



Arts Education Assessment Specifications

Dance, Music, Theatre and Visual Arts

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Chapter 1

Introduction to the MAEIA Assessment Specifications Document

Assessment specifications communicate the standards and content to be measured in an assessment as well as how that content will be assessed to a wide variety of audiences. These audiences include the individuals who helped to build the assessments, as well as those who will use the assessments and the assessment results. Therefore, an assessment specifications document (ASD) is intended to serve as a supporting document to help the full array of potential users understand the purposes and uses of the planned assessment, as well as provide more specific information as to how to accurately interpret the assessment results.

1.1 Purpose of the Arts Education Assessment Specifications

The purpose of the MAEIA Arts Education ASD is to provide information on the assessment specifications that guided the development and use of the Michigan arts education measures. To this end, this MAEIA ASD will describe the following:

- What are assessment specifications?
- How was the MAEIA Assessment Specifications Document Developed?
- How is the MAEIA Assessment Specifications Structured?
- How was the MAEIA Assessment Specifications Document used?

1.2 What Are Assessment Specifications?

Good achievement assessments are content driven. Successful completion of the assessment development process requires deep understanding of the knowledge, skills, and abilities that are measured on an assessment, and how these are derived from the content standards upon which the assessment is based. Not only is understanding of the specific content important, developers and users must also know the range and depth of content eligible to be assessed, the relative weighting among the various content strands to be included on the assessment, and the item types used to measure each strand.

Specifically, a set of assessment specifications is a formal document that guides the development and assembly of an assessment by explaining the following essential information:

- Content (standards, indicators, and validity claims) that is or is not to be included for each assessed arts discipline at each grade level, across various levels of the system (student and classroom);
- Emphasis and balance of content, generally indicated as number of items or percentage of points per standard or indicator;
- Item types, sending a clear message to item developers how to measure each standard or indicator, and to arts educators and students about learning expectations; and
- Depth of content, expressed by Depth of Knowledge (DOK)¹, indicating the complexity of item types for each standard or indicator.

Assessment specifications are essential for both assessment developers and for those responsible for curriculum and instruction. For assessment developers, the assessment specifications declare how the

¹ Depth of Knowledge is a procedure developed by Norm Webb, University of Wisconsin, Wisconsin Center for

assessments will be developed to ensure full coverage of content and maintain fidelity to the intent of the content standards on which the assessment is based. Full alignment to content standards is necessary if educational stakeholders are to make valid, reliable, and unbiased inferences about student achievement at the student, classroom, school, and state levels.

For those responsible for curriculum and instruction, the assessment specifications provide a guide to the competing demands of arts education content for instructional planning purposes, as well as suggesting how the content is intended to be demonstrated, as indicated by item type.

In summary, assessment specifications provide clear development guidance to test developers and signals to the broader education community both the full complexity of the pertinent content standards and how performance on these standards will be measured.

1.3 How was the MAEIA Assessment Specifications Document Developed?

MAEIA ASD was developed by arts educators and others under the guidance of a MAEIA Project Management Team (PMT) from the Michigan Assessment Consortium (MAC). Once drafted by the assessment specifications writers, the MAEIA ASD underwent editorial review by the PMT. This was paired with a field review by Michigan and national arts educators to assure that the ASD presented a challenging yet attainable level of expectations for students and schools. Since the ASD was used first in the development of the arts education assessments, this development process also yielded refinements that needed to be made to the document itself.

As plans for field-testing the assessments in schools were made, and such use occurred, additional refinements to the document were necessary. In this sense, because the ASD remains a “living document,” its development and refinement was a more or less continual process over several years.

1.4 How is the MAEIA Assessment Specifications Document Structured?

The assessment specifications writers used the outline provided by the PMT to fill in the information needed. A draft outline for the MAEIA ASD was first created and was used at the initial meeting of the assessment specifications writers to suggest the topics to be included in the MAEIA ASD. Subsequently, this outline was refined and used by the team in each discipline to describe the assessment to be developed in each discipline.

The examples and recommendations in the ASD are not exhaustive; they describe some of the more important examples of arts education assessments that will guide the development and use of the MAEIA assessments.

The ASD contains information on the following topics.

- A discussion of the purposes for the arts education assessment program,
- An overview of the arts education standards to be assessed,
- A description of the proposed arts education assessment design and instruments,
- Illustrations of this assessment in each of the arts disciplines for which assessments will be created (dance, music, theatre, and visual arts),
- An overview of the assessment development steps and how the assessments will be administered, and,

An overview of the manner in which the results of the assessments may be reported at different educational levels to different groups and audiences

1.5 How were the MAEIA Assessment Specifications Used?

As described above, the MAEIA ASD was used to:

- Describe in general terms what the MAEIA assessments in dance, music, theatre and visual arts would cover.
- Provide more detailed information about the types of assessment exercises that were used and what knowledge and skills they addressed.
- Provide prototype assessment exercises to show readers the types of assessments to be selected or developed.
- Describe how the assessments may be administered and scored.
- Provide illustrative information about the manner in which assessment results may be reported.
- Discuss how the assessment information may be used by school districts.

Chapter 2

Overview of the Arts Education Assessment Design

This chapter provides an overview of the arts education assessments, the Depth of Knowledge and difficulty levels intended for the items, a description of the different types of assessments to be created, and other assessment design and development issues considered in the development of the MAEIA assessments.

2.1 Discipline Areas Assessed

For over forty years, the Michigan Department of Education has identified essential skills in the arts. The first edition of the Michigan Arts Education Content Standards, published in 1998, has provided recommended learning expectations for students in dance, music, theatre, and the visual arts in Michigan. This is consistent with the 1994 National Arts Education Standards. The MAEIA assessments are anchored in the grade-level and high school content expectations in the arts disciplines of dance, music, theatre, and visual arts.

The MAEIA project was aware that the [National Coalition for Core Arts Standards \(NCCAS\)](#) project was developing standards for media arts. The development of media arts standards as part of the Michigan Arts Education Content Standards may be work that the Michigan Department of Education will embark on since national leadership in the form of NCAS Media Arts Standards became available in 2014.

The MAEIA arts education assessments have been linked to the Anchor Standards contained in the National Core Arts Standards materials. This will permit users to link to both state and national arts education standards.

2.2 Cognitive Complexity and Difficulty of the Items

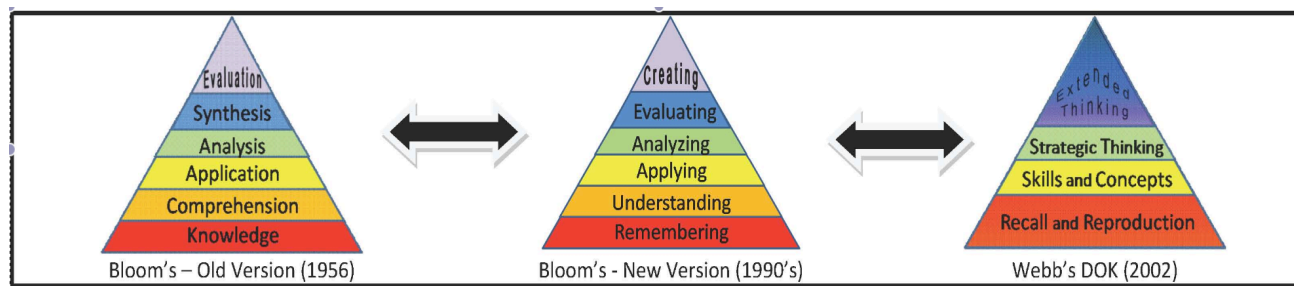
One of the essential characteristics of the assessments that were created is their cognitive complexity. This is an important ingredient in well-crafted assessment measures because there is at least a modest correlation between complexity of the task and the depth at which the performance standards in arts education will be measured.

The National Standards of the Arts encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and the cognitive, affective, and psychomotor domains. The assessments cover several levels of cognitive complexity, and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Historically, there have been several methods for judging the cognitive complexity of a set of content standards as well as the assessments that measure them. Schemas such as Bloom's Taxonomy have been used in the past by educators. When states were required to demonstrate the complexity of their content standards and the alignment of their state assessments to these standards, though, two new methods were developed. The first, developed by Achieve, judged the standards and the assessments holistically. The other was a tool developed by Norman Webb, Wisconsin Center for Education Research, University of Wisconsin, called the Webb Alignment Tool. Because of the nature of this tool, most states (including the Michigan Department of Education) used the Webb tool for their NCLB-required alignment studies to show alignment between the content standards and assessments. The Webb Alignment Tool is used to ensure assessments measure the content standards at the same level of rigor dictated by the standard

Levels of Thinking in Bloom's Taxonomy² and Webb's Depth of Knowledge are related to one another, as shown in Figure 2.2.1

Figure 2.2.1
Comparison of Bloom's Taxonomy and Webb's Depth of Knowledge



2.2.1 Webb's Depth of Knowledge (DOK) – Depth of Knowledge is one part of the Webb Alignment Tool developed by Norm Webb. The Webb Alignment Tool is used to judge the Depth of Knowledge of each standard, followed by the Depth of Knowledge, Range of Knowledge, Categorical Concurrence, and Balance of Representation of both a set of standards and the assessments that measure them. Depth of Knowledge (DOK) is the most important of these criteria for judging cognitive complexity. DOK is used to judge the cognitive complexity of both a set of standards and assessments that measure it. Webb defined four levels of DOK:

- **Level 1 (Recall)** includes the recall of information such as a fact, a definition, a term, or a simple procedure, as well as performing a simple algorithm or applying a formula. Keywords that signify a Level 1 include “identify,” “recall,” “recognize,” “use,” and “measure.”
- **Level 2 (Skill/Concept)** includes the engagement of some mental processing beyond a habitual response. A Level 2 assessment item requires students to make some decisions as to how to approach the problem or activity, whereas Level 1 requires students to demonstrate a rote response, perform a well-known algorithm, follow a set procedure (like a recipe), or perform a clearly defined series of steps. Keywords that generally distinguish a Level 2 item include “classify,” “organize,” “estimate,” “make observations,” “collect and display data,” and “compare data.”
- **Level 3 (Strategic Thinking)** requires reasoning, planning, using evidence, and a higher level of thinking than the previous two levels. In most instances, requiring students to explain their thinking is a Level 3 activity. Activities that require students to make conjectures are also at this level. The cognitive demands at Level 3 are complex and abstract. The complexity does not result from the fact that there are multiple answers, a possibility for both Levels 1 and 2, but because the task requires more demanding reasoning. An activity, however, that has more than one possible answer and requires students to justify the response they give would most likely be a Level 3.

² *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* Anderson, L.W., Krathwohl, D.R., et al. (2001).

<http://www.paffa.state.pa.us/PAAE/Curriculum%20Files/7.%20DOK%20Compared%20with%20Blooms%20Taxonomy.pdf>

- *Level 4 (Extended Thinking)* requires complex reasoning, planning, developing, and thinking most likely over an extended period of time. The extended time period is not a distinguishing factor if the required work is only repetitive and does not require applying significant conceptual understanding and higher-order thinking. At Level 4, the cognitive demands of the task should be high and the work should be very complex. Students should be required to make several connections - relate ideas *within* the content area or *among* content areas - and have to select one approach among many alternatives on how the situation should be solved, in order to be at this highest level. Level 4 activities include developing and proving conjectures; designing and conducting experiments; making connections between a finding and related concepts and phenomena; combining and synthesizing ideas into new concepts; and critiquing experimental designs.

Where possible, assessment writers strive to write most of their assessment items at DOK levels 3 and 4, although items written at DOK levels 1 and 2 are also necessary in developing a well-rounded assessment.

2.3 Nature of the Assessment Items

The MAEIA arts education assessments are comprised of a number of different types of assessment items. Each of these is described below. The item types are listed here in descending order of importance to the overall assessment effort, since one goal of this arts education effort was to create assessments that mirror and encourage authentic instruction at deep levels of cognitive complexity.

2.3.1 Performance Tasks – As used in this assessment design, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. These typically are multi-part items and may require students research a topic, prepare a response, develop a paper, a presentation, and/or a performance, and reflect on what they learned during the process of responding to the prompts. Many of these items are constructed to measure performance standards at DOK levels 3 and 4.

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students' efforts in the task and samples of student work to provide more in depth examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype
5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback
7. Reflecting on their work

The performance task may consist of multiple steps along the way. Thus, a checklist might be used to help guide students in completing all aspects of the task and/or to convey the manner in which these different parts of the task may be scored. Both types of checklists are useful in helping students to do their best on these types of assessments.

2.3.2 Performance Events – These are on-demand performance assessment items that require students to construct a response in a very brief period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as “first draft” work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

2.3.3 Constructed-Response Items – This item type requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. Such items are typically at DOK levels 2 or 3. These items are included in conjunction with the other item types (e.g., performance tasks or performance events).

2.3.4 Selected-Response Items – This item type includes multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the answers to the questions, rather than constructing their own responses.

Many assessments are comprised of a significant number of selected-response items. In the MAEIA arts education assessment, this item type will be used sparingly in conjunction with the other item types (e.g., performance tasks or performance events). These items measure content at DOK 1 and 2 and cover content required to respond correctly to the other types of items.

See Chapter 4 for examples of each type of assessment in Visual Arts.

2.4 Assessment at the High School Level

At grades 9-12, the MAEIA assessments have been created to address different levels of past and current participation in instruction in an arts discipline. Students participate in the arts for different reasons and durations, ranging from students who take a year of instruction to fulfill the Michigan one-credit high school graduation requirement to students who intend to study the arts in college and enter arts careers afterwards. Tasks and events were developed for this range of high school arts students.

- Level 1—Students who fulfill their one credit visual, performing, or applied arts (VPAA) high school graduation requirement only, or who are in their first year of a multi-year VPAA program.
- Level 2—Students who have already completed their first year in an arts discipline and are now in their second year of instruction in the *same* arts discipline.
- Level 3—Students who have already completed their first and second year courses in a single arts discipline and are now in their third year or fourth year of instruction in the *same* arts discipline.

Note: If a student takes one year of instruction in one discipline (e.g., music) and then one year of instruction in another discipline (e.g., theatre), this student would participate in the Level 1 assessments in each discipline. While many assessments are written for two or more of these levels, teachers also have the flexibility to adjust the assessments to match the instructional levels of the students being assessed.

2.5 Use of Graphics, Audio and Video in the Assessments

Because the arts are so media-rich, it is natural that a variety of media will be used in the assessments. The potential media to be used include:

- Video and Photography – This medium is used to present content in the arts education assessments. For example, clips of dance or performance, a scene from a theatrical or a visual arts production is used. In these cases, the clips are short (a couple of minutes or less) and are available to download from a web site.
- Audio – This medium is used particularly in the music assessment, although audio might be part of a theatre assessment as well. Again, these audio clips might be downloaded from a web site.
- Print media – Particularly in the visual arts assessment, high quality reproductions are necessary. Some of these are used with individually administered assessment items, while others are used with group-administered items. The nature of the reproduction is carefully considered. For example, some prints are reproduced in test booklets, while others might be prints that educators administering the assessments need to download or purchase. Some assessments use digital projections of prompt material. In all cases, the quality of the reproductions is an issue – whether reproduced in black-and-white or in color.
- Digital materials – Digital materials such as jpegs, mp3, mp4 or video files may be easily accessible and may require the use of screens, LCD projectors, and MP3 players.
- Capturing student responses – Student responses to dance, music, and theatre items might be video recorded or audio-recorded. Digital student portfolios are available to preserve and maintain digital evidence and sampling of student work and performance. Maintaining it in digital format will permit later scoring and if necessary, re-scoring.
- Use of Copyrighted Materials – One of the issues with the use of graphics, audio and video is that some of the best examples may be copyrighted and permission to use this material is required unless the materials are located in the public domain. This project obtained permissions to use copyrighted materials that are shown in the assessment booklets.

2.6 Accessibility and Accommodations – Universal Design (UD) and Evidence-Centered Design (ECD)

The principles of universal design were taught to item writers so as to minimize the need for assessment accommodations by increasing the accessibility of the items for all students, including students with disabilities and English learners. While it was impossible to avoid all accessibility issues, many were eliminated by careful attention to the manner in which the assessment items were written and provided to students. This said, it is almost certain that some students, those with Section 504 plans, IEPs, or English learners, will still require certain accommodations.

The principles of evidence-centered design (ECD) were used in creating the items. ECD is a technique used to assure that the items meet the purposes for which they are designed. Validity claims for the items are established, the characteristics of the items to be developed are described, and then the items are created to address and show evidence that the items demonstrate these claims. This is an item technique useful for creating items for the full range of students and all content areas.

2.7 Issues of Bias and Sensitivity in Arts Education Assessments

Careful consideration in any assessment needs to be given to avoiding using sensitive topics or material as the basis of the assessment, as well as to assure that the items are not biased against any sub-group of students. Each of these requires some study and review during the assessment development, review, and

field-testing process. In order to avoid sensitive topics for assessment development, the MAEIA Project Management Team developed a list of topics and material that the assessment developers would avoid or would be sure to treat with sensitivity.

2.8 Assessment Time and Structures

The assessments that were created can take several class periods to administer. Some of the assessments are designed to be carried out outside of the classroom, with support from the certified arts educators throughout the assessment process. For example, outside the classroom might be through adjudication at festivals or through co-curriculum activities.

In some of the arts disciplines, individually administered assessments or small-group assessments are used. While the length of each of these assessments may be only a few minutes, this time may need to be multiplied times the number of individual students or groups of students that need to be assessed.

2.9 Potential Assessment Administration Processes

It should be possible for the group-administered assessments to be given to students in one or two class periods as an entire class group. The regular certified arts educator will give these assessments to their classes when they meet. There may be test booklets/answer documents needed, or the assessments might be administered online (at the district choice). In addition, ancillary materials may be needed to administer these assessments, including visual arts models or reproductions, special tools (e.g., drawing pencils), and so forth. Digital and print media might be needed for these assessments.

Individually-administered assessments will be more challenging to administer to students, since the time for assessment is multiplied by as many students as there are in the group being assessed. It is suggested that in such cases, the certified arts educator conduct the individual assessments. If done during regular class time, an additional educator might be asked to take over the class. Or, the individual assessments might be scheduled at times outside of regular classroom instruction. There is no method that will work in all circumstances. It is an issue that each school administering the MAEIA assessments will need to consider and determine.

Chapter 3

Content Standards for the Assessments

This chapter describes in some detail the content assessed in the MAEIA Dance Assessments. This includes the Michigan arts education content standards and benchmarks at the grades 3-8 and high school level, the MAEIA performance standards, and the National Core Arts Standards.

3.1 Michigan Arts Education Content Standards

The *Michigan Arts Education Content Standards and Benchmarks for Dance, Music, Theatre and the Visual Arts* (1998) were first approved by the State Board of Education in 1998. They were aligned to the 1994 National Arts Education Standards, part of the series of voluntary standards developed by each of the content areas under Goals 2000. These established the expectations that all students should achieve in all core curricular subjects, including the arts.

In 2011, the Michigan State Board of Education approved a revised set of Michigan Arts Education Content Standards and Benchmarks and Grade Level Content Expectations. In addition to providing learning expectations at the K-8 grade levels, the 2011 revision aligned the Michigan Standards to two new sets of guidelines: the artistic-creative process as described in the [Michigan Credit Guidelines for the Visual, Performing and Applied Arts](#) (2006) and 21st century skills of critical thinking, communication, collaboration, creativity; information, media and technology skills; life and career skills.

A partnership of organizations and states worked together as the [National Coalition for Core Arts Standards \(NCCAS\)](#) to lead the revision of the 1994 National Core Arts Standards (NCAS). NCAS goals are consistent with the core alignments that drove the 2011 Michigan arts education standards revision. Therefore, while based on Michigan's 2011 Arts Education Content Standards, the MAEIA Blueprint and Assessment Specifications reflects current thinking in the field of education and the arts.

