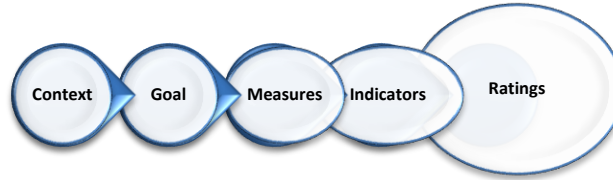# STUDENT LEARNING OBJECTIVE (SLO) PROCESS TEMPLATE

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).

Context → Goal → Measures → Indicators → Ratings

1. Classroom Context

1a. Name	Jane Doe	1b. School	Harris Middle School	1c. District	Harris School District
1d. Class/ Course Title	Art	1e. Grade Level	8	1f. Total # of Students	230
1g. Typical Class Size	25	1h. Class Frequency	Daily for one quarter (42 sessions)	1i. Typical Class Duration	45 minutes

2. SLO Goal

2a. Goal Statement	The goal of the Grade 8 Art SLO includes: (a) demonstrating skills, techniques, elements, and principles of the arts learned, studied, refined, and practiced; (b) using tools and resources as well as experiences and skills to create art; (c) expressing experiences and ideas throughout time and across cultures; and, (d) using formal and informal processes to assess the quality of works in the arts.
2b. PA Standards	9.1.8.B: Recognize, know, use, and demonstrate a variety of appropriate art elements and principles to produce, review, and revise original works in the arts. 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts. 9.1.8.F: Explain works of others within each art form through performance or exhibition. 9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created. 9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts. 9.2.8.L: Identify, explain, and analyze common themes, forms, and techniques from works in the arts. 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities: - Compare and contrast - Analyze - Interpret - Form and test hypotheses - Evaluate/form judgments 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.
2c. Rationale	Student artwork can be evaluated through tasks that demonstrate process, product, and understanding of the formal, informal, and interpretive qualities of visual art.

3. Performance Measures (PM)			
3a. **Name**	• **PM #1:** Mood Portrait • **PM #2:** Demuth Oil Pastel Drawing • **PM #3:** Clay Architectural Structure	**3b.** **Type**	☐ District-designed Measures and Examinations ☐ Nationally Recognized Standardized Tests ☐ Industry Certification Examinations ☒ Student Projects ☐ Student Portfolios ☐ Other:_____
3c. **Purpose**	• **PM #1:** See Mood Portrait Performance Task Framework • **PM #2:** See Demuth Oil Pastel Drawing Performance Task Framework • **PM #3:** See Clay Architectural Structure Performance Task Framework	**3d.** **Metric**	☐ Growth (change in student performance across two or more points in time) ☒ Mastery (attainment of a defined level of achievement) ☐ Growth and Mastery
3e. **Administration Frequency**	• **PM #1:** Mood Portrait Once a quarter • **PM #2:** Demuth Oil Pastel Drawing Once a quarter • **PM #3:** Clay Architectural Structure Once a quarter	**3f.** **Adaptations/ Accommodations**	☒ IEP ☒ Gifted IEP ☒ ELL ☐ 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 IEP and/or specified district policy.
3g. **Resources/ Equipment**	• **PM #1:** Mood Portrait Art materials and tools, copies of rubric, exemplars of student work • **PM #2:** Demuth Oil Pastel Drawing Art materials and tools, internet access or research library, exemplars of student work • **PM #3:** Clay Architectural Structure Art materials and tools, copies of rubric, exemplars of student work, access to research materials and computers	**3h.** **Scoring Tools**	• **PM #1:** Mood Portrait Rubric with exemplars • **PM #2:** Demuth Oil Pastel Drawing Rubric with exemplars • **PM #3:** Clay Architectural Structure Rubric with exemplars
3i. **Administration & Scoring Personnel**	• **PM #1:** Mood Portrait Certified art teacher can administer and score all performance tasks. • **PM #2:** Demuth Oil Pastel Drawing Certified art teacher can administer and score all performance tasks. • **PM #3:** Clay Architectural Structure Certified art teacher can administer and score all performance tasks.	**3j.** **Performance Reporting**	• **PM #1:** Mood Portrait-Scores will be reported in a summary report, including detailed scores for each class of students. • **PM #2:** Demuth Oil Pastel Drawing-Scores will be reported in a summary report, including detailed scores for each class of students. • **PM #3:** Clay Architectural Structure-Scores will be reported in a summary report, including detailed scores for each class of students.

4. Performance Indicators (PI)		

4a.
PI Targets:
All Student Group
	• **PI Target #1**
	  Achieve *Advanced* or *Proficient* on all three dimensions of the <u>Mood Portrait</u> rubric.
	
	• **PI Target #2**
	  Achieve *Advanced* or *Proficient* on all three dimensions of the <u>Demuth Oil Pastel Drawing</u> rubric.
	
