

# Visual Arts

**Standard 1.** Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

**Standard 2.** Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

**Standard 3.** Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

**Standard 4.** Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

## **Selected Response Items**

The proposed assessment contains 25 selected response items. Scoring keys for the following items can be found on page 74.

1 In a museum, a conservator

- 1 designs the floorplan and layout of the museum
- 2 protects and restores damaged works of art
- 3 researches and writes labels for museum exhibitions
- 4 chooses artwork for public exhibitions and auctions

**Visual Arts**  
Standard **2**  
Performance  
Indicators 2(d), (c)

2 Complements provide the

- 1 least amount of color contrast
- 2 most amount of color contrast
- 3 least amount of value contrast
- 4 most amount of value contrast

**Visual Arts**  
Standard **3**  
Performance  
Indicator 3(b)

3 A ceramic artist would typically use which tools and materials to create a piece of pottery?

- 1 wheel, drill, plaster and polish
- 2 wheel, slab roller, gesso and varnish
- 3 wheel, litho stone, gesso and ink
- 4 wheel, slab roller, slip and glaze

**Visual Arts**  
Standard **2**  
Performance  
Indicator 2(a)

4 A detailed contour drawing is most similar to what item in the English language arts?

- 1 rough draft
- 2 paragraph outline
- 3 descriptive essay
- 4 research report

**Visual Arts**  
Standard **3**  
Performance  
Indicator 3(d)

Use the image below to answer question 5.



*Standard Station, Amarillo* by Edward Ruscha

5 The building in *Standard Station, Amarillo*, by Edward Ruscha, is drawn using

- 1 one vanishing point
- 2 two vanishing points
- 3 three vanishing points
- 4 four or more vanishing points

**Visual Arts**  
Standard **3**  
Performance  
Indicators 3(b), (a)

6 An exhibition of expressionist art would include works by the painter

- 1 Mondrian
- 2 Monet
- 3 Michelangelo
- 4 Munch

**Visual Arts**  
Standards **4 & 3**  
Performance  
Indicators 4(a); 3(a)



*The Mothers (War Series)* by Kathä Kollwitz

- 7 In the image above, the overlapping of the figures in Kathä Kollwitz's woodcut, *The Mothers (War Series)*, helps to express a sense of
- 1 solidarity
  - 2 isolation
  - 3 harmony
  - 4 conflict

**Visual Arts**  
Standard **3**  
Performance  
Indicators 3(c), (b)

## **Short Constructed Response Items**

The proposed assessment will include two types of short constructed response questions. One will have a written response (A) and one will have an artistic response (B). During the visual arts tryouts, students referred to 8"x10" images in full color in an art examination reproduction booklet. This image has been reduced.

**Visual Arts**  
Standards **3 & 4**  
Performance  
Indicators 3(a), (b), (c); 4(a)



*Man on Horseback* by Fernando Botero, 1984

- A** Fernando Botero's bronze sculpture, *Man on Horseback*, depicts an age-old unified relationship between the horse and rider. In the space provided, describe how Botero used form and texture to help create a sense of unity.

**Continued on next page**

**Form**

---

---

---

---

**Texture**

---

---

---

---

**B** Use line to divide the rectangle below into four parts to create asymmetrical balance.



**Visual Arts**  
Standard **1**  
Performance  
Indicator 1(c)

## **Extended Constructed Response Items**

The proposed assessment will include two types of extended constructed response items. One will have a written response (C) and one will have an artistic response (D). During the visual arts tryouts, students referred to 8"x10" images in full color in an art examination reproduction booklet. This image has been reduced



*The Armored Train in Action* by Gino Severini, 1915

<b>Visual Arts</b> Standards <b>3 &amp; 4</b> Performance Indicators 3(c), (a), (b); 4(a)
--

- C** Some artists express their views on particular issues in their paintings. Some artists even express opposite views on the same issue in the same painting. Look at Severini's *The Armored Train in Action*, which expresses views on both war and violence.

Describe, analyze, and interpret the meaning of the painting, showing how the elements of art and principles of design are used in the painting to support and contribute to that meaning.

Write your answer in the space provided. Your answer should take the form of one complete, full paragraph.

## Student Example—Extended Constructed Response

Level 4

Severini's painting "The Armored Train In Action" tells a story in itself about violence and war. He portrays these gruesome activities as light and playful. His mixes of styles, shapes and colors bring about a sense of "good and evil." Although at the same time the bright colors and playful geometric shapes desensitize the eye to the terrible aspects of war. In the heart of violence and war is always dark and gloomy in the center. I think that he is trying to say that war may seem to be the right thing, but good never comes of it.