The NCAS were released in 2014. The standards describe what students should know and be able to do as a result of a quality curricular arts education program. NCCAS has committed to developing the next generation of voluntary arts education standards, building on the foundation created by the 1994 document. In addition, NCCAS is committed to supporting the 21st-century needs of students and educators, helping ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum.

In both the 1998 and 2011 editions of the Michigan Arts Education Content Standards, student learning has been organized around these five standards which are consistent for dance, music, theatre, and visual arts at all grade levels:

1. Students apply arts education skills and knowledge to perform in the arts.
2. Students apply arts education skills and knowledge to create in the arts.
3. Students apply arts education skills and knowledge to analyze, describe, and evaluate works of art.
4. Students apply arts education skills and knowledge to understand, analyze and describe the arts in their historical, social, and cultural contexts.
5. Students apply arts education skills and knowledge to recognize, analyze, and describe connections among the arts; between the arts and other disciplines; and between the arts and everyday life.

Responding to national efforts to streamline standards for educators, the [Michigan Credit Guidelines for the Visual, Performing and Applied Arts](#) (2006) organized the artistic-creative process around three strands: Perform, Create, and Respond. The first two strands align directly to Michigan Arts Education Content Standards 1 and 2. The Respond Strand encompasses Michigan Arts Education Content Standards 3-5. It is noteworthy that the artistic-creative process is described as iterative and non-linear. Students at the 9-12 level are expected to identify the components of the process and to be given sufficient opportunities to engage in the process multiple times.

Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating “enduring understandings” and connected learning across disciplines.

3.2 Performance Standards Assessed in the MAEIA Project

For the purposes of identifying important arts learning for the MAEIA Assessment Specifications development process, two sets of writing teams comprised of K-16 dance, music, theatre, and visual arts educators studied the Michigan Standards, Benchmarks, and Grade Level Content Expectations in Dance, Music, Theatre, and the Visual Arts. They identified commonalities and overarching ideas.

They discussed what was fundamental to the learning processes and what tied some of the standards together in terms of students’ abilities to be able to demonstrate knowledge and skills. They discussed which over-arching ideas were fundamental to demonstrating learning in their respective arts disciplines and to really function as an artist in the world. They found the frame of Perform, Create, and Respond helpful in terms of organizing these ideas. They worked within those to identify what are referred to in MAEIA documents as performance standards.

Performance standards are discipline-specific and condense the Michigan Merit Curriculum’s five content standards into the three overarching performance standards of Create, Perform, and Respond. These performance standards were developed to serve as the basis for MAEIA model assessments that measure student proficiency in each arts discipline at each grade span - K-2, 3-5, 6-8, and 9-12. Considerations in the identification of performance standards included:

- Scope and sequence and dedicated instructional time
- Vertical and horizontal alignment at the grade spans focused on the artistic process
- Differentiation of the curriculum for varying developmental, social, cognitive levels as well as for students with disabilities and English language learners.

There are certain nuances to the performance standards that are important in each arts discipline along with discipline specific considerations to remember when developing assessments. They are presented below.

3.2.1 Dance Performance Standards

The performance standards of Create, Perform, and Respond are supported by current research in dance education that emphasizes the importance of creativity, transferable skills cultivated in arts settings, and thorough engagement in higher order thinking skills.

In Dance, Create refers to theoretical and creative concepts. Perform in dance refers to technical and performance based concepts. Respond contextualizes dance through history, current practice and current events, and through connections with learning in other subject areas. Literacy in dance should be

developed through work that represents the breadth of the field, e.g., technique, performance, choreography, movement analysis, dance science, dance history, criticism. The revised National Standards of Dance (2014) features Create, Perform, Respond, and Connect. In this document, Connections are embedded within the Create, Perform, and most dominantly in Respond categories. Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating “enduring understandings” and connecting the learning across disciplines.

Assessment of these processes can take the shape of a wide variety of experiences used to drive learning, understanding of and appreciation for the arts.

DANCE PERFORMANCE STANDARDS

Grades K-5

Create

1. Students can create stationary, axial, and locomotor movement, apply level/tempo/dynamic change, and assemble movement based on literal and abstract concepts.
2. Solve movement problems through improvisation, exploration and discovery.

Perform

1. Students can perform choreography as soloists and part of an ensemble with spatial awareness, musicality, and accuracy in technical principles relating to stationary, axial, and locomotor movement as well as time, space, and energy.

Respond

1. Students can observe, analyze and discuss actions of movements with attention to space, time, and energy, main ideas and themes of the dance, and support statements with linkage of concepts from core subject areas such as patterns, sequence, transition words, etc.

Grades 6-8

Create

1. Students can create rhythmic movement phrases with movement vocabulary, positions, and patterns from two dance styles or traditions with attention to space, time, and energy resulting in a thoughtful demonstration of form and structure. Students can explore and solve problems relating to concepts from core instruction through movement research methods and in context of personal experiences.

Perform

1. Students can perform as soloists and part of an ensemble with accuracy in technical concepts (alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery), expression of multiple genres and traditions of dance, and use of space, time, and energy.

Respond

1. Students can analyze and describe the actions of movement with attention to technical concepts, space, time, and energy. Students can make neutral observations of performance and choreography with detail and supported explanation, inquire about technical and creative processes with appropriate questions, and propose what could be done differently through revision processes.

High School

Create

1. Students create solo and ensemble movement phrases and choreography, contribute choreography consistent in style and intent of performance theme, craft thoughtful movement phrases and dances with a point of investigation and links to core content, technical acuity, and attention to space, time, and energy. Advanced students can create with technical rigor, stylistic nuance, and a sense of choreographic voice.

Perform

1. Students can perform as soloists and part of an ensemble with accuracy in movement vocabulary, interpretation, style, musicality, and phrasing with projection and expression as well as attention to space, time, and energy.

Respond

1. Students can critically and analytically dissect and discuss intent, process, and product of performance and choreography created by self and others, consider multiple points of view and apply constructive feedback, engage in productive dialogue with reference to aesthetic standards, cultures, and the history of dance.

3.2.2 Music Performance Standards

The music performance standards can guide music educators' efforts to assess student knowledge and understanding in both the music classroom and rehearsal settings efficiently and effectively. These performance standards are rooted in both best practices and the most current research in music education, and reflect the consensus of the music education profession regarding what students should know and be able to do in school music classes.

It is important to remember that the number of bullet points within a standard should not be interpreted as a measure of that standard's importance.

Special challenges in developing music assessments include:

- Effectively, appropriately and accurately assessing large numbers of individual students at grades K-2 and grades 3-5 (especially when the certified arts education instructor has limited time per week with each student), and;
- Conducting individual student assessments within ensemble-based music programs in grades 6-8 and High School Levels.

MUSIC PERFORMANCE STANDARDS**Grades K-2 and 3-5****Create**

1. Create a melodic line (e.g., a consequent phrase to an antecedent phrase, melodic line within a harmonic structure, extending a melodic idea) using their understanding of the elements of music to inform their creative decision-making.

Perform

1. Sing and play alone and with others a diverse repertoire of songs in both one and two parts with expression and accuracy.
2. Students can perform multiple levels of beat in several meters.

Respond

1. Listen to their own performances as well as those of others and critically analyze and reflect on those performances using developmentally appropriate musical terminology.

2. Critically analyze a musical work and reflect on its cultural context using developmentally appropriate terminology.
3. Make connections between musical concepts and similar concepts in other ways of thinking (disciplines).

Grades 6-8

Create

1. Create a melody that has tonal and rhythmic coherence.

Perform

1. Perform a diverse repertoire of music at an appropriate level of difficulty with expression and technical accuracy.

Respond

1. Listen to their own performances as well as those of others and critically analyze and reflect on those performances using developmentally appropriate musical terminology.
2. Critically analyze a musical work and reflect on its cultural context using developmentally appropriate terminology.
3. Make connections between musical concepts and similar concepts in other ways of thinking (disciplines).

High School

Create

1. Demonstrate an appropriate level of musical understanding through their interpretive decisions made when composing, improvising, or arranging music.

Perform

1. Perform a diverse repertoire of music at an appropriate level of difficulty with expression and technical accuracy.

Respond

1. Listen to their own performances as well as those of others and critically analyze and reflect on those performances using developmentally appropriate musical terminology.
2. Critically analyze a musical work and reflect on its cultural context using developmentally appropriate terminology.
3. Make connections between musical concepts and similar concepts in other ways of thinking (disciplines).

3.2.3 Theatre Performance Standards

The theatre program described in the MAEIA Blueprint is discipline-based, and is an interwoven exploration and study of all aspects of theatre. The theatre program described in MAEIA Blueprint cultivates the whole person, gradually building many kinds of literacy, including innovations in technology, while developing intuition, reasoning, imagination, creativity, and dexterity into unique forms of expression and communication.

Students present their final creative voices through performance. Guided by Michigan standards, students respond to the creative work of others and reflect on their own creative work. Students also learn how response to the presentation of creative work can change based on institutional setting, cultural backdrop, and media.

THEATRE PERFORMANCE STANDARDS

Grades K-5

Create

1. Students can recognize, identify, manipulate, and create parts of a story including characters, scenery, costumes, props, lighting, sound, and makeup.
2. Students can paraphrase, memorize, perform and improvise dialogue to create stories.
3. Students can show varied interpretations and collaborate to dramatize stories through clear definition of characters, relationships, environments, and plot lines.

Perform

1. Students can recognize, imitate, and recreate (vocally and physically) real and non-real characters, based on real and non-real experiences.
2. Students can dramatize simple stories bringing alive various environments through design and performance.
3. Students can select movement, music, and/or visual elements to communicate locale and to enhance the mood of a classroom dramatization.

Respond

1. Students can discuss classroom dramatizations using appropriate theatrical vocabulary and constructively collaborate to reflect on and improve quality.
2. Students can recognize and discuss the role of the audience.
3. Students can build skills to critique self and others performance.
4. Students can recognize, discuss, and reflect upon how theatre reflects life in our own and others' cultures.

Grades 6-8

Create

1. Students can discuss, examine, and demonstrate various actor roles and the role of designer in developing technical elements to support a story/script.
2. Students can create monologue, dialogues, and short plays that reflect dramatic action in response to real life conflict.
3. Students can work collaboratively to explain and apply the elements of script.
4. Students can execute varied research methods to inform creative decisions.

Perform

1. Students can practice and lead vocal and physical warm ups and facilitate effective rehearsals.
2. Students can demonstrate acting skills to develop characterizations that reflect artistic choices.
3. Students can practice and explain the functions and interrelated nature of design in creating appropriate environments for the drama.
4. Students can work collaboratively to play a part in design or performance for a complete play.

Respond

1. Students can describe and discuss how theatre can synthesize several art forms into a dramatic structure.
2. Students can describe and analyze audience response and appreciation of dramatic performances.
3. Students can describe and evaluate the perceived effectiveness of students' contributions to the collaborative process of developing improvised and scripted scenes and articulate and support the meanings constructed from their and others' dramatic performances.
4. Students can compare and contrast the ways in which many cultures have used theatre to communicate ideas regarding the human experience and condition.
5. Students can explain the knowledge, skills, and discipline needed to pursue work in theatre, film, television, and electronic media.

Grades 9-12**Create**

1. Students can collaborate with actors to construct, refine and rehearse imaginative scripts so that story and meaning are communicated to an audience.
2. Students can compare and demonstrate various classical and contemporary acting techniques and methods.
3. Students can develop designs that use visual and aural elements to convey environments that clearly support and bring the text to life.
4. Students can design coherent stage management, promotional, and business plans.

Perform

1. Students can analyze, practice, and present the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media. Effectively communicate directorial choices to actors and designers.
2. Students can apply technical knowledge and skills, based on dramatic text and research, to create functional scenery, properties, lighting, sound, costumes, and makeup.
3. Students can individually and collectively make and justify artistic choices.

Respond

1. Students can analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.
2. Articulate how audiences impact a performance and how individual audience members bring their own perspective and aesthetic criteria to bear upon their viewing experience.
3. Analyze the effect of their own social and cultural experiences on their dramatic work and evaluate the validity and practicality of the information in critiquing productions.
4. Compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts.
5. Identify cultural and historical sources and artists of American and musical theatre
6. Analyze and explain knowledge, skills, and discipline needed to pursue careers and vocational opportunities in theatre, film, television, and electronic media
7. Explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life

3.2.4 Visual Arts Performance Standards

The following common understandings about create, perform and respond guided the selection of the performance standards to be assessed in visual arts.

**Common Understandings About the Artistic Processes
of Create, Perform and Respond in Visual Arts**

Create

- Places an emphasis on the student's ability to solve a visual arts problem and make new work with meaning through the use of specific visual techniques and media.
- Demonstrates students' ability to "generate patterns of perception" (Gude, 2013) and communicate meaning through the skillful, innovative and developmentally appropriate use of aesthetic practices, materials, and techniques.

Perform

- Places an emphasis on the student's ability to apply media and technique with specific intent and demonstrate their understanding of visual arts concepts

- Demonstrates students' ability to "experience, investigate, and make their own meanings" through visual solutions (Gude, 2013) through classroom projects that are "designed to mirror actual aesthetic practices".

Respond

- Places an emphasis on the use of a variety of methods to analyze and describe works of art as they relate to culture, time, career, space, place, and personal or communal history.
- Encompasses the processes of critique, evaluation, and revisions to personal artwork.
- Reflection, evaluation and critiques are comparative, occur throughout production, and become part of a "recursive process" that generates new ideas through observation and reflection, and then lead to the introduction of other new ideas. (House, 2008)
- Demonstrates that a students' ability to reflect can be probed by offering students the opportunity to:
 - Question and Explain – Students provide insight to the processes used to create their individual works.
 - Evaluate - Students evaluate themselves and the work of their peers.

VISUAL ARTS PERFORMANCE STANDARDS

Grades K-5

Create

1. Students can identify and apply various techniques, symbols, and materials to achieve desired effects when communicating ideas visually.

Perform

1. Students can select and apply materials and processes effectively and safely while participating in art making experiences.

Respond

1. Students can analyze, describe, and connect how art is made and the purpose it serves across disciplines and life.

Grades 6-8

Create

1. Students can connect, collaborate, and creatively problem solve through the use of critical thinking strategies to communicate ideas visually through the effective use of a variety of media.

Perform

1. Students can design and solve problems through the use of selected materials and processes while participating in art making experiences.

Respond

1. Students can identify and connect common themes throughout visual history to make better sense of the world they live in and to better understand other concepts across curriculums. Students can apply a successful visual vocabulary when expressing their understanding of a variety of concepts.

Grades 9-12

Create

1. Students can apply the creative process, materials, and organizational principles to devise innovative works of art and design individually and collaboratively.

Perform

1. Students can intentionally select and apply materials and organizational principles to solve specific visual arts problems.

Respond

1. Students can analyze, describe, and make connections between visual art and design and other disciplines throughout history, cultures, and everyday life.

Chapter 4

Dance Assessment Specifications

- 4.1 Design of the Dance Assessments – The function of assessment is to measure, understand, and promote learner growth through a variety of standardized and non-standardized/non-traditional testing methods. Assessment experiences take on multiple styles, address multiple modalities, domains, and areas of knowledge, as well as Depth of Knowledge. In this way, “learner” is defined as the person(s) whose growth is being monitored, which includes students, and which may and should include certified arts educators, administrators and evaluators, district leaders, and other stakeholders.

The National Standards of the Arts, including Dance, encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and domains (cognitive, affective, and psychomotor). The assessments cover several Depth of Knowledge levels and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Dance emphasizes performance tasks and events over constructed- response or selected-response because of the synthesis of information. The arts lend themselves to both simple and complex assessment tasks, from the self-analysis of daily performance to produced stage performances and the multi-tiered steps involved in the act of creating, performing, and responding. Learning moves beyond memorization of content (such as terminology and physical execution of steps) to engagement, application, embodiment and reflection.

A collection of work, such as a portfolio featuring digital and non-digital samples, (e.g., drawings, journal entries) can show tangible data on consistent criteria regarding student growth in multiple ways and modalities. The collection can continue to expand as the student advances through the curriculum, offering comprehensive details of learning over time.

Dance, as a discipline and an academic subject, includes study in technique, composition, performance, theory, history, and social/cultural constructs. Therefore, the emphasis of performance tasks and events should measure learning across these categories in concise and applied ways. As a collaborative and personal art form, the data collected through this means can speak to whole group as well as individual learning and may also capture data program-wide.

The materials required for performance task- and event-based assessments are consistent with the description of materials needed by a “gold standard” dance program, as outlined in Research and Recommendations in Support of the MAEIA Blueprint. These materials include, but are not limited to: a dedicated space for dance with relating physical attributes, quality sound equipment, video recording, editing, and presentation capabilities, and traditional and/or non-traditional performance spaces with relating physical attributes.

The rationale and potential purpose of the assessments for the dance education experience include yet are not limited to:

- Improve instruction
- Monitor and drive student growth and educator growth
- Create tools to frame critical discussion between stakeholders (including administration and evaluators, as well as the community)

- Inform professional development needs
- Serve as tools for advocacy of programs and classroom needs
- Use as methods for demonstrating educator effectiveness
- Motivate stakeholders
- Create a badge of honor for stakeholder achievements
- Connect learning
- Encourage enduring understandings
- Create the case for alternate methods for assessing authentic understanding via processes relating to performance/creation/response to processes

4.2 Description of the Dance Assessments – The assessment items for Dance range in activity and function. In general, assessments for the earlier grades (K–2 and 3–5) reflect process through the steps of Create, Perform, and Respond but also include a more targeted focus of terminology and identification of concepts through constructed-response and selected-response than in grades 6–8 and 9–12. As students advance into the higher grades, the assessment activities more aptly measure the development of their thinking rather than specific skills. Therefore, by grades 9–12, dancers are relying mostly on performance tasks, with performance events used as markers of their advancement rather than the most prominent assessment type. Constructed-responses are also used to round out the process experience as students must be able to articulately discuss and persuasively support their points of view, aesthetic choices, and creative decisions made within the artistic process.

Some types of assessment items clearly support some aspects of dance content better than others. Because of this, some assessments can be offered at grade levels other than those they are assigned to, if the content of the assessment is being delivered at a different point. This might happen if the dance program builds from partial grades to a comprehensive K–12. Portfolios provide the best opportunity to monitor growth over time throughout a Performance Task. Post concert responses may address summarizing of experience and strategy for curriculum. The main difference in how the assessments are utilized between grade levels, however, will be the number of times the assessments are issued. Generally, the number of assessments increases with the frequency of contact hours with dance students.

Dance as a discipline broadly covers a variety of skills and knowledge. These are best measured with assessment items that allow students to authentically apply the skills and knowledge being explored. The process of choreographing dance could be assessed through performance tasks that include multiple steps and span a period of time. Dance technique and the assessment of composition competencies are best measured with performance events that can measure understanding in quick, single class sessions. Constructed-response best suits analysis of work in the Respond performance standard and may appear in written or kinesthetic contexts. Selected-response is a fast way to quiz terminology and concept identification.

The use of these item types is further described below.

- a. In this document, a PERFORMANCE TASK is a process that spans a period of time. An example of this can be creating a small group piece, exploring a conceptual theme and applying the elements of dance, to be produced in a showing. For grades K–2, 3–5, 6–8, and 9–12 a performance task would measure the understanding of dance developed through an on-going project such as the collaborative creation of a dance to be produced in a dance concert. This type of assessment is experienced at all levels, but is the predominate assessment type for students in grades 9–12.

- b. A PERFORMANCE EVENT can be a physical demonstration of class concepts through a quick-study phrase and immediate performance. A performance event is a short-term activity that assesses skill development and execution. This may be the most frequently used form of assessment items as it can provide a series of snapshots within the process of an on-going project such as a performance task. A performance event can measure technical development as well as understanding of the composition process.
- c. A CONSTRUCTED-RESPONSE item can be used to assess students' responses to a study of a variety of dance styles and genres. The responses can be demonstrated physically or through written and/or oral presentation. These opportunities enable students to have personal voice when demonstrating knowledge and understanding.
- d. A SELECTED-RESPONSE item may be a multiple-choice test relating to terminology, concept identification, classification, or physical recall.

