

## COURSE OF STUDY

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Idaho Department of Education



# Visual Arts (9-12):

Performance-Based Assessment

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**Published by the Idaho Department of Education  
Spring 2004**

**Dr. Marilyn Howard  
State Superintendent of Public Instruction**



# Visual Arts: Performance-Based Assessment

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Peggy J. Wenner, Ph.D.  
Specialist, Arts and Humanities  
Idaho Department of Education  
P.O. Box 83720  
Boise, ID 83720-0027  
Phone 208-332-6949 • Fax 208-334-4664  
Email : [pwenner@sde.state.id.us](mailto:pwenner@sde.state.id.us)

## *Assessment Contributors:*

<b>Name</b>	<b>School</b>	<b>District</b>
<b>Glenda Connolly</b>	<b>Nampa High School</b>	<b>Nampa</b>
<b>Peggy Fiske</b>	<b>Kendrick High School</b>	<b>Kendrick</b>
<b>Cindy Hoovel</b>	<b>Kuna Middle School</b>	<b>Kuna</b>
<b>Jennifer Williams</b>	<b>Skyview High School</b>	<b>Nampa</b>

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## Preface

The assessments for the Courses of Study in the Humanities (Interdisciplinary, Visual and Performing Arts, Foreign Language) are performance-based. Performance-based testing methods require that students demonstrate their competencies or knowledge by creating an answer or a product. Performance-based portfolios involve collecting a student's work over time that reflects his or her mastery of the Idaho Humanities Achievement Standards.

The assessment tools included in this booklet include both performance activities and portfolio items. It is understood that products or entire portfolio collections may include original, printed, or electronic materials. Items from the **Bank of Assessment Prompts** may be selected for an end-of-course summative test and as periodic evaluations of products and performances. Sample of end-of-course summative tests are included at the end of assessment prompts.

The **Bank of Assessment Prompts** should not be interpreted as a required objective test with a predetermined number of questions, or a specific test with a given time limit. The teacher should select the number of prompts according to the specific course and time allotted for testing. The teacher should also select prompts that represent all three Idaho Humanities Achievement Standards. The **Bank of Assessment Prompts** references specific standards (content knowledge and skills) covered within the teaching blocks of the given Course of Study. A sample of final year exams is included at the end of the **Bank of Assessment Prompts**.

The resource section includes examples of charts, illustrations, or references sources that may be used to administer the assessment prompts.

“ . . . an education for all human beings cannot succeed unless we have ways of ascertaining what has been understood and what has been mildly or fatally misconstrued. I envision a world citizenry that is highly literate, disciplined, capable of thinking critically and creatively, knowledgeable about a range of cultures, able to participate actively in discussions about new discoveries and choices, willing to take risks for what it believes in.” Howard Gardner *The Disciplined Mind*

## **Introduction**

### *Background*

In response to a need for curricular support, the Idaho State Department of Education gathered teams of exemplary educators from throughout the state to write courses of study related to all subject areas within Idaho’s Achievement Standards. A need arose to assess areas not tested statewide in a performance-based manner. Teachers involved in writing the courses of study for the visual arts were asked to return and prepare an assessment based on the Idaho Humanities Achievement standards and the visual arts courses of study (Drawing, Painting, Ceramics/Sculpture). The following assessments are recommended for use with those courses of study.

### *Purpose*

The Visual Arts Courses of Study cover content knowledge and skills in the areas of Historical/Cultural Contexts, Critical Thinking, and Performance as these areas relate to beginning level visual arts. This document provides a framework to assist teachers in visual arts assessment as they prepare their students to meet Idaho’s Humanities Achievement Standards.

Peggy J. Wenner, Ph.D.  
January, 2004

## **Reader's Note:**

The art teacher may choose from the following assessment bank prompts according to what best fits their curriculum, resources and allotted course length and testing time period. The humanities standards must be addressed in enough ways for the student to master the skills and content required. It is suggested that the teacher use the "Assessment Chart" and "Humanities Standards Visual and Performing Arts Lesson Plan Checklist" found in Appendix A to help organize this process. A sample of a 60 minute, 90 minute, and 120 minute final year exams is included at the end of the **Bank of Assessment Prompts** in order to illustrate how teachers may select from the wide variety of suggested prompts for each block of study.