	• **PI Target #3**
	  Achieve *Advanced* or *Proficient* on all four dimensions of the <u>Clay Architectural Structure</u> rubric.	

4b. **PI Targets:** **Focused Student Group** **(optional)**		

4c. **PI Linked** **(optional)**		**4d.** **PI Weighting** **(optional)**	PI	Weight
			#1	
			#2	
			#3	
			#4	
			#5	

5. Elective Rating				
5a. Level	***Failing*** 0% to 69 % of students will meet the PI targets.	***Needs Improvement*** 70 % to 84% of students will meet the PI targets.	***Proficient*** 85% to 94% of students will meet the PI targets.	***Distinguished*** 95% to 100% of students will meet the PI targets.

Teacher Signature _____Date_____ Evaluator Signature _____Date_____

5b. Rating	☐ Distinguished (3) ☐ Proficient (2) ☐ Needs Improvement (1) ☐ Failing (0)	**Notes/Explanation**

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: Recognize, know, use, and demonstrate a variety of appropriate art elements and principles to produce, review, and revise original works in the arts. 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.			
e.	**Performance Measure Purpose**	The Mood Portrait performance task is designed to evaluate students' mastery of their ability to communicate a mood, theme, or point of view through a work-of-art. This project-based performance task will be administered once per quarter and the results used to evaluate students' knowledge and skills of the targeted PA standards.			

	1. Administration (Teacher)	
1a.	**Administration Frequency**	Once a quarter
1b.	**Unique Task Adaptations/ Accommodations**	Additional time out of class is offered for those who need more time to complete the project. All other adaptations will be developed based on IEP and/or specified district policy.
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 then transfers that drawing onto the collage. Student uses paint and color mixing techniques to create a three-dimensional illusion.
2b.	**Process Steps**	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 the project's development. The teacher provides formative feedback during the project.
2d.	**Products**	Mood Portrait

	3. Scoring (Teacher)	
3a.	**Scoring Tools**	Rubric with exemplars. The rubric is subdivided into four performance categories (*Below Basic, Basic, Proficient,* and *Advanced*) and measures key concepts, skills and techniques, and craftsmanship. A performance category is assigned to each dimension within the rubric.

MOOD PORTRAIT SCORING RUBRIC

Dimension	Advanced	Proficient	Basic	Below Basic
Art Elements and Principles - Sketch a Face	The drawing of the face shows a 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.
Art Elements and Principles - Color Scheme	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.
Art Elements and Principles Point of View - Original Work	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 color 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 color.	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 color.

3b.	Scoring Guidelines	The rubric is passed out at the beginning of each project and used as a guide. Incomplete work that occurs due to multiple absences is omitted from scoring. Incomplete work due to a lack of student involvement is scored. Other art instructors that score this project must have prior contact with scoring guidelines and lessons.

3c.	Score/Performance Reporting	Students will know their results for the project based on the scored rubric. Scores will be reported in a summary report, including detailed scores for each class of students.

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: Recognize, know, use, and demonstrate a variety of appropriate art elements and principles to produce, review, and revise original works in the arts. 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts. 9.2.8.L: Identify, explain, and analyze common themes, forms, and techniques from works in the arts. 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities: • Compare and contrast • Analyze • Interpret • Form and test hypotheses • Evaluate/form judgments 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.
e.	Performance Measure Purpose	The Demuth Oil Pastel Drawing performance task is designed to evaluate students' mastery of their ability to explain and analyze the works of others within each art form. This project-based performance task will be administered once per quarter and the results used to evaluate students' knowledge and skills of the targeted PA standards.

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

2. Process (Student)		
2a.	Task Scenarios	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 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. (Reference PDE SAS portal at http://www.pdesas.org/module/content/resources/19454/view.ashx)
2b.	**Process Steps**	1. Students will explore connections between modern poetry and visual art style and form.
		2. Students will analyze 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 one- and two-point linear perspectives 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 the project's development. The teacher provides formative feedback during the project.
2d.	**Products**	Oil Pastel Demuth inspired project and minimalist poem

3. Scoring (Teacher)		
3a.	**Scoring Tools**	Rubric with exemplars. The rubric is subdivided into four performance categories (*Below Basic, Basic, Proficient,* and *Advanced*) and measures key concepts, skills and techniques, craftsmanship, and critical responses. A performance category is assigned to each dimension within the rubric.