Severini's *THE ARMORED TRAIN IN ACTION* expresses a view on both war and violence.

In my opinion, cubism is used to express the rigid, straight path of war. There is no leeway in war as the painting suggests, only hard definite ways, such as the lines are. The painting shows a cannon pointing out into the beautiful nature. It looks as if it could destroy the good things around it. I think this painting depicts war as a bad thing.

Level 2

### **Scoring Guide for Written Extended Constructed Response**

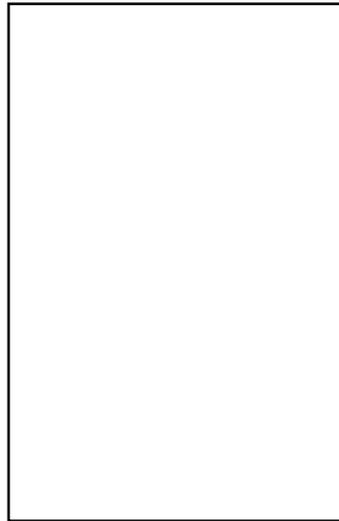
<b>Level</b>	<b>Description</b>
<b>4</b>	The student states a clear and well-developed position based on an accurate interpretation of Severini's painting, and incorporates references to elements of art and principles of design that clearly support his/her position.
<b>3</b>	The student adequately states a position based on a reasonable interpretation of Severini's painting, and may or may not incorporate references to elements of art and principles of design that clearly support his/her position.
<b>2</b>	The student states a position based on an interpretation of Severini's painting, but the interpretation is not accurate or the position is poorly developed.
<b>1</b>	The student makes some attempt to state a position, but the ideas expressed are unintelligible, irrelevant, or unconnected to the painting.
<b>0</b>	Non-scorable—no opinion is expressed.

**D Directions:** In the rectangle provided, recreate this image as a contour drawing.

**Note:** All students are provided with two layout options so that they can draw to the right or left of the image. Students choose the rectangle in which they are most comfortable to draw. These images are reduced.

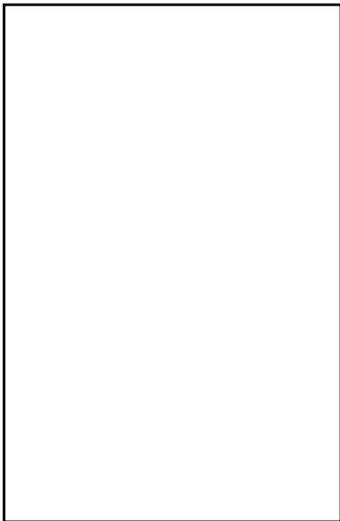
**Visual Arts**  
Standard **1**  
Performance  
Indicators 1(c), (a)

Right Handed Drawing



*Untitled 1981*  
Photograph by Cindy Sherman

Left Handed Drawing



*Untitled 1981*  
Photograph by Cindy Sherman

## **Performance Event Item**

**Note: This image has been reduced.**



*The City Rises* by Umberto Boccioni, 1910

**Directions:** Carefully study the drawing *The City Rises*, by Umberto Boccioni, and then read the information below. You have five minutes to read Part 1 and study the image.

### **Part 1 Analysis of the Drawing**

Look at the drawing *The City Rises*, by Umberto Boccioni. In this work the artist uses line, value contrast, and composition in certain ways to create a sense of dynamic action and tension.

- **Line**

Boccioni uses lots of short, quick diagonal lines to build up his images and create a sense of energy and movement in the artwork. What other kinds of lines or marks could you use to create a sense of dynamic action and tension?

<b>Visual Arts</b> Standards <b>1 &amp; 3</b> Performance Indicators 1(a), (b), (c), (d); 3(a), (b)
---

**Continue on the next page**

- **Contrast**

Boccioni also uses contrast to help draw your attention to the central action in the drawing. The massive horse-like image in the foreground stands out against the lightness of the ground underneath and to the left of him, drawing our attention to the curve of his powerful head. What other ways could you use contrast to draw attention to the main theme of a work?

- **Composition**

Certain choices about composition also affect the sense of dynamic action and tension in this work. Notice how much space the main horse takes up in the entire composition, and how the diagonal movement of his body and other images in the drawing lead your eye across the picture plane. What other compositional arrangements could be used to create a sense of action and tension?

## **Part 2 Sketches for a Composition**

**Directions:** Now you are going to draw two sketches of your own hand that create a sense of dynamic action and tension.

**REMEMBER:** A sketch is quick and somewhat rough, not a finished drawing. The purpose of these sketches is to help you develop ideas for a dynamic composition that draws attention to your hand as the main image in your drawing.