# Discovering Visual Arts: Past and Present

The student will demonstrate understanding of how the historical origins of painting connect to present creations, concepts, and techniques in the discipline.

**971. Standard One: Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Compare and contrast two art works from a historical perspective.	971.01b1, 971.01b3, 971.01b4	Information-Based Topics Comparing and Contrasting
2. Identify selected works of art.	971.01b2	Information-Based Topics
3. Portray a selected object in four different art styles.	971.01b2, 971.01b3	Information-Based Topics Skill- or Process-Based Topics Problem Solving
4. Attend a play and critique how visual art supports the production.	971.02b1, 971.02b3	Information-Based Topics Analyzing Relationships
5. Express the relationship of a musical selection to an artwork.	971.02b1, 971.02b3	Comparing and Contrasting Information-Based Topics
6. Identify an artist who works in more than one form of art, and explain the similarities and differences between the forms.	971.02b2	Information-Based Topics Comparing and Contrasting



**973. Standard Two: Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical issues.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Analyze a selected work of art. Demonstrate an understanding of the historical and cultural influences, which may have inspired the piece.	973.01b1, 973.01b2	Information-Based Topics Analyzing Relationships
2. Create a poster or flyer that addresses a current issue in your own community.	973.01b1	Communication - other than writing
3. Develop a series of drawings in your sketchbook. Select and defend the presentation of one page as fine art versus "sketching" or brainstorming. Support your opinion with examples from art history.	973.02b2, 973.03b1	Information-Based Topics Argumentation
4. List several ways art has been used to communicate throughout history. Create two examples.	973.02b1	Classifying
5. Analyze and interpret a piece of art. Address how the artist's use of the elements of art contributes to your interpretation.	973.03b3	Information-Based Topics Analyzing relationships
6. Find an advertisement in which a master's work of art has been incorporated. Write a paragraph explaining the acceptability of copying this art.	973.03b2	Decision Making

**SUGGESTED SUMMATIVE ASSESSMENT: Present your portfolio of artwork. Complete an inventory and self-assessment/reflection of your progress throughout the course.**

## Exploring Drawing: Basic Skills, Techniques, and Media

**T**he student will acquire basic knowledge of painting principles, techniques, skills, and vocabulary.

**973. Standard Two: Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical arts issues.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Create small samples that demonstrate each of the elements of art and principles of design.	973.03b3	Information & Skill-based
2. View a work of art. Express your personal preference while using art vocabulary.	973.01b1, 973.01b2	Communication
3. Interpret adjectives (such as frenzied, relaxed, or angry) through the use of art media.	973.03b3	Skill-based Analyzing relationships

**975. Standard Three: Communicate in the humanities disciplines through acquisition, application, and creative expression.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Organize an art show (theme, create/collect art, display) with your class/group. Prepare a program, which includes artist statements in	975.01b2, 975.02b2, 975.02b3,	Skill-based Information-Based Topics

addition to proper etiquette for visual art events. Student may act as docents to educate visitors. Document this event in your portfolio with photos, samples, newspaper clippings, etc.	975.03b2	Process-Based Communication
2. Interpret adjectives (such as frenzied, relaxed, or angry) through the use of art media.	975.03b2	Skill-based Analyze Relationships
3. Collect examples of your artwork from throughout the course including an artist's statement. Explain how you incorporated the elements of art and principles of design.	975.01b1, 975.01b2, 975.01:b3, 975.01b4, 975.03b3	Skill-based Communication
4. Analyze and interpret a piece of art. Address how the artist's use of one or more principles of design contributes to your interpretation.	975.01b4, 975.02b1, 975.03b3	Information-Based Topics Analyzing relationships
5. Portray a selected object in four different art styles.	975.01b1, 975.01b2	Information-Based Topics Skill- or Process-Based Topics
6. Collect a series of your artwork demonstrating use of four different media.	975.03b1	Skill-based
7. Select one art medium to create a work of art using at least four techniques.	975.03b1	Skill-based

