

# OSPI-Developed Performance Assessment

A Component of the  
Washington State Assessment System

## The Arts: Visual Arts

### A Zoo Mug

### 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 Zoo Mug

An OSPI-Developed Performance Assessment

Visual Arts  
Proficient

## Overview

This document contains information essential to the administration of *A Zoo Mug*, 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 Zoo Mug*

Each student creates a mug that has a functional handle, at least two levels of sculptural relief, and two or more decorative textures. Prior to creating the mug from clay, the student makes a detailed pencil sketch that reveals the student's plan for the mug. The theme of the design is zoo animals and environments, and the student must represent these without using words or typography.

## 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).

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<b>Anchor 1</b> High School Proficient	VA:Cr1.2.1	a. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
<b>Anchor 9</b> High School Proficient	VA:Re9.1.1	a. Establish relevant criteria in order to evaluate a work of art or collection of works.
<b>Anchor 10</b> High School Proficient	VA:Cn10.1.1	a. Document the process of developing ideas from early stages to fully elaborated ideas.

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# 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)
- ◆ pictures of animals and their habitats
- ◆ drawing pencils
- ◆ ceramic clay
- ◆ clay tools and materials that are normally available in the classroom when the students do clay projects (such as water containers, water, paper towels, forks, rolling pins, clay cutters, plastic bags for overnight storage, and supplies for cleaning up)
- ◆ camera to document each student's artwork (optional)
- ◆ recording equipment for accommodations (as needed)

Space for sketching is included on the response sheets in the student's copy of the assessment.

### 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.
- ◆ Provide pictures of animals and their habitats for students to look at before they design their mugs. You can gather these images from books, websites, photographs, magazines, or other sources.
- ◆ Make available the clay tools and other materials that the students would normally use when doing clay projects in the classroom.
- ◆ If you take photos for use in the student's portfolio and to document the student's work, the photographs should show the sketch and the mug; you should also 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). 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 the performance.
  - Coach the students who are being recorded to face the recording device when they are responding.
  - Students must have a copy of the response sheet when they are 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.

## Scoring Notes

The following scoring notes should be used as a guideline when scoring this item.

- ◆ This assessment is best done after a significant amount of technique has been taught and students have practiced making functional and sculptural containers.
- ◆ Consider allowing time during the assessment period for drying, so as to enable students to work with the clay in a leather-hard state for techniques such as carving or adding slab appliqué.
- ◆ Consider the atmosphere for drying, as it will affect the assessment time and the outcome of the products.
- ◆ Attach a photograph of the zoo mug (greenware or bisque ware) next to the sketch for ease of scoring.
- ◆ Teacher(s) or scorers may develop and use their own scoring tool for ease of scoring multiple assessments.
- ◆ The handle of the mug does not include a level of relief unless it is an obvious sculptural component (such as using the trunk of an elephant as a handle).
- ◆ Incised lines count as a texture only and not as a level of relief.

## 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 **three-day** suggested timeframe:

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### Day 1

- 15 minutes: The teacher provides the class with the task and reads it aloud. The students ask questions. The teacher answers any questions and distributes pencils, clay, construction tools, and materials.
- 15–30 minutes: The students begin to create their plans/sketches of their zoo mugs. Depending on the length of the class period, the students may begin to construct the zoo mug.
- 5 minutes: The teacher collects all sketches, and the students clean up and store mugs and materials.

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### Day 2

- 5 minutes: The teacher returns materials and sketches to the students.
- 40 minutes: The students continue to work on their zoo mugs.
- 5 minutes: The teacher collects all sketches and the students clean up and store mugs and materials.

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### Day 3

- 5 minutes: The students prepare their oral or written responses.
  - 20 minutes: The students finish their zoo mugs.
  - 20 minutes: The students complete their response sheets. (Note: This would be a good time to photograph the finished artworks.)
  - 5 minutes: The teacher collects sketches and response sheets; the students clean up and put away all 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.

### **Additional Notes**

Photographing the artworks may take more time than outlined above and may need to be done at another time. Likewise, it may take longer than indicated to record the responses of students who respond orally rather than in writing. You may therefore lengthen the time allotted for the students' responses to accommodate the documentation process.

