

## **OSPI-Developed Performance Assessment**

A Component of the  
Washington State Assessment System

### **The Arts: Visual Arts**

# **Put the Life Back in Wildlife**

**Grade 8**

Office of Superintendent of Public Instruction  
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Office of Superintendent of Public Instruction  
Old Capitol Building  
P.O. Box 47200  
Olympia, WA 98504-7200

For more information about the contents of this document, please contact:

Anne Banks, The Arts Program Supervisor  
Phone: 360-725-4966  
email: anne.banks@k12.wa.us

Or contact the Resource Center at 888-595-3276, TTY 360-664-3631

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# Table of Contents

Introduction .....	ii
Overview .....	1
Test Administration: Expectations.....	1
Description of the Performance Assessment .....	2
Learning Standards .....	2
Supporting Materials and Resources for Teachers.....	3
Preparation for Administering the Assessment.....	3
Recommendations for Time Management.....	5
Assessment Task .....	6
Teacher's Instructions to Students .....	6
Accommodations .....	6
Student's Task.....	6
Glossary.....	13

## **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:

Anne Banks, Program Supervisor, The Arts  
360-725-4966, anne.banks@k12.wa.us

# Put the Life Back in Wildlife

An OSPI-Developed Performance Assessment

Visual Arts  
Grade 8

## Overview

This document contains information essential to the administration of *Put the Life Back in Wildlife*, 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 *Put the Life Back in Wildlife*

Each student creates a functional vessel that reflects the theme *Put the Life Back in Wildlife*. The student's design must include at least one level of relief and feature at least one wild animal and/or its attributes. The student will submit a detailed preliminary sketch, showing the animal, theme, and sculptural and relief components of the vessel. Students must also answer questions about their work.

## 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).

<b>Anchor 1.1</b> Grade 8	VA:Cr1.1.8	a. Document early stages of the creative process visually and/or verbally in traditional or new media.
<b>Anchor 2.1</b> 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.
<b>Anchor 3</b> 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.
<b>Anchor 6</b> Grade 8	VA:Pr6.1.8	a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.
<b>Anchor 7.1</b> 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.
<b>Anchor 8</b> 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.
<b>Anchor 11</b> 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)
- ◆ pictures of various wild animals (Include images of the animals' habitats, footprints, tracks, surface patterns, textures, and markings. These images can come from books, websites, photographs, magazines, and other sources.)
- ◆ drawing pencils
- ◆ erasers
- ◆ clay (ceramic clay or modeling clays, air-dry clays, etc.)
- ◆ tools and materials for working with clay (Provide items that are normally available in the classroom when students do clay projects—for example, water containers, water, paper towels, forks, rolling pins, clay cutters, sculpting tools, and tools used for texture, plastic bags for overnight storage, and clean-up supplies.)
- ◆ audiovisual recording equipment for accommodations (as needed)
- ◆ camera (optional)

Note: Space for sketching is included in the student's section of the assessment.

### Guidelines

This assessment is an individual performance.

- ◆ Copy the student's task, rubric, response sheets, and glossary of terms. Make one set of copies for each student.
- ◆ Provide a variety of wild animal pictures for students to look at before they design their vessels—see the list of materials and resources above. (Optional: A field trip to the zoo and/or other animal habitat makes connections within and across the arts to other disciplines, life, cultures, and work.)
- ◆ Distribute drawing supplies and the tools and materials for working with clay—see the list of materials and resources above.

- ◆ If using moist clay, firing of the vessel is necessary to create a functional vessel/container; you may score the students' work before firing.
- ◆ Glazing is optional and is not required for this classroom-based performance assessment.
- ◆ If you take photographs for use in students' portfolios and to document students' work, the images should show both the sketches and the vessels. Be sure to include the student's name and number with each photograph (as per district policy, but not required for this assessment).
- ◆ 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.
  - Prompt students to say their names, numbers, and current grade level into the recording device before beginning their responses.
  - Coach the students who are being recorded to face the recording device.
  - 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 note should be used as a guideline when scoring this item: Lines that are inscribed on the clay vessel are considered textures rather than 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.<br>The students may ask questions. The teacher answers any questions and distributes all materials. |
| 15–30 minutes: | The students create their sketches; depending on the length of the class period, they may also begin to create their clay vessels.                                   |
| 5–10 minutes:  | The teacher collects all sketches; the students clean up and store their materials.  |

