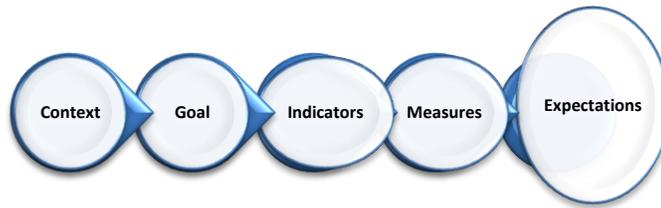


STUDENT LEARNING OBJECTIVE (SLO) PROCESS TEMPLATE

SLO is a process to document a measure of educator effectiveness based on student achievement of content standards. SLOs are a part of Pennsylvania's multiple-measure, comprehensive system of Educator Effectiveness authorized by Act 82 (HB 1901).



1. Classroom Context

1a. Name	Staunton Moore	1b. School	Harris Middle School	1c. District	Harris School District
1d. Class/ Course Title	Art	1e. Grade Level	8	1f. Total # of Students	100
1g. Typical Class Size	25-30	1h. Class Frequency	Daily for one quarter (42 sessions)	1i. Typical Class Duration	45 minutes

2. SLO Goal

2a. Goal Statement	Manipulate visual art materials and tools to create works based on the ideas of other artists; in addition to evaluating one's own processes and products, evaluate those of other artists.
2b. PA Standards	9.1.8.B , 9.1.8.E , 9.1.8.F , 9.2.8.C , 9.2.8.E , 9.2.8.L , 9.3.8.A , 9.3.8.F
2c. Rationale	Student artwork can be evaluated through rubrics that describe process, product, and understanding of the formal, informal, and interpretive qualities of visual art.

3. Performance Indicators (PI)

3a. PI Targets: All Student Group	<ul style="list-style-type: none"> • PI Target #1 Students will achieve Advanced or Proficient on all four criteria of the Mood Portrait rubric. • PI Target #2 Students will achieve Advanced or Proficient on all four criteria of the Demuth Oil Pastel Drawing rubric. • PI Target #3 Students will achieve Advanced or Proficient on all four criteria of the Clay Architectural rubric. 																
3b. PI Targets: Focused Student Group (optional)																	
3c. PI Linked (optional)		3d. PI Weighting (optional)		<table border="1"> <thead> <tr> <th>PI</th> <th>Weight</th> </tr> </thead> <tbody> <tr> <td>#1</td> <td></td> </tr> <tr> <td>#2</td> <td></td> </tr> <tr> <td>#3</td> <td></td> </tr> <tr> <td>#4</td> <td></td> </tr> <tr> <td>#5</td> <td></td> </tr> </tbody> </table>	PI	Weight	#1		#2		#3		#4		#5		
PI	Weight																
#1																	
#2																	
#3																	
#4																	
#5																	

4. Performance Measures (PM)



4a. Name	<ul style="list-style-type: none"> PM #1: Mood Portrait PM #2: Demuth Oil Pastel Drawing PM #3: Clay Architectural Structure 	4b. Type	<input checked="" type="checkbox"/> District-designed Measures and Examinations <input type="checkbox"/> Nationally Recognized Standardized Tests <input type="checkbox"/> Industry Certification Examinations <input checked="" type="checkbox"/> Student Projects <input type="checkbox"/> Student Portfolios Other: _____
4c. Purpose	<ul style="list-style-type: none"> PM #1: Mood Portrait Measure student ability to communicate a mood, theme, or point of view through a work of art PM #2: Demuth Oil Pastel Drawing Measure student ability to explain and analyze works of others within each art form through performance PM #3: Clay Architectural Structure Measure student ability to identify and analyze the impact of historical and cultural influences on common themes, forms, and techniques from works in the arts 	4d. Metric	<input type="checkbox"/> Growth (change in student performance across two or more points in time) <input checked="" type="checkbox"/> Mastery (attainment of a defined level of achievement) <input type="checkbox"/> Growth and Mastery
4e. Administration Frequency	<ul style="list-style-type: none"> PM #1: Mood Portrait Once a semester PM #2: Demuth Oil Pastel Drawing Once a semester PM #3: Clay Architectural Structure Once a semester 	4f. Adaptations/ Accommodations	<input checked="" type="checkbox"/> IEP <input checked="" type="checkbox"/> Gifted IEP <input checked="" type="checkbox"/> ELL <input type="checkbox"/> Other
			Additional time out of class is offered for those who need more time to complete the projects. All other adaptations will be developed based on an IEP or specified district policy.
4g. Resources/ Equipment	<ul style="list-style-type: none"> PM #1: Mood Portrait Art materials and tools PM #2: Demuth Oil Pastel Drawing Art materials and tools, access to research materials PM #3: Clay Architectural Structure Art materials and tools, access to research materials, access to computers 	4h. Scoring Tools	<ul style="list-style-type: none"> PM #1: Mood Portrait Rubric with exemplars PM #2: Demuth Oil Pastel Drawing Rubric with exemplars PM #3: Clay Architectural Structure Rubric with exemplars