We recommend that the responding/scoring be done at the bone dry or bisque fired stage. Glazing, which entails a completely different set of skills, is not assessed in this item. Teachers are encouraged to assist students in completing the process of firing and glazing.

# 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 Zoo Mug*."
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 Zoo Mug* (High School Proficient)
- Assessment rubric
- Response sheets (optional)

# A Zoo Mug

A local zoo is accepting proposals for a novelty mug that promotes the zoo. The zoo desires that these mugs be fun, functional, and decorative. The zoo has asked high school art students to submit actual prototypes for the mug: Each prototype should have a functional handle, at least two levels of sculptural relief, and two or more decorative textures.

Prior to creating your prototype, the zoo requests that you develop a detailed pencil sketch that reveals your plan for the mug. You will submit this sketch with the prototype, which you will make from clay. The theme of your design must be zoo animals and environments, and you must represent these without using words or typography.

## Your Task

**First, create your design and build a prototype of the mug—**

The zoo's representative explains that you must meet the following requirements when creating your prototype:

### CREATING YOUR DESIGN

- The overall design of the mug must present a theme that promotes the zoo (examples: mammals, reptiles, insects, birds, natural environments).
- Prior to beginning the actual functional piece, you must create at least one sketch of your mug. On the sketch, indicate (by using arrows and labels) the theme, the handle, and the sculptural and relief components.
- In the actual functional mug, include three levels of relief that enhance the overall zoo theme of the mug. Two levels of relief should project off the surface of the mug through forming processes such as appliqué, modeling, and carving and should protrude into the surface or background through forming techniques such as carving, stamping, and impressing.
- In the actual functional mug, include a variety of textures (two or more) in addition to the smooth or flat surface of the mug.
- Use at least two different forming methods, such as pinching, coiling, extruding, slab building, or throwing.

## BUILDING YOUR MUG

- Create out of clay a functional and decorative standard-size mug that promotes the zoo. (The size should be approximately 4" in height and 3" in diameter, with a 2 ½" handle.)
- Select as your primary forming method the one that best suits your design (examples of methods include pinching, coiling, extruding, slab building, and throwing).
- The walls of your mug should be in proportion to its size and should be even throughout.
- The handle must be in proportion to the size and thickness of the mug; the handle and lip must be smooth and comfortable for the user.
- Craft the seams (sides, bottom, handle) so that the mug is functional and will not leak.

### **Second, show how you fulfilled the zoo's requirements —**

The zoo's representative explains that you must meet the following requirements when you respond to questions and prompts about your artwork:

- Describe two ways that the design of your mug represents the zoo. Explain each in detail.
- Identify two specific forming methods that you used to construct the mug. Explain why you chose each method for specific parts of the mug.
- Explain how the design of your mug is both functional and decorative.
- Describe where and how you used two textures on your mug.
- Explain two ways that your planning sketch influenced your work as you constructed your mug.

