The Arts: Visual Arts

A Vegetarian Palette

High School Proficient

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Introduction

To Washington educators who teach the arts:

Welcome to one of our OSPI-developed performance assessments and this implementation and scoring guide. This document is part of the Washington assessment system at the Office of Superintendent of Public Instruction (OSPI).

The assessments have been developed by Washington State teachers and are designed to measure learning for selected components of the Washington State Learning Standards. They have been developed for students at the elementary and secondary levels. Teachers from across the state in small, medium, and large districts and in urban, suburban, and rural settings piloted these assessments in their classrooms. These assessments provide an opportunity for teachers to measure student skills; they can both help teachers determine if learning goals have been met, and influence how teachers organize their curricula. They also provide an opportunity for students to demonstrate the knowledge and skills they have gained.

These assessments:

- Provide immediate information to teachers regarding how well their students have acquired the expected knowledge and skills in their subject areas.
- Inform future teaching practices.
- Provide resources that enable students to participate in measuring their achievements as part of the learning experience.

Included in this document are:

- directions for administration
- assessment task
- scoring rubrics
- additional resources

Our hope is that this assessment will be used as an integral part of your instruction to advance our common goal of ensuring quality instruction for all students.

If you have questions about these assessments or suggestions for improvements, please contact:

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A Vegetarian Palette

An OSPI-Developed Performance Assessment

Overview

This document contains information essential to the administration of *A Vegetarian Palette*, an OSPI-developed arts performance assessment for visual arts (High School Proficient). Prior to administration of this assessment, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

This assessment may be used in several ways:

- As an integral part of instruction.
- As a benchmark, interim, or summative assessment.
- As a culminating project.
- As an integral part of a unit of study.
- As a means of accumulating student learning data.
- As an individual student portfolio item.

Synopsis of *A Vegetarian Palette*

Each student creates a realistic still-life illustration of an arrangement of fruits and/or vegetables. The student must create the drawing or painting from observation and apply the elements *form*, *color*, *value*, *space*, and *implied line*, as well as principles of organization (*contrast*, *emphasis*, and *proportion*). Students will also respond to prompts to explain how they met the criteria and created their artworks.

Test Administration: Expectations

The skills assessed by this task should be authentically incorporated into classroom instruction.

This assessment task is to be administered in a safe, appropriately supervised classroom environment following district policy and procedures.

All industry and district safety policies and standards should be followed in the preparation and administration of OSPI-developed performance assessments in dance, media arts, music, theatre, and visual arts.

Accommodations based upon a student's individualized education program (IEP) or 504 Plan may require additional modifications to this assessment.

Additional modifications to the administration of this assessment may be required to accommodate cultural differences, diversity, and religious mores/rules.

Description of the Performance Assessment

- ◆ Performance prompts ask each student to create and present a performance or product based on the criteria outlined in the task.

- ◆ Students must also respond to short-answer questions and prompts. Their answers may be written or oral. All written work must be completed on the response sheets provided. Oral responses may be recorded to facilitate scoring and to document each student's performance.

Learning Standards

This assessment addresses the following learning standards. For more information, refer to Washington State Learning Standards: *The Arts Learning Standards: Visual Arts by Grade Level* (2017).

Anchor 1 High School Proficient	VA:Cr1.1.I	a. Use multiple approaches to begin creative endeavors.
Anchor 2 High School Proficient	VA:Cr2.1.I	a. Engage in making a work of art or design without having a preconceived plan.
Anchor 3 High School Proficient	VA:Cr3.1.I	a. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
Anchor 7 High School Proficient	VA:Re7.2.I	a. Analyze how one's understanding of the world is affected by experiencing visual imagery.
Anchor 9 High School Proficient	VA:Re9.1.I	a. Establish relevant criteria in order to evaluate a work of art or collection of works.
Anchor 10 High School Proficient	VA:Cn10.1.I	a. Document the process of developing ideas from early stages to fully elaborated ideas.

Depending on how individual teachers build their lesson units, additional Washington State Learning Standards may be addressed.

Supporting Materials and Resources for Teachers

Preparation for Administering the Assessment

Tools & Materials

Teachers will need the following materials and resources to administer this performance assessment:

- copies of the task, including the glossary of terms (one set for each student)
- copies of the student-response sheets (one set for each student)
- an arrangement of a variety of fruits and/or vegetables (can be real or artificial); a shallow bowl or other container to place some or all of fruit/vegetables in, on, or around
- one sheet of white paper per student: the sheet should be no smaller than 9 x 12 inches and no larger than 18 x 24 inches (exact size is up to the teacher)
- drawing tools: pencils, watercolors, pastels, color pencils, markers, color media options, etc. (digital-tool options include Photoshop, Illustrator, Paint, Maya, and 3ds Max)
- scratch paper (so that students can do thumbnail sketches to lay out their illustrations— optional)
- viewfinders to frame the illustration (optional)
- camera to record each student's still-life arrangement (optional)*
- recording equipment for accommodations (as needed)

*Note: Prior to the assessment, set up a still-life arrangement or arrangements of a variety of fruits and/or vegetables in and around the chosen container(s). Although each student will create an individual drawing, multiple students will work with the same arrangements of fruits and vegetables. Determine the number of students to be assigned to each arrangement. Once the students have been assigned, you might want to document the position of each student's view of the still life by photographing the arrangement from the student's perspective.