4i. Administration & Scoring Personnel	<ul style="list-style-type: none"> • PM #1: Mood Portrait Certified art teacher can administer and score all performance indicator tasks. • PM #2: Demuth Oil Pastel Drawing Certified art teacher can administer and score all performance indicator tasks. • PM #3: Clay Architectural Structure Certified art teacher can administer and score all performance indicator tasks. 	4j. Performance Reporting	<ul style="list-style-type: none"> • PM #1: Mood Portrait Scores will be reported as a summary report of students who meet the performance indicator for each assessment. • PM #2: Demuth Oil Pastel Drawing Scores will be reported as a summary report of students who meet the performance indicator for each assessment. • PM #3: Clay Architectural Structure Scores will be reported as a summary report of students who meet the performance indicator for each assessment.
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5. Teacher Expectations 				
5a. Level	<u>Failing</u> 0% to 69 % of students will meet the PI targets.	<u>Needs Improvement</u> 70% to 84% of students will meet the PI targets.	<u>Proficient</u> 85% to 94% of students will meet the PI targets.	<u>Distinguished</u> 95% to 100% of students will meet the PI targets.

Teacher Signature _____ Date _____ Evaluator Signature _____ Date _____

5b. Elective Rating	<input type="checkbox"/> Distinguished (3) <input type="checkbox"/> Proficient (2) <input type="checkbox"/> Needs Improvement (1) <input type="checkbox"/> Failing (0)	<u>Notes/Explanation</u>
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Teacher Signature _____ Date _____ Evaluator Signature _____ Date _____



PERFORMANCE MEASURE TASK FRAMEWORK TEMPLATE

This template is used to organize performance tasks used in the SLO process.

Performance Measure					
a.	Performance Measure Name	Mood Portrait			
SLO Alignment					
b.	Class/Course Title	Art	c.	Grade(s)/Level	8
d.	PA Standards	9.1.8.B , 9.1.8.E			
e.	Performance Measure Purpose	Measure student ability to communicate a mood, theme, or point of view through a work-of-art.			

1. Administration (Teacher)

1a.	Administration Frequency	Once a semester
1b.	Unique Task Adaptations/ Accommodations	Additional time out of class is offered for students who need more time to complete projects. All other adaptations will be developed based on an IEP or specified district policies.
1c.	Resources/ Equipment	Art materials and tools, copies of rubric, exemplars of student work

2. Process (Student)

2a.	Task Scenarios	Student creates a collage using monochromatic or analogous color schemes. Student then draws his/her personal face using proportional breakdowns and transfers that drawing onto the collage. Student then uses paint and color mixing techniques to create a three-dimensional illusion. An assessment rubric for student and teacher is utilized throughout the process.
2b.	Process Steps	<ol style="list-style-type: none"> 1. Student creates a collage using monochromatic or analogous color schemes. 2. Student draws his/her personal face with appropriate proportions and transfers the drawing to the collage. 3. Student uses paint and color mixing to create a three-dimensional illusion.
2c.	Requirements	Students have the opportunity to self-assess throughout each project learning module. The teacher provides both formative and summative measures for each project.
2d.	Products	Multimedia Portrait