**SUGGESTED SUMMATIVE ASSESSMENT: Present your portfolio of artwork. Complete an inventory and self-assessment/reflection of your progress throughout the course.**

## Creating Painting: Skills, Techniques, and Personal Expression

**T**he student will understand the value of art as a means of personal expression.

**971. Standard One: Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and /or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Create a piece of art incorporating characteristics that are both similar and different to two historical styles studied (example; landscape).	971.01b1	Comparing and Contrasting Skill- or Process-Based Topics Information-Based Topics
2. Demonstrate several uses of line as studied in two world cultures.	971.01b2	Skill- or Process-Based Topics Investigation
3. Create a gesture drawing based on your impression of a theatrical production.	971.01b	Skill- or Process-Based Topics Induction Decision Making
4. Use line to express a story in both pre-historic and modern times.	971.01b1, 971.01b2	Skill- or Process-Based Topics Communication Information-Based Topics

**973. Standard Two: Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical arts issues.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Use art vocabulary to discuss other art medium.	973.01b1	Skill- or Process-Based Topics Information-Based Topics Analyzing Relationships
2. Using perspective techniques represent an aspect of your school. Incorporate other historic architectural styles.	973.01b2	Skill- or Process-Based Topics Investigation Information-Based Topics
3. Imitate a master’s style, defining it in terms of line.	973.03b2	Skill- or Process-Based Topics Decision Making Analyzing Relationships
4. Defend a personal view about an art object.	973.03b	Comparing and Contrasting Analyzing Relationships Argumentation
5. Analyze ordinary objects in terms of art vocabulary.	973.01b1	Analyzing Relationships Deduction Information-Based Topics Problem Solving
6. Incorporate at least seven drawing techniques in the creation of a sketch book cover.	973.01b1	Skill- or Process-Based Topics Analyzing Relationships Classifying
7. Select any portrait and reinterpret using of a variety of techniques.	973.03b2	Skill- or Process-Based Topics Analyzing Relationships

**975. Standard Three: Communicate in the humanities disciplines through acquisition, application, and creative expression.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Attend a school or community performance. Evaluate the performance using a series of thumb-nail sketches.	975.01b1, 975.03b3	Comparing and Contrasting Analyzing Relationships Deduction
2. Choose a variety of art techniques to portray a musical composition using drawing techniques.	975.02, 975.03	Skill- or Process-Based Topics Analyzing Relationships Experimental Inquiry
3. Choose a variety of art materials and techniques to convey a certain mood.	975.01b1, 975.01b2	Experimental Inquiry Investigation Problem Solving
4. Demonstrate and analyze how the elements and principles of design can be used to create an abstract or realistic composition.	975.01b3, 975.01b4	Analyzing Relationships Investigation Problem Solving Decision Making
5. Critique your favorite work in terms of techniques, elements and principles of design and philosophical, aesthetic or ethical art issues.	975.01b	Analyzing Relationships Decision Making Communication
6. Demonstrate knowledge of common symbols through critiquing the works of art done by classmates.	975.01b	Communication Analyzing Relationships Information-Based Topics Deduction
7. Create a poster to outline appropriate behavior and respect for peer beliefs, artistic works, and the classroom environment.	975.02b3, 975.02b2	Information-Based Topics Communication
8. Collaborate with peers to create a mural beginning with art vocabulary and techniques, culminating with reflection and assessment. Document this event in your portfolio with planning sketching, photos, and written evaluation.	975.03b1, 975.03b2, 975.03b3	Communication Decision Making Problem Solving Investigations Experimental

**SUGGESTED SUMMATIVE ASSESSMENT: Present your portfolio of artwork. Complete an inventory and self-assessment/ reflection of your progress throughout the course.**

