

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Visual Arts

Sculptures in the Park

Grade 8

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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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Sculptures in the Park

An OSPI-Developed Performance Assessment

Visual Arts
Grade 8

Overview

This document contains information essential to the administration of *Sculptures in the Park*, an OSPI-developed arts performance assessment for visual arts (Grade 8). 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 *Sculptures in the Park*

Each student creates a maquette of a visually balanced, abstract sculpture that portrays a kind of movement or action typically found in a park. The sculpture is to be sturdy, freestanding, and viewable from all sides. The name of the sculpture should reflect the movement or action it conveys. Students must also create diagrams that show how the shapes in their sculptures communicate their ideas of movement.

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 1.1 Grade 8	VA:Cr1.1.8	a. Document early stages of the creative process visually and/or verbally in traditional or new media.
Anchor 2.1 Grade 8	VA:Cr2.1.8	a. Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
Anchor 3 Grade 8	VA:Cr3.1.8	a. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.
Anchor 6 Grade 8	VA:Pr6.1.8	a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.
Anchor 7.1 Grade 8	VA:Re7.1.8	a. Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.
Anchor 7.2 Grade 8	VA:Re7.2.8	a. Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.
Anchor 8 Grade 8	VA:Re8.1.8	a. Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
Anchor 11 Grade 8	VA:Cn11.1.8	a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

Depending on how individual teachers build their lesson units, additional Washington State Learning Standards can 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)
- ◆ sketch paper for each student (to be used for planning the design of the sculpture)
- ◆ 1/8th sheet of poster board (approximately 11" x 7"), heavy weight tag board, or other stiff and bendable clean board that is one or two colors and free of printing (to be used for making a maquette)
- ◆ pencils
- ◆ scissors or other cutting tools
- ◆ glue (fast drying glue works best for this project)
- ◆ tape (for temporary attachment)
- ◆ rulers, compasses
- ◆ optional materials: French curves, actual textural materials (fabric, textured papers, beads, etc.)
- ◆ a camera (if the teacher intends to take photographs of the students' work)
- ◆ recording device (if needed for individual students)

Note: If necessary, students may use glue to ensure stability and to reinforce the joints of the sculpture after assembly. Tape must be removed from the final maquette. No base is necessary as the sculpture is freestanding.

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 sketch paper, construction materials, and tools.
- ◆ If you take photographs for use in the student's portfolio and to document the student's work, the photographs should show the sculpture from at least four possible angles,

such as front, back, right side, left side, and bird's-eye view. These views must be labeled for clear identification, scoring, and so on. The images should also show sketches and final drawings. Be sure to 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 be written down by a teacher or aide).
- ◆ 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.
 - Coach the students who are being recorded to face the recording device when responding.
 - Prompt students to say their names, numbers, and current grade level into the recording device before beginning the response.
 - 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 **four-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 and distributes all materials.
- 25 minutes: The students create diagrams. Some may then begin maquettes.
- 5 minutes: The teacher collects materials (including sketches and maquettes).

Day 2

- 5–10 minutes: The teacher returns all materials and reviews the prompt.
- 35 minutes: The students continue to work on their maquettes.
- 5 minutes: The teacher collects all materials.

Day 3

- 5 minutes: The teacher returns all materials and distributes response sheets.
- 35 minutes: The students complete maquettes and work on response sheets.
- 5 minutes: The teacher collects all materials and response sheets.

Day 4

- 5 minutes: The teacher returns all materials and response sheets.
 - 30 minutes: The students complete maquettes and response sheets; the teacher records/accommodates students who respond orally.
 - 5 minutes: The teacher collects all materials and finished maquettes.*
-

*Note: Prior to the collection of the sculptures, you may want to photograph them (with or without the students) in order to document achievement for all of the purposes of this assessment.

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 Grade-8 Washington OSPI-developed arts performance assessment for visual arts. This assessment is called *Sculptures in the Park*."
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: *Sculptures in the Park* (Grade 8)
- Assessment rubric
- Response sheets (optional)

Sculptures in the Park

Your community is going to open a new park. The park's planners have asked that each student at your school design an abstract sculpture that conveys the idea of a kind of movement or action typically found in a park. The planners will select one of these designs and place the completed sculpture at the entrance of the new park.