*A Zoo Mug*

	4 Points	3 Points	2 Points	1 Point
Creating	<p>The student demonstrates understanding of the creative process by meeting all four of the following requirements:</p> <ul style="list-style-type: none"> <li>◆ The sketch of the mug depicts the theme, the handle, and the sculptural and relief components.</li> <li>◆ The overall design of the mug reflects a theme that promotes the zoo (examples: mammals, reptiles, insects, birds, natural environments)</li> <li>◆ The actual mug includes two levels of relief that enhance the overall zoo theme.</li> <li>◆ The actual mug includes two or more textures.</li> </ul>	<p>The student demonstrates an adequate understanding of the creative process by meeting three of the four requirements listed at left.</p>	<p>The student demonstrates a partial understanding of the creative process by meeting two of the four requirements listed at left.</p>	<p>The student demonstrates a minimal understanding of the creative process by meeting two of the four requirements listed at left.</p>
Responding	<p>The student demonstrates mastery of hand-building skills by meeting all four of the following requirements:</p> <ul style="list-style-type: none"> <li>◆ The student used at least two different forming methods to create three distinct levels of relief.</li> <li>◆ The walls of the mug are in proportion to its size and are even throughout.</li> <li>◆ The handle is in proportion to the size and thickness of the mug; the handle and lip are smooth and comfortable for the user.</li> <li>◆ The construction seams (sides, bottom, handle) are crafted so that the mug is functional and will not leak.</li> </ul>	<p>The student demonstrates adequate mastery of hand-building skills by meeting three of the requirements listed at left.</p>	<p>The student demonstrates partial mastery of hand-building skills by meeting two of the requirements listed at left.</p>	<p>The student demonstrates minimal mastery of hand-building skills by meeting one of the requirements listed at left.</p>
Connecting	<p>The student demonstrates effective communication in an artistic response process by meeting four or five of the following requirements:</p> <ul style="list-style-type: none"> <li>◆ Names the forming processes; explains how they were used to create two levels of relief.</li> <li>◆ Identifies two specific forming methods used to construct the mug; explains why each method was chosen for specific parts of the mug.</li> <li>◆ Explains how the design of the mug is both functional and decorative.</li> <li>◆ Describes the techniques used to create two textures on the mug (excluding the smooth or flat surface of the mug) and identifies where each was used.</li> <li>◆ Explains two ways that the detailed pencil sketch influenced the work.</li> </ul>	<p>The student demonstrates adequate communication in an artistic response process by meeting three of the requirements listed at left.</p>	<p>The student demonstrates partially effective communication in an artistic response process by meeting two of the requirements listed at left.</p>	<p>The student demonstrates minimally effective communication in an artistic response process by meeting one of the requirements listed at left.</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:

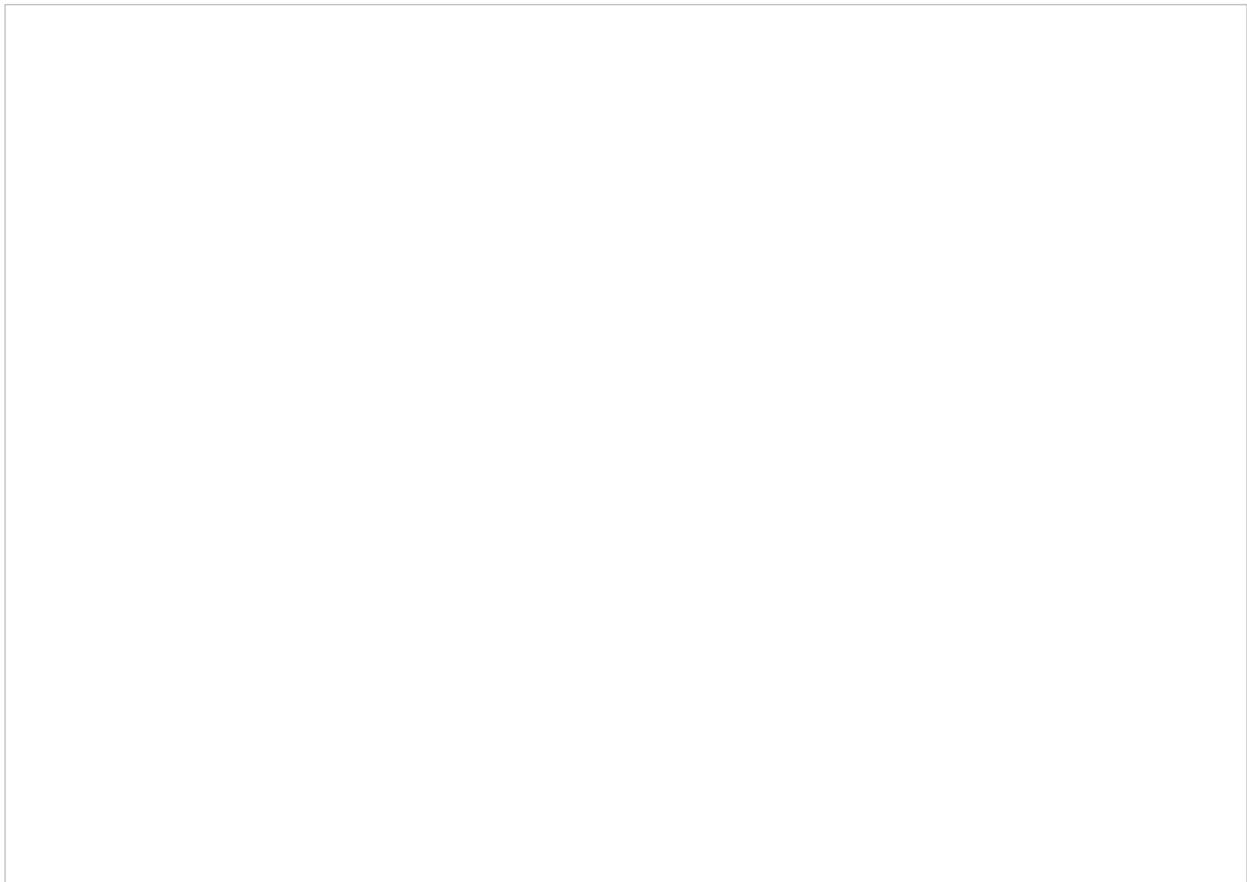
Creating Score	4	3	2	1
Responding Score	4	3	2	1
Connecting Score	4	3	2	1