The assessments may be implemented by inserting them into the flow of the course through various approaches:

- 2. Performance Tasks: a series of performance activities that accumulate to demonstrate a cohesive process leading to a formal performance (e.g., phases of making dance - rehearsal expectations and processes, production responsibility, performance, and personal reflection).
- 3. Performance Events: weekly assessment during class checking for mastery of the concept theme of the week or unit.
- 4. Constructed-Response: written or physically notated responses to a variety of concepts and presentations.
- 5. Selected-Response: pre- and post-tests to measure how a student understands and identifies concepts and defines terminology, or sequences events.

Here are some more specific examples of how this can be done:

Performance Task – In a grade 6-8 or 9-12 dance setting, a Performance Task can be implemented as follows. As noted above, a Performance Task takes place over time. If we consider this to be the process of creating new work, based on the development of new technical and/or choreographic skills, exposing students to production responsibilities and ultimately, to a performance and a reflective response, it could break down to a series of “steps” or phases that are intentionally connected. Using a portfolio or other method of providing cohesion by consistent presentation and reflection about the work can be used to document growth of creating and producing dance through written and physical means (captured digitally). The four types of assessments described below can be assessed separately. However assessing them collectively and/or cohesively will provide an example of a sustained Performance Task and best demonstrates to students how dance is created and produced, dependent upon each phase of the process.

Performance Event – A performance event can be implemented into the flow of a course by scheduling regular assessments on a weekly or bi-weekly basis (or every 4th or 5th class in grades K-5 classrooms). In this type of class experience, whatever class structure that best suits the concept is maintained but rather than using additional time to further explore the content, the students present their mastery of the concept. For a technical unit, this might include a standard technique class with specific focus on the concept being explored and the use of a developed rubric to support the analysis of work. For a composition unit, students may create a movement phrase within a single class period to present to their peers for review and analysis in reference to a guiding rubric. Portfolios are an

appropriate method to file information to gauge development in performance events over time. It is also appropriate that performance events may be repeated over time.

Constructed-Response – A constructed-response item can be implemented into the flow of a course by brief writings, physical note-taking and presentation. Brief movement sketches responding to thematic concepts, analyzing movement experiences based on prompts or personal reflection, highlighting significant qualities within iconic dance works (e.g., Ailey’s Revelations, Balanchine’s Agon, Fosse’s Rich Man’s Frug) can also be used. An example of physical note-taking and presentation is demonstrating a series of movements or shapes observed in an iconic work and either using these examples to answer prompts provided by the instructor or by using these items as source material to be manipulated with the application of class concepts.

Selected-Response – Selected-response items may be used within a dance context to assess concepts, define terminology, or sequence events within a process.

Tables 4.2.1, 4.2.2 and 4.2.3 offer illustrative ideas for items.

Table 4.2.1
Illustrative Ideas for Dance Assessment – Grades K-2 and 3-5

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Create	Create stationary, axial, and locomotor movement (PT, CR)	Design a movement phrase that includes basic locomotor and axial movements and combinations		Link any 3 locomotor movements to travel through space	
Create	Identify level/tempo/dynamic change (PT, PE, SR)	Create a dance phrase that includes the elements of dance: time, space, energy	Vary a dance phrase by making changes in the elements of dance: time, space, energy		Define level/tempo/dynamic change used in movement phrase
Create	Assemble movement based on literal and abstract concepts. (PE, CR, SR)		Generate movement based on literal and abstract concepts to create a movement phrase	Summarize verbally the meaning of the movement created and give reasons for choices made	List axial and locomotor movement actions used in movement phrase

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Create	Solve movement problems through improvisation, exploration and discovery. (PT, PE, CR)	Explore multiple solutions to a given movement problem Create a dance that demonstrates understanding of a concept or idea from another discipline, such as patterns in dance and science with the use of technology	Improvise and create dances based on own ideas and concepts from other sources	Use improvisation to discover, invent and solve movement problems	Define improvisation, choreography
Perform	Perform choreography as soloists and part of an ensemble with spatial awareness, and musicality (PT, PE, CR)	Perform and maintain use of space, musicality and focus when performing skills	Respond to tempo changes by remaining on the beat of the drum/music as it changes	Write and perform 2 rhythm patterns	Define rhythm, pattern, tempo, space, focus, musicality
Perform	Perform choreography as soloists and part of an ensemble with accuracy in technical principles relating to stationary, axial, and locomotor movement (PT, PE, CR)	Accurately demonstrate basic technical principles with smooth transitions between stationary, axial and locomotor movements	Memorize and perform combinations with accuracy in technical principles relating to stationary, axial and locomotor movement	Explore using different body parts to execute the same axial movements in personal space	Define stationary, axial, locomotor movement and relating movement vocabulary/ terminology, isolation

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Perform	Perform choreography as soloists and part of an ensemble with accuracy in space, time, and energy (PT, CR)	Perform choreography with accurate use of space, time and energy reflecting choreographer's intent		Describe actions, such as skipping and galloping; and the movement elements of time, space and energy in a movement phrase	Define skipping, galloping, space, time, energy
Perform	Perform in front of others (PT)	Present their own dances in front of peers both formally and informally on a regular basis			
Perform	Perform dances from various cultures with competence and confidence (PT)	Learn, memorize and perform dances from at least two various cultures			
Respond	Observe, analyze and discuss actions of movements with attention to space, time, and energy (CR)			Observe two dances and discuss how they are similar and different in terms of the elements of dance: space, time, and energy	

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Respond	Observe, analyze and discuss various movements with attention to main ideas and themes of the dance (CR, SR)			Attend a dance performance and take an active role in class discussion by sharing personal interpretations of and reactions to a dance	Identify movement patterns as to how dance is different from other forms of human movement, such as sports and everyday gestures Define gesture, tableau, phrasing
Respond	Support statements with linkage of concepts from core subject areas such as patterns, sequence, transition words, etc. (CR, SR)			Respond to a dance using another art form or core subject area. Explain the connections between the dance and individual response	State patterns, sequence, transitions words, etc. used in a movement phrase

Table 4.2.2
Illustrative Ideas for Dance Assessment – Grades 6-8

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Create	Create rhythmic movement phrases with movement vocabulary, positions, and patterns from two dance styles or traditions (PE, CR, SR)		Create two movement phrases (24 counts each) representing two dance styles or traditions. Each should include distinctive movement vocabulary, positions, patterns, and rhythm.	Create two movement phrases (24 counts each) representing two dance styles or traditions. Each should include distinctive movement vocabulary, positions, patterns, and rhythm.	Identify and name vocabulary, positions, and patterns from two dance styles or traditions
Create	Produce a thoughtful demonstration of form and structure (PT, PE, CR, SR)	Construct a movement phrase (36 counts) with clear expression of space (levels and planes), time (duration and rhythm), and energy (quality of movement).	Produce movement using choreographic form and structure of AB, ABA, canon, call and response, and narrative	Construct a movement response that contrasts the choices of another dancer or group	Recognize and define choreographic form and structure of AB, ABA, canon, call and response, and narrative

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Create	Explore and solve problems relating to concepts from core instruction (PT, PE, CR, SR)	<p>Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase or 2 minute dance.</p> <p>The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.</p>	<p>Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase of 48 counts or more.</p> <p>The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.</p>	<p>Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase of 48 counts or more.</p> <p>The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.</p>	Sequence events within the creative process for making a dance relating to content rooted in non-arts subject areas.

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Create	Solve composition problems through movement research methods (PT, PE, CR)	View the work of an iconic choreographer (eligible content listed later in this document) Analyze the work of a choreographer and create a movement phrase from a selected tool exhibited in their work (example: structure, use of space, use of relationship, musicality, or form)	Explore a movement problem and create multiple solutions (examples: limitation of space or body part, restricted traveling patterns or movement selection, change of duration and/or rhythm according to musical accompaniment)	Compare and contrast the effects of two different solutions to the same movement problem in written or physical responses	
Create	Solve composition problems in context of personal experiences (PT, PE)	Create a narrative movement phrase that communicates a topic of personal significance	Create an ABA movement phrase using two contrasting ideas that communicates a topic of personal significance		

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Perform	Perform as soloists and part of an ensemble with accuracy in technical concepts (could be assessed individually or collectively): alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery (PT, PE, CR, SR)	Learn and perform basic movement phrases at various levels of skill and difficulty	Perform a breakdown of specific technical skills demonstrating understanding of the basic components that work together to perform the skill or step	Watch a video of a technical exercises and self evaluate performance of these skills identifying strengths and weaknesses from performer perspective	Demonstrate understanding of alignment, balance, initiation of movement, isolation, weight shift, elevation, landing, fall and recovery using a written assessment that includes questions such as matching, true and false, short answer, multiple choice, etc.
Perform	Use expression of multiple genres and traditions of dance (PT, PE, CR, SR)	Use expression of multiple genres and traditions of dance Competently perform two folk, social, or theatrical dance forms of different cultures and time periods of 20 th century America	Use expression of multiple genres and traditions of dance Demonstrate basic steps, positions and patterns from two different styles or traditions	Chart the technical attributes of a selected folk, social, or theatre dance forms according to shared elements and distinctive elements (ex: Venn Diagram or T-chart)	Identify traditions of dance View and identify at least two specific traditions dances of differing cultures

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Perform	Accurately use space, time, and energy (PT, PE, CR, SR)	Apply elements of dance to perform expressively and accurately according to choreographic detail.	Apply elements of dance to perform expressively and accurately according to choreographic detail.	Graphically organize where the elements of dance are applied within the movement phrase. (Example: create a "timeline" of movement or counts. Graph where on the timeline the applications of space, time, or energy are most appropriately applied.)	Identify/define uses of space, time, and energy and their secondary applications (levels, planes, duration, rhythm, movement qualities).
Respond	Analyze and describe the actions of movement with attention to technical concepts (PT, PE, CR, SR)	Enhance personal performance utilizing feedback from instructor, peers, and/or self-evaluation.	Enhance personal performance utilizing feedback from instructor, peers, or self-evaluation.	Describe the action and movement elements observed in dance using accurate movement and dance vocabulary	Match the element of dance that best correlates to how the action was performed in the performance sample
Respond	Analyze and describe the actions of movement with attention to space, time, and energy (CR, SR)			Analyze and describe the actions of movement with attention to space, time, and energy. Compare and contrast two dance compositions in terms of space, time, and energy and use metaphor or simile as descriptions of movement quality	Define metaphor and simile

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Respond	Make neutral observations of performance and choreography with detail and supported explanation (CR)			Identify possible aesthetic criteria for evaluation dance such as skills of performers, visual and emotional impact, variety, and contrast	Define movement vocabulary, visual impact, emotional impact, variety, contrast
Respond	Inquire about technical and creative processes with appropriate questions (CR, SR)			Compare and contrast how meaning is conveyed in two choreographic works. View two dance pieces, either taped or live. Write a response in essay form comparing and contrasting the process	Select the guiding questions that may provide the choreographer with the most developed course of action
Respond	Propose what could be done differently through revision processes (CR, SR)			Construct a list of questions that you would like to ask the choreographer in order to gain insight into their process as well as reflect your neutral impressions of their work	Select "I might" statements that you think are most suitable for the work you observed. These statements offer suggestions of how you would proceed in the revision process if you were the choreographer.

Table 4.2.3
Illustrative Ideas for Dance Assessment – Grades 9-12

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected-Response
Create	Create solo and ensemble movement phrases (PT, CR, SR)	Create, as a solo or ensemble, a movement phrase that uses at least two choreographic devices. Examples: canon, accumulation, repetition, retrograde, theme & variation, rondo,		Identify and describe 3 choreographic devices used to create movement phrase and explain reasons for your choices	Using dance video excerpts, choose the choreographic device(s) used in the work.
Create	Create solo and ensemble choreography (PE)		Create a short movement phrase combining at least 3 ideas generated from an improvisation exploration		
Create	Contribute choreography consistent in style and intent of performance theme (PT, PE, CR)	Develop choreography that is consistent with the style and intent of a performance theme.	Create at least a 32-count movement phrase consistent with the style and intent of a performance theme and teach to a partner.	Reflect, through discussion or written, on the process as to how a movement phrase was developed.	

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected-Response
Create	Craft thoughtful movement phrases and dances with a point of investigation (PT, PE, CR, SR)	Create a dance that uses a point of investigation as the concept driving the work. Examples: visual representation of musical score, direct or indirect narrative, movement potential through limited space, etc.	Create a movement phrase (48 counts or more) that uses a point of investigation as the concept driving the work.	In written or physical response, outline the main points observed in the choreography of peers. Illustrate how you would make those points clearer or elaborate upon them.	Assign the composition tools most effectively used in each composition observed. Tools may include: canon, accumulation, repetition, retrograde, theme & variation, rondo, etc.
Create	Generate movement that links to core content, technical acuity, and attention to space, time, and energy (PT, PE, CR, SR)	Create a movement phrase that links to core content and includes technical acuity and attention to space, time and energy	Create at least 2 movement phrases using theme and variation. One will represent the theme and the other will represent a variation of the theme by changing only the use of time, space and energy. The movement remains the same	Compare and contrast the use of theme and variation between two similar movement phrases	After watching movement phrase, recall which the dance elements of were used throughout the dance
Perform	Perform as soloists and part of an ensemble with accuracy in movement vocabulary (PT, PE, CR, SR)	Demonstrate movement skills with accuracy while performing in transition of other movement.	Perform movement skills with accuracy in isolation of other movement concepts.	Self evaluate through observations of own technique and write goals for improvement and growth	Label movement skills and vocabulary in performed movement phrase with correct definitions.

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected-Response
Perform	Demonstrate interpretation, style, musicality, and phrasing (PT, PE, CR, SR)	Memorize dances in at least 2 dance forms/styles and demonstrate ability to perform contrasting styles	Memorize a movement phrase and perform it to at least 2 contrasting music selections	Interpret how the type of music used to perform affects quality of movement	List attributes that identify characteristics of 2 dance forms.
Perform	Perform with projection and expression (PT, PE, CR)	Perform in front of a live audience demonstrating intended projection and expression of the choreographer.	Videotape an informal performance. Critique personal performance using self-assessment rubric	Describe how projection and expression affect the performance from both a performer and an audience perspective.	Define projection, perspective, and relating technical and compositional terminology
Perform	Perform with attention to space, time, and energy (PT, PE)	Perform a dance more than once maintaining the intended use of space, time and energy each time	Perform a combination across the floor that maintains space, time and energy on both the right and left side		Define the relating technical and compositional terminology
Respond	Critically and analytically dissect and discuss intent, process, and product of performance and choreography created by self (PT, CR, SR)	Compare and contrast your choreographic process to that of another choreographer. Identify similarities and differences.		Identify the individual steps taken throughout the choreographic process. Describe how decisions made effected the end product of choreography	Define the choreographic intent and tools of the creative process used in dance making
Respond	Consider multiple points of view and apply constructive feedback (PT, PE, CR)	Present work to peers on a regular basis. Provide and receive constructive feedback on an ongoing basis	Following a peer critique, choose at least one piece of feedback to apply and rework in choreography	Explain how personal experiences influence interpretation of a dance	Define appropriate editing tools

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected-Response
Respond	Engage in productive dialogue with reference to aesthetic standards (PE, CR, SR)		After a performance, formulate and answer questions based on personal aesthetic criteria	Establish a set of aesthetic criteria to use while watching a performance	Define at least 5 aesthetic standards for viewing a work of art (dance)
Respond	Engage in productive dialogue with reference to cultures and identify attributes of cultural dance (CR, SR)			Describe how it feels to watch/perform dances from cultures other than own	Identify specific patterns recognizable as attributes of at least 3 cultural dances
Respond	Engage in productive dialogue with reference to history of dance and identify topics in dance history including persons, eras, and major works of art (PT, PE, CR, SR)	Conduct a project that investigates the a topic of dance history	Report/Prese nt to the class information on a topic of dance history	Perform and discuss the traditions and techniques of classical or cultural dance form	Recognize and identify choreographers and major works of art throughout dance history

The criteria for each performance standard has been sorted according to which type of assessment may serve the content best. The number of times these assessments are conducted will be determined by the curriculum, structure, and goals of each individual course and therefore will likely appear more than once per year.

Note that some criteria appear in multiple categories. Depending on the approach to the assessment, this experience can take on multiple forms. For example, students in 8th grade may demonstrate compositional problem-solving in a small movement sketch which can be assessed in a single class (Performance Event), through the composition of a full-length dance which can be assessed over time (Performance Task), or in response to a visual, written, or verbal prompt (constructed-response).

In a K-2 and 3–5 settings, where classes meet one or two times per week, assessments may only be issued at key points in the learning process and thus may only result in one or two assessments per

semester. In grades 6-8 and 9-12, where elective classes meet daily, assessments can become a more regular part of the educational process with perhaps weekly assessments of progress (performance events) which in turn drive larger assessments appropriate for larger scaled projects (performance tasks). Constructed-responses will be more common in grades 6-8 and grades 9-12 as well, where movement, performance, and choreography analysis and critique are more thoroughly explored. Selected-response, most commonly used to identify terminology and concepts, may be used in a similar fashion to performance tasks, as periodic snapshots of understanding in the progress of a larger unit.

To reiterate the description of performance tasks in 4.2 on page 27 of this document, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. Figures 4.2.4 and 4.2.5 provide examples of stand-alone performance tasks suitable for grades 9-12 (Figure 4.2.4) and grade 8 (Figure 4.2.5).

Figure 4.2.4
Example of Dance Performance Task – Grades 9-12

Phase I: Rehearsal Process/Creating New Work – In this step, students learn new material or craft new movement phrases, based on course content and connected to topics explored in other subject areas. This phase of work includes (to be experienced through daily meetings and thus weekly content structures taking a variety of models) technique class, conditioning, repertory, editing, and rehearsing. Students would demonstrate professional etiquette (such as prompt arrival to class, pre-class warm-up or conditioning, professional work ethic while working individually or as ensemble, and engaging in dialogue shaping the creative process). This demonstrates the expectations of professional dancers to know their craft and perform their job on a daily basis.

Phase II: Production Responsibilities/Moving to the Theater– In this step, students experience common expectations of professional dancers/choreographers as the creative work leaves the studio and enters the theater. Examples of experiences that can be included are: attending and engaging in pre-performance showings or design runs, technical rehearsals and dress rehearsals, demonstrating professional conduct in dressing rooms, hallways, backstage before and after performance, signing the call sheet, attending and engaging in pre-concert warm-ups, and communicating with concert director.

Phase III: Performance/Physical, Intellectual, Artistic Mastery – In this step, students are formally assessed i(f this has been an on-going series of assessments of their development in the areas outlined by the educator). This can include technical or choreographic principles, performance theory, or all of the above.

Phase IV: Reflective Response/Critique and Self-Assessment – In this step, students are guided through a process of reflecting on their work as performers, choreographers, designers, or all of these. Constructed-response items are suitable for assessing this phase of work, keeping in mind that these responses may take on a variety of “looks” and may be written, graphic, and/or physical in nature. Again, portfolios provide the opportunity to monitor growth throughout the Performance Task. Post concert responses may address: summarizing of the experience and strategy for creative problem-solving, contextualizing the product within current trends in dance and/or other subject areas, reflecting on personal growth, and planning for future productions.

Figure 4.2.5
Example of Dance Performance Task – Grade 8

Introduction to the Assessment – Students are provided with a dance composition experience. Students are given a checklist of requirements that must be included within the choreography. This will assist and help guide the exploration process. Students work with small group to create and perform the mini composition.