3. Scoring (Teacher)

3a.	Scoring Tools	Rubric with exemplars
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MOOD PORTRAIT: PROJECT DESIGN AND ASSESSMENT RUBRIC

Criteria	Advanced	Proficient	Basic	In Progress
Sketch of Face	The drawing of the face shows breakdown of the proportions of the facial features with a lot of attention paid to details, such as strands of hair details in eyes. The facial expression establishes a mood.	The drawing of the face shows a breakdown of the face with facial features placed in proportion to one another. The portrait lacks facial expression, thus no mood is shown in the drawing.	The drawing of the face shows some breakdown of the face, but following through with other visual cues, such as eyebrows lining up with tops of the ears, are not evident. No attention is paid to facial expression to establish mood.	The drawing of the face is not broken down into proportional segments, so the placement of the facial features is random and abstracts the realism of the portrait. No attention is paid to details, such as strands of hair, eyebrows, eyelashes, etc.
Knowledge of Color	Background collage uses either a monochromatic or analogous color scheme with all ends of the pictures glued down. The arrangement of the collage is unique using either space of transition of color in a planned way. The color mixing and transition of the paint in the portrait shows a broad range of tones, and the application contours the shape of the face.	Background collage uses either a monochromatic or analogous color scheme with some ends of the pictures sticking up or small portions of the oak tag showing through. The color mixing with the paint in the portrait shows a range of either a monochromatic or analogous color scheme, but no awareness of contour color application.	Background collage has at least 60% of the paper fitting into either a monochromatic or analogous color scheme. Color mixing in the portrait is blotchy and not blended well; each color is separate with no attempt to transition one color to the next.	Background collage and color mixing show no identification to either a monochromatic or an analogous color scheme.
Final Project	Portrait and background show a full understanding of monochromatic and analogous color schemes. Paint mixing is gradual using a range of hues that have more than eight tones, and the tones are applied enhancing the contour and roundness of the face.	Portrait and background show understanding of monochromatic and analogous color schemes. Some edges of the collage are not glued down. The color portrait is painted with a range of six or more hues of a monochromatic or analogous color scheme. The transitions of colors are smooth and gradual.	Portrait and background show some understanding of monochromatic and analogous color schemes with only one or two colors that do not fit into the selected schemes. Half of the color mixing with paint shows gradual transitions of colors.	Portrait and background show no knowledge of monochromatic or analogous color schemes. There is no range of color mixing within either color scheme with no gradual transitions of colors.
Work Habits	Engagement in the project included the whole class time and beyond.	Engagement in the project included the whole class time.	Engagement in the project included a majority of class time.	Engagement in the project was minimal.



3b.	Scoring Guidelines	The rubric is passed out at the beginning of each project and used as a formative as well as a summative tool. Incomplete work that occurs due to multiple absences should be omitted from scoring. Incomplete work due to a lack of student involvement is scored and counted. Other art instructors who would score these projects would have prior contact with scoring guidelines and lessons for review upon request. Each project will have an exemplar for each category that could be utilized as a guide for measure.
3c.	Score/Performance Reporting	Students will know their scores for the project based on the scored rubric. Scores for all students will be reported as a summative report.



PERFORMANCE MEASURE TASK FRAMEWORK TEMPLATE

This template is used to organize performance tasks used in the SLO process.

Performance Measure				
a.	Performance Measure Name	Demuth Oil Pastel Drawing		
SLO Alignment				
b.	Class/Course Title	Art	c.	Grade(s)/ Level
				8
d.	PA Standards	9.1.8.B , 9.1.8.E , 9.1.8.F , 9.2.8.L , 9.3.8.A , 9.3.8.F		
e.	Performance Measure Purpose	Measure student ability to explain and analyze the works of others within each art form.		