- Sketch two ideas in preparation for your final composition. Each of your sketches should feature your hand as the central or most important image.
- Each sketch should explore a different dynamic composition. You may try different poses of your hand and you may work horizontally or vertically.
- Consider all the space in the rectangle as part of your composition.
- You may add other shapes or images to the background to enhance the dynamic action of your composition.

You have 15 minutes to complete these sketches.

If you complete the two sketches before the 15 minutes are up, you may move on to Part 3.

**Note: Students are provided with two rectangles 3 3/4"x 4" in which to sketch.**

### Part 3 Final Drawing

**Directions:** Select your most dynamic composition from Part 2, and develop it into a final drawing.

The final drawing should be completed in a more finished manner, using **line** in a way that enhances the sense of tension and dynamic action, and **contrast** to draw attention to the central focus in your drawing.

Do the final drawing in the rectangle provided.

Note: You may look back at Parts 1 and 2 to help you as you complete this part of the task.

It is all right to alter your final drawing somewhat from your sketch in order to improve upon it in any way. This final drawing will be evaluated on:

- the use of COMPOSITION to create a sense of dynamic action and tension;
- the use of LINE to enhance the sense of dynamic action and tension; and
- the use of CONTRAST to draw attention to the central focus in your drawing.

You will have (25) minutes to do Part 3. Do not continue on to Part 4 when you finish Part 3.

## *Scoring Guide for Performance Event Final Drawing*

### Criteria for final drawing:

- Skillful use of value contrast
- Careful consideration of the whole compositional space
- An effective use of line
- Hand must be the main focus.

Level	Description
4	The final drawing is a visually dynamic composition in which all the criteria are met in a highly successful manner.
3	The final drawing is a visually dynamic composition in which most of the criteria are met in a fairly successful manner.
2	The final drawing may be visually dynamic but the criteria are met in a limited manner, or the criteria are met fairly well but the drawing is not very dynamic or visually exciting.
1	The final drawing meets the criteria in a minimal way.
0	Non-scorable—no attempt was made or design is unrelated to task.

**Student Examples—Performance Event**

***Student Examples of Level 4***



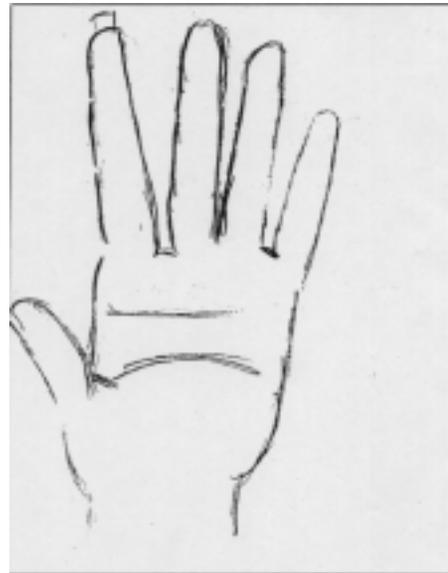
***Student Examples of Level 3***



***Student Examples of Level 2***



***Student Examples of Level 1***



## Part 4 Student Reflection

**Directions:** You have ten minutes to complete this reflection.

1 Describe how you used

- **Line** in a visually dynamic way in your final drawing

---

---

---

- **Contrast** to create more dynamic action and tension

---

---

---

- **Composition** to create dynamic action and to direct the viewer's eye to your main image

---

---

---

2 What is most successful about the drawing that you created? Why?

---

---

---

---

---

3 If you had additional time, what changes would you make in this composition?

---

---

---

---

---

## **Performance/Portfolio Items**

Visual Arts

Standards **1-4**

Performance Indicators - Vary

**Description:** The next four pages show excerpts from the Performance/Portfolio Booklet that students receive. The performance/portfolio part of the assessment gives students an opportunity to exhibit their understanding of the art-making process, developed over time, in three different ways:

- 1** The completion of a performance task that is designed to integrate all four arts standards. While the task is initially the same for all students, a wide variety of solutions are possible.
- 2** The student's self-selection of three works of art, done in the foundation course of study, which exhibit an understanding of how she/he has met the standards. One of the works must be a drawing, done in whatever form is typical of their course of study. A Standards Check-Off Chart helps the student to categorize his/her work.
- 3** A Reflection Form gives students the opportunity to discuss the works they have selected and their completed performance task, in terms of meeting the standards.