## Connecting Painting: Beyond the Classroom

**T**he student will understand the significance of the arts beyond the art classroom.

**971. Standard One: Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Prepare interview questions from historical and cultural contexts of the visual and performing arts by researching arts careers in those fields. Make a presentation.	971.01b1	Information-Based Topics Analyzing Relationships
2. Invite and interview an artist who works in more than one media.	971.02b2	Information-Based Topics Investigation
3. Identify representative visual works of art from a variety of cultures and historical periods through a chosen career field such as set design, fashion design, or landscape design.	971.01b2	Analyzing Relationships Investigation
4. Prepare a project that demonstrates that trends and movements in the arts and humanities have influenced the evolution of art careers.	971.02b3	Investigation Analyzing Relationships
5. Compare and contrast the historical, social, and environmental contexts that influence artistic expression through community projects.	971.01b1	Comparing and Contrasting Analyzing Relationships
6. Compare and contrast aesthetics in art from different cultural perspectives.	971.01b1	Comparing and Contrasting Analyzing Relationships



7. Outline the history, purpose and function of a career in theatre, dance, and musical production.	971.01b4	Classifying Information-Based Topics
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**973. Standard Two: Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical arts issues.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Develop and present basic analyses of art as used in structural, historical, and cultural perspectives.	973.01b1	Analyzing Relationships
2. Identify the roles of art in today’s society, including career opportunities.	973.02b1	Investigation Analyzing Relationships
3. Select an artwork that represents a “truth” about society and discuss its aesthetic relevance.	973.02b2	Analyzing Relationships Comparing and Contrasting
4. Express a personal preference for a specific career in the field of art, and substantiate your choice.	973.03b1	Comparing and Contrasting Analyzing Relationships

**Standard Three: Communicate in the humanities disciplines through acquisition, application, and creative expression.**

**Assessment Bank Prompts:** These prompts could be demonstrated in oral, written, and/or performance proficiencies.

Assessment Bank Prompts	Content Standards	Rubrics
1. Interpret an artwork respecting the intent of its original creator.	971.02b1	Analyzing Relationships Decision Making
2. Describe appropriate behavior while attending an art show or a performance.	975.02b2	Decision Making Analyzing Relationships
3. Describe appropriate behaviors for personal work and work of others in the classroom	975.02b3	Decision Making

environment.		Communication Skills
4. Observe and research the influence of art in the media (newspapers, TV, magazines, posters, signs...) has on viewers regarding current issues through the use of symbols, subjects, and ideas. Choose an issue of concern to you and create one of your own advertisements to influence the views of others.	975.03b2	Comparing and Contrasting Decision Making Communication Skills Argumentation

**SUGGESTED SUMMATIVE ASSESSMENT:** Present your portfolio of artwork. Complete an inventory and self-assessment/ reflection of your progress throughout the course.

## VISUAL ARTS

### SAMPLE END OF COURSE 60 Minute ASSESSMENT

By selecting from the bank of assessment prompts, the following sixty-minute assessment can be devised for a Visual Arts End of Course Assessment:

**Standard One:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
971 Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.	20 minutes	Compare and contrast two art works from a historical and or cultural perspective. Use appropriate arts vocabulary in your discussion.	Information-Based Topics  Comparing and Contrasting

**Standard Two:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
973 Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical issues.	10 minutes	Present to an audience a series of drawings previously created in a sketchbook. Select and defend the presentation of one page as representing “fine art” versus “sketching” or brainstorming.	Information-Based Topics  Argumentation  Communicates Effectively in Oral Form  Communicates Effectively in Written Form

**Standard Three:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
975 Communicate in the	30 minutes	Select one art medium to create an	Skill-or Process-Based Topics

humanities disciplines through acquisition, application, and creative expression.		original work of art using at least four techniques.	
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## VISUAL ARTS

### SAMPLE END OF COURSE 90 Minute ASSESSMENT

By selecting from the bank of assessment prompts, the following ninety-minute assessment can be devised for a Visual Arts End of Course Assessment:

**Standard One:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
971 Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.	20 minutes	In a written essay, identify representative visual works of art from a variety of cultures and historical periods through a chosen career field such as graphic design, fashion design, or landscape design.	Analyzing Relationships  Investigation  Communicates Effectively in Written Form

**Standard Two:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
973 Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical issues.	35 minutes	Selecting a medium of choice, imitate a master's style, defining it in terms of line.	Skill-or Process Based Topics  Decision Making  Analyzing Relationships

