performance Task: Looking at collage artist: Andrews K,E | xxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Andrews: Able to list **1** thing represented by a geometric shape and **1** thing represented by an organic shape.  **Geometric: lightbulb, piano, floor, wall**  **Organic: body parts, clothing**  **Either: bowtie, stool** | Andrews: Able to list 1 thing represented by a geometric shape **or** 1 1 thing represented by an organic shape, **but not both**. | Andrews: **Does not list a thing** represented by etiher a geometric shape or an organic shape. |
| 13. Pre-Performance Task: Looking at collage artist: Knath  K,E | xxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Knath: Correctly places X on an area of the background of the collage depicting negative space. | xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | Knath: Does not correctly place X on an area of the of the collage depicting negative space. |
| 14. PERFORMANCE TASK: Making a Collage of a Realistic or Imaginary Animal, or a combination of both I,K,A | 1. Composes animal to fill the page appropriately so details can be clearly seen. 2. Demonstrates ability to thoughtfully choose colors for deliberate effect in creating the animal. 3. Creates both geometric and organic shapes, using them in an imaginative and interesting way to depict the animal. 4. Collage has examples of   interesting negative and positive spaces; uses entire base paper or decision to leave portion of base paper without collage is deliberate to delineate a clearly created negative space from the positive space, e.g., between animal’s toes or legs, between tail and body, between open jaws, between animal and background.   1. Great facility is shown in cutting and/or tearing shapes (shapes have clean edges if cut or edges are deliberately textured). 2. xxxxxxxxxxxxxxxxxxxxxxxxxxx 3. Demonstrates imagination to make the animal interesting and expressive , e.g., animal may be engaged in an activity, will be depicted in great detail, and expresses its personality extraordinarily well, e.g., in facial expression, gesture | 1. Composes animal large enough to mostly fill the page appropritely; most details can be seen.      1. Demonstrates ability to choose colors, and most colors are chosen with deliberate effect in creating the animal.      1. Shows some understanding of creating various geometric and organic shapes, but may have some difficulty using them successfully to make animal interesting. 2. Collage shows some understanding of depicting a negative/positive space relationship, but may have some difficulty depicting it clearly. 3. Facility is shown in cutting and/or tearing shapes (shapes have clean edges if cut or edges are deliberately textured).      1. Great facility is shown with gluing (glue does not show on face of collage; shapes are glued completely down). 2. Demonstrates imagination to make the animal interesting and expressive, but animal not fully depicted in detail, not engaged in acitivity and attempts to express its personality, but does not show full range of personality through expression and/or gesture. | 1. Attempts to compose the animal, but not large enough to clearly see the details and does not fully fill the page appropriately. 2. Demonstrates little ability to choose colors, but the choices reflect at least a rudimentary understanding of using them in creating the animal. 3. Geometric and organic shape depiction is limited—may use one or the other kind, not both, and may repeat that form over and over( for all aspects of the animal, e.g., circles for head, body, eyes). 4. Collage does not show full understanding of depicting negative/positive space, but attempts to create some example of it within animal or in relationship between animal and background.   5. 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 if cut, shapes depicted may be rudimentary, e .g., rough cut triangles for eyes, rectangle for mouth).   6. Facility is shown with gluing but some glue may show on the face of the collage or shapes may not be completely glued down.    7. Does not fully demonstrate imagination to make animal interesting and expressive, but attempts to show minimal detail of animal and personality is not clear, but makes an attempt to depict it in a limited way. | 1. Does not compose an animal; does not use the page appropriately. 2. Demonstrates no ability to use varied color to create the animal. 3. Does not use organic or geometic shapes effectively in creation of animal.      1. Collage shows no evidence of a clear positive/negative space relationship between parts of animal or between animal and background.      1. No facility is shown in cutting and/or tearing shapes effectively to create collage. 2. Does not have adequate facility with gluing, but attempts to glue down shapes. 3. Does not demonstrate imagination in creation of collage; does not give the animal a personality. |
| 15. Writing (ELA)  Reflection on  performance task in a paragraph (ELA) | See separate rubric | xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx | xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx |

COMMON CORE ATTRIBUTES

I           demonstrate independence E value evidence C comprehend and critique

K          build strong content knowledge T technology

A         demands of audience, task purpose and discipline U understand perspectives and culture

\*type of example from previous performance assessment