Mini Composition

Create

- Choreographic Principles: Problem solve to discover and explore movement solutions
- Improvisation: Explore axial movements varying the use of dance elements

Perform

- Movement Skills: Demonstrate & identify non-locomotor/ axial movement
- Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase
- Performance Values: Dance with concentration and focus
- Replication: Repeat movement dance phrases and patterns for performance accuracy

Scoring Rubric

Use of Elements of Dance

1. Demonstrates limited understanding of the elements of dance
2. Demonstrates some understanding of the elements of dance
3. Demonstrates a thorough understanding of the elements of dance

Concentration & Focus

1. Is rarely focused, concentrated and committed to the performance of movement
2. Is often focused, concentrated and committed to the performance of movement
3. Is focused, concentrated and committed to the performance of movement

Memorization

1. Lacks the ability to memorize and repeat the movement
2. Movement is memorized but cannot be repeated with accuracy
3. Movement is memorized and can be repeated with accuracy

Body Awareness: Transitions

1. Transitions are not used to transfer from shape to shape
2. Transitions are choppy and do not flow from shape to shape
3. Transitions are fluid and action flows from shape to shape

Progression of Ideas and Assessments through Program Development – For programs that begin at either grades K-2, 3-5, or 6-8 and later expand to include additional grades, it may be helpful to demonstrate how a single assessment item can be adapted based on the grade level. Below are examples of Performance Tasks, Performance Events, Constructed-responses, and Selected-responses each exploring a single concept that progresses based on grade level.

Figure 4.2.6
Example of Dance Performance Tasks – Grades 5, 8 and 12

Performance Task – Preparing for Performance – Learning about the creative process from concept to product

- Grade 5: Explicitly teach and assess the major decisions for dance making: movement concepts that are explored within choreography, rehearsal strategies, performance.
- Grade 8: Explicitly teach and assess major decisions for dance making: identifying concept or theme, generating movement based on the concept, rehearsal strategies, performance.
- Grade 12: Explicitly teach and assess the major decisions for dance making: creating thematic content with personal stance, generating and editing movement that supports the theme, rehearsal strategies, production practices, performance.

Figure 4.2.7
Example of Dance Performance Event – Grade 5

Introduction to the Assessment – Teacher will demonstrate a movement phrase that requires immediate student response and performance. Students will practice the sequence as a whole group. Students will be individually assessed on the following criteria following a brief practice:

Scoring Rubric

Combination was memorized and performed without teacher guidance

1. Needs assistance with entire performance
2. Is unable to perform the movement phrase on own
3. Able to perform some of the movement phrase without assistance
4. Able to perform the entire movement phrase without assistance

Able to perform the movement phrase with accurate rhythm/timing

1. Needs assistance with entire performance
2. Is unable to perform the movement phrase with accurate rhythm/timing
3. Able to somewhat perform the movement phrase with accurate rhythm/timing
4. Able to perform the entire movement phrase with accurate rhythm/timing

Skills in movement phrase, including proper technique

1. Unable to perform skills using proper technique
2. Able to perform few skills using proper dance technique
3. Able to perform some skills using proper dance technique
4. Skills in movement phrase are performed using proper dance technique

As described in section 4.2 on page 27 of this document, performance events are on-demand

performance assessment items that require students to construct a response in a very brief period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as “first draft” work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

Figure 4.2.8
Examples of Dance Performance Event Items

Progression of Performance Events for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Performance Event: In-class Showing – Demonstrating knowledge in single session

- Grade 5: Performance of a quick study featuring specific technical elements or presenting choreographic sketch featuring specific elements or tools of composition.
- Grade 8: Full class demonstration of thematic content. Assessment spans entire class from warm-up through to final phrase presentation as a full exploration of progressing ideas through each class segment.
- Grades 9 – 12: Full class demonstration of thematic content with creative contribution throughout each class segment. In other words, students may be developing exercises for a class that explores a progression of technical or composition ideas.

Constructed-response assessment items requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. See 4.2 on page 28 of this document.

Figure 4.2.9
Example of Dance Constructed-Response Item – Respond – Grade 8

Introduction to the Assessment: Students will view two different dances. Students will be asked to observe and respond to ideas, experiences, feelings and images influenced from the examples. They will also be asked to closely observe the elements of dance and choreographic principles used. This activity will assist in the development of practicing the skill of observing dance and the ability to describe how dances from a variety of cultures reflect the values and beliefs of own culture.

The constructed-response items will take the form of extended essays or short answer responses. Scoring can be presented in rubric form. The constructed-response assessment may also take the form of student physically demonstrating movement influences comparing and contrasting the two dances viewed.

Several sample prompts:

1. In Dance 2, one dancer remained facing the back demonstrating stillness. Discuss the impact this had on you as a viewer/witness of the work. Did it affect you? Why or why not?
2. Compare and contrast 3 differences in relationship to how the element of space was used throughout the two dances that were viewed. Provide three ideas and statements to support each.
3. Discuss one way that dance currently influences your culture, values and beliefs?

Scoring Rubric

Organization
Support and Rationale of Ideas
Mechanics

Figure 4.2.10
Examples of Dance Constructed-Response Items

Progression of Constructed-Response Items for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Developing a thoughtful response in written, verbal, or physical forms.

- Grade 5: Observe an iconic work of dance (see sample list provided in 5.3.5). Create a series of tableaux that outline the movement motifs presented in the work.
- Grade 8: Observe an iconic work of dance. Construct a movement summary using stationary and locomotor movement.
- Grades 9–12: Observe an iconic work of dance. Compose a brief movement sketch of original movement that relates to the same theme or concept identified in the iconic work.

Selected-response items include multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the answers to the questions, rather than constructing their own responses. See section 4.2 on page 28 of this document.

Figure 4.2.11
Example of Dance Selected-Response Item – Grades 3-5

Introduction to the Assessment – Students will view two different dances. Students will be asked to observe and respond to the ideas, experiences, feelings and images influenced from the examples. They will also be asked to closely observe the elements of dance and the choreographic principles used. The activity will assist in the development of skills in observing dance and the ability to describe how dances from a variety of cultures reflect the values and beliefs of culture.

1. The dancers in Dance 1 were dancing
 - A. Alone
 - B. Together
 - C. Following each other
2. The main part of Dance 2 was performed on stage as a (an)
 - A. Ensemble
 - B. Trio
 - C. Solo
 - D. Duet
3. What instrument do you hear played in Dance 1?
 - A. Violin
 - B. Trumpet
 - C. Drum
 - D. Piano
4. Which dance required the following from the dancers: strength, trust, timing, partner work?
 - A. Dance 1
 - B. Dance 2

Scoring will be one point for each correct response.

Progression of Selected-Response Items for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Figure 4.2.12
Examples of Dance Selected-Response Items

- Grade 5: Match the listed terms with the definitions
- Grade 8: Match the listed terms with the definitions and sort the terms by which Element of Dance most impacts the execution of this idea

- Grades 9–12: Match the listed terms with the definitions, sort the terms by which Element of Dance most impacts the execution of this idea, and number the concepts according to the order of appearance in the structure of a typical class.

4.3 Range of Content for Assessing Dance – According to the Michigan Benchmarks and Content Standards for Dance, the process of learning involves five standards: Perform, Create, Analyze, Analyze in Context, and Analyze and Make Connections. As a result, Dance content may be most compatible with certain types of assessment and reflect the identified level(s) of Depth of Knowledge. (See figure 2.2.1.)

Many skills are subject to scaffolding in that there is an expectation that students grow in depth of understanding and in performance from year to year and from experience to experience. Moving through a progression of applying, developing, and innovating students will demonstrate Depth of Knowledge in a variety of areas. Experiences in technique and analysis will naturally inform and enhance the approach to design and vice versa.

For some Strands, there will be more than one type of assessment listed. This is because different types of assessments may address different aspects of a specific standard within that strand. In some places, assessments may be linked across standards and strands. For instance, it is possible that a “Performance Event” that assesses the “Perform” or “Create” strand may be used as the basis for “Constructed-response” in the “Respond” Strand.

Content and Resources by Level: Selection of materials for use in all grades should keep in mind both issues of quality and community standards while maintaining a diversity of artistic and cultural heritage. Classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content are preferred. Educators should pay particular attention to age appropriateness, accuracy of information and excellence of presentation in recognition of a school audience.

The following sources serve to exemplify the level of complexity and quality that the curriculum requires of all students in a given grade level. Additionally, they are suggestive of the breadth of material that students should encounter throughout their education in dance. The choices should serve as useful guideposts in helping educators select resources of similar complexity, quality, and range for their own classrooms.

Table 4.3.1 presents a list of standard and emerging artist selections to provide a frame of reference for the types of dance examples that support the breadth and depth of the field of dance in the categories outlined through-out this document. Generally speaking, the following artists and companies are working in multi-disciplinary ways, with multi-dimensional subject matter and concept-driven dance.

Table 4.3.1
Examples of Genre/Artists for Use in Dance Assessments

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Ballet						

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
August Bournonville (K-12)	X			X Romantic Ballet		Folktales,
Marius Petipa (K-12)	X			X Classical Ballet		Fairy tales
George Balanchine (K- 12)	X	X Visual Representation of Musical Score		X Neo-classical Ballet		Abstract Narrative, theme
Alonzo King/LINES Ballet (6-12) Cedar Lake Contemporary Ballet (6-12)	X			X Contemporary Ballet		Theme, patterns, motif, relationship, voice
Trey McIntyre (9-12)	X		X		X Collaborating with businesses to foster creativity	Creative process, collaboration
Modern Dance and Ethnic Dance						
Martha Graham (K- 12)	X			X Use of myth, psychology, literature		Myth, folktale, literature
Alvin Ailey (K- 12) Donald McKayle (K- 12)	X			X African American Experience		American history, sociology, social studies

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Katherine Dunham (K- 12) Pearl Primus (K-12) Akram Kahn (9-12) Ronald K. Brown/Evide nce (9-12) Chuck Davis (K-12) Ushio Amagatsu (9- 12) Sidi Larbi Cherkaoui (6- 12)	X		X Anthropological influence			history, sociology, social studies
Liz Lerman (9- 12) Anna Halperin (9-12)		X Dance as a Community Experience		X	X Community work often site specific and involving dancers of all experiences	Social Studies,
Axis Dance Company (K- 12)		X			X Company composed of dancers of a variety of physical abilities, some of whom are disabled	Forces of motion,
Bill T. Jones (9- 12) David Parsons (K-12)		X Dance as a liberal art drawing from concepts and processes found in multiple disciplines	X Modern Dance, Musical Theatre Performance			Motif, narrative, structure, graphing, mapping

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Yvonne Rainier (6-12) Trisha Brown (6-12) Douglas Dunn (6-12) Crystal Pite/Kidd Pivot (9-12)	X	X Challenging the definitions of dance and art			X Taking dance into new and non-traditional dance spaces	Personal voice, forces of motion, repetition, pattern
Pilobolus (K- 12) Moses Pendleton (MOMIX) (K- 12)	X Physical potential		X			Forces of motion, tableau
Twyla Tharp (K-12) Lucinda Childs (9-12) Meredith Monk (9-12) RubberbandDa nce (9-12)	X		X Modern dance, jazz dance, and/or musical theatre or theatre			
Merce Cunningham (K-12) Isadora Duncan (K-12) Pina Bausch (9-12) Ohad Naharin/Batsh eva Dance (9- 12)	X	X Examining the how and why of movement invention				isolation, relationship, collaboration, creative process, change operation, statistics, probability, personal voice
Jazz, Tap, and Social Dance						

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Gene Kelly (K-12) Bob Fosse (9-12) Jerome Robbins (6-12) Jack Cole (9-12) Savion Glover (K-12) Bill “Bojangles” Robinson (K-12) The Nicholas Brothers (K-12)	X Developing Movement styles		X Dance for stage and film	X		geometry, angle, size and scale, lines, contrast
Gus Giordano (K-12) Matt Mattox (K-12) Eugene Louis Faccuito (Luigi) (K-12) Frank Hatchett (K-12)	X Developing concert jazz styles					line and angle, forces of motion, momentum
Rennie Harris (6-12)	X Hip Hop			X		
Michigan Artists						
Grand Rapids Ballet	Ballet					
Peter Sparling	Modern Dance				ScreenDance	
Wellspring/ Cori Terry	Modern Dance					
Eisenhower Dance Ensemble	Modern and Jazz Dance					
Happendance, H2	Modern Dance					K-12 Touring Company
People Moving	Modern Dance					

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Detroit Dance Collective	Modern Dance					
Michigan Dance Project	Contemporary/Jazz Dance					
WMU Dance Project	Modern, Jazz, and Ballet					K-12 and Community Touring Company
UM Freshmen Touring Company	Modern					K-12 Touring Company
Strike Time (Hope College)	Modern, Jazz, and Ballet					K-12 Touring company
H2 Movement Ensemble (Hope College)	Tap, Jazz, Hip Hop					

Additional artists and curriculum suggestions, including video sources, can be found at:

<http://www.musiccenter.org/education/Teacher-Resources/Artsource-Curriculum/Available-ArtSource-Units/> and

<http://www.artsalive.ca/en/dan/meet/index.asp>

4.4 Nature of the Scoring Rubrics for Assessing Dance

Rubrics have different uses. On one level, rubrics allow us to transform and quantify a qualitative experience by associating different levels of quality with a single number or other descriptor. Rubrics can be used to score an individual performance task, performance event, or even an entire portfolio. In addition to providing different levels of quality, rubrics focus on selected aspects of work for evaluation. The areas of focus will change to match the criteria articulated on the standard being assessed.

The areas of focus may also change if it is a task, event or portfolio being assessed. For instance the areas of focus for rehearsing and creating a work would be different than the areas of focus used to evaluate the quality of a final presentation.

A rubric can also be used as a part of instruction by providing guidance to the student. It describes for the student a direction and vision for improvement. A rubric tells us how an individual scorer evaluated a performance task or event and the level of quality observed by the scorer. It also tells us which areas of focus are important when evaluating work. A rubric alone cannot provide estimates of inter-rater reliability. The scorer's opinion is subjective. Each scorer may see the quality of work in different ways. Therefore, it isn't possible to fairly compare the work of two different students or programs that have not been scored by the same person, unless considerable scorer training has taken place. Measures should be put into place to allow for exemplars, levels of competency, and pre-scored examples that allow adjudicators to experience a range of work. When possible a second or third adjudicator should also evaluate work to provide for consistent, reliable evaluative efforts.

Objectivity is hard to achieve when educators use rubrics to score their own students. Personal preferences and biases may be inherent in the process. In order to fairly compare different individuals or programs, the same rubric should be used by the same group of raters. If more than one person is using a scoring rubric, steps should be taken to improve inter-rater reliability. To yield more accurate and useful information, it is helpful to use samples of student responses to train scorers. By asking them to rate pre-scored example performances and then to talk about the reasoning behind their scores, different individuals can learn to score student work in a comparable manner, the essence of reliability. Training can also be done by providing some specific samples of work at each level that helps the scorer differentiate between the levels of quality.

Each method of assessment will have its own technique for scoring students' performances. Rubrics are designed to identify the task or information to be addressed in the testing experience and to provide a framework for measuring achievement.

The scoring rubrics are important for the standardization of assessments. Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the "rigorous investigation and informed personal choices" of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14). Rubrics improve communication between stakeholders as to what to look for and how to determine achievement. They can also serve as a motivational tool to help learners self-monitor over time, internalizing how to evaluate quality in personal and public performance.

Additionally, the scoring rubrics may be used to assess content from multiple expectations, e.g. technique and composition. Since choreography features the physical demonstration of movement, if the composition assignment relies on technical concepts being taught concurrently, the assignment of a movement sketch consisting of the technical concepts can demonstrate knowledge and skill mastery concurrently.

The scoring rubrics should measure the transferable skills cultivated in a dance setting: the main ideas of study, the criteria of how to evaluate the main ideas and status of achievement. The collection of scoring tools should reflect the progression of content, concepts, and connected learning over a period of time, offering insight into learner growth, aiding in the setting of goals, and the overarching picture of program achievement.

The training a learner receives will need to be thoughtfully developed in scope and sequence, consistent in its delivery to multiple classes across grade levels, and must include experiences within the Create, Perform, and Respond categories even when not being used for formal assessment. This means that students need to engage in Create, Perform, and Respond activities beyond those used for formal assessment so that they are comfortable and fluent in the process, thus able to authentically demonstrate their depth of knowledge when formally assessed.

The following examples include nine rubrics for the areas of Create, Perform and Respond. Each rubric is specified for a target grade level, yet each one can be easily adapted to be used across all grade levels. The rubrics are designed to be used for multiple types of experiences and assessment. Level 1 represents the lowest level of performance, while Level 4 represents the highest.

Table 4.4.1
Rubric for Dance Assessment – Create - Grades K-5

Dimension	1	2	3	4
Development of Theme/Idea (Motivation)	Rarely creates movement relevant to the selected theme or idea.	Occasionally creates movement relevant to the theme and motivated by the idea.	Most often creates movement relevant to the theme and motivated by the idea.	Always creates movement relevant to the theme and motivated by the idea.
Use of Body and Relationship	Rarely incorporates a variety of body parts and initiation of movement. Movement patterns are very limited and often do not go beyond natural movement gestures.	Sometimes presents a limited range of movement vocabulary. Creates similar movement patterns in relationship to own body and to others/objects.	Incorporates variety of body parts and initiation points. Creates movement in relationship to own body and to others/objects.	Incorporates variety of body parts and initiation points. Creates movement in relationship to own body and to others/objects beyond required expectations
Use of Space	Directions, levels, shapes, focus and size are flat and lack interest. Use of space is 2 dimensional and underdeveloped.	Directions, levels, shapes, focus and size were used but not clearly defined. Phrasings and directions were somewhat developed.	Directions, levels, shapes, focus and size are interesting and enhance ideas. Use of space was defined.	Directions, levels, shapes, focus and size were full and complete. Phrasings and directions were effectively manipulated.
Use of Energy	Uses little to no variety in use of effort, flow, attack and weight. Movement does not exhibit understanding of contrasting use of energy. Even with prompt has difficulty exploring concepts	Beginning to incorporate contrasting exploration of effort, flow, attack and weight. Often needs prompting.	Use of contrasting ways to incorporate effort, flow, attack and weight was explored and used to create new ideas.	Use of contrasting ways to incorporate effort, flow, attack and weight was thoughtfully explored and used to create new, unique ideas.
Use of Time	Unable to vary the speed of movement created and presented. Has difficulty exploring with elements of time.	Demonstrates and explores time on basic level. Is not always able to demonstrate elements of time within the body.	Most often demonstrates variety of ways to explore the use of time through tempo, accents, rhythm, etc.	Demonstrates variety of ways to explore the use of time through tempo, accents, rhythm, etc.
Efforts	Was off-task often putting in little effort to actively explore the process.	Was off-task occasionally yet put forth effort and worked fairly hard.	On task nearly all of the time putting forth efforts to be actively involved in the process.	On task all of the time putting forth efforts to be actively involved in the process.

Table 4.4.2
Rubric for Dance Assessment – Create - Grades 6-8

Dimension	1	2	3	4
Ideas & Content Clarity Use of Details	The theme, purpose, message is undeveloped and incomplete.	The theme, purpose, message is evident but not clear and/or understood.	The theme, purpose, message is somewhat captivating and focused.	The theme, purpose, message is very captivating and focused.
Organization (Structure)	The dance lacks a beginning, middle, and end. The structure lacks logical organization	The dance has a beginning, middle, and end. The organization is somewhat clear but incomplete.	The dance has a clear beginning, middle, and end. The organization is complete but still lacks clarity.	The dance has a clear beginning, middle, and end. The organization and sequence enhance the purpose of the dance
Voice Personal Style	Choreographer's voice is difficult to identify.	Choreographer's voice is somewhat present and emerges at times.	Choreography expresses originality and personal style and voice.	Choreography clearly expresses originality and personal style and voice.
Use of Elements Time Space Energy/Force	Movement choices of time, space, and energy are limited.	Needs more development of movement using time, space, energy to enhance theme.	The use of time, space, energy are somewhat diverse and support the theme of the dance.	The use of time, space, energy are diverse and support the theme of the dance.
Fluency Transitions Flow	Transitions are disjointed and lack connection and flow.	Transitions are present. Changes between phrases are not always fluid and smooth.	The dance is unified, fluid, and moves through phrases, and most often are smooth and effective.	The dance is unified, fluid, and moves through phrases smoothly and effectively.
Craftsmanship	The use of elements are limited and do not tie into the theme.	The dance includes basic use of the elements that incorporates the theme.	The dance includes inventive, creative, and purposeful use of the elements that incorporates the theme most of the time.	The dance includes inventive, creative, and purposeful use of the elements that incorporates the theme all of the time.