Guidelines

This assessment is an individual performance.

- Copy the student's task, glossary of terms, and response sheets. Make one set of copies for each student.
- Gather drawing paper and tools.

- Prepare the still-life arrangements. Recommendations:
  - Fruit/vegetable selection—Simplistic forms that have a variety of textures and colors are preferred. Include no fewer than three fruits or vegetables (artificial or real). If you take several days on this project and are using perishables, choose items that have a long shelf life, such as apples, potatoes, onions, gourds, or dry corn on the cob.
  - Suggestions for containers—Shallow wooden or metal bowls and trays, simple glass plates or bowls. Avoid very deep bowls or baskets with complicated patterns.
  - Placement of fruits and vegetables—Group the items together in and around a bowl or other container.
  - Background—Neutral table surface and backdrop preferred. Keep it simple: avoid complicated patterns or an emphasis on drapery.
  - Lighting—Use spot lighting to emphasize highlights and shadows; avoid diffused lighting, if possible. Note: Extreme lighting makes it more possible for students to see and render highlights and shadows.
- If you take photos for use in students' portfolios and to document students' work, the photographs should show the final drawings. (Include the student's name and number with each photograph.)
- Students who respond in writing must include their names/numbers on their response sheets.
- If necessary to meet individual needs, students may dictate their response-sheet answers to a teacher or aide, who will write them down. Students may use resources that are visible in the testing classroom, but you may not prompt or coach students during the assessment.
- As an alternative to a written response, you may permit video or audio recording.
  - Video set up should be in a defined space so that the speaker can be seen at all times.
  - Students should be prompted to say their names, numbers, and current grade level into the recording device before beginning.
  - Coach students who are being recorded to face the recording device.
  - Students must have a copy of the response sheet when being recorded.
  - The teacher's role during recording is to read questions. Students may use resources that are visible in the testing classroom, but you may not prompt or coach students during the assessment.
- When you are administering the assessment, students may ask questions to clarify the process. You should encourage students to ask questions at any time throughout the administration of the assessment.

Using the Glossary

Terms listed in the glossary of this assessment were selected from the glossary of the Washington State Learning Standards for this subject area. When terms that come from other sources may be useful to the student, they are listed at the end of the glossary under the subheading *Additional Vocabulary*. The student's use of this additional vocabulary should not be considered in the scoring of the assessment.

Recommendations for Time Management

Students may have as much time as they need to complete the task. The timeframes suggested here are meant only as a guide, and you may shorten or lengthen them to suit the individual circumstances of the class and students.

The following is a **two-day** suggested timeframe:

Day 1

15 minutes:	The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions, distributes all materials, and assigns students to fruit/vegetable arrangements.
30 minutes:	The students begin to create their illustrations. The teacher may choose to photograph the still-life arrangement from several perspectives in order to document it and replicate it the next day.
5 minutes:	The teacher collects all drawings and materials.

Day 2

5 minutes:	The teacher returns materials and drawings to the students and distributes the response sheets.
20 minutes:	The students finish their drawings.
20 minutes:	The students complete their response sheets. The teacher (or a designee) records (or writes for) students who respond orally.
5 minutes:	The teacher collects all drawings, response sheets, and materials.

All students who remain productively engaged in the task should be allowed to finish their work. If a few students require considerably more time to complete the task than most students, you may wish to move these few to a new location to finish. In other cases, the teacher's knowledge of some students' work habits or special needs may suggest that students who work very slowly should be tested separately or grouped with similar students for the test.

Assessment Task

Teacher's Instructions to Students

1. Say: "Today you will take the high school proficient, Washington OSPI-developed arts performance assessment for visual arts. This assessment is called *A Vegetarian Palette*."

2. Provide the class with copies of the student's section of the assessment (which may include the student's task, response sheets, rubrics, templates, and glossary), along with any other required materials.

3. Tell the students that they may highlight and write on these materials during the assessment.

4. Have the students read the directions to themselves as you read them aloud. We also encourage you to review the glossary and scoring rubrics with the students.

5. Answer any clarifying questions the students may have before you instruct them to begin.

6. If this assessment is used for reporting purposes, circle the scoring points on the first page of each student's response sheets.