1. Administration (Teacher)

1a.	Administration Frequency	Once a semester		
1b.	Unique Task Adaptations/ Accommodations	Additional time out of class is offered for students who need more time to complete projects. All other adaptations will be developed based on an IEP or specified district policies.		
1c.	Resources/ Equipment	Art materials and tools, internet access or research library, exemplars of student work		

2. Process (Student)

2a.	Task Scenarios	<p>The concept of visual harmony is explored through Demuth's "Figure 5 in Gold," as is the connection between the Demuth artwork and William Carlos Williams' poem "The Figure Five." Students will write a minimalist poem about an everyday object and then create an artwork in the Demuth style, which includes an unusual perspective of the object and a numeral that reflects an understanding of the qualities involved in creating visual harmony. An assessment rubric for student and teacher is utilized throughout the process. This lesson plan can be found on the PDE Standards Aligned Systems portal at http://www.pdesas.org/module/content/resources/19454/view.ashx.</p>		
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2b.	Process Steps	<ol style="list-style-type: none"> 1. Students will explore connections between modern poetry and visual art style and form. 2. Students will experience semantic language in visual art through symbols (both direct and indirect) and the layers of these symbols. 3. Students will research the similarities and connections between the poetry of William Carlos Williams and Charles Demuth. 4. Students will implement critiquing formats in visual art. 5. Students will break down modern poetry into basic elements similar to those found in visual art. 6. Students will break a painting down into its basic elements using the elements of design. 7. Students will draw connections between the written word and the visual symbol. 8. Students will use brainstorming techniques to write a modernist poem about an everyday object or experience. 9. Students will use basic design elements to produce a thumbnail sketch that is a visual representation of what they wrote. 10. Students will represent their poems through the use of visual symbols. 11. Students will use basic one and two point linear perspective to manipulate their first thumbnail sketch. 12. Students will learn how to color blend using analogous color schemes. 13. Students will assess their personally created artwork and poem using a rubric.
2c.	Requirements	Students have the opportunity to self-assess throughout each project learning module, and the teacher provides both formative and summative assessments for each project.
2d.	Products	Oil pastel Demuth inspired project, Minimalist Poem

3. Scoring (Teacher)

3a.	Scoring Tools	The rubric is subdivided into four performance categories (Advanced, Proficient, Basic, and In Progress). Each rubric measures key concepts, skills and techniques, craftsmanship, critical responses, and work habits. The mean will be calculated for each project to obtain an overall rating.
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Figure Five in Gold
Project Design and Assessment Rubric

Criteria	Advanced	Proficient	Basic	In Progress
Poem	Poem is presented following a minimalist design and text relates to the shape, color, function, and sounds of the selected object.	Poem design has minimalist qualities and most of the text relates to the shape, color, function, and sounds of the selected object.	Poem design lacks minimalist qualities and only some of the text relates to the shape, color, function, and sounds of the selected object.	Poem lacks a sense of minimalist design and/or the text relationship to the shape, color, function, and sounds of the selected object is vague.
Preliminary Sketches	Three sketches of a selected object are completed from three unique and diverse different perspectives.	Three sketches of a selected object are completed from three different perspectives.	Three sketches of a selected object are completed from similar perspectives.	Fewer than three sketches of a selected object are completed.
Final Project	<p>Initials are incorporated three times, demonstrating mastery of one point perspective.</p> <p>Oil pastel techniques reflect a strong understanding of contour as it relates to analogous color mixing.</p> <p>Project has all miscellaneous pieces swept off, and all of the objects are outlined (demonstrating line quality) with permanent marker.</p>	<p>Initials are incorporated three times, but perspective needs sense of depth.</p> <p>Oil pastel techniques reflect a consistent understanding of analogous color mixing.</p> <p>Project has all miscellaneous pieces swept off, and most of the objects are outlined with permanent marker.</p>	<p>Initials are incorporated fewer than three times and/or lack perspective.</p> <p>Oil pastel techniques reflect an inconsistent understanding of analogous color mixing.</p> <p>Project has all miscellaneous pieces swept off, and some of the objects are outlined with permanent marker.</p>	<p>Initials are incorporated fewer than three times and/or are portrayed only in a linear fashion.</p> <p>Oil pastel techniques reflect little understanding of analogous color mixing techniques, or are incomplete.</p> <p>Project does not have all miscellaneous pieces swept off, and not all of the objects are outlined with permanent marker.</p>
Work Habits	Engagement in the project included the whole class time and beyond.	Engagement in the project included the whole class time.	Engagement in the project included a majority of class time.	Engagement in the project was minimal.