## Responses (Sketch)

**Draw a detailed sketch of your zoo-mug design.**

You may draw a cut-away or silhouette view. Your plan may be a series of sketches showing your mug from different views. Use arrows and labels to indicate:

- ◆ At least two ways that your design supports the zoo theme.
- ◆ The handle and the sculptural and relief components.



## Responses

Respond to the following prompts to explain to the zoo's representative how you met the zoo's requirements when you created your zoo mug.

1. Name the forming techniques that you used and explain how you used them to create two levels of relief.

- a. first level of relief (name the technique and explain how you used it):

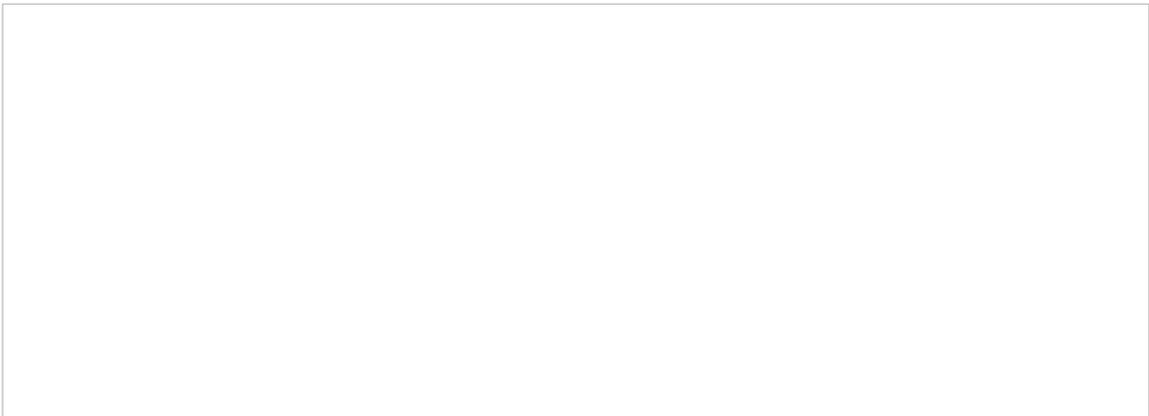
- b. second level of relief (name the technique and explain how you used it):

2. Identify at least two specific forming methods that you used to construct the mug (for example, pinch, coil, slab/drape, and thrown). Explain why you chose each method for specific parts of the mug.

a. method 1:

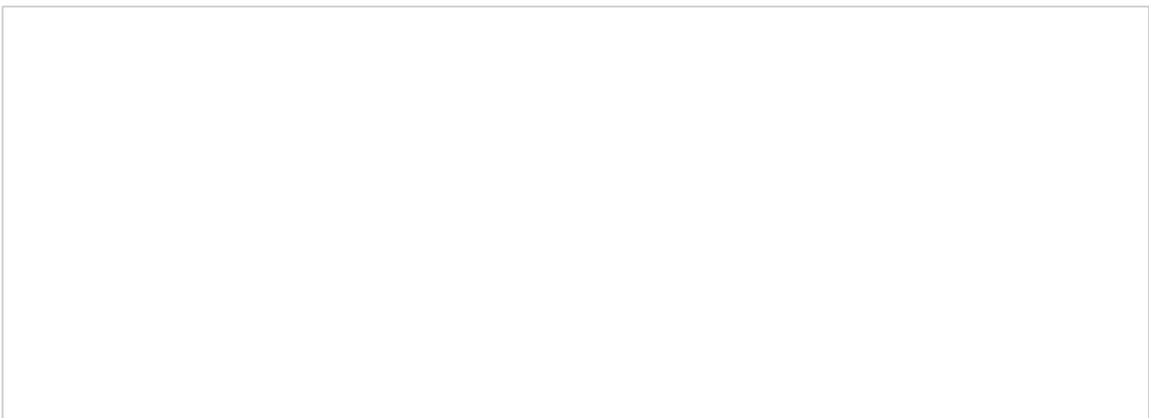


b. method 2:

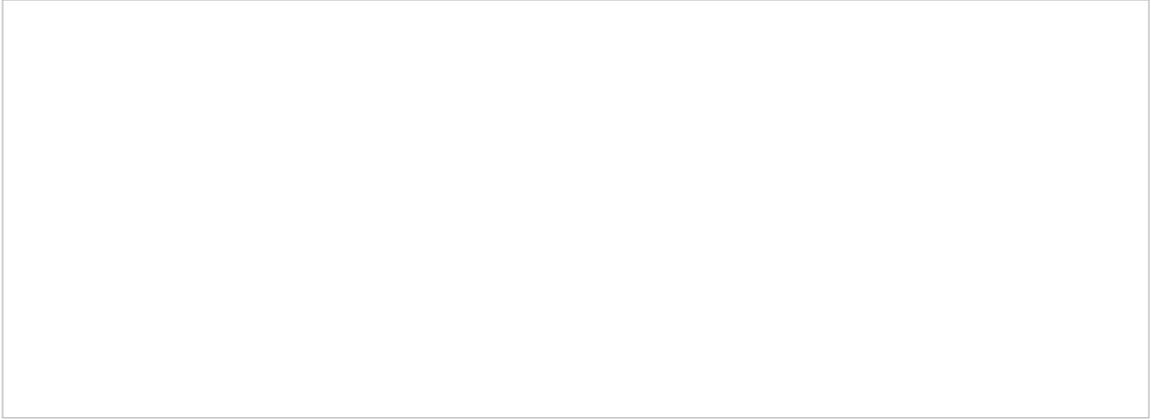


3. Explain in detail how the design of your mug is both functional and decorative.

a. functional:

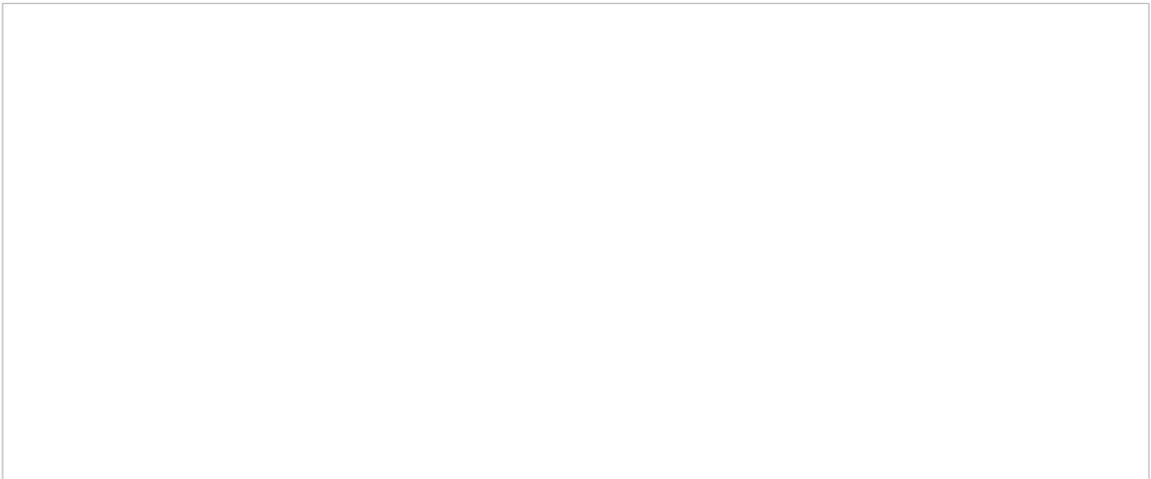


b. decorative:

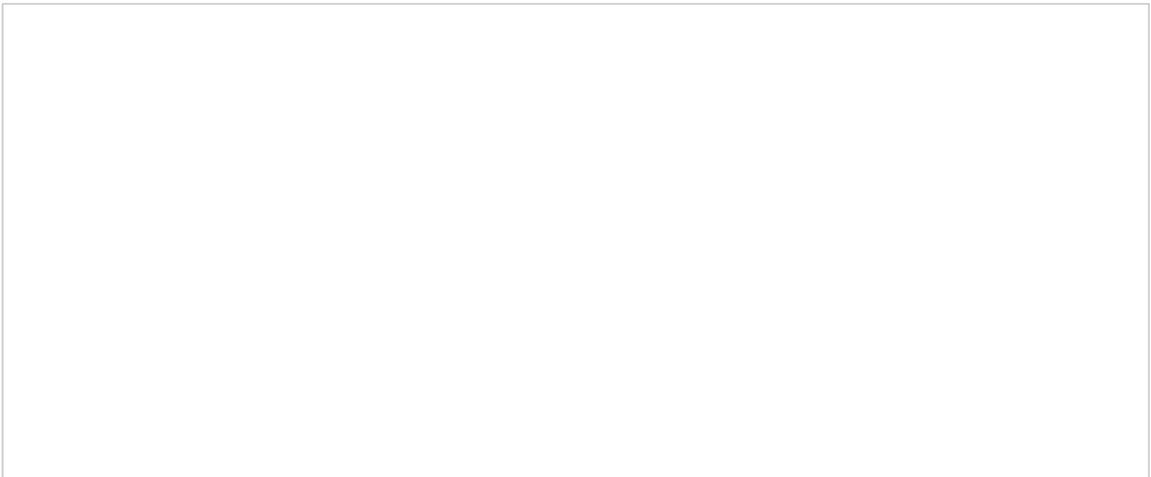


4. Identify two textures on your mug; name the techniques that you used to create the two textures and indicate where you used them.

a. texture 1:



b. texture 2:

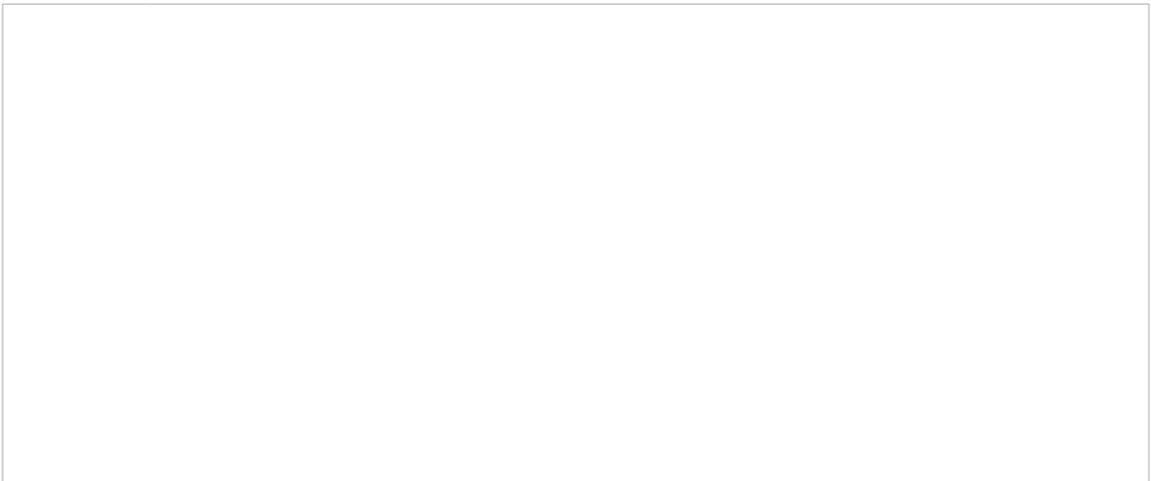


5. Explain two ways that your planning sketch influenced your work as you constructed your mug.

a. first way:



b. second way:



## Glossary

**appliqué:** an embellishment made by cutting pieces of one material and applying it to the surface of another; a technique used in quilting

**bisque:** unglazed pottery that has been fired at a low temperature to make handling easier during glazing and to remove all physical water from the clay body; clayware that has been fired once in preparation for a surface finish, such as paint, stain, or glaze; unbisque clay has not been fired; bisqueware refers to pottery that has been bisque fired; bisqueware is also called biscuit ware in some areas.

**burnished:** leather-hard clay that has been rubbed with any smooth tool to polish and lighten the clay's surface to a fine and smooth finish

**ceramic:** pottery and any of a number of art forms made from clay products

**coiling:** a method of forming pottery from rolls of clay

**components:** the parts of a whole composition

**composition:** the use of the principles of design to arrange the elements of visual arts to create a piece of artwork; the way individual design elements are combined to express a particular idea

**decorative:** ornamental; aesthetically pleasing; providing enhancement

**extrude:** a method of shaping moist clay by forcing it through a die

**foot:** the base of a pot upon which the pot can stand

**functional:** useful; practical; well-designed; efficient; serviceable

**greenware:** bone-dry, unfired pottery; pottery that is ready for bisque firing

**hand-building:** making clay forms by a non-mechanical process, such as pinching, coiling, and slab-building

**incise:** to remove (subtract) clay by cutting lines into the surface

**leather-hard:** the condition of a clay body when much of the moisture has evaporated and shrinkage has just ended, but the clay is not totally dry. Joining slabs, carving, or burnishing is done at this stage

**lip:** in pottery, the rim of a pot

**modeling:** a sculptural technique that involves manipulating a soft material into a three-dimensional form

**novelty:** original; innovative; fresh; a new idea or new purpose; a whimsical item

**paddling:** beating clay, generally with a flat, fairly wide stick that is often covered with fabric, twine, or rope so that the damp clay body does not stick to the paddle; other paddles include rocks, shoes, and found or natural objects; paddling is used to strengthen joints, thin walls, alter shape, or create texture

**pinching:** a method of manipulating clay by pinching with the fingers to sculpt, hollow out, and/or form clay into new forms

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

**prototype:** the first of its kind; a sample; an example; a trial product; an original design for a product

**pulling:** the process of stroking plastic clay with the hand to shape handles for a pot

**relief:** a type of sculpture in which forms project from a flat background; areas of relief may be concave or convex;

**bas-relief:** a low relief

**high relief:** a sculptural relief that is viewed only from the sides and front

**additive relief:** a relief in which elements are added to and protrude from a surface

**subtractive relief:** a relief in which elements are carved, etched, or inscribed on a surface

**scoring:** scratching the edges of clay before joining them together

**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

**slab-building:** using flat rolled-out pieces of clay to build an artwork or object

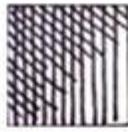
**slip:** a fluid suspension of clay in water that is used to join clay pieces and for surface decoration

**sprig:** a decorative or functional clay attachment added by using a slip

**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

**theme:** the central idea that is revealed in an artwork; focused subject matter; a topic

**throwing:** to use the potter's wheel to form pieces from a plastic clay body

**typography:** the use of text or individual words in a visual design or presentation

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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.

**body:** the main part of a pot, usually the largest part

**incised line:** to create a line by cutting into the surface