Accommodations

The following accommodations can be made for students with special needs or whose English language skills are limited:

*   To complete the response sheets, students may dictate their answers to an instructional aide, who will write them down.

*   Students may give the written and/or recorded responses in their first language. We request a written and/or oral English translation for consistency (validity/reliability) in scoring the rubric.

Refer also to the student's individualized education program (IEP) or 504 Plan.

Student's Task

The following section contains these materials for students:

☑ The student's task: *A Vegetarian Palette* (high school proficient)

☑ Assessment rubric

☑ Response sheets (optional)

A Vegetarian Palette

A publishing company wants to hire you as an illustrator to create a realistic drawing or painting for the front cover of a new vegetarian cookbook. As an artist, you are interested in being hired for this job. In order to be considered for this job, you must follow the company's guidelines as you create your still-life illustration from observation.

The art editor of the company explains that you are required to use the elements *form*, *color*, *value*, *space*, and *implied line* to create a still-life illustration of an arrangement of at least three fruits and/or vegetables. Your use of the principles of organization (contrast, emphasis, and proportion) in the illustration will also be evaluated. The editor has asked that you not use any text with or on your drawing or painting.

When you submit your illustration to the art editor for evaluation, you must also submit a written response to a set of questions and prompts to show how you fulfilled the publishing company's requirements.

Your Task

First, create your still-life illustration—

The editor explains that you must meet the following requirements when creating your illustration:

☐ You may choose the medium (watercolor, pastel, color medium, and/or a digital medium, such as Photoshop, Illustrator, Paint, Maya, or 3ds Max).

☐ Your final illustration should be on paper that is no smaller than 9 x 12 inches and no larger than 12 x 18 inches.

☐ You must draw from observation and depict the arrangement of fruits and/or vegetables realistically.

☐ Your still life should appear to sit on a surface, not to float above it: Use a cast shadow, a background line, or some other method to imply that the subject is on a solid surface.

☐ You should use the elements *implied line*, *form*, *shape*, *value*, *space*, *color*, and *texture* to represent your still life.

☐ You should produce a range of color values and gradations to create the illusion of realistic forms in your still-life illustration.

□ You should blend and layer color intentionally and purposefully within your illustration to create depth, contrast, and/or emphasis.

□ You should use actual, saturated, and reflected color to record your observations, emphasizing form.

□ You should use implied lines, rather than outlined edges, to create and emphasize form within your illustration.

□ You should use contrast, emphasis, and realistic proportion to organize the illustration.

Second, show how you fulfilled the requirements of the publishing company—

The editor explains that you must meet the following requirements when you respond to questions and prompts about your illustration:

□ Give an example of how you used each of the elements:
  o implied line
  o form
  o texture
  o color value
  o blended and layered color
  o space

□ Give an example of how you used emphasis, contrast, and proportion to organize your illustration.

□ Use the vocabulary of visual arts correctly.

A Vegetarian Palette

	4 Points	3 Points	2 Points	1 Point
Creating	The student creates a realistic still-life illustration by combining all five of the following elements and principles: • Uses color value throughout the drawing of three or more fruits/vegetables and the bowl to create the illusion of form. • Creates a drawing in which the subject appears to be on a surface and does not float (that is, the student uses a cast shadow, a background line, or other method to create the impression that the subject sits on a solid surface). • Blends and layers color within the illustration to define form and space. • Creates contrast and emphasis in specific areas of the illustration. • Uses proportion realistically and accurately throughout the illustration.	The student combines four of the elements and principles listed at left.	The student combines two or three of the elements and principles listed at left.	The student uses one of the elements and principles listed at left.
Responding	The student describes in detail how the student used seven or eight of the following elements and principles to create a realistic still-life illustration: • implied line • form • texture • color (value; blending and layering) • space • contrast • emphasis • proportion	The student describes in detail the use of five or six of the elements and principles listed at left to create a realistic still-life illustration.	The student describes in detail the use of three or four of the elements and principles listed at left to create a realistic still-life illustration.	The student describes in detail the use of one or two of the elements and principles listed at left to create a realistic still-life illustration.

No Score: If the student demonstrates no understanding of the concepts indicated, meets none of the requirements listed, or is unable or unwilling to complete the task, the student will earn no score.

Student's Name/ID#_____ **Grade Level**_____

Circle number:

Creating Score	4	3	2	1
Responding Score	4	3	2	1

Responses

Respond to the following prompt to explain to the editor how you met the publishing company's requirements when you created your illustration.

Describe how you used each element and principle listed below to create a realistic still-life illustration. Provide specific examples from your work using arts vocabulary.