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### Day 2

- |             |   |
|-------------|---|
| 5 minutes:  | The teacher returns all sketches and materials to the students.                     |
| 40 minutes: | The students begin (or continue) to work on their clay vessels.                     |
| 5 minutes:  | The teacher collects all sketches; the students clean up and store their materials. |

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### Day 3

- |             |   |
|-------------|---|
| 5 minutes:  | The teacher returns all sketches and materials to the students. |
| 20 minutes: | The students complete their vessels.                            |
| 20 minutes: | The students begin to work on their response sheets.            |
| 5 minutes:  | The teacher collects all materials; the students clean up.      |

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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.

Optional tasks include photographing the completed work; storing, drying, and firing the completed work; and glazing the vessels after bisque firing.

# 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 *Put the Life Back in Wildlife*."
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: *Put the Life Back in Wildlife* (Grade 8)
- Assessment rubric
- Response sheets (optional)

## Put the Life Back in Wildlife

Your science and art teachers are organizing an auction to benefit a nearby wildlife preserve. The auction will be called *Put the Life Back in Wildlife*. Your teachers have asked you to commemorate this event by creating a functional vessel that has a wild animal theme.

When designing your vessel, you should feature at least one wild animal and/or the attributes of that wild animal. Your vessel must also have at least one level of relief beyond the surface of the vessel. In addition, the organizers request that you submit a detailed preliminary sketch of your proposed vessel so that they can feature your artwork in promotions and programs for the auction. Your sketch of the vessel must represent the animal and the theme that you chose for your vessel, and it must show the vessel's sculptural and relief components. Once you have created your vessel, you will be required to answer questions about it.

### Your Task

**First, create your sketch and design your vessel—**

The organizers of the auction explain that you must meet the following requirements when designing and creating your vessel:

- Choose a wild-animal theme for your vessel (for example, mammals, reptiles, birds, fish, natural environments, habitats, or attributes such as patterns and markings, hoof or paw prints, or tracks).
- Create a preliminary sketch of the vessel that you propose to make. In the sketch, be sure to show both your wild-animal theme, and the sculptural and relief components of the proposed vessel.
- In the design and construction of your vessel, you should:
  - Feature at least one wild animal and/or the attributes and environment of that wild animal.
  - Create at least one level of relief beyond the surface of the vessel by using additive and/or subtractive relief methods to enhance the decorative qualities of the theme.
  - Include two or more actual textures—such as smooth (burnished), rough, bumpy, scaly, or dimpled—to enhance the qualities of the theme.

## **Second, demonstrate your skills—**

The organizers of the auction add that you must meet the following requirements when making your vessel:

- Use clay to create a functional and decorative vessel, such as a vase, box, or bowl.
- Use at least one of the following hand-building/forming methods to construct the vessel:
  - pinching
  - coiling
  - slab building
- Make the walls of the vessel proportional to the size of vessel; the walls should also be even throughout.
- Construct the vessel with seams (sides and bottom) and decorative additions that are crafted so that the added parts and seams remain securely attached.

## **Third, show how you fulfilled the organizers' requirements—**

The organizers explain that you must show how you met their requirements. They ask that you do this by responding to prompts and questions about your artwork:

- List and describe at least two (2) ways that your vessel represents the wild animal that you selected and/or the attributes and environment of that wild animal.
- Identify the hand-building/forming method(s)—such as pinching, coiling, and/or slab building—that you used to create your vessel. Explain why you chose each method for specific parts of the vessel.
- Describe where on your vessel you used two textures, and explain how these textures enhanced the qualities of the theme.
- Explain at least one change that you made between the creation of your preliminary sketch and the creation of your final wildlife vessel, and explain why you made the change.