**Standard Three:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
975	35 minutes	Choose a variety of	Skill-or Process-

<p>Communicate in the humanities disciplines through acquisition, application, and creative expression.</p>		<p>art techniques to portray a teacher-selected musical composition, creating at least two different original compositions.</p>	<p>Based Topics  Analyzing Relationships  Experimental Inquiry</p>
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## VISUAL ARTS

### SAMPLE END OF COURSE 120 Minute ASSESSMENT

By selecting from the bank of assessment prompts, the following one hundred twenty-minute assessment can be devised for a Visual Arts End of Course Assessment:

**Standard One:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
971 Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.	30 minutes	Compare and contrast two art works from a historical perspective. These works may be previously selected and brought to the exam.	Information-Based Topics  Comparing and Contrasting

**Standard Two:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
973 Conduct analyses, engage in reasoned dialogue, and demonstrate informed judgment about philosophical, aesthetic, or ethical issues.	30 minutes for two presentations  (15 minutes each to present to a partner)	In a written or an oral presentation, defend a personal view about an art object. The object and analytical preparation for the presentation may be brought to the examination.	Information-Based Topics  Skill-or Process Based Topics  Communicates Effectively in Written Form  Communicates Effectively in Oral Form

**Standard Three:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
975	40 minutes	Portray a selected	Skill-or Process-

Communicate in the humanities disciplines through acquisition, application, and creative expression		object in four different art styles.	Based Topics Information-Based Topics
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**Standard Three:**

<b>Humanities Standard Assessed</b>	<b>Time Allotted</b>	<b>Description of Activity</b>	<b>Rubric for Assessment</b>
975 Communicate in the humanities disciplines through acquisition, application, and creative expression	10 minutes to present to a partner  (20 minutes total)	Bring to the exam an original work of art and an artist's statement concerning that work. Include the following: 1) Name of artist 2) Title of piece or body of work 3) Media 4) Date 5) Description of personal philosophy, intent, purpose, motivation, content and/or background for the artwork. Discuss the artist's statement with another student and tape record the discussions.	Skill-or Process-Based Topics  Information-Based Topics  Communicates Effectively in Oral Form  Communicates Effectively in Written Form



# APPENDIX A

## Visual Arts Assessment Chart

VISUAL ARTS STANDARDS PERFORMANCE INDICATORS  Check-Off Chart	A  Portfolio Assessment	B  Written or Oral Assessment	C  Blocks Covering Content Knowledge
<b>Standard One (971.01b): Understand the historical and cultural contexts of the visual and performing arts.</b>			
1. Compare and contrast the historical, social, and environmental contexts that influence artistic expression.			1,3,4
2. Identify representative visual works of art from a variety of cultures and historical contexts.			1,3,4
3. Compare and contrast aesthetics from different cultural perspectives.			1
4. Outline the history, purpose, and function of a particular visual art form.			1,4
<b>Standard One (971.02b): Understand the interrelationships among visual and performing arts disciplines.</b>			
1. Identify the use of visual arts in theatre, dance, and musical productions.			1
2. Identify artists who practice in more than one art form.			1,4
3. Relate the trends and movements in visual art to other disciplines in the arts and humanities.			1,4
<b>Standard Two (973.01b): Conduct analyses in the arts and humanities disciplines.</b>			
1. Develop and use arts vocabulary to discuss a variety of art forms.			1,2,3,4
2. Develop and present basic analyses of works of visual art from structural, historical, and			1,2,3