Table 4.4.3
Rubric for Dance Assessment – Create – Grades 9-12

Dimension	1	2	3	4
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Dimension	1	2	3	4
<u>Theme/Concept</u> -Clarity -Identity	The development and use of movement is rarely unique and never reflects the theme or idea of the compositional problem.	The development and use of movement is seldom unique and seldom reflects the theme or idea of the compositional problem.	The development and use of movement is often unique and most of the time reflects the theme or idea of the compositional problem.	The development and use of movement is unique and consistently reflects the theme or idea of the compositional problem
<u>Dynamics/Energy</u> -Emotional Excitement -Variation -Contrast	Demonstrates limited use of variation and contrast throughout movement phrase. Very little variety of movement developed.	Demonstrates some range of variation and contrast throughout movement phrase yet could be developed deeper.	Demonstrates an appropriate amount of variation and contrast throughout movement phrase.	Demonstrates a wide range of variation and contrast throughout movement phrase.
<u>Space</u> -Dimension -Design	Does not explore the use of space, lacking the ability to demonstrate unique and diverse shapes and patterns within movement phrases.	Rarely explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases. Has potential to have more variety.	Somewhat explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases.	Thoughtfully explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases.
<u>Transitions</u> -Between movement phrases -Between sections -Overall connections	Never creates movement patterns that demonstrate flow and connection. Movement lacks aesthetically pleasing transitions.	Seldom creates movement patterns that demonstrate flow and connection. Movement rarely provides aesthetically pleasing transitions.	Often creates movement patterns that demonstrate flow and connection. Movement often provides aesthetically pleasing transitions.	Creates movement patterns that demonstrate flow and connection. Movement provides aesthetically pleasing transitions.
<u>Movement</u> -Invention -Development/Research -Represents Theme	Unable to demonstrate an ability to take risks in order to explore new ways of moving. Does not create ideas outside of comfort zone to represent ideas.	Is in the beginning stages of taking risks to explore new ways of moving. Creates few ideas outside of comfort zone to represent ideas.	Most often takes risk to explore new ways of moving. Creates some ideas outside of comfort zone to represent ideas.	Takes risk to explore new ways of moving. Creates ideas outside of comfort zone to represent ideas.

Dimension	1	2	3	4
Rhythm/Music/Sound: -Appropriate -Texture -Atmosphere	Never able to choose music/sound that supports the movement ideas and theme.	Rarely able to choose music/sound that supports the movement ideas and theme.	Able to choose music/sound that somewhat supports the movement ideas and theme.	Able to choose music/sound that supports the movement ideas and theme.
Costumes/Props: -Supports Movement -Supports Theme	Unable to demonstrate an awareness of costuming and makes choices that support and enhance the dance.	Somewhat demonstrates an awareness of costuming and makes choices that support and enhance the dance.	Often able to demonstrate an awareness of costuming and makes choices that support and enhance the dance.	Exceeds expectation of demonstrating an awareness of costuming and makes choices that support and enhance the dance.

Table 4.4.4
Rubric for Dance Assessment – Perform - Grades K-2
MAEIA D.T107 Dance Cultures

Dimension	1	2	3
Use of Gestures	Unable to create gestures that mimicked the lyrics.	Gestures somewhat mimicked the lyrics.	Gestures were very clear and demonstrated the meaning of lyrics.
Knowledge of Motions	Lacked knowledge of material. Does not know the sequence pattern of movement in order.	Memorized some of the movement pattern but had some difficulty remembering without assistance.	Memorized the entire movement pattern without any transition mistakes.
Musicality and Timing	Lacked ability to find the rhythm and beat to the music.	Had difficulty maintaining the rhythm and timing for the entire piece.	Demonstrated perfect rhythm and timing of the music by remaining on beat.
Performance	Performed with a low energy level.	Performed with a medium energy level.	Performed with a high energy level.

Table 4.4.5
Rubrics for Dance Assessment – Perform – Grades 6-8

Dimension	1	2	3	4
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Dimension	1	2	3	4
Coordination and Physical Control	Lack of physical control is evident with transitions, levels, directions and rhythms being unclear. Demonstrates lack of coordination, and balance	Steps and sequence can be performed occasionally but often needs guidance from peers or teacher. Some problems with holding place in formation	Steps and sequence can be performed most of the time with some guidance from peers or teacher. Occasional problem with holding place in formation	Movement is correctly executed, controlled and balanced. Attention to detail is evident
Knowledge, Memorization and Sequencing	Student seems lost or demonstrates incorrect dance steps	Use of beat and rhythm are inconsistent and fluctuates at times.	Beat and rhythm somewhat clear and consistently maintained throughout the dance	All steps are performed correctly and in proper sequence, Clear and correct dance formation and spacing. Often takes the lead role and helps others with minimal help from the teacher
Musicality: Rhythm and Beat	Student is “out of step” and movement is not in time or rhythm with the music or with others.	Transitions are evident but rarely smooth and seamless	Most of the transitions are smooth and often seamless	Beat and rhythm clearly and consistently maintained throughout the dance
Transitions	Movements do not transition smoothly from one to the next. There is a lot of stopping and starting.	Eyes and face are used most of the time and approaches the dance with a positive attitude.	Eyes and face are often used consistently and appropriately to communicate expression to the audience.	Transitions between movements and phrases are smooth and seamless
Focus, Effort, Expression	Eyes and face are involved in the dance. Shows little or no enthusiasm.	Performer is sometimes distracted and insecure. On occasion falls out of performance by looking around, talking, or giggling throughout performance.	Performs with minimal distractions looking fairly confident and prepared for most of the performance.	Eyes and face are used consistently and appropriately to communicate expression to the audience.

Dimension	1	2	3	4
Performance Quality	Performer is most often distracted and insecure. Continuously falls out of performance by looking around, talking, or giggling throughout performance.	Steps and sequence can be performed occasionally but often needs guidance from peers or teacher. Some problems with holding place in formation	Performer is sometimes distracted and insecure. On occasion falls out of performance by looking around, talking, or giggling throughout performance.	Performs with full confidence, enthusiasm, and is invested in the audience as well as the other dancers onstage.

Table 4.4.6
Rubrics for Dance Assessment – Perform - Grades 9–12
MAEIA D.E403 Right and Left Phrase Performance

Dimension	1	2	3	4
Accuracy Technical skill and concept	Skills are minimally performed correctly or safely. Understanding of appropriate concepts, initiation, and movement awareness is not evident.	Skills are moderately performed correctly and safely. A limited understanding of appropriate concepts, initiation, and movement awareness is presented.	Skills are proficiently performed correctly and safely. Some understanding of the appropriate concepts, initiation, and movement awareness is presented.	Skills are performed correctly and safely beyond expectations. Understanding of the appropriate concepts, initiation, and movement awareness is presented.
Sequencing Order of steps in choreography	Minimally performs the choreography in the correct order.	Moderately performs the choreography in the correct order.	Proficiently performs the choreography in the correct order.	Performs the choreography in the correct order beyond expectations.
Musicality Rhythm and syncopation, phrasing	Musicality and understanding of rhythm awareness are minimally demonstrated throughout the performance.	Musicality and rhythm awareness are moderately demonstrated throughout the performance.	Movement proficiently demonstrated an ability to feel and present the rhythm and musicality of the phrase.	Movement demonstrated an ability to feel and present the rhythm and musicality of the phrase beyond expectations.

Dimension	1	2	3	4
Performance Commitment Intent of movement	Emotion, expression, and intent of movement, are minimally projected throughout the performance.	Emotion, expression, and intent of movement are moderately projected throughout the performance.	Emotion, expression, and intent of movement are proficiently projected throughout the performance.	Emotion, expression, and intent of movement are clearly projected throughout the performance beyond expectations.

Table 4.4.7
Rubric for Dance Assessment – Respond - Grades 3-5
MAEIA D.E208 Compare and Contrast Two Dances

Dimension	1	2	3	4
Number of Quality Statements in Venn Diagram	Student is able to make one or no quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make two or three quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make four or five quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make more than five quality statements relating to body shapes, levels, pathways, and/or energy.
Placement of Statements in Venn Diagram	No statements are correctly placed.	Some statements are correctly placed.	Most statements are correctly placed.	All statements are correctly placed.
Use of Supporting Examples in Reflection	Student does not provide supporting examples for the statements.	Student provides vague examples from the video clips to support the statements. Some examples provided do not support the statements.	Student provides examples from the video clips, most of which support the statements.	Student provides specific examples from the video clips to support the statements.

Table 4.4.8
Rubric for Dance Assessment – Respond – Grades 9-12
MAEIA D.E415 Critical Analysis of Media Dance

Dimension	1	2	3	4
Description What do I see?	Has difficulty recognizing details to describe the	Beginning to recognize the details to describe the	Has a somewhat well-developed critical eye and captures details	Has a well-developed critical eye and captures details to

	dance. Does not use senses to develop personal connections.	dance. Occasionally uses senses to develop personal connections.	to describe the dance. Uses senses to develop personal connections.	describe the dance. Uses senses to develop personal connections.
Analysis How is it organized?	Unable to provide specific detail about a variety of aspects of the dance or work viewed.	Describes and provides little detail about a variety of aspects of the dance or work viewed, and is limited in overall understanding and response.	Describes and provides some specific detail about a variety of aspects of the dance or work viewed, but is limited in overall response.	Describes and provides specific detail about a variety of aspects of dance or work viewed.
Interpretation What is happening?	Does not share personal thoughts and opinions, and is not able to justify and provide detail about decisions in any depth.	Rarely shares personal thoughts and opinions, and is not able to justify and provide detail about decisions in any depth.	Shares some personal thoughts and opinions, and is not able to justify and provide detail about decisions in much depth.	Shares many personal thoughts and opinions, and is able to justify and provide detail about decisions in depth.
Comparative Evaluation What are the connections between media dance and on-stage dance performance?	Does not demonstrate the ability to respond to the dance with clarity and justification in order to provide constructive feedback.	Rarely demonstrates the ability to respond to the dance with clarity and justification in order to provide constructive feedback.	Demonstrates some ability to respond to the dance with clarity and justification in order to provide constructive feedback.	Has the ability to respond to the dance with clarity and justification in order to provide constructive feedback.

4.5 Summary of Available Dance Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and high school) for each MAEIA performance standard. At the high school level, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

4.5.1 Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to “snapshots” of student understanding at a given moment in time. Each of these assessments provides a window into students’ creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in dance programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

4.5.2 Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and High School

Table 4.5.1 through 4.5.4 show MAEIA dance assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the dance.

Table 4.5.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 4.5.1
Number of Dance Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	1	4	0	5
Grades 3-5	2	3	3	8
Grades 6-8	1	6	2	9
TOTAL	4	13	5	22

Table 4.5.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 4.5.2
Number of Dance Performance Tasks
Grades –K-8

Level	Create	Perform	Respond	Total
Grades K-2	4	2	1	7
Grades 3-5	3	2	2	7
Grades 6-8	3	3	3	9
TOTAL	10	7	6	23

Table 4.5.3 indicates the number of grade 9-12 MAEIA performance events that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 4.5.3
Number of Grade 9-12 Dance Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	3	2	8
Perform	4	3	4	11
Respond	3	0	1	4
TOTAL	10	6	7	23

Table 4.5.4 indicates the number of grade 9-12 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 4.5.4
Number of Grade 9-12 Dance Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	2	2	1	5
Perform	4	3	5	12
Respond	3	3	1	7
TOTAL	9	8	7	24

4.6 References for Dance

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Chapter 5

Music Assessment Specifications

This chapter provides an overview of the music assessments that were created. It begins with information on the design of the Music assessments, then provides additional information about each type of assessment item to be created, describing the range of content for each type of assessment for each type of MAEIA performance standard, and concludes by providing samples of rubrics to be used to score student work.

5.1 Design of the Music Assessment

While music educators know a great deal about the achievement of their students, what they may not do well is *document* what they know. Certified music educators have an obligation to make sure that what we are assessing is actually musical in nature, and not simply terminology or low-level information recall items, such as note names, key signatures and the like. For music assessment to be effective, it must first be authentic; as the saying goes, “Talking about music is like dancing about architecture,” or for our purposes, “Testing about music is like singing about drawing.”

Designing “good” assessment programs in music also means that the ways in which we assess music learning need to be authentically musical in nature. Musical knowledge and ability is best assessed using musical tasks and behaviors, such as playing exams, improvisation checks, aural skills tests, and arranging and composing music. These assessments must also reflect the contexts of this instruction, which include a broad diversity of musical offerings.

Due to the nature of school music programs, there are unique challenges and opportunities with respect to assessment at each level of instruction. For instance, music educators at grades K-5 often work with “case loads” in excess of 600-800 students per educator. The sheer scope of this reality means that assessment in K-5 music classroom must be organized, efficient and reasonable. These assessments must also be age- and developmentally-appropriate, and should be embedded in the educator’s instructional approach so as not to be onerous, or detract from the limited amount of instructional time that music educators are provided in the school schedule.

Music educators should use performance assessments for assessing music knowledge, skills and dispositions, rather than forcing music assessment into just paper-and-pencil tests. As in all things, balance is the key. The bottom line is that good assessment should look like good teaching, should accompany and be part of the good instruction, and should not represent a departure from the “best practices” and research-based teaching strategies that form the foundations of excellent classroom instruction.

For Music, students should be assessed on their ability to Create, Perform, and Respond in a variety of settings and contexts. Students should be asked to demonstrate their achievement through an appropriate combination of performance tasks, performance events, and constructed-response items. It is expected that there will be an emphasis on performance tasks and events over selected-response items in order to maintain authenticity within the discipline.

- Performance Task – On this assessment, students have days or weeks to compose a response. Thus, these assessments may involve multiple responses of different types to multiple prompts. The resultant work may be lengthy and comprise multiple parts. We might think of this sort of assessment activity as a project or exhibition, such as a composition or song writing assignment that unfolds over a longer period of time.
- Performance Event – This is an on-demand performance assessment for which students are given little or no time to rehearse their performance and limited opportunities to improve their initial

performance. A playing check or solo festival adjudication performance might be a good representation of this sort of activity

- Constructed-Response Item – This item type requires the individual to create their own answer(s) rather than select from pre-written options. These items allow students the opportunity for open-ended responses and encourage divergent thinking skills, an important prerequisite for critical thinking.
- Selected-response Items - Includes items such as multiple-choice, short answer questions, and sentence completion items. These types of assessments are useful for gathering a small amount of assessment information from large numbers of students, and can be helpful for educators interested in gauging student understanding of covered material to inform the course revision and planning process.

Typical settings and contexts for these forms of music assessment might include general music classes (i.e., K-5 general music classes, secondary-level music theory, music history and song writing electives, music technology classes, world music classes), AP and IB Music Theory courses, large ensemble (i.e., band, orchestra, chorus) rehearsals, instrumental and choral sectionals, private and small group lessons, and chamber ensemble coaching. Care must be taken to provide assessment activities that music educators can use in the classes and rehearsals for which they are presently assigned (more on this issue below in section 4.3). The tasks used for measurement should involve the students actually engaging in creating, performing, or responding. The educator should have a rating scale or rubric to use in evaluating students' performances on the tasks, as is illustrated in section 4.4.

5.2 Description of the Music Assessments

As described above, music assessments should employ a variety of assessment strategies, including performance tasks, performance events, constructed-response items and selected-response items such as multiple-choice items. It is expected that the music assessment should be based on the performance assessments (tasks and events) with constructed-response items used to probe student understanding and reflection, and selected-response items to measure key concepts embedded in all of the other items. The use of selected-response items in this manner will mean that these are not stand-alone items but used to better understand students' responses to performance tasks, performance events, constructed-response, items especially if students' responses on those items is less than acceptable.

The materials required for performance task and event based assessments are consistent with the description of materials needed by a "gold standard" program, as outlined in Research and Recommendations in Support of the MAEIA Blueprint. These materials include but are not limited to: a dedicated space with relating physical attributes, quality sound equipment, video recording, editing, and presentation capabilities, and traditional and/or non-traditional performance spaces with relating physical attributes.

Performance tasks are assignments and projects that take place over time and ask students to solve musical problems by applying creative strategies and solutions. An example of a performance task for instrumental students in grades 9-12 is shown in Figure 5.2.1.

Figure 5.2.1
Example of a Music Performance Task

Assessment Sequence

Task: Sight-read a musical excerpt. Then identify practice strategies for improving performances and practice the excerpt using those strategies. Finally re-record the excerpt and reflect on the improvement and practice strategies.

1. Students will receive a teacher-selected excerpt from an unfamiliar piece of music that is 16-32 bars in length of appropriate difficulty for a first-year (Level 1), second-year (Level 2), or third- and fourth-year (Level 3) students. They will sight read that excerpt and record their performance.
2. Immediately following the recording session, the students will fill out a worksheet where they will identify three practice strategies for improving their performances. Then they will be given time to practice the excerpt using their strategies and will record their practice session.
3. Then, students will record themselves practicing using the three strategies they had devised and record a second take that demonstrates their improvement.
4. Finally, students will reflect on their performance and how it improved as a result of their practice. They also will identify which practice strategies proved to be the most effective.

Evaluation: The evaluation of this task will be in the form of a rubric as follows:

Teacher Scoring Rubric–Practice Strategies

Dimension	1	2	3	4
Practice Strategies	Student does not choose or demonstrate effective practice strategies.	Student chooses and demonstrates 1 thoughtful practice strategy.	Student chooses and demonstrates 2 thoughtful practice strategies.	Student chooses and demonstrates 3 or more thoughtful practice strategies; strategies are well considered, varied, and effective for the musical excerpt.
Growth in Performance	No growth is evident between first and second takes.	Student demonstrates a little aurally discernable improvement between first take and second take.	Student demonstrates moderate aurally discernable improvement growth between first take and second take.	Student demonstrates significant, clear, aurally discernable improvement between first take and second take.
Pitch and Rhythm Accuracy	Student performs none or almost none of the pitches and rhythms correctly and in tune.	Student performs some pitches and rhythms correctly and in tune.	Student performs most pitches and rhythms correctly and in tune.	Student performs all or almost all pitches and rhythms correctly and in tune.
Fluency	Student performance is not fluid. There are frequent tempo fluctuations and/or hesitations.	Student performance is somewhat fluid, with many tempo fluctuations and/or hesitations.	Student performance is mostly fluid, but there are a few tempo inconsistencies or occasional hesitations.	Student maintains a steady tempo and has no or almost no hesitations.
Musical Elements	<i>1 point per element displayed</i> ____ Student attends to indicated dynamics ____ Student attends to indicated tempo ____ Student attends to indicated articulation			

Performance events are on-demand assessments that ask students to engage actively with music authentically as performers. An example of a performance for students in grades 3-5 is shown in Figure 5.2.2.

Figure 5.2.2
Example of a Music Performance Event

<p>Assessment Sequence:</p> <p>Task: Compose a melody and then perform it. Reflect on compositional experiences.</p> <ol style="list-style-type: none"> 1. First students will compose their own 16-beat (four measure) or 32-beat (eight measure) melodies. Third-grade students will be asked to compose a four-measure melody, while fourth-grade students will be asked to compose an eight-measure melody. This assessment can be done using tone-bar instruments, voice, or recorder. Students will notate those melodies using music notation. 2. Students will practice their melodies and, after substantial time to practice, will perform them for the class. 3. Students will reflect in writing on their compositional experiences in their Student Booklets. <p>Evaluation: The evaluation of this event will be in the form of two rubrics: one to evaluate the composition and another to evaluate the performance of the composition. The rubrics are below.</p>

Teacher Scoring Rubric—Melodic Composition

Dimension	1	2	3	4
Music Notation	Notes are written in a sloppy and illegible manner. Barline placement is not correct. Line and space notes are indistinguishable from each other.	Notes are written clearly, but barline placement is often incorrect. The difference between line and space notes is not easily seen.	Most notes are written clearly using the proper barline placement. The difference between line and spaces notes is usually clear.	All notes are written neatly using proper barline placement. The difference between line and space notes is easily seen.
Meter and Rhythm	Less than 50% of the measures have the correct number of beats.	Between 50% and 70% of the measures have the correct number of beats. Rhythms are very basic and do not expand beyond quarter notes.	Between 70% and 85% of the measures have the correct number of beats, and a variety of rhythms are used.	More than 85% of the measures have the correct number of beats, and a variety of rhythms are used.
Overall Creativity and Craftsmanship	The composition was not complete and very difficult to read. Less than half of the required elements were included.	The composition was very basic and somewhat legible. At least half of the required elements were included.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was creative, clean, easy to read, and included all required elements.