3b.	Scoring Guidelines	The rubric is passed out at the beginning of each project and used as a formative as well as a summative tool. Incomplete work that occurs due to multiple absences should be omitted from scoring. Incomplete work due to a lack of student involvement is scored and counted. Other art instructors who would score these projects would have prior contact with scoring guidelines and lessons for review upon request. Each project will have an exemplar for each category that could be utilized as a guide for measure.
3c.	Score/Performance Reporting	Students will know their scores for the project based on the scored rubric. Scores for all students will be reported as a summative report.

PERFORMANCE MEASURE TASK FRAMEWORK TEMPLATE

This template is used to organize performance tasks used in the SLO process.

Performance Measure				
a.	Performance Measure Name	Clay Architectural Structure		
SLO Alignment				
b.	Class/Course Title	Art	c.	Grade(s)/ Level
				8
d.	PA Standards	9.1.8.B , 9.1.8.E , 9.1.8.F , 9.2.8.C , 9.2.8.E , 9.2.8.L , 9.3.8.A , 9.3.8.F		
e.	Performance Measure Purpose	Measure student ability to identify and analyze the impact of historical and cultural influences on common themes, forms, and techniques from works in the arts.		

1. Administration (Teacher)		
1a.	Administration Frequency	Once a semester
1b.	Unique Task Adaptations/ Accommodations	Additional time out of class is offered for students who need more time to complete projects. All other adaptations will be developed based on an IEP or specified district policies.
1c.	Resources/ Equipment	Art materials and tools, copies of rubric, exemplars of student work, access to research materials and computers

2. Process (Student)		
2a.	Task Scenarios	A PowerPoint presentation highlights the elements and historical development of architecture, pointing out connections to architecture within the student's community. Students contribute slides and information to the presentation. Students then make a two-dimensional representation of a three-dimensional structure. This presentation is used as a pattern for the Clay Architectural Structure. Completed structures are subsequently kiln-fired and painted. An assessment rubric for student and teacher is utilized throughout the process.



2b.	Process Steps	<ol style="list-style-type: none"> 1. Students will research the history of architecture and identify common themes, forms, and techniques in various time periods. 2. Students will analyze how historical events and cultures impacted the forms and techniques they discovered and identify key architectural elements. 3. Students will analyze buildings in their communities from varied time periods in history, identifying common forms and techniques and analyzing the key architectural elements. 4. Students will create a brief PowerPoint collection of images highlighting three key elements of architectural structures. 5. Students will compare and contrast the images they have chosen, choosing elements, forms, and techniques they will use to create their own architectural structure. 6. Students will draw a two-dimensional pattern for their structure, which can be cut and folded into a three-dimensional paper structure. 7. Students will add appropriate detail and decorative elements to their paper models. 8. Students will create a three-dimensional clay model of their structure, fire, and paint it in colors appropriate to both the style of the building and the architectural preferences of their own community. 9. Students will critique their personally created artwork and use a rubric to assess, reflect, and revise throughout the process.
2c.	Requirements	Students have the opportunity to self-assess throughout each project learning module, and the teacher provides both formative and summative assessments for each project.
2d.	Products	Clay Architectural Structure, PowerPoint slide connecting three key features to architectural elements

3. Scoring (Teacher)

3a.	Scoring Tools	Rubric with exemplars
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CLAY ARCHITECTURE STRUCTURE 8TH GRADE