The performance task described in the chart on the next page is an example of the kinds of tasks that students would be expected to complete in the future. Notice that students have optional ways to complete the task, including creating a work of art or writing a critical response. To begin the task, all students participate in a class discussion and exercises that model how to investigate a work of art. Students then review each option and make their selection. Independent work is expected after that time, but detailed instructions on how to proceed and what to complete are fully described in the student Performance/Portfolio Booklet.

This task is typically released in the fall semester, to be completed before the end of the spring semester. This gives teachers time to integrate the task into their curriculum, and gives students time to develop their best work. Five to seven actual class sessions are suggested for the project; however, during the tryouts the timing has been at the discretion of the teacher, and students should be given the option to work outside of class as well.

### **Assessing the Performance/Portfolio**

- Four rubrics are used to assess the various parts of the performance task, and a score is assigned to each part: research, development of ideas, final product, and reflection. The performance task is worth 20 percent of the entire assessment.
- Student-selected work includes three works of art completed during the school year. One selection is a drawing, and the additional two sections are chosen by the student. A score worth 10 percent of the entire assessment is based upon fulfilling the requirements for three pieces and filling out the Standards Check-Off Chart. Individual pieces of artwork are NOT scored, as typically they have already received a grade in class and should not be graded out of context of the original criteria.
- The Reflection Form is scored based on the completion of the form, focusing on the criteria in a thoughtful manner, and is worth 5 percent of the entire assessment.

# Visual Arts Performance/Portfolio Requirements

**Directions:** Below is the chart that lists the requirements for the performance/portfolio you will complete. It also provides a brief description of the visual arts projects included in this part of the assessment.

Part A	<p><b>Required Common Task:</b> <i>You Be the Curator, You Be the Artist</i></p>			
<p><i>All students complete the following parts of the task</i></p> <ul style="list-style-type: none"> <li>• Participate in a class discussion about how to critique fine and functional works of art</li> <li>• As curator, select three fine and/or functional artworks which are similar in style and/or theme for an art exhibit</li> <li>• Complete an art criticism about the three works</li> </ul> <p><i>Then, students complete one of the following options:</i></p>				
<p><b>Studio Option</b> <span style="margin-left: 100px;">OR</span> <b>Critical Essay Option</b></p>				
<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> <li>• Brainstorm ideas for an original work of art or design a functional object that could join this exhibit</li> <li>• Complete final drafts for the original work of art or the designed functional object</li> <li>• Complete a Reflection Form</li> </ul> </td> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> <li>• Write a curator’s commentary that compares and contrasts the three works and evaluate the work selected to highlight the exhibit</li> <li>• Assemble copies of the images and write an announcement to promote the exhibit</li> <li>• Complete a Reflection Form</li> </ul> </td> </tr> </table>			<ul style="list-style-type: none"> <li>• Brainstorm ideas for an original work of art or design a functional object that could join this exhibit</li> <li>• Complete final drafts for the original work of art or the designed functional object</li> <li>• Complete a Reflection Form</li> </ul>	<ul style="list-style-type: none"> <li>• Write a curator’s commentary that compares and contrasts the three works and evaluate the work selected to highlight the exhibit</li> <li>• Assemble copies of the images and write an announcement to promote the exhibit</li> <li>• Complete a Reflection Form</li> </ul>
<ul style="list-style-type: none"> <li>• Brainstorm ideas for an original work of art or design a functional object that could join this exhibit</li> <li>• Complete final drafts for the original work of art or the designed functional object</li> <li>• Complete a Reflection Form</li> </ul>	<ul style="list-style-type: none"> <li>• Write a curator’s commentary that compares and contrasts the three works and evaluate the work selected to highlight the exhibit</li> <li>• Assemble copies of the images and write an announcement to promote the exhibit</li> <li>• Complete a Reflection Form</li> </ul>			
Part B	<p><b>Student-Selected Work</b> Select three artworks that you have completed in your foundation course to include in your portfolio. One work is to be a drawing.</p>			
Part C	<p><b>Reflection Form</b> Once you have completed all other requirements for the performance/portfolio, you are to answer a series of reflective questions regarding your experiences.</p>			
<p>Students enrolled in the comprehensive foundation courses (Studio in Art, Creative Crafts, Media Arts, Art History, and/or Design and Drawing for Production) may apply the skills learned in those courses to successfully complete all of these tasks. You may select materials, resources, and medium of your choice as guided by your teacher.</p>				

**Description:** What usually follows next (edited out for this publication) are the detailed descriptions of each task, the guidelines, a suggested timeline, and journal pages that include specific directions, forms, and drawing/writing spaces to help students work step by step through the tasks.