You would like your abstract sculpture to be selected as part of this new public park. To submit your design, you must create a preliminary diagram that illustrates how the shapes in your design will help communicate your particular idea of the movement or action. You must also create a maquette of your sculpture. The maquette must be sturdy, free-standing, and viewable from all sides, and it must show visual balance.

Finally, the planners would like you to name your abstract sculpture. The name should reflect the particular movement or action that you mean to convey in your sculpture.

Your Task

First, design your sculpture and create your maquette —

The planners explain that you must meet the following requirements when creating your maquette:

- Identify the particular movement or action that you plan to represent in your abstract sculpture.
- In the composition of your sculpture, represent the theme of movement—specifically, a type of movement or action that is typical in a park, such as running, dancing, playing, trees swaying in the wind, leaves falling and flying in the wind, or kites flying.
- Draw a diagram that shows the free-form/organic and geometric shapes that you've chosen to help communicate your particular idea of movement and indicate how these shapes may be formed, connected, and assembled in your maquette.
- In your diagram, indicate the type of visual balance that you plan to use for the sculpture: formal/symmetrical, radial, or informal/asymmetrical.
- Cut shapes (geometric, free-form/organic) that support the theme of the specific movement or action that you have selected for your maquette. Use the materials provided.
- Assemble your shapes to create your stable, freestanding, abstract maquette.

- Use at least three different sculptural/construction techniques when creating your maquette, such as rolling or curling, twisting, bending or folding, scoring, slotting, and tabbing or gluing.
- Add at least two different textures to the surfaces of the maquette.
- Construct your maquette using the specific type of visual balance (formal/symmetrical, radial, or informal/asymmetrical) that you specified in your diagram to help you communicate the idea of movement.

Second, show how you fulfilled the requirements of the planners—

The planners explain that you must meet the following requirements when you respond to questions and prompts about your sculpture and the creation of the maquette:

- Name or give a title to your abstract sculpture and identify the movement or action that you chose to represent; explain how the name or title relates to the type of movement or action depicted by your maquette.
- Identify the parts of your maquette that are free-form/organic, geometric, or a combination of the two.
- Identify the two parts of the maquette that most effectively show the idea of movement and explain how each of these parts communicates the idea of movement.
- Identify and describe the different textures that you used on your maquette.
- Identify and describe the type of visual balance that you used in your maquette, and then justify your choice by explaining how that type of visual balance helps to communicate the idea of movement that you intended to represent in the maquette.

Sculptures in the Park

	4 Points	3 Points	2 Points	1 Point
Creating	<p>The student meets four or five of the following requirements, thereby demonstrating a thorough understanding of sculptural form:</p> <ul style="list-style-type: none"> Draws a diagram that indicates how the free-form/organic and geometric shapes that will be used in the sculpture might be shaped, connected, and assembled to communicate a particular idea of movement typical in a park. Uses at least three different sculptural or construction techniques when creating the sculpture, such as rolling or curling, twisting, bending or folding, scoring, cutting or slotting, and tabbing or gluing. Applies two or more different textures to the surface of the maquette. Assembles shapes to create a sturdy, stable, free-standing maquette of the abstract sculpture that helps communicate the appearance of the sculpture and the idea of movement/action. Creates a sculptural composition that represents—abstractly—the idea of a particular movement or action typical in a park. 	<p>The student meets three of the requirements listed at left, demonstrating an adequate understanding of sculptural form.</p>	<p>The student meets two of the requirements listed at left, demonstrating a partial understanding of sculptural form.</p>	<p>The student meets one of the requirements listed at left, demonstrating a minimal understanding of sculptural form.</p>
Responding	<p>The student meets four or five of the following requirements, thereby demonstrating a thorough understanding of how to create an artwork to communicate for a selected purpose:</p> <ul style="list-style-type: none"> Names or gives a title to an abstract maquette, identifies the movement or action, and explains how the title relates to the particular idea or type of movement or action depicted by the maquette. Identifies the parts of the maquette that are free-form/organic, geometric, or a combination of the two. Identifies the two parts of the maquette that most effectively show the idea of movement and explains how each of these parts communicates the idea of movement. Identifies two or more different textures applied to the surface of the maquette. Identifies and describes the type of visual balance used in the maquette and justifies the choice by describing how that type of balance helps to communicate the idea of movement. 	<p>The student meets three of the requirements listed at left, demonstrating an adequate understanding of how to create an artwork to communicate for a selected purpose.</p>	<p>The student meets two of the requirements listed at left, demonstrating a partial understanding of how to create an artwork to communicate for a selected purpose.</p>	<p>The student meets one of the requirements listed at left, demonstrating a minimal understanding of how to create an artwork to communicate for a selected purpose.</p>