PROJECT DESIGN AND ASSESSMENT RUBRIC

Criteria	Advanced	Proficient	Basic	In Progress
A Comparison of Architectural Elements	The slide has two pictures of architectural structures with two elements of architecture identified. It connects both of the images even though they might be from different time periods, reflecting two distinct architectural styles. The slide uses formatting, highlighting, and text options to show advanced compositional awareness.	The slide has two pictures of architectural structures with two elements identifies. It connects both of the images even though they might be from different time periods, reflecting two distinct architectural styles. The slides lack in visual composition.	The slide has two pictures of architectural structures and has one element of architecture identified. This identification is apparent due to its obvious use in both of the structures. No compositional awareness is communicated; the information is communicated in visually basic ways.	The slide has only one architectural structure shown with one element identified. The visual communication is done in a basic way.
Pattern of a Building	The pattern is made from an 8 x 10 inch piece of paper and can be folded up to create a 3D model of the building. Windows and doors are drawn using a ruler and have straight edges as well as 90 degree angles unless otherwise designed differently for a reason. What the structure is made from is drawn in detail on at least one side of the pattern. Other decorative elements are drawn on the pattern.	The pattern is made from an 8 x 10 inch piece of paper and can be folded up to create a 3D model of a building. Windows and doors are drawn using a ruler and have straight edges as well as 90 degree angles unless otherwise designed differently for a reason. What the structure is made from is drawn on one side, but the pattern lacks decorative elements.	The pattern is made from an 8 x10 inch piece of paper and can be folded up to create a 3D model of a building. Some of the windows and doors are drawn, but the structure looks as if it is missing some windows and/or doors. The use of a ruler to create these is not evident, with no building material or decorative elements shown.	The pattern is incomplete and/or cannot be folded up to create a 3D model of a building. A sketch of their desired building might accompany the pattern showing the shapes of their doors and windows.

Criteria	Advanced	Proficient	Basic	In Progress
Final Project	Sculpture uses comprehensive clay construction procedures. Corners meet at 90 degree angles and the structure is put together using scratch, wet, press, seal techniques so that the parts put together are not flimsy. The windows and doors are cut clean with straight edges. There is a texture shown on each side as well as the roof, chimneys, and other added parts. All excess clay fragments are removed. Other decorative items are incorporated to create a visually appealing and historically accurate architectural sculpture.	Sculpture uses sound clay construction procedures. Corners are only slightly rounded and the structure uses scratch, wet, press, seal techniques so that the parts put together are not flimsy. The doors and windows are slightly leaning upward or downward. There is a texture shown on each side, but the small clay fragments are not cleaned away from the surface. Other decorative items are incorporated but adhered or drawn crooked or in a hurried manner.	Sculpture uses inconsistent clay construction procedures. Some areas are refined, while others are hurried or unfinished. The texture of the building is sloppily drawn with fragments still embedded in the surface. The structure lacks in decorative elements.	Sculpture uses incomplete construction procedures. There are gaps and/or holes where edges should meet together. The texture of the structure is haphazardly drawn or does not exist at all.
Painting of the Sculpture	The paint is applied with evidence of the understanding of shading and textural applications to simulate building materials. Care and precision is shown in the painting of the window ledges as well as all sides and portions of all decorative elements. Colors chosen are indigenous to reflect actual structures that might exist within their own community.	The paint is applied in an even manner to all portions of the building, including window ledges and/or decorative elements of the building. The colors chosen are a bit unrealistic as a representation to an actual structure from their community.	The paint is applied in an inconsistent manner with some of the clay showing through. The colors chosen are not realistic to what they would see on an architectural structure within their community.	There is little to no application of paint.
Work Habits	Engagement in the project included the whole class time and beyond.	Engagement in the project included the whole class time.	Engagement in the project included a majority of class time.	Engagement in the project was minimal.

3b.	Scoring Guidelines	The rubric is passed out at the beginning of each project and used as a formative as well as a summative tool. Incomplete work that occurs due to multiple absences should be omitted from scoring. Incomplete work due to a lack of student involvement is scored and counted. Other art instructors who would score these projects would have prior contact with scoring guidelines and lessons for review upon request. Each project will have an exemplar for each category that could be utilized as a guide for measure.
3c.	Score/Performance Reporting	Students will know their scores for the project measure based on the scored rubric. Scores for all students will be reported as a summative report.