Teacher Scoring Rubric—Performance

Dimension	1	2	3	4
Pitch Accuracy	Student seldom plays correct pitches. Approximately 0–20%	Student plays some correct pitches. Approximately 20–50%	Student usually plays correct pitches. Approximately 50–90%	Student consistently plays correct pitches with precision and accuracy. Approximately 90–100%

Dimension	1	2	3	4
Rhythm Accuracy	Student seldom plays correct rhythms and may alter the tempo to accommodate difficult parts. Approximately 0–20%	Student plays some correct rhythms and may alter the tempo to accommodate difficult parts. Approximately 20–50%	Student usually plays correct rhythms. Student does not alter the tempo to accommodate difficult parts. Approximately 50–90%	Student consistently plays correct rhythms with precision and accuracy. Student does not alter the tempo to accommodate difficult parts. Approximately 90–100%

Constructed-response items ask students to create their own answers rather than select from pre-written options, as in a multiple-choice exam. An example of a constructed-response item for grades 9-12 is shown in Figure 5.2.3.

Figure 5.2.3
Example of a Music Constructed-Response Item

<p>Assessment Sequence:</p> <p>Watch or listen to a recording of students' own ensemble performance of a single piece of music and analyze the performance using a rubric.</p> <ol style="list-style-type: none"> 1. Students will watch or listen to a recording of their own ensemble performance of a single piece of music and will analyze their performance using a rubric to guide the analysis. The recording may be played up to five times. 2. After scoring the performance using the Student Scoring Rubric, students will provide specific examples of why they gave the ratings that they did on a separate sheet in their Student Booklets. Then they will provide three specific examples of things that went well in their performance and three specific examples of things that they can improve upon. <p>Evaluation: The evaluation of this event will use a Teacher Scoring Rubric. The teacher will use the rubric to evaluate how well the student evaluates and describes the performance. The scoring rubric is below.</p>
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Teacher Scoring Rubric

Dimension	1	2	3	4
Scoring Rubric Examples	Student identifies only a few musical elements.	Student identifies only a few musical elements.	Student deconstructs the performance and identifies musical elements and accurate terminology.	Student identifies the musical elements and uses musical language.
Performance Analysis	Student draws upon a few examples to comment on a few musical elements.	Student draws upon some examples to comment on some musical elements using musical terminology.	Student draws upon many examples to insightfully analyze and evaluate the performance.	Student draws upon extensive examples and comments on them using musical terminology.

A selected-response item for students in grades 6-8 is shown in Figure 5.2.4. This is only a part of a larger performance task.

Figure 5.2.4
Example of a Music Selected-Response Item

<p>Assessment task:</p> <p>Listen to a musical excerpt. Record observations about each excerpt on a worksheet in their Student Booklet.</p> <p>Evaluation: Students answer questions by choosing from among the possible options provided to the question. The following are some of the selected response questions that students complete when listening to a jazz excerpt. As a part of this task, they also complete constructed responses.</p>
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JAZZ

Category	Observation		
Do the rhythms swing, or are they straight?	Swing	Straight	
Is the melody vocal or is it played by an instrument?	Vocal	Instrument	
What is the tempo?	Andante (Slow)	Moderato (Medium)	Allegro (Fast)
Is there a chorus that repeats?	Yes	No	
Do the lyrics of the song seem to tell a story?	Yes	No	

Note: Music educators across all settings have difficulty agreeing upon a specific set of terminology and content that all children should know, especially given the variety of course offerings within a music program. Some students might take courses in rock band whereas others may be engaged in madrigal choir or a mariachi. The vocabulary and concepts may not be shared across contexts. Most would agree that the ability to apply a context-specific vocabulary within the act of music performing, listening, or creating is central to music learning and should be assessed. Therefore, in the MAEIA assessments, students are asked to engage in authentic musical processes and to apply their content knowledge and vocabulary to these authentic music processes. No independent selected response questions are used in the MAEIA assessments. Selected response items are context specific and are used in conjunction with a performance task or performance event with which they are associated.

5.3 Range of Content for Assessing Music

Different children have different instructional needs, and assessment in music must tie directly to the needs of those children. Therefore the items offer a variety of repertoire for use in the assessment or leave repertoire choice to the discretion of the teacher. The teacher should choose repertoire for use with the assessment depending upon the context of instruction and the needs of the individual students in the classroom. Assessment items were developed so that they support the unique contexts and characteristics of the learners in their settings.

Many skills in music are subject to scaffolding in that there is an expectation that students grow in depth of understanding and in performance from year to year and experience to experience. Moving through a progression of applying, developing, and innovating, students will demonstrate depth of knowledge in a variety of areas.

For some performance standards, there will be more than one type of assessment listed. This is because different types of assessments may address different aspects of a specific standard. In some places, assessments may be linked across standards. For instance, it is possible that a “Performance Event” that assesses “Perform” or “Create” may be used as the basis for “Constructed-Response” in the “Respond.”

Content and Resources by Level: Selection of materials for use in all grades included consideration of issues of quality and community standards while maintaining a diversity of artistic and cultural heritage. Classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content were preferred. Educators should pay particular attention to age appropriateness, accuracy of information and excellence of presentation in recognition of a school audience.

The exemplified level of complexity and quality required of all students in a given grade level. Additionally, they are suggestive of the breadth of material that students should encounter throughout their education in music. The guideposts helped educators select resources of similar complexity, quality, and range for the assessment items.

5.3.1 Grades K-2 and 3-5 Range of Content

At the K-2 and 3-5 levels, children are building their musical vocabularies and their understandings of the syntactical systems and stylistic elements underpinning different musical styles and repertoire. As a result, they should have wide exposure to a rich variety of music as well as depth in specific types of music. In this context, the assessments should represent both western music that is based in western tonal and rhythmic systems, particularly for creating and performing, as well as music that uses other tonal, rhythmic, and stylistic systems and characteristics.

Create – In order to compose and improvise successfully, children need to have developed an understanding of the syntax underlying their compositions/improvisations as well as a vocabulary with which to compose and improvise. As a result, at grades K-2 and 3-5, educators must structure creation tasks carefully.

Because students have the most experience with duple and triple meters and with major and minor tonalities, these should be the meters and tonalities in which they should be asked to improvise and compose. If students are being asked to improvise consequent phrases to an educator’s antecedent phrase, the educator’s phrase should be in folk song style and follow traditional harmonic conventions. If students are given musical parameters for their compositions, they should have experienced those parameters through past performance as well as through listening.

Perform – In choosing repertoire for performance, folk songs of the United States and other countries provide a rich starting place. These folk songs can be in tonalities like Dorian and Mixolydian in addition to major and minor, as by fifth grade, students will have had experiences that allow them to be successful in other tonalities that are relatively closely related to major and minor. Also, they can be asked to perform repertoire that is in duple and triple meters, as well as repertoire that is multi-metric (combines both duple and triple meters). Songs should not extend vocally below the A below middle C, nor should they extend

above the E that is an octave and a half above middle C. For the purposes of assessment of performance skill, choosing performance repertoire in unusual meters or based upon non-western tonal systems is not recommended. Students do not have a rich enough base of experience performing in those tonal and rhythmic systems, nor do they have a rich enough listening vocabulary. That is not to say that students should not be asked to perform such repertoire in the classroom. Rather, it should not be the repertoire upon which assessment tasks are based.

Respond – These tasks allow for greater diversity of repertoire in terms of assessment than do creating and performing. Again, the folk repertoire of the United States and other countries serves as a rich base with which to work. However, popular music, jazz, short ensemble (orchestra, choral, band, chamber) works (no more than 5 minutes in length), solo instrumental music, and music from other cultures that is less familiar syntactically and stylistically all can serve as repertoire to which the students can respond, given that they have had some previous experience with that type of music.

5.3.2 Grades 6-8 Range of Content

In grades 6-8, children are developing their musical vocabularies and their understandings of the syntactical systems and stylistic elements underpinning different musical styles and repertoire. It is critical to maintain a broad and diverse exposure to a variety of music at this developmental stage, especially in light of the increasing interest that children of this age express for vernacular musical styles not often found in school music programs. In this context, the assessments employ literature that attempts to bridge the gap between music and school music. That is, between the musical styles and genres to which 6-8 grade students listen on their own time, outside of school, and the sorts of musical repertoire typically programmed by school ensembles.

Care must also be taken not to follow a “bait & switch” approach, in which the educator permits students to bring in to class examples of their favorite popular music and then uses this music to demonstrate how much more “sophisticated” or “well constructed” classical music is in comparison. First, this is disingenuous and not respectful of the students’ preferences. More importantly, it misses a wonderful opportunity to expand the “canon” of music we use for study and performance, much of which is interesting and valuable in its own right as well as for the different meters, tonalities and musical elements that vernacular styles offer in terms of instructional material.

Create – Ideally, students in grades 6-8 have developed a working music vocabulary and a basic understanding of musical structures and forms. This gives them a foundation for more advanced activities in composing and improvising.

Students in grades 6-8 may now move beyond duple and triple meters and major and minor tonalities to explore new musical tonal and rhythmic possibilities. Fortunately, much of the music they listen to on their smart phones and iPods uses modes such as Dorian and Mixolydian, and mixed and unusual meters much more frequently than the music studied in school ensembles and classes. Still, if students are given musical parameters for their compositions, they should have been familiar with these parameters through listening and performing experiences.

Perform – Performance repertoire for 6-8 grade level musicians may begin to move toward more sophisticated and complex musical forms and styles, and may contain more complicated and difficult technical passages. Vocalists and instrumentalists in grades 6-8 may be asked to perform music in unusual, mixed and multi-metric meters (i.e., $5/8$, $3/8 + 2/8 + 3/8$, $3/4 + 2/4 + 6/8$), modes and non-triadic (i.e., whole tone, twelve tone, aleatoric or chance) harmonic systems. For vocalists, range considerations are as follows: Sopranos, c1-d2, possible, bb-f2; Altos, bb-c2; Boys’ changing voices, g-f1; Baritones, e-d1.

Respond – These tasks allow for a greater diversity of repertoire in terms of assessment than do creating and performing. At grades 6-8 we build on the folk repertoire of the United States and other countries, and also begin introducing art songs, solo and chamber ensemble repertoire and other large ensemble repertoire. In addition, popular/vernacular music, jazz, music theatre, opera, and music from other cultures should all be included in the students' listening and responding activities and assessments.

5.3.3 High School Range of Content

In high school, students are refining their musical vocabularies and abilities as performers, creators and responders of music, and broadening their understandings of different musical styles, genres and traditions. The diversity of skills, interests and abilities among the population of music learners in high school is simply astounding. Some students will have acquired impressive technical and expressive abilities by this point in their musical development, and be accomplished soloists, composers and arrangers. Other students will be more satisfied performing as ensemble members and may seek further musical fulfillment as music consumers. Still other students choose not to participate in school music programs or ensembles after 6th grade, but have active musical lives outside of school and are engaged in numerous musical activities with their families and friends in other settings (e.g., church choirs and praise bands; instruction and performance on voice, piano, guitar or other "social instruments" typically not offered in school; "garage," "jam," or rock bands; producing "beats;" music technology applications, etc.).

Because of this diversity, the range of content that should be considered when designing assessment tasks for high school is particularly problematic. Students with prolonged engagement in their school music programs may be well versed in the music repertoire of their chosen ensemble type (i.e., band, chorus, orchestra), and this can be reflected in the sorts of music chosen for these assessments. There is, however, a danger in limiting our repertoire choices so as not to include a wider array of musical styles, genres and traditions.

All high school music students should have broad exposure to a variety of musical styles and genres as well as the opportunity to study in depth a particular music style of interest to them. In this context, our assessments should represent both western music that is based in standard practice tonal and rhythmic systems, particularly for creating and performing, as well as music that uses other tonal, rhythmic, and stylistic systems and characteristics.

In a school with a "gold standard" program, students who complete all the coursework in high school should be able to demonstrate competence in all strands, but may excel in one or another.

Create – In order to compose and improvise successfully, students need a well-developed sense of tonality (in multiple tonalities – major, minor, modes) and of tempo (in multiple meters – duple, triple, mixed meters, unusual meters). While instrumental skills are desirable, a student's "personal musicianship" (the ability to sight-sing, the ability to take aural dictation) is critical to the compositional and improvisational processes.

In high school, students should be expected to be familiar with duple and triple meters and with major and minor tonalities, and should be gaining confidence in different modes and unusual and mixed meters. Stylistically, students with prolonged experience in performing ensembles should be familiar with standard musical forms and structures such as 12 bar blues, antecedent-consequent phrase structures, march form, theme and variations, and AABA/32 bar song form.

Perform – In choosing repertoire for performance, the standard solo and ensemble literature for instrumentalists and vocalists provides a broad and diverse array of choices. At the same time, more vernacular music (i.e., folk, rock, pop) should be included in the curriculum to provide culturally relevant and appropriate repertoire for study and performance.

In terms of range and tessitura high school musicians encompass a very wide diversity of ability and maturity levels. For instrumentalists, extremes in range should be approached with care, and students should not be expected to perform in these ranges for extended periods of time. Range guidelines for each instrument are beyond the scope of this discussion, but further information may be found by consulting an orchestration text such as Kent Kennan's "The Technique of Orchestration," published by Pearson/Prentice Hall. For vocalists, range considerations are as follows: Sopranos, c1-e2 (occasionally up to g2--a2); Altos, a-c2 (avoid staying in the low register for extended periods); Tenors, d-f1; Basses, G-c1. Advanced singers may exceed these ranges.

Care must be taken not to confuse "executive skills" (i.e., instrumental or vocal skill and technique) with musical understanding, as one's technique may exceed one's musicianship. For the purposes of assessment of performance skill, repertoire should be that which is familiar to the students, and the students should have had adequate time for study and practice.

Respond – As at the K-5 grade and the 6-8 grade levels, responding tasks in grades 9-12 allow for the greatest diversity of repertoire in terms of assessment than do creating and performing. Again, the standard instrumental and vocal/choral solo and ensemble repertoire serves as a rich base with which to work. However, popular music, jazz, chamber ensemble, solo instrumental music, and music from other cultures that is less familiar syntactically and stylistically all can serve as repertoire to which the students can respond, given that they have had some previous experience in earlier grades with these styles of music.

5.4 Nature of the Scoring Rubrics for Assessing Music

Rubrics are useful tools for organizing the data generated by student assessment tasks. There are several reasons that educators should be encouraged to use these tools in their assessment efforts. First, rubrics can be used to help plan activities. Beginning an instructional plan with the end in mind can aid educators in thinking through their teaching strategies logically and sequentially. This approach to planning often is referred to as "assessment embedded instruction" (Darling-Hammond, 1995).

Second, good rubrics are helpful in terms of focusing one's objectives. Rubrics can be used as a sort of planning template, and when overlaid on an emerging lesson plan can highlight important short-term and long-term learning goals for the specific lesson or lessons.

Perhaps most obviously, rubrics are useful aids in evaluating and grading student work. As mentioned above, while music educators are experts at knowing what their students know and are able to do, we are not always effective at documenting what we know. Rubrics, checklists and rating scales are helpful tools for documenting the results of teaching and assessment activities in the music classroom, and help educators in their efforts at accountability.

Most important, as with all forms of assessment, the primary purpose of using rubrics is to improve instruction. Educators who do not use assessment tools in their practice may be teaching well but are "flying blind" when it comes to being reflective practitioners.

In order for rubrics to be effective and capture useful assessment data accurately, they must include:

- Points that are equidistant,
- Four or more rating points
- Descriptors that are valid and reliable (Dirth, 1997)

Rubrics also should be constructed with the following guidelines in mind:

- Rubric types include holistic (overall performance) and analytic (specific dimensions of performance); both are necessary for student assessment
- Highest point represents exemplary performance
- Descriptors are provided for each level of student performance
- Descriptors are valid (meaningful) and scores are reliable (consistent)
- Scores are related to actual levels of students learning
- They can be used by students for both self-assessment and to assess the performance of other students

The rubric shown in Figure 5.4.1 is focused on one of the embedded objectives in the assignment—the appropriate use of music notation. Note that the rubric includes four achievement levels, and that these levels are equidistant in respect to the standard established in the assignment specifications. The rubric is also characterized by the use of criterion-reference descriptors; clear explanations of performance standards at all four levels of achievement. Using this kind of clear, descriptive language helps educators to arrive at reliable results, and increases the accuracy of assessment findings. Finally, the highest point on the rubric (i.e., “4”) represents exemplary achievement, but is still attainable, and all four points represent actual levels of expected student learning.

Figure 5.4.1
Example Music Notation Rubric – Grades 3-4

Instruction for the Assessment:	
Students compose their own melodies using tone-bar instruments, voice, or recorder. They also notate those melodies using music notation. After practicing their compositions, they perform them for the class. Finally, they reflect in writing on their compositional experiences.	
Evaluation: The rubric below is for evaluating the notational aspects of the assessment. Students also are evaluated on the quality of their compositions and their performances using different dimensions of the rubric.	

Teacher Scoring Rubric–Melodic Composition

Dimension	1	2	3	4
Music Notation	Notes are written in a sloppy and illegible manner. Barline placement is not correct. Line and space notes are indistinguishable from each other.	Notes are written clearly, but barline placement is often incorrect. The difference between line and space notes is not easily seen.	Most notes are written clearly using the proper barline placement. The difference between line and spaces notes is usually clear.	All notes are written neatly using proper barline placement. The difference between line and space notes is easily seen.

5.4.2 Sample Rubrics for Grades K-2 and 3-5 Assessments

At the K-2 and 3-5 levels, music educators work with large numbers of students, and the number of times per week or month that they see their students varies widely from school setting to school setting. Some

educators have as many as ten classes per day with no transition time between classes. As a result, the activities used for assessment must be a normal part of the instructional process, and record keeping must take place during class as much as possible. Without integrating assessment into instruction, the record keeping tasks can become overwhelming. Assessment as a naturalistic part of classroom activities is possible for performance tasks and events, which can be assessed as the students perform in the classroom, and is less possible for constructed-responses, which require the educators to read and rate student responses outside of class time.

The quality of responses to performance tasks, performance events, and constructed-responses all can be measured using developmentally appropriate rating scales. Most creations, performances, and responses are multidimensional, meaning that they present opportunities to assess students' understanding of several musical constructs at once. Following are possible dimensions and specific examples of rating scales that are used to rate creating, performing, and responding tasks at grades K-2 and 3-5.

Create – For one Create event, educators perform an antecedent phrase and individual students improvise consequent phrases. This task can be used to measure students' understanding of and ability to work within a tonal context, understanding of and ability to work within a rhythmic context, ability to use tonal and rhythmic vocabulary, and ability to "converse" musically. Each of these could be an individual dimension of a rating scale for this task. However, listening for five different dimensions in a single performance limits the reliability and therefore validity of the rating scale. As a result, we limited the number of dimensions when scoring a single, brief performance to no more than three if scoring students' responses "live." Ideally, student performances would be recorded and played one time to rate each dimension. However, the time required to do this may be prohibitive in many teaching settings.