cultural perspectives.			
<b>Standard Two (973.02b): Engage in reasoned dialogue about arts and humanities issues.</b>			
1. Identify the role of the arts in today's society, including career and avocation opportunities.			1,4
2. Discuss the relationship between concepts of "truth" and beauty in the visual arts.			1,4
<b>Standard Two (973.03b): Demonstrate informed judgment about philosophical, aesthetic, or ethical arts issues.</b>			
1. Express personal preference for visual art, using appropriate arts vocabulary.			1,4
2. Discuss the dividing line between imitating a master's style of creation and "copying" another person's original work.			1,3
3. Identify common symbols used in interpreting visual arts.			1,2
<b>Standard Three (975.01b): Understand concepts essential to visual and performing arts.</b>			
1. Develop skills necessary to apply artistic techniques and processes.			2,3
2. Use media, techniques, and processes that convey artistic intentions.			2,3
3. Analyze effectiveness of various selections of art in relation to organizational structures and functions.			2,3
4. Demonstrate how organizational principles and functions can be used to solve specific visual arts problems.			2,3
<b>Standard Three (975.02b): Communicate in the visual and performing arts through application of artistic concepts, knowledge, and skills.</b>			
1. Interpret a work, respecting the intent of its original creator.			2,3,4
2. Demonstrate appropriate behavior while attending or participating in arts events.			2,3,4
3. Show respect for personal work and work of others.			2,3,4
<b>Standard Three (975.03b): Communicate in the visual and performing arts through creative expression.</b>			
1. Plan a work of art, applying			2,3

media, techniques, and processes with skill, confidence, and sensitivity.			
2. Apply various symbols, subjects, and ideas in one's artwork.			2,3,4
3. Illustrate the effectiveness of various artworks in terms of organizational structures and functions.			2,3

# APPENDIX B

## Visual Arts Resources

### BOOKS ON ART HISTORY

Arnason, H.H. *History of Modern Art: Painting, Sculpture, and Architecture*. 2nd. ed.

New York: Harry Abrams, 1977.

----- . *History of Modern Art: Painting, Sculpture, and Architecture*. 3<sup>rd</sup>. ed.

New York: Harry Abrams, 1986.

Ashton, D. *Twentieth-Century Artists on Art*. New York: Pantheon, 1985.

Atkins, R. *Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords*.

New York: Abbeville, 1990.

Beljelajac, D. *American Art: A Cultural History*. Upper Saddle River, NJ: Prentice

Hall, 2000.

Fineberg, J. *Art Since 1940: Strategies of Being*. Englewood Cliffs, NJ: Prentice Hall,

1995.

Gouma-Peterson, T. *Miriam Schapiro: Shaping Fragments of Art and Life*. New York:

Harry Abrams, 1999.

Groh, Barbara. *New American Paintings*. Ed. S.T. Zevitas. Wellesley, MA: Open

Studios Press, 2000.

Hunter, S. and J. Jacobus. *Modern Art: Painting, Sculpture, Architecture*. 2<sup>nd</sup>. ed.

New York: Harry Abrams, 1985.

Kurtz, B.D. *Contemporary Art: 1965-1990*. Englewood Cliffs, NJ: Prentice Hall, 1992.

- Lynn, M.D. *Clay Today: Contemporary Ceramists and Their Work*. San Francisco: Chronicle Books, 1990.
- Messinger, L. *World of Art: Georgia O'Keefe*. London: Thames and Hudson, 2001.
- Nelson, G.C. *Ceramics: A Potter's Handbook*. 4<sup>th</sup> ed. New York: Holt, 1978.
- Peterson, S. *Contemporary Ceramics*. New York: Watson-Guption Publications, 2000.
- . *The Craft and Art of Clay*. 2<sup>nd</sup> ed. Upper Saddle River, NJ: Prentice Hall, 1992.
- . *In Working with Clay: An Introduction*. Upper Saddle River, NJ: Prentice Hall, 1999.
- Preaud, T. and S. Gauthier. *Ceramics of the 20<sup>th</sup> Century*. New York: Rizzoli International Publications, 1982.
- Robertson, J. and C. McDaniel. *Painting as a Language: Material, Technique, Form, Content*. Orlando, FL: Harcourt, 2000.
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- Rubenstein, C.S. *American Women Artists: From Early Indian Times to the Present*. Boston: G.K.Hall, 1982.
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# **APPENDIX C**

## **Rubrics**

### **Information-Based Topics**

- 4 The student has a complete and detailed understanding of the information important to the topic.
- 3 The student has a complete understanding of the information important to the topic but not in great detail.
- 2 The student has an incomplete understanding of the topic and/or misconceptions about some of the information. However, the student maintains a basic understanding of the topic.
- 1 The student's understanding of the topic is so incomplete or has so many misconceptions that the student cannot be said to understand the topic.
- 0 No judgment can be made.