• Assessment Rubric •

***Put the Life Back in Wildlife***

	<b>4 Points</b>	<b>3 Points</b>	<b>2 Points</b>	<b>1 Point</b>
Creating	<p>The student meets four of the following requirements, thereby demonstrating a thorough understanding of the creative process:</p> <ul style="list-style-type: none"> <li>◆ Creates a preliminary sketch of the vessel that shows both the wild-animal theme, and the sculptural and relief components of the vessel.</li> <li>◆ Creates a vessel featuring at least one wild animal and/or its attributes and environment.</li> <li>◆ Creates at least one level of relief beyond the surface of the vessel by using additive and/or subtractive relief methods to enhance the decorative qualities of the theme.</li> <li>◆ Includes two or more actual textures.</li> </ul>	<p>The student meets three of the four requirements listed at left, demonstrating an adequate understanding of the creative process.</p>	<p>The student meets two of the four requirements listed at left, demonstrating a partial understanding of the creative process.</p>	<p>The student meets one of the four requirements listed at left, demonstrating a minimal understanding of the creative process.</p>
Presenting	<p>The student meets four of the following requirements, thereby demonstrating mastery of hand-building skills:</p> <ul style="list-style-type: none"> <li>◆ Makes a functional, decorative vessel out of clay.</li> <li>◆ Uses at least one hand-building/forming method to construct the vessel.</li> <li>◆ Creates a vessel with walls that are proportional to the size of the vessel and even throughout.</li> <li>◆ Constructs the vessel with seams (sides and bottom) and decorative additions that are crafted so that they remain securely attached.</li> </ul>	<p>The student meets three of the four requirements listed at left, demonstrating adequate hand-building skills.</p>	<p>The student meets two of the four requirements listed at left, demonstrating limited hand-building skills.</p>	<p>The student meets one of the four requirements listed at left, demonstrating minimal hand-building skills.</p>
Responding & Connecting	<p>The student successfully completes four of the following requirements, demonstrating effective communication skills in an artistic response process:</p> <ul style="list-style-type: none"> <li>◆ Lists and describes at least two ways that the vessel represents the wild animal (and/or its attributes and environment).</li> <li>◆ Identifies the hand-building/forming method(s) used to make the vessel; explains why each method was used for specific parts of the vessel.</li> <li>◆ Describes where two textures are used on the vessel and explains how these textures enhance the qualities of theme.</li> <li>◆ Identifies at least one change made between the creation of the preliminary sketch and the creation of the final wildlife vessel and explains why these changes were made.</li> </ul>	<p>The student meets three of the four requirements listed at left, demonstrating adequate communication skills in an artistic response process.</p>	<p>The student meets two of the four requirements listed at left, demonstrating limited communication skills in an artistic response process.</p>	<p>The student meets one of the four requirements listed at left, demonstrating minimal communication skills in an artistic response process.</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 \_\_\_\_\_