Figure 4.4.2 shows a rubric that is used to evaluate students' creative work (improvising a consequent phrase) in Grades K-2. It has three dimensions: Tonal Cohesion, Rhythmic Cohesion, and Creativity along with language describing each level of performance within each dimension

Figure 5.4.2
Create – Grades K-2
Teacher Scoring Rubric

Dimension	1	2	3	4
Tonal Cohesion	The student did not use singing voice or did not sing in the tonal center of the antecedent phrase.	The student used singing voice. At least part of the consequent phrase was in the tonal center of the antecedent phrase.	The student used singing voice. The consequent phrase was mostly in the same key center and tonality as the antecedent phrase.	The student used singing voice. The consequent phrase was solidly and consistently in the same key center and tonality as the antecedent phrase.
Rhythmic Cohesion	The student did not perform in the tempo or meter of the antecedent phrase.	At least part of the consequent phrase was in the tempo and meter of the antecedent phrase.	The consequent phrase was mostly in the same tempo and meter as the antecedent phrase.	The consequent phrase was solidly and consistently in the same tempo and meter as the antecedent phrase.

Creativity	The student does not attempt to sing a phrase that was different from that of the teacher.	The student attempts to sing a phrase that is different from that of the teacher, but the performance does not “work” musically.	The student sings a phrase that is different from that of the teacher that works musically, but the musical vocabulary used by the student is limited.	The student sings a phrase that is different from that of the teacher that works musically, and the musical vocabulary used by the student is rich and varied for the grade level.
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Figure 5.4.3 is a rubric used to evaluate grade 3-5 students’ composing for a harmony part and a rhythmic ostinato phrase. The dimensions for use in evaluating the harmonic line are “Written Work–Harmonic Line Notation” and “Harmonic Line Creation” and the dimensions for use in evaluating the rhythmic ostinato are “Written Work–Rhythmic Ostinato Notation” and “Creation of Rhythmic Ostinato.” Students receive a score of 1-4 for each of the dimensions.

Figure 5.4.3
Create – Grades 3–5
Teacher Scoring Rubric

Dimension	1	2	3	4
Written Work—Harmonic Line Notation	Student does not notate harmonic pitches and rhythms accurately.	Student occasionally notates harmonic pitches and rhythms accurately.	Student often notates harmonic pitches and rhythms accurately.	Student consistently notates harmonic pitches and rhythms accurately.
Harmonic Line Creation	Student’s harmonic line does not match the harmonic and rhythmic structure of the original melody.	Student’s harmonic line occasionally matches the harmonic and rhythmic structure of the original melody.	Student’s harmonic line often matches the harmonic and rhythmic structure of the original melody.	Student’s harmonic line consistently matches the harmonic and rhythmic structure of the original melody.
Written Work—Rhythmic Ostinato Notation	Student does not notate the ostinato and movement accurately.	Student occasionally notates the ostinato and movement accurately.	Student often notates the ostinato and movement accurately.	Student consistently notates the ostinato and movement accurately.
Creation of Rhythmic Ostinato	Student’s ostinato does not complement the composition and displays no rhythmic variety.	Student’s ostinato occasionally complements the composition and displays some rhythmic variety.	Student’s ostinato often complements the composition and displays rhythmic variety.	Student’s ostinato consistently complements the composition with rhythmic complexity.

Perform – For these assessment tasks, students are rated as they perform. Again, ideally from a measurement perspective, student performances would be recorded and played one time to rate each dimension. However, the time required to do this would be prohibitive in most music teaching settings. Therefore, we limited the number of dimensions to those that could be rated by listening to a single performance.

In one performance event for use in grades K-2, students sing a verse of a familiar song and reflect on their performances. Figure 4.4.4 is a rubric for use in evaluating their singing performances. It has two dimensions: Pitch Accuracy/Use of Singing Voice and Rhythmic Accuracy.

Figure 5.4.4
Perform – Grades K-2
Teacher Scoring Rubric

Dimension	1	2	3	4
Pitch Accuracy/ Use of Singing Voice	Student sings or chants consistently with a melodic contour that is different from that of the song.	Student sings with some tonal accuracy but starts or ends in a key that is different from the key established by the teacher.	Student sings with some tonal accuracy and begins and ends in the key established by the teacher.	Student sings all of the song with tonal accuracy in the key established by the teacher.
Rhythmic Accuracy	Student performs consistently with rhythms, tempo, and/or meter that are different from those in the song.	Student performs some of the song with rhythmic accuracy and in the tempo and meter established by the teacher.	Student performs most of the song with rhythmic accuracy and in the tempo and meter established by the teacher.	Student performs all of the song with rhythmic accuracy and in the tempo and meter established by the teacher.

Respond – Constructed-responses need to be completed by students in class and evaluated outside of class time. In one assessment, students listen to a recording and identify strengths and weaknesses of that performance. They are evaluated on several dimensions: (1) Accuracy of Response, (2) Use of Musical Vocabulary, and (3) Mechanics and Quality of Writing, as shown in the rubric in Figure 4.4.5. Similar types of dimensions are used to critically analyze a musical work and reflect on its context.

Figure 5.4.5
Respond – Grades 3-5
Teacher Scoring Rubric

Dimension	1	2	3	4
Accuracy of Response	Student describes little or none of the musical excerpt accurately.	Student describes some of the musical excerpt accurately.	Student describes most of the musical excerpt accurately.	Student accurately describes the musical excerpt.
Use of Musical Vocabulary	Student rarely uses musical vocabulary learned in class in his or her written responses.	Student occasionally uses musical vocabulary learned in class in his or her written responses.	Student often uses musical vocabulary learned in class in his or her written responses.	Student consistently uses musical vocabulary learned in class in his or her written responses.
Mechanics and Quality of Writing	Student rarely demonstrates a clear writing style. A number of grammatical mistakes	Student occasionally demonstrates a clear writing style. Some grammatical mistakes.	Student often demonstrates a clear writing style. A few grammatical mistakes.	Student consistently demonstrates a clear writing style. Very few or no grammatical mistakes.

5.4.3 Sample Rubrics for Grades 6-8 Assessments

Assessment at grades 6-8 also can be accomplished through the use of rubrics. Following are rubrics used to assess Create, Perform, and Respond in grades 6-8

Create – In a create task for students in grades 6-8, students are asked to improve on one pitch and a second time using multiple pitches. Figure 4.4.6 is a rubric that can be used to evaluate each of those performances.

Figure 5.4.6
Create – Grades 6-8
Teacher Scoring Rubric

Dimension	1	2	3	4
One-Note Improvisation	Student makes no attempt to vary the rhythm during the one-note improvisation.	Student attempts rhythmic improvisation and demonstrates limited variety in rhythm, dynamics, and articulation.	Student attempts rhythmic improvisation and demonstrates some variety in rhythm, dynamics, and articulation.	Student attempts rhythmic improvisation and demonstrates significant variety in rhythm, dynamics, and articulation.
Multi-Note Improvisation	Student makes no attempt at a multi-note improvisation.	Student attempts improvisation and demonstrates limited variety in pitches, rhythm, dynamics, and articulations.	Student attempts improvisation and demonstrates some variety in pitches, rhythm, dynamics, and articulation.	Student attempts improvisation and demonstrates significant variety in pitches, rhythm, dynamics, and articulation.

Perform - Students perform in solo and in a group. Figure 5.4.7 shows a rubric used to evaluate chamber music performances of students in grades 6-8. The rubric has five dimensions (Technical Accuracy: Pitch/Rhythm, Technical Accuracy: Ensemble Cohesion, Technical Accuracy: Intonation, Expression: Dynamics, and Expression: Style), each of which have accompanying descriptors of each level of performance. The performance may be rated during a live performance or may be audio or video recorded so that it can be evaluated at a later time.

Figure 5.4.7
Perform – Grades 6-8

Teacher Scoring Rubric

Dimension	1	2	3	4
Technical Accuracy Pitch/Rhythm	Group plays or sings with limited accuracy.	Group plays or sings some notes and rhythms correctly.	Group plays or sings most notes and rhythms correctly.	Group plays or sings all or nearly all notes and rhythms correctly.
Technical Accuracy Ensemble Cohesion	Group is unable to stay together rhythmically or maintain steady tempo.	There are frequent and/or significant problems with staying together rhythmically and/or maintaining steady tempo.	Some problems occur with staying together rhythmically and/or maintaining steady tempo.	Group is able to stay together rhythmically and maintain steady tempo.
Technical Accuracy Intonation	Group is unable to play or sing in tune.	There are frequent and/or significant problems with playing or singing in tune.	Some problems occur with playing or singing in tune.	Group is able to play or sing in tune with very few or no errors.

Dimension	1	2	3	4
Expression Dynamics	Group ignores expressive markings or performs them incorrectly.	Group attends to most expressive markings in the score.	Group's performance goes beyond technical accuracy in that most expressive markings in the score are performed accurately.	Group attends to all or nearly all expressive markings in the score (dynamics, articulation, etc.).
Expression Style	Notes and rhythms may be accurate but lack expressive detail.	Group shows little effort to make its own interpretation of the piece.	Group makes some interpretative choices.	Group's performance reflects an effort to make interpretive choices that convey musical meaning.

Respond – Constructed responses need to be completed by students in class and evaluated outside of class time. For example, in one Respond task for use in grades 6-8, students are asked to use a rubric to evaluate a musical work performed by their own ensemble, provide a rationale for their scoring choices, and give suggestions to improve future performances of the piece. Figure 5.4.8 is the rubric used to evaluate those constructed responses.

Figure 5.4.8
Respond – Grades 6-8

Teacher Scoring Rubric

Dimension	1	2	3	4
My Rubric-2 Completion	Student rated none of the performance criteria.	Student rated some of the performance criteria.	Student rated many of the performance criteria.	Student rated all of the performance criteria.
Student Rationale	Student does not draw upon examples from the performance. Rationale is not fully formed, and musical terminology is absent or misrepresented within the response. The writing lacks a clear description of the presence and quality of musical dimensions.	Student draws upon some examples from the performance. Rationale contains some music terminology that describes the presence and quality of some of the musical dimensions.	Student draws upon many examples from the performance. Rationale uses correct musical terminology to describe the presence and quality of musical dimensions.	Student uses extensive examples from the performance. Rationale is insightful and uses correct musical terminology to assess the presence and quality of musical dimensions.
Performance Praise and Performance Suggestions	Student feedback does not draw upon examples from the performance. Feedback is either absent or not adequate to improve ensemble performance.	Student feedback draws upon some examples from the performance. Feedback will provide some insight for some improved ensemble performance.	Student feedback draws upon many examples from the performance. Feedback will provide insight for improved ensemble performance.	Student feedback uses extensive examples from the performance. Feedback is insightful and will aid in greatly improved ensemble performance.

5.4.4 Sample Rubrics for High School Assessments

In grades 9-12, music instruction becomes more diverse in terms of instructional groupings and settings. In addition to class instruction, such as music theory, ensembles become a major focus of music programming. Music educators work with larger numbers of students than most of their colleagues in other disciplines, and the number of times that they see their students varies somewhat from school to school. While some

educators are able to focus on one type of music learning setting (i.e., band, strings, chorus) or at one level, many high school educators serve in dual or multiple teaching assignments, and are responsible for teaching at multiple levels (i.e., grades K-2, 3-5, 6-8 and 9-12.)

With this kind of varied, fragmented teaching schedule, the activities used for assessment must be embedded in the regular instructional process and documentation must be “built in” to class activities in order to be successful. As at the K-2 and 3-5 levels, assessment as a naturalistic part of classroom activities is possible for performance tasks and events, which can be assessed as the students perform in the classroom, and is less possible for constructed-responses, which require the educator to read and rate student responses outside of class time.

The quality of performance tasks, performance events, and constructed-responses all can be measured using criterion reference rating scales. Following are examples of rubrics that are used to rate Create, Perform, and Respond tasks at the grade 9-12 level.

Figure 5.4.9 is a rubric used to evaluate high school students’ abilities to compose a consequent phrase. The dimensions are Correct Notation and Compositional quality. Although this has a slightly different scoring format than the previous rubrics, it functions in much the same way. Students receive a score of 1-4 from each of the dimensions.

Figure 5.4.9
Create – Grades 9-12
Teacher Scoring Rubric

Dimension	1	2	3	4
Correct Notation <ul style="list-style-type: none"> <input type="checkbox"/> All measures contain the correct number of beats. <input type="checkbox"/> All stems point in the correct direction. <input type="checkbox"/> Each staff contains the correct clef and key signature. <input type="checkbox"/> All measures are separated by barlines. <input type="checkbox"/> The end is designated with a double barline. <input type="checkbox"/> All parts of notes or rests (noteheads, stems, flags, beams, extension dots, etc.) are placed correctly. 	Fulfills none of these statements.	Fulfills one or two of these statements.	Fulfills three or four of these statements.	Fulfills five or six of these statements.
Compositional Quality <ul style="list-style-type: none"> <input type="checkbox"/> The consequent phrase ends in the same key as the antecedent phrase. <input type="checkbox"/> The consequent phrase is roughly the same length as the antecedent phrase. <input type="checkbox"/> The end of the consequent phrase implies a sense of harmonic closure. <input type="checkbox"/> The consequent phrase uses at least one rhythmic feature of the antecedent phrase. <input type="checkbox"/> The consequent phrase uses at least one melodic/tonal feature of the antecedent phrase. 	Fulfills none of these statements.	Fulfills one of these statements.	Fulfills two or three of these statements.	Fulfills four or five of these statements.

Perform – For these assessment tasks, students are rated as they perform. Again, ideally from a measurement perspective, student performances would be recorded and played one time to rate each dimension. However, the time required to do this for the large ensembles common in many school music programs at high school is prohibitive. Therefore, the number of dimensions is limited to those that can be rated by listening once to a single performance. Following are some dimensions that are used to rate a student’s performance

In this assessment, students sight-read a musical excerpt. They then identify practice strategies for improving performances and practice the excerpt using those strategies. Finally, they re-record the excerpt and reflect on the improvement and practice strategies. As part of this assessment, they are asked to evaluate their growth in performance, their pitch and rhythmic accuracy, their fluency, and their ability to attend to other musical elements. Figure 5.4.10 is a rubric that is used to evaluate their performance.

Figure 5.4.10
Perform- Grades 9-12
Teacher Scoring Rubric

Dimension	1	2	3	4
Growth in Performance	No growth is evident between first and second takes.	Student demonstrates a little aurally discernable improvement between first take and second take.	Student demonstrates moderate aurally discernable improvement growth between first take and second take.	Student demonstrates significant, clear, aurally discernable improvement between first take and second take.
Pitch and Rhythm Accuracy	Student performs none or almost none of the pitches and rhythms correctly and in tune.	Student performs some pitches and rhythms correctly and in tune.	Student performs most pitches and rhythms correctly and in tune.	Student performs all or almost all pitches and rhythms correctly and in tune.
Fluency	Student performance is not fluid. There are frequent tempo fluctuations and/or hesitations.	Student performance is somewhat fluid, with many tempo fluctuations and/or hesitations.	Student performance is mostly fluid, but there are a few tempo inconsistencies or occasional hesitations.	Student maintains a steady tempo and has no or almost no hesitations.
Musical Elements	<i>1 point per element displayed</i> ____ Student attends to indicated dynamics ____ Student attends to indicated tempo ____ Student attends to indicated articulation			

Respond – An important readiness skill for music response is the ability to critically analyze a piece of music along multiple dimensions.

In one Respond task, students compare and contrast the representations of peacefulness in *Impression, Sunrise* by Claude Monet and “Venus” from *The Planets* by Gustav Holst. Students listen to the musical

excerpt, study the painting, take preliminary and refined notes comparing and contrasting the two pieces, and write an analysis and summary of their findings. Figure 5.4.11 is the rubric used to evaluate their performances. They are assessed on their work in three dimensions: their ability to demonstrate and understanding of the similarities and differences between the works in two different art forms, their ability to use discipline-specific vocabulary, and their ability to make connections between the visual art and musical contexts.

Figure 5.4.11
Respond– Grades 9-12
Teacher Scoring Rubric

Dimension	1	2	3	4
Comparing artistic works	Student does not demonstrate any understanding of the similarities and differences between the works.	Student demonstrates a basic Understanding of the similarities and differences between the works.	Student demonstrates a somewhat nuanced understanding of the similarities and differences between the works.	Student demonstrates a rich, nuanced understanding of the similarities and differences between the works.
Use of visual art and music vocabulary	Student does not use any visual art or music vocabulary to support the analysis.	Student rarely uses visual art or music vocabulary to support the analysis.	Student often uses visual art and music vocabulary to support the analysis.	Student consistently uses visual art and music vocabulary to support the analysis.
Connections between visual and performance art contexts	Student does not make any connections between visual and performance art contexts.	Student makes weak connections between visual and performance art contexts.	Student makes adequate connections between visual and performance art contexts.	Student makes strong connections between visual and performance art contexts.

5.5 Summary of Available Music Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and high school) for each MAEIA performance standard. At the high school level, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

5.5.1 Overview

The range of content used for assessment items in music emphasizes the use of music examples (e.g., scores, recordings, etc.) that represent a broad diversity of musical styles, genres and cultures.

How much of the grade level expectations between K-2/3-5/6-8/9-12 in the discipline will be assessed using performance tasks, events, etc. and why is that the prescribed ratio? Because music represents multiple ways of knowing, and does so in extremely sophisticated and complicated ways, the range of content used reflects this unique aspect of musical meaning making. To this end, we place an emphasis on higher order thinking types of assessment items, such as performance tasks and events, with relatively fewer selected-response types of items.

The types of assessment activities most appropriate for gauging the nature and extent of learning in music classes range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to “snapshots” of student understanding at a given moment in time. Each of these assessments provides a window into students’ creative and critical thinking in music, and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their musicianship.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. One criticism of American school music over the years has been an over-reliance on performance as a distinguishing characteristic of the offerings in school programs. We took care to include assessment activities that ask students to engage with music not only as performers, but also as creators (composers, improvisers, arrangers) and as responders (making critical judgments, making evaluative decisions regarding music and music performances, making critical observations and judgments based on knowledge of music history, music theory and relationships with other disciplines).

When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in school music programs in our state. For example, while selected-response items have the advantage of being easy to administer and quickly generating clear data from learners, interrupting a 6-8 grade orchestra rehearsal or a first grade music class to administer a multiple-choice exam on note names or rhythm values is not generally considered to be developmentally-appropriate practice in music teaching. A more authentic assessment choice in these types of settings would be to conduct a brief Performance Event in which the orchestra educator asks 6-8 grade string players to demonstrate a series of specific fingerings in a passage drawn from their orchestra repertoire, or in which the K-5 certified music educators asks her students to sight sing a given rhythm pattern with the appropriate solfege syllables. These activities have the advantage of being authentic, better connected to actual music teaching practice, and providing more accurate information on student learning than a paper-and-pencil measure is apt to do.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

5.5.2 Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and High School

Table 5.5.1 indicates the number of K-8 MAEIA performance events g that were completed. These are now available in the final pool of model assessments.

Table 5.5.1
Number of Music Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	5	6	4	15
Grades 3-5	2	6	6	14
Grades 6-8	5	4	4	13
TOTAL	12	16	14	42

Table 5.5.2 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments.

Table 5.5.2
Number of Music Performance Tasks
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	1	1	2	4
Grades 3-5	5	3	4	12
Grades 6-8	2	3	3	8
TOTAL	8	7	9	24

Table 5.5.3 indicates the number of High School MAEIA performance events that were written for each Level for each performance standard.

Table 5.5.3
Number of High School Music Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	4	3	10
Perform	4	3	2	9
Respond	5	4	3	12
TOTAL	12	11	8	31

Table 5.5.4 indicates the number of High School MAEIA performance tasks that were written for each Level for each performance standard.

Table 5.5.4
Number of High School Music Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	2	3	3	8
Perform	4	3	3	10
Respond	3	2	3	8
TOTAL	9	8	9	26

5.6 References for Music

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Chapter 6

Theatre Assessment Specifications

6.1 Design of the Theatre Assessment – The number of performance tasks and events are balanced with the number of constructed and selected-response questions. Due to the diverse body of student learners, diverse body of material, and varied aspects of production, it is necessary to include a variety of assessment types to demonstrate learning in a multitude of theatre disciplines. Given that theatre can incorporate elements of dance, visual art, and music, as well as those elements more specific to theatre, this is a challenging task.