### **Skill- or Process-Based Topics**

- 4 The student can perform the skills or process important to the topic with no significant errors and with fluency. Additionally, the student understands the key features of the skill process.
- 3 The student can perform the skill or process important to the topic without making significant errors.
- 2 The student makes some significant errors when performing the skill or process important to the topic but still accomplishes a rough approximation of the skill or process.
- 1 The student makes so many errors in performing the skill or process important to the topic that he or she cannot actually perform the skill or process.
- 0 No judgment can be made.

### **Thinking and Reasoning Skills**



## **Comparing and Contrasting**

- 4 The student includes all important characteristics on which the items should be compared or contrasted.
- 3 The student includes the most important but not all characteristics on which the items should be compared or contrasted.
- 2 The student excludes some critical elements on which the items should be compared or contrasted.
- 1 The student uses trivial elements to compare or contrast the items.
- 0 No judgment can be made.

## **Analyzing Relationships**

- 4 The student identifies the main (superordinate) pattern running through the information along with all minor (subordinate) patterns.
- 3 The student identifies the main (superordinate) pattern running through the information.
- 2 The student addresses some of the features of the main (superordinate) pattern running through the information but excludes some critical aspects.
- 1 The student does not address the main (superordinate) pattern running through the information.
- 0 No judgment can be made.

## **Classifying**

- 4 The student organizes the items into meaningful categories and describes the defining characteristics of each category.
- 3 The student organizes the items into meaningful categories but does not thoroughly describe the defining characteristics of the categories.
- 2 The student organizes the items into categories that are not very meaningful but address some of the important characteristics of the items.
- 1 The student organizes the items into categories that are illogical or trivial.

0 No judgment can be made.

### **Argumentation**

4 The student provides a well-articulated and detailed argument containing no errors in logic.

3 The student provides a well-articulated but not detailed argument containing no errors in logic.

2 The student provides an argument that makes a point but is not well articulated or contains some significant errors in logic.

1 The student's argument makes no clear point or has so many errors in logic that it is invalid.

0 No judgment can be made.

### **Induction**

4 The student constructs a valid generalization and clearly articulates the logic of this generalization based on the specifics that have been identified.

3 The student constructs a valid generalization but does not clearly articulate the logic underlying that generalization.

2 The student constructs a generalization that has some relationship to the specifics that have been identified; however, the specifics do not totally support the generalization.

1 The student does not construct a generalization or constructs one that is not at all supported by the specifics.

0 No judgment can be made.

### **Deduction**

4 The student generates a valid prediction or conclusion and accurately articulates the relationship between the prediction or conclusion and the principal or premise that was used.

- 3 The student generated a valid prediction or conclusion and accurately articulated the relationship between the prediction or conclusion and the principle or premise that was used.
- 2 The student generates a prediction or conclusion that is only partially supported by the premise or rule that was used.
- 1 The student does not generate a prediction or conclusion or generates one that is not at all supported by the premise or rule that was used.
- 0 No judgment can be made.

### **Experimental Inquiry**

- 4 The student designs and conducts an experiment that adequately tests a well-articulated hypothesis.
- 3 The student designs and conducts an experiment that adequately tests a well-articulated hypotheses but does not completely explain the results in light of the hypothesis
- 2 The student designs and conducts an experiment that is related but does not adequately test the hypothesis.
- 1 The student does not design and conduct an experiment or designs on that has no relationship to the hypothesis.
- 0 No judgment can be made.

### **Investigation**

- 4 The student thoroughly and accurately identifies what is known about the subject of the investigation and presents a well-articulated solution to the confusions or contradictions associated with the situation.
- 3 That student thoroughly and accurately identifies what is known about the subject of the investigation but does not fully address the confusions or contradictions associated with the situation.
- 2 The student presents a partial description of what is known about the subject of the investigation.
- 1 The student's description of what is known about the subject of the investigation is severely flawed.