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

Diagram and Maquette

When designing your abstract sculpture, you must represent the idea of a particular movement or action typical in a park, such as running, dancing, playing, trees swaying in the wind, leaves falling and flying in the wind, or kites flying.

Use the space provided on the next page to draw your diagram. You are not drawing the finished product in this space: You are drawing a plan that shows and explains how your cut shapes might fit together in your maquette and communicate your idea of movement or action typical in a park.

- Your diagram must indicate how your free-form/organic and geometric shapes might be shaped, connected, and assembled to help communicate (show) your chosen type or idea of movement.
- In your diagram, indicate the type of visual balance that you plan to use for the sculpture—formal/symmetrical, radial, or informal/asymmetrical.
- When you are finished with your diagram, cut and assemble your shapes to create your sturdy, stable, and freestanding maquette.

Diagram



Responses

Respond to the following prompts to explain to the park's planners how you met their requirements when you created your diagram and maquette.

1. Give a name or title to your abstract sculpture and explain how this name or title relates to the particular idea or type of movement or action depicted by your maquette.

name/title:

explanation:

2. Identify the parts of your maquette that are free-form/organic, geometric, or a combination of the two:

free-form/organic:

geometric:

combination:

3. Identify and describe the two parts of the maquette that most effectively show your particular idea of movement and explain how each of these parts communicates your chosen type or idea of movement or action.

first part:

explanation:

second part:

explanation:

4. Identify and describe the different textures that you used on your maquette.

5. Identify and describe the type of visual balance that you used in your maquette (such as formal/symmetrical, radial, and/or informal/asymmetrical).

6. Justify your choice by explaining how that type of balance helps to communicate the particular idea of movement or action that you chose for your maquette.

Glossary

abstract: 1. a style of art that includes various types of avant-garde art of the 20th century; 2. images that have been altered from their realistic/natural appearance; images that have been simplified to reveal only basic contours/forms; 3. an artwork that is based upon a recognizable object that has been simplified to show some purer underlying form (sometimes, any references to recognizable objects are removed)

asymmetrical balance (informal balance): the type of balance that results when two sides of an artwork are equally important, but one side looks different from the other

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

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

free form: a shape or form that has an asymmetrical or irregular contour, often with a curvilinear, flowing outline; sometimes referred to as organic or biomorphic

freestanding: able to stand on its own

geometric: any shapes and/or forms based on math principles, such as a square/cube, circle/sphere, triangle/cone, pyramid, etc.

maquette: a small-scale two-dimensional sketch or three-dimensional model or plan of a proposed work, such as a sculpture or architectural form; used by architects and sculptors to design large-scale works

movement: a principle of design; the use of the elements of visual arts to draw a viewer's eye from one point to another in an artwork

organic: shapes and/or forms, often curvilinear in appearance, that are similar to those found in nature, such as plants, animals, and rocks

radial balance: a type of balance that is equally symmetrical from the center point throughout

sculptural techniques: different ways to create three-dimensional (3-D) forms; for example, cutting, folding, rolling, twisting, curling, scoring, bending, additive and subtractive processes, attaching, joining, carving, and combining objects to create assemblages

sculpture: a three-dimensional work of art

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

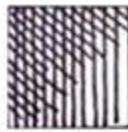
symmetrical/formal balance: having balance; exact appearance on opposite sides of a dividing line or plane

technique: a method of working with art materials to create artworks

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



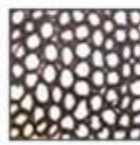
stippling



scribbling



repeating
broken lines



repeating
shapes



smudging/
blending

three-dimensional or 3D: having actual height, width, and depth and existing in three dimensional spaces; or having the illusion of existing in three dimensions

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).