Element or Principle	Student's Description and Examples
implied line	
form	
texture	

Element or Principle	Student's Description and Examples
color (blended & layered)	
color value	
space	
contrast	
emphasis	
proportion	

Glossary

balance: a principle of design; the arrangement of elements that makes individual parts of a composition appear equally important; an arrangement of the elements to create an equal distribution of visual weight throughout the format or composition. If a composition appears top- or bottom-heavy and/or anchored by weight to one side, it is not visually balanced. Types of balance:

> **symmetrical (formal balance)**: the image or form is equally weighted on both sides of a center line

> **asymmetrical (informal balance)**: the image or form is unevenly weighted

> **radial:** the weight of the image or form radiates from a center point

color: an element of visual art; the visible range of reflected light. Color has three properties: hue, value, and intensity

color saturation: the pure hue at its fullest intensity without white, black, or complementary color added

color schemes: groupings of colors that are related on the color wheel, such as complementary, analogous, warm, and cool:

> **analogous:** colors that appear next to each other on the color wheel and have one color in common, such as blue-green, blue, and blue-violet

> **complementary colors:** colors that are opposite one another on the color wheel, such as yellow/violet, blue/orange, and red/green.

> **cool colors:** a group of colors on the color wheel associated with coolness, such as blues, greens, and violets; in an artwork, cool colors appear to be farther away from the viewer.

> **warm colors:** a group of colors on the color wheel associated with warmth, such as red, yellow, and orange; in an artwork, warm colors appear to advance toward the viewer.

contrast: a principle of design; a technique that shows differences in the elements of visual arts in an artwork, such as smooth/rough textures, light/dark colors, or thick/thin lines

dominance: a principle of design; the way an artwork shows emphasis; a way of organizing a composition so that one element or object in the composition is the strongest or most important part of the work. (see also emphasis)

emphasis: a principle of design; the importance assigned to certain objects or areas in an artwork; color, texture, shape, space, and size can be used to create a focal point or center of interest (see also dominance)

form: an element of visual arts; a three-dimensional object that has height, length, width, and depth

illustration: a picture that is specifically designed to communicate ideas or tell a story; often used for commercial art

illustrator: a person who draws or designs images for magazines, books, or advertising

implied line: lines that are suggested by the placement of other lines, shapes, edges, and colors, but that are not actually seen in the artwork

line: an element of visual arts; the flat path of a dot through space used by artists to control the viewer's eye movement; a long narrow mark or stroke made on or in a surface; a thin mark made by a pencil, pen, or brush. The repetition of lines (and/or shapes) is used to create texture, pattern, and gradations of value

line quality: the width or appearance of any line, such as thick or thin, smooth or rough, continuous or broken

line types: the variety of directions and shapes that a line may have: vertical, horizontal, diagonal, curved, zigzag

medium/media: mode(s) of artistic expression or communication; material or other resources used for creating art

proportion: a principle of design; the relationship of parts to a whole or parts to one another in regards to size and placement

shape: an element of visual arts; a two-dimensional (flat) area enclosed by a line:
   geometric: shapes and/or forms that are based on mathematical principles, such as a square/cube, circle/sphere, triangle/cone, or pyramid.
   organic: shapes and/or forms that are irregular, often curving or rounded, and more informal than geometric shapes

space: an element of visual arts; the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective

still life: a piece of artwork that features a collection of nonmoving subject matter

texture: an element of visual arts; the portrayal of the quality of a surface by using drawing techniques to create texture and patterns, such as stippling, hatching, cross hatching, scribbling, broken lines, and repeating lines and shapes (see examples below); actual texture is how something feels when touched; visual texture (also called simulated texture) is how something appears to feel.
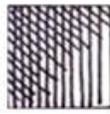
hatching   cross-hatching   stippling   scribbling

repeating broken lines   repeating shapes   smudging/ blending

value: an element of visual arts; the lightness and darkness of a line, shape, or form; a measure of relative lightness and darkness

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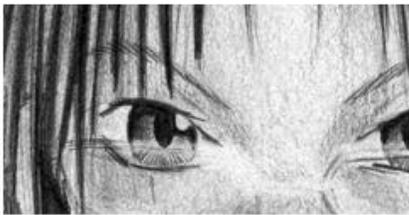
Terms in italics are reproduced from the glossary of the National Core Arts: Visual Arts Standards by the National Coalition for Core Arts Standards.

The full glossary for this subject area can be found in the Washington State Learning Standards: *The Arts Learning Standards: Visual Arts by Grade Level* (2017).

Additional Vocabulary

The following vocabulary terms are also useful for this assessment.

implied form: A two-dimensional shape (having width and height) that conveys the illusion or suggestion of form. Actual form is three dimensional: it takes up physical space and can be seen from all sides; but the artist can also use the elements and principles of design to imply or suggest form on a flat two-dimensional surface. Art makes use of both actual and implied form.