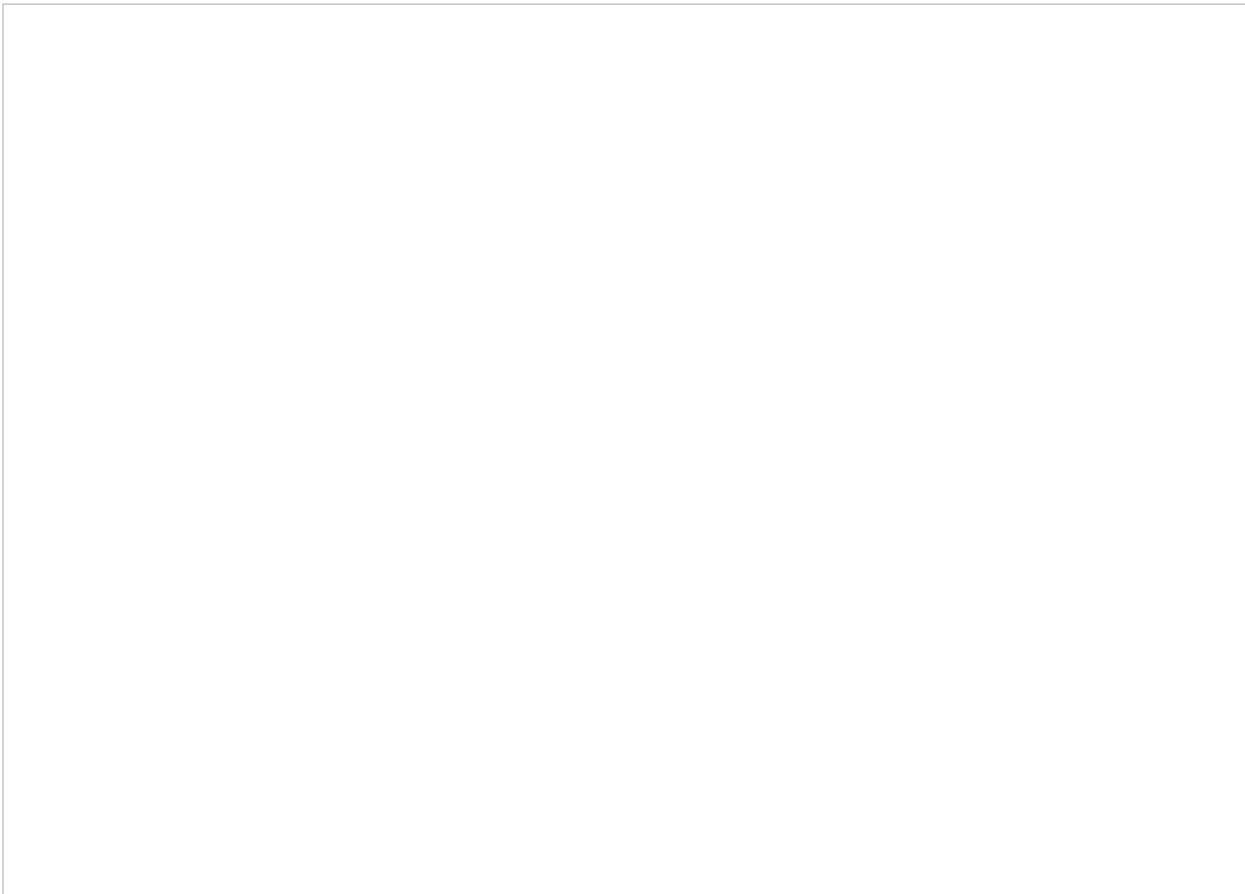
Circle number:

<b>Creating Score</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Presenting Score</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Responding &amp; Connecting Score</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

## Preliminary Sketch

Create a preliminary sketch of the vessel that you plan to make. Be sure to:

- Show the wild animal theme that you chose (for example, mammals, reptiles, birds, fish, habitats, or attributes such as an animal's surface patterns/markings or hoof or paw prints) and the locations of sculptural and relief components.
- Label and diagram one level of relief that you plan to include in the design.
- Label the hand-building methods (pinching, coiling, slab building) that you will use.



## Responses

Respond to the following prompts to explain to the auction's organizers how you met their requirements when you designed and created your vessel.

1. List and describe in detail at least two (2) ways that your vessel represents the wild animal that you chose and/or the attributes and environment of that wild animal.

first way:

description:

second way:

description:

third way:

description:

2. Identify the hand-building/forming method(s) that you used to create your vessel. Explain why you chose a particular method for specific parts of the vessel.

pinching:

coiling:

slab-building:

3. Describe where you used two textures on your vessel and explain how these textures enhanced the qualities of the theme.

first texture—location and explanation:

second texture—location and explanation:

4. Describe at least one change that you made between the creation of your preliminary sketch and the creation of your final wildlife vessel; explain why you made this change.

description of the change:

explanation:

## Glossary

**additive processes:** processes that involve adding, attaching, or joining a form to, or pulling or extending a form from, a surface

**attributes:** characteristics, traits, features, aspects, and elements that are specific and particular to someone or something, such as a lion's mane or a zebra's stripes

**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

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

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

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

**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

**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

**sculpture:** a three-dimensional work of art

**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

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

**subtractive process:** the process of taking away; carving or cutting away from a surface

**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

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

**vessel:** a container, such as bowl, urn, or other item that holds something

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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).