0 No judgment can be made.

### **Problem Solving**

- 4 The student selects the solution that is the most effective for overcoming the obstacle or constraint and accurately explains why it is the most effective of the possible solutions.
- 3 The student selects the solution that is the most effective for overcoming the obstacle or constraint but does not completely explain why it is the most effective of the possible solutions.
- 2 The student selects a solution that overcomes the obstacle or constraint but is not the most effective solution given the options.
- 1 The student selects a solution that does not overcome the obstacle or constraint.
- 0 No judgment can be made.

### **Decision Making**

- 4 The student uses relevant criteria to select the more appropriate option. The student explains why the option selected is the most appropriate.
- 3 The student uses relevant criteria to select the most appropriate option but does not completely explain why the option selected is the most appropriate.
- 2 The student uses criteria that are related to the situation but not the most relevant, or the student selects an option that is not the most appropriate given the criteria.
- 1 The student uses criteria that are unrelated to the situation.
- 0 No judgment can be made.

### **Communication Skills**

#### **Communicates Effectively in Written Form**

- 4 The student uses all necessary conventions of writing without error. Additionally, includes some conventions that are not essential to the communication but add to the overall quality of the communication.

- 3 The student uses all necessary conventions of writing without error.
- 2 The student does not use some required conventions of writing or demonstrates errors in the use of some conventions. The communication demonstrates an attempt at using the necessary conventions of writing but has significant errors or omissions.
- 1 The communication demonstrates little or no attention to the use of necessary conventions of writing.
- 0 No judgment can be made.

### **Communicates Effectively in Oral Form**

- 4 The student uses all necessary conventions of speaking without error. Additionally, includes some conventions that are not essential to the communication but add to the overall quality of the communication.
- 3 The student uses all necessary conventions of speaking without error.
- 2 The student does not use some required conventions of speaking or demonstrates errors in the use of some conventions. The communication demonstrates an attempt at using the necessary conventions of speaking but has significant errors or omissions.
- 1 The communication demonstrates little or no attention to the use of the necessary conventions of speaking.
- 0 No judgment can be made.

### **Communicates Effectively in a Medium Other Than Writing or Speaking**

- 4 The student uses all necessary conventions of the medium without error. Additionally, includes some conventions that are not essential to the communication but to the overall quality of the communication.
- 3 The student uses all necessary conventions of the medium without error.
- 2 The student does not use some required conventions of the medium or demonstrates errors in the use of some conventions. The communication demonstrates an attempt at using the necessary conventions for a medium but has significant errors or omissions.
- 1 The communication demonstrates little or no attention to the use of the necessary conventions for the medium.

0 No judgment can be made.

### **Expresses Ideas Clearly**

- 4 The student clearly and effectively communicates the main idea or theme and provides support that contains rich, vivid, and powerful detail.
- 3 The student clearly communicates the main idea or theme and provides suitable support and detail.
- 2 The student communicates important information but not a clear theme or overall structure.
- 1 The student communicates information as isolated pieces in a random fashion.
- 0 No judgment can be made.

### **Effectively Communicates with Diverse Audiences**

- 4 The student presents information in a style and tone that effectively capitalizes on the audience's level of interest and level of knowledge or understanding.
- 3 The student presents information in a style and tone consistent with the audience's level of knowledge or understanding.
- 2 The student presents information in a style and tone inappropriate for the audience's level of interest or the audience's level of knowledge.
- 1 The student presents information in a style and tone inappropriate for both the audience's level of interest and level of knowledge.
- 0 No judgment can be made.

### **Effectively Communicates for a Variety of Purposes**

- 4 The student clearly communicates a purpose in a highly creative and insightful manner.
- 3 The student uses effective techniques to communicate for a clear purpose.
- 2 The student demonstrates an attempt to communicate for a specific purpose but makes significant errors or omissions.

- 1 The student demonstrates no central purpose in the communication or makes no attempt to articulate a purpose.
- 0 No judgment can be made.

Marzano, R. J. (2000). *Transforming classroom grading*. Alexandria, VA: Association for Supervision and Curriculum Development. Reproduced with permission.