DEMUTH OIL PASTEL DRAWING SCORING RUBRIC

Dimension	Advanced	Proficient	Basic	Below Basic
Arts and Humanities - Create a 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.
Art Elements - Sketch an Object	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.
Art Elements Unifying Theme - Original Work	Initials are incorporated three times, demonstrating mastery of one-point perspective. Oil pastel techniques reflect a strong understanding of contour as it relates to analogous color mixing. Project has all miscellaneous pieces swept off, and all of the objects are outlined (demonstrating line quality) with permanent marker.	Initials are incorporated three times, but perspective needs sense of depth. Oil pastel techniques reflect a consistent understanding of analogous color mixing. Project has all miscellaneous pieces swept off, and most of the objects are outlined with permanent marker.	Initials are incorporated fewer than three times and/or lack perspective. Oil pastel techniques reflect an inconsistent understanding of analogous color mixing. Project has all miscellaneous pieces swept off, and some of the objects are outlined with permanent marker.	Initials are incorporated fewer than three times and/or are portrayed only in a linear fashion. Oil pastel techniques reflect little understanding of analogous color mixing techniques, or are incomplete. Project does not have all miscellaneous pieces swept off, and not all of the objects are outlined with permanent marker.

3b.	**Scoring Guidelines**	The rubric is passed out at the beginning of the project and used as a guide. Incomplete work that occurs due to multiple absences is omitted from scoring. Incomplete work due to a lack of student involvement is scored. Other art instructors that score this project must have prior contact with scoring guidelines and lessons.
3c.	**Score/Performance Reporting**	Students will know their results for the project based on the scored rubric. Scores will be reported in a summary report, including detailed scores for each class of students.

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: Recognize, know, use, and demonstrate a variety of appropriate art elements and principles to produce, review, and revise original works in the arts. 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts. 9.1.8.F: Explain works of others within each art form through performance or exhibition. 9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created. 9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts. 9.2.8.L: Identify, explain, and analyze common themes, forms, and techniques from works in the arts. 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities: • Compare and contrast • Analyze • Interpret • Form and test hypotheses • Evaluate/form judgments 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.
e.	**Performance Measure Purpose**	The Clay Architectural Structure performance task is designed to evaluate students' mastery of their ability to identify and analyze the impact of historical and cultural influences on common themes, forms, and techniques from works in the arts. This project-based performance task will be administered once per quarter and the results used to evaluate students' knowledge and skills of the targeted PA standards.

1. Administration (Teacher)		
1a.	**Administration Frequency**	Once a quarter
1b.	**Unique Task Adaptations/ Accommodations**	Additional time out of class is offered for those who need more time to complete the project. All other adaptations will be developed based on IEP and/or specified district policy.
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.
2b.	Process Steps	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 selected, 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 the project's development. The teacher provides formative feedback throughout the project.
2d.	Products	Clay Architectural Structure and presentation connecting key features to architectural elements

		3. Scoring (Teacher)
3a.	Scoring Tools	Rubric with exemplars. The rubric is subdivided into four performance categories (*Below Basic, Basic, Proficient,* and *Advanced*) and measures key concepts, skills and techniques, craftsmanship, and critical responses. A performance category is assigned to each dimension within the rubric.

CLAY ARCHITECTURE STRUCTURE SCORING RUBRIC

Dimension	Advanced	Proficient	Basic	Below Basic
Examining Art Works - 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 identified. It connects both of the images even though they might be from different time periods, reflecting two distinct architectural styles. The slides lack 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. The slides lack visual composition and 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.
Art Elements and Principles - Guiding 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 the building. Windows and doors are drawn using a ruler and have straight edges as well as 90 degree angles (unless otherwise designed differently). The structure's composition 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). The structure's composition 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. Neither structure nor the decorative elements are 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.
Art Elements and Principles - Sculpture Painting	Paint is applied with the understanding of shading and textural applications to simulate building materials. Care and precision is shown in the painting of	Paint is applied in an even manner to all portions of the building, including window ledges and/or decorative elements. The colors chosen are unrealistic as a	The paint is applied in an inconsistent manner with some of the clay showing through. The colors chosen are unrealistic as a representation of an actual structure.	There is limited application of paint to the clay sculpture.

Dimension	Advanced	Proficient	Basic	Below Basic
	window ledges and all decorative elements. The colors chosen reflect an actual structure.	representation of an actual structure.		
Art Elements and Principles Verifying Theme - Original Work	Sculpture uses comprehensive clay construction procedures. Corners meet at 90 degree angles and the structure is put together using scratch, wet, press, and seal techniques so that the assembled parts 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, chimney, 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, and seal techniques so that the assembled parts 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 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.

3b.	**Scoring Guidelines**	The rubric is passed out at the beginning of the project and used as a guide. Incomplete work that occurs due to multiple absences is omitted from scoring. Incomplete work due to a lack of student involvement is scored. Other art instructors that score this project must have prior contact with scoring guidelines and lessons.
3c.	**Score/Performance Reporting**	Students will know their results for the project based on the scored rubric. Scores will be reported in a summary report, including detailed scores for each class of students.