## ***Part B - Portfolio: Student-Selected Work***

### **Directions: Guidelines for Selecting Your Three Artworks**

After reading all of these guidelines, carefully and thoughtfully select three of your own artworks that you've completed as a class assignment for the visual arts comprehensive foundation course in which you are currently enrolled. These works should reflect what you consider your best efforts to be in that class, and represent your attainment of the learning standards for the visual arts.

Your teacher may not select these works for you.

The three artworks should fall in the following categories:

- Student Choice - Drawing - Any drawing media, technique, size and shape
- Student Choice - Any media, technique, size and shape of your choice
- Student Choice - Any media, technique, size and shape of your choice

**IMPORTANT:** Once your works have been selected, your teacher will help you photograph or otherwise document your work. (The only original work you will be submitting for this assessment will be for Required Common Task A). You must not submit original work because it cannot be returned to you. Your teacher will help you document your portfolio and attach that documentation (photos, digital images, color photocopies, etc.) to the next page.

### **Directions: Standards and Performance Indicators Check-Off Chart for Portfolio of Student-Selected Work**

- 1 Look at the work you created for Part A. On the check-off chart, under the column heading A, make a check mark beside each performance indicator that you fulfilled in that task. Indicate whether you completed the studio or critical essay option.
- 2 Select THREE artworks to add to this portfolio that will help you demonstrate as many of the performance indicators as possible (one student choice - drawing, two student choices - any media). Indicate them in the column headings B-1, B-2, and B-3. Write their titles in the spaces provided. If they are untitled, give a short description instead (i.e., landscape, still-life, sculpture, weaving, etc.).
- 3 It's also important to select your artworks based on quality of imagery and technique. In order to do that you may not be able to cover ALL the performance indicators.
- 4 After making your final selection of the three artworks, make a check mark beside each performance indicator that you fulfilled in that particular work. Make sure you do this for all three of your selected works.
- 5 Your teacher will help you attach the documentation of your portfolio pieces to this page.

## ***Part C - Reflection Form***

**Description:** The following questions represent samples of some of the questions from the Overall Reflective Summary of Your Performance/Portfolio. Student responses are in written form.

### **A Media Exploration and Competence**

Name one of the works in your portfolio and describe how the medium you chose helps convey the meaning or message of that artwork. (If you have a piece of written work in your portfolio, do not use it to answer this question.)

---

---

---

### **B Competence in Using the Elements and Principles**

Which elements of art and principles of design do you feel you have mastered the best? Discuss the reasons for your choices by referring to one or two specific examples from the work in your portfolio to help explain your answers.

---

---

---

### **C Content of Your Work**

Describe the ideas, perceptions or viewpoints that you expressed in the three artworks that you selected for this portfolio.

---

---

---

In which artwork(s) or critical writing(s) did you explore a culture different from your own? Describe how your knowledge of that culture influenced your ideas.

---

---

---

# Visual Arts Portfolio Check-Off Chart

<p style="text-align: center;"><b>Visual Arts Standards and Performance Indicators</b> (abbreviated) <i>Check-Off Chart</i></p>	<p style="text-align: center;">A Required Common Task</p> <p style="text-align: center;">• Studio • Critical Essay (circle one)</p>	<p style="text-align: center;">B-1 Student Choice– Drawing</p> <p style="text-align: center;">Title of Work:</p>	<p style="text-align: center;">B-2 Student Choice– Any media</p> <p style="text-align: center;">Title of Work:</p>	<p style="text-align: center;">B-3 Student Choice– Any media</p> <p style="text-align: center;">Title of Work:</p>
<b>Standard 1: Creating, Performing, and Participating</b>				
a. Create collection of artwork in a variety of mediums that explores perceptions, ideas, viewpoints				
b. Develop, evaluate, and use mediums, subjects, themes, images, symbols, and metaphors				
c. Use the elements of art and principles of design with increasing skill				
d. Reflect upon your work; evaluate mediums and techniques, meanings				
<b>Standard 2: Materials and Resources</b>				
a. Develop skills with mediums and processes				
b. Use computer and electronic media to express ideas				
c. Interact with professional artists; know about cultural institutions				
d. Know about art careers and professions				
<b>Standard 3: Responding and Analyzing</b>				
a. Use the language of art criticism (read, write, speak, using visual arts vocabulary)				
b. Describe visual and sensory qualities in art and nature				
c. Analyze and interpret ways in which political, cultural, social, religious, and psychological concepts are explored in works of art				
d. Connect ideas, themes, and concepts to other disciplines				
<b>Standard 4: Cultural Dimensions</b>				
a. Analyze and discuss artwork from world cultures				
b. Analyze and discuss art and artifacts from U.S. cultures				
c. Create artworks that reflect cultural influences				