The other challenge in designing theatre assessments is capturing the essence of excellence in theatre. That essence, sometimes called “talent,” is difficult to teach and may not be accessible to the practitioner during each period of the practitioners’ life in or out of the classroom. The actor and acting professor [Phillip Kerr](#) once told a group of acting students in his class at University of Michigan that he had just finished Olivier’s book *On Acting*. He lamented that while he enjoyed the book, it didn’t tell him how to be a great actor. Reading it didn’t reveal the secret to unlocking talent like Olivier’s. This addresses a conundrum in theatre education. There are places to go to study theatre, from the Julliard School to The Actors Studio, to the local YMCA to the classroom in a K-12 public school. Whether it is acting, directing, play writing, design, production or stage management, there are classes. And yet, there is something about theatre performance that cannot be taught, but only learned, by the experience of live performance in front of an audience.

Theatre is, at its essence, live performance. The minimal requirements for a theatrical production are an actor, space, inspiration, and an audience. David Mamet writes, “The audience will teach you how to act and the audience will teach you how to write and to direct.” To that end, Performance Tasks and Performance Events are essential to demonstrating theatre and to *learning* theatre. It would be impossible to assess essential student skills, ability or knowledge in theatre without performance tasks or events. In our role as educators we learn that “...assessment needs to be part of an integrated system of curriculum, instruction and assessment” (Pelligrino, Chudowsky and Glaser, 2001). In assessing theatre skills and knowledge through performance tasks and performance events, assessment is not only *integrated* with instruction, in theatre, performance assessments and tasks *are* instruction. This is especially true when the assessments and tasks are presented in front of a public audience of theatre goers, not only in front of classmates.

All of the work that is done in class, such as learning the physical skills of acting, learning script analysis, and the language of working in the theatre, are all ultimately realized and presented in performance. There are few other places in education where learning must be done and demonstrated in front of a public audience. Everyone who works on a show knows that something different is revealed in performance that is not revealed in class or rehearsal. Mamet (2011) calls the revelation that takes place on stage the “Truth of the moment.” Classes and practice can help prepare theatre practitioners for the “Truth of the moment” so that it isn’t lost or missed or only experienced through luck, but “Truth of the moment” *only* occurs live, on stage, in front of an audience. Because of this, performance tasks and events should take up the majority of the time spent on assessment and are, in fact, the essence of theatre instruction.

While performance tasks and events are essential for quality theatrical training and education, other types of assessment are also important to a theatre education program. The goals of a K-12 education in theatre are not only to prepare students for a professional life in theatre, but also to grow creativity, to enhance observation and listening skills, and to teach and practice public presentation and interpersonal communication skills. Because topics in theatre span the gamut of human experience, K-12 theatre education engages students in learning about all subjects. Visual artist Phoebe Gloeckner (2013) writes, “...a properly prepared artist/creator must simply know *everything*. Not just how to draw, but how to see.

Not just how to use a computer program, but what the word "penultimate" means." This holds true for theatre as well. Theatre assessments cannot measure understanding in every content area, but should include assessments that demonstrate student thinking about learning, about creating, and about responding to one's own work and the work of others.

In Arts with the Brain in Mind, Eric Jensen (2001) writes, "Art-making helps students acquire a feel for what it means to transform an idea into a product or art form. Art making will refine, in the learners, a heightened awareness of the senses. Students will gain aesthetic qualities of art . . . They will be able to apply these qualities to life."

In theatrical assessment, access to a performance space that allows for staging plays and scenes that include a number of actors, scenery and props, is ideal. It is also important to have a "rehearsal" space that allows for safe, kinesthetic movement for a class of approximately 30 students.

Digital video recording, photography and the ability to project is also helpful, since theatre is live performance. In order for students to be able to respond to performances, it will be necessary to view performances. In some areas, the assessment calls on the students and educators to use photos or videos of classroom work to reflect. Using video and photography that is generated in the classroom facilitates the selection of age appropriate content, because students will be creating the work.

Constructed-response items assist in measuring the student's feelings or thoughts about theatre. They are useful for making the creative process visible and measurable. Through writing, the actor and designer's craft becomes visible. Response in theatre is traditionally observed through audience applause or other visible, emotional response. But applause and emotional responses do not always reveal the individual experiences of each audience member. Constructed-response items are a way to gain a more nuanced understanding of a student's response to the presentation of another artist's product or art form. Further, the theatre student may not always be an audience member. Theatre students may be play writers, drama students, or script readers, and constructed-response items can be used to assess the different types of writing and thinking used by these specialists.

Selected-response items are used for measuring understanding of theatre concepts and vocabulary. A solid understanding of terms and concepts is important while creating, responding and making final choices for performance. While it is possible for an theatre artist to offer superb performance without specific concept knowledge or specific vocabulary, such knowledge and vocabulary give the practitioners of theatre a structure for honing craft and for effective communication with one another. Theatre is always collaborative. Collaboration depends on communication, and effective communication is shared understanding. Selected-response items in theatre classes address vocabulary and concepts that are shared among theatre practitioners in all stages of production, including design, acting, directing and script analysis.

- 6.2 Description of the Theatre Assessments – Tables 6.2.1, 6.2.2, and 6.2.3 provide illustrations for the items that could be used to measure each performance standard with the anticipated Webb Depth of Knowledge also shown. Some performance standards are assessed in a stand-alone manner, while others may be assessed using two or more types of assessment items.

Table 6.2.1
Illustrative Theatre Ideas for Assessment – Grades K-2 and 3-5

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
Perform/ Present/ Produce Particular Standards to be assessed:	1. Recognize, imitate, and recreate (vocally and physically) real and non-real characters, based on real and non-real experiences.	Develop a real or imaginary character, and rehearse and perform as that character in a student-created, scripted or improvised performance, demonstrating the ability to: <ul style="list-style-type: none"> - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. - Use rehearsal time effectively. DOK: 4	Pantomime characters going through their daily routine and side coach with questions: <ul style="list-style-type: none"> • What are you eating for breakfast? • Are you feeding your pets? • What are you choosing to wear to school today? After the pantomime, ask students to discuss how their character choices are alike or different from their own choices. DOK: 3	Answer questions regarding character: <ul style="list-style-type: none"> • How old are you? • Where do you live? • What is your favorite hobby? DOK 2	
	2. Dramatize stories bringing alive all identifying elements of a story.		Perform in a teacher narrated story dramatization where students show an understanding of character, relationships, conflict, setting, actions, and plot. DOK: 3	From the story, describe how you match the following: <ul style="list-style-type: none"> • Settings with action • Character relationships • Conflict resolution DOK: 3	Sequence the events in the story. (5-7 points) DOK: 2

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	3. Select audio and visual elements to communicate locale and to enhance the mood of a classroom dramatization .	<p>Design and create visual representations of the mood of the story using one of the following:</p> <ul style="list-style-type: none"> ● Collage ● Crayon drawing ● Water color ● Finger painting ● Set model ● Shadow box <p>DOK: 4</p>	<p>Measure a room at home, create a ground plan and place furniture according to the plan.</p> <p>DOK: 2</p>	<p>Create a playlist of music that reflects the mood or special effects of the story.</p> <p>DOK:4</p>	<p>Students will identify the following theatrical elements based on a well known story:</p> <ul style="list-style-type: none"> ● Where is this story best set? ● What is the mood of the story? ● What piece of music best fits the scene? ● What costume piece is best for the main character? ● 4 points) <p>Website for stories: http://www.worldoftales.com/ and <i>Usborne Stories from Around the World</i>, Illustrated by Linda Edwards and Retold by Heather Amery</p> <p>DOK: 2</p>
Create	1. Recognize, identify, manipulate, and create parts of a story through performance and design. .	<p>Using student tableaux or theatre photographs, create a group response analyzing elements appropriate to the scene including characters, costumes, lighting, sound, etc.</p> <p>DOK: 4</p>	<p>Using tableaux change parts of a story and discuss the alternative following action and ending.</p> <p>DOK: 3</p>	<p>Identify characters in the tableaux or photographs.</p> <p>Describe from the tableaux or photographs:</p> <p>Costumes Props Scenery Lighting</p> <p>DOK: 1</p>	

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	2. Paraphrase, memorize, perform and improvise dialogue to create stories.	Perform short plays or stories in a sequence: <ul style="list-style-type: none"> • Improvised • With read dialogue • With memorized dialogue DOK: 3	Improvise characters solving various conflicts. Recite a story poem. http://www.shesilverstein.com/indexsite.html Improvise a scene based on written material such as a newspaper article or journal entry. DOK:3	In pairs, assume characters and write letters to each other based on a real event. Retell a story told by the teacher. DOK:3	
	3. Show varied interpretations and collaborate to dramatize stories.	Perform Reader's Theatre multiple times while making choices to change settings and characters, and making choices to add props and costumes. Websites for Reader's Theatre scripts: http://www.thebestclass.org/rtscripts.html http://pinterest.com/judyhelton/readers-theater/ DOK: 3	Create group improvisations based on the Reader's Theatre script that further define character relationship, conflict resolution, and props and costumes. DOK: 4	List multiple: <ul style="list-style-type: none"> •Characters •Places •Actions DOK: 1	

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
Respond	1. Discuss classroom dramatizations using appropriate theatrical vocabulary.			Translate and communicate written stage directions of a short scene into the following: - Designated entrances and exits - Interaction with costumes, props, and sets - Onstage movements - Offstage speaking DOK: 2	Choose the appropriate words (multiple choice) to identify •Parts of the stage (4 points) •Effective speech (2 points) •Effective movement (2 points) •Blocking (2 points) DOK:1
	2. Recognize and discuss the role of the audience.		Serve in both the role of performer and audience. Discuss the importance of each. DOK: 3	Identify varying theatre spaces: areas of the theatre, the type of theatre space and the intended audience. DOK:2	Identify appropriate responses at performances or public settings: • Ballet • Jazz music • Football game • Theatre • Movies (5 points) DOK: 1
	3. Build skills to critique self and others' performance.		Perform scenes and monologues for student audience. DOK: 4	Respond to in class dramatic work, providing thoughtful and respectful feedback to peers related to: - Projection - Diction - Physicalization - Gesture DOK: 4	Select words from a word bank that describe the student performances. (5 points per observed performance) DOK: 2

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	4. Recognize, discuss, and reflect upon how theatre reflects life in our own and others' cultures.	Create a student made "theatre around the world" wall with photographs and articles of performances from around the world.	<p>Bring some of the photographs alive through tableaux.</p> <p>Read plays from various cultures.</p> <p>Attend/watch live theatre.</p>	<p>Encourage students to write their impressions of the "theatre around the world" performances and post them on the "wall."</p> <p>Write a journal entry responding to attendance at a live theatre performance.</p> <p>Online performances: http://www.meto-perafamily.org/ondemand/index.aspx?icamp=mood&illoc=wllgbucket http://www.wolfgangsvault.com/concerts/ http://www.mfa.org/explore/interactive-tours http://www.digitaltheatre.com/ </p>	<p>Identify the place of origin or type of performance posted on the wall.</p> <p>(5 points)</p>

Table 6.2.2
Illustrative Theatre Ideas for Assessment – Grades 6-8

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
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Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
Perform/ Present/ Produce	1. Practice and lead vocal and physical warm ups and facilitate effective rehearsals.	Working in an ensemble, rehearse a scene, ensuring participation by all actors that includes vocal and physical characterization, blocking, memorization of lines, etc. DOK: 4	Lead actors warm up and participate in peer led actors warm up with attention to specific elements of focus including breath, voice, diction, movement, etc. 175 Theatre Games: Warm-up exercises for Actors by Nancy Hurley (Sep 2009) DOK: 2	Write instructions for a particular actor's warm up that focuses on an identified need such as voice, body, teambuilding, response time, etc. DOK: 3 From the perspective of a director, write a short paragraph motivating an ensemble of actors during a rehearsal. DOK: 3	Select the acting skill is the focus of a particular warm up DOK:1 During an effective rehearsal, actors display what types of behaviors? DOK: 1
	2. Demonstrate acting skills that reflect clear artistic choices.	Perform independently a monologue from a classic or contemporary play with focus on development of character, objectives and motivation. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK: 4	Perform in an ensemble an improvised or scripted scene with focus on development of character, objectives, and motivation. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK:4	Using the provided scene or monologue, write a character analysis that includes characters thoughts, feelings, motivation, obstacles, and changes. DOK: 3	

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	3. Practice and explain the interrelated nature of design in creating appropriate dramatic environments.		Using a selected character from a script, create a costume for that character using quotes from the script to justify choices. (Potential scripts: Willy Wonka and the Chocolate Factory, The Watsons Go To Birmingham, Annie) DOK:3	Using a selected piece from a script, sketch the environment described and document choices with quotes from the script. (Potential scripts: Shakespeare A Midsummer Night's Dream, Act 5, Scene 1 or Alice in Wonderland, Tea Party) DOK:3	What costume best fits the given character? DOK 2 What scenic design best incorporates the description from the playwright? DOK: 2

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
Create	1. Discuss, examine, and demonstrate various technical roles in support of a story/script.	Demonstrate to an audience the workings of the design using a theatrical stage or scale model. DOK 3	Using a script for a play, create a lighting plot or set design for one or more scenes. DOK 4	<p>Describe the role of a lighting design in the transition from scene to scene in a performance. DOK: 2</p> <p>Using the provided text as a reference, sketch a costume for the given character. Justify your choices with text from the reading. DOK: 3</p> <p>Using the blank face below, sketch lines to provide a make-up guide for an 'old-age' face. DOK: 1</p>	Which prop should be included for the given scene? DOK: 1

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	2. Create monologues, dialogues, and short plays that reflect dramatic action in response to real life conflict.	<p>Create and perform an original dialogue or short scene with focus on development of character, objectives and motivation.</p> <ul style="list-style-type: none"> -Use story arch to develop clear beginning, middle, and end. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. <p>DOK: 4</p> <p>Create and perform independently a monologue with focus on character arch, development of character, objectives and motivation.</p> <ul style="list-style-type: none"> - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. <p>DOK: 4</p>	<p>Present original scripts to an audience via performance or reading.</p> <p>DOK: 3</p>	<p>Using the character description provided, write a short monologue for the character being sure to include dramatic action in response to the provided real life conflict.</p> <p>DOK: 4</p>	<p>Identify the conflict in the situation below.</p> <p>DOK: 1</p>

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	3. Work collaboratively to explain and apply the elements of script.			Using the example text, annotate the 5 elements of the dramatic arch including exposition, rising action, climax, falling action, resolution. DOK: 2	According to the written selection, what choices would be best suited for the scene? DOK: 2
	4. Execute varied research methods to inform creative decisions.		Present, to an audience, the research used to inform writing of original monologue or dialogue.		Select one of the following images to justify creative choices made for set, costumes, etc. DOK: 2
Respond/Analyze	1. Describe and discuss how theatre can synthesize several art forms into a dramatic structure.			After viewing a play, describe how a variety of art forms contributed to the impact of the scene? Include specific examples from play as evidence of understanding DOK: 3	Using the given set design, what piece of art influenced the design? DOK:3
	2. Describe and analyze audience response and appreciation of dramatic performances.	Work with classmates to design and deliver a meaningful rubric for evaluation of performance. DOK: 4		Describe the role the audience plays in theatre performance. DOK: 2	

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Response Items	Selected Response Items
	3. Practice skills to critique self and others performance.			Reflect on own performance including strengths and opportunities for improvement. DOK: 2	
	4. Compare and contrast the ways in which many cultures have used theatre to communicate ideas regarding the human experience and condition.		Using a Venn diagram, analyze the example of a fairy tale from different cultures. Example: Brothers Grimm Little Red Riding Hood and Pretty Selma: A Little Red Riding Hood Story from Africa. DOK: 3	After reading the passage, retell the story from the perspective of your own cultural experience. DOK: 4	

Table 6.2.3
Illustrative Theatre Ideas for Assessment – Grades 9-12

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Responses	Selected Responses
Perform/ Present/ Produce	Apply Skills and knowledge to perform in the arts				

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Responses	Selected Responses
	1. Analyze, practice, and present the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media.	Select a text and analyze a full-length script. DOK: 4		Conduct a character analysis from a dramatic text. DOK: 3	Questions to investigate elements of a character - emotional - physical - motivation DOK: 2
	2. Effectively communicate directorial choices to actors and designers	Student creates, sets, and directs blocking for a scene. DOK: 3	In a presentation to your classmates, employ a visual image (photo, front rendering, or floor plan) of a set from a theatrical production. Discuss the critical issues for a director blocking a production on this setting. DOK: 4		

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Responses	Selected Responses
	3. Apply technical knowledge and skills, based on dramatic text and research, to create functional scenery, properties, lighting, sound, costumes, and makeup.	Create a design prospectus for a production of your choice that defines the core elements of plot, period, and physical needs of the setting. DOK: 4	Build a 1' to ¼" Scale model of a theatrical setting DOK: 3		Define the concepts of structural analysis of plot. Define Production Concept DOK: 1 List physical needs of a setting DOK: 1 Collect images and references to support design Concept. DOK: 3
Create	Apply skills and knowledge to create in the arts				
	1. Collaborate with actors to construct, refine and rehearse scripts to effectively communicate the story.	Create a structural and character analysis for a full-length play. DOK: 4 Create a rehearsal plan with specific blocking, gestural, movement, vocal, and emotional notations. DOK: 4	Work with colleagues to meet demands of the script, incorporating director's notes in revision of scene. DOK: 3		Define structural analysis of plot and character. DOK: 2 Define rehearsal plan. DOK:2 Define issues of gesture and movement DOK: 2

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Responses	Selected Responses
	2. Compare and demonstrate various classical and contemporary acting techniques and methods.		Perform two monologues of contrasting style and periods. DOK: 4		
	3. Develop designs that use visual and aural elements that support and bring the text to life.	Create a sound score that provides a background for a dramatic scene of your choice. DOK: 3			
	4. Design coherent stage management, promotional, and business plans.	Design and deliver a press kit that includes a poster, press release and program. DOK: 4			
Respond	Analyze, describe and evaluate works of art.				
	1. Analyze the effect of their own social and cultural experiences on their dramatic work and evaluate the validity and practicality of the information in critiquing productions.	As individuals create a performance evaluation rubric based on your personal perspective. Share that rubric with your peers, then discuss the similarities, and differences in the evaluative methods. DOK: 3			

Performance Strand	Performance Standards	Performance Tasks	Performance Events	Constructed Responses	Selected Responses
	2. Compare how universal themes are treated in drama from various cultures and historical period.	Create a diary of entries for your character that includes hand written reflections in the character's voice as well as pictures of clothing choices, locations, and events the character may have seen. DOK: 4		Write a comparative essay examining the works of early African Americans (Minstrel/ Jim Crow) to modern works (Raisin In The Sun/ Ragtime/ Fences). DOK: 3	Define physical, emotional, intellectual, and spiritual aspects of human behavior as they relate to acting. DOK: 2
	4. Analyze and explain knowledge, skills, and discipline needed to pursue careers and vocational opportunities in theatre, film, television, and electronic media	Complete a thorough research on a person of significance from the theatrical world. Create a performance work that allows you to become that person, and explain their impact on the world of theatre. DOK: 4			

6.3 Range of Content for Assessing Theatre – In theatre, there are many different areas of focus where students demonstrate expertise. Some students excel in performance as an actor, others as a designer, others as a builder or as a playwright. Still others may be able to demonstrate proficiency as a critic or observer. There are many ways of knowing theatre. Therefore we need many ways to assess learning.

Many skills in theatre are subject to scaffolding, in that there is an expectation that students grow in depth of understanding and in performance from year to year and experience to experience. Moving through a progression of creating, performing and responding, students will demonstrate depth of knowledge in a variety of areas.

For some strands, there will be more than one type of assessment listed. In some places, assessments may be linked across standards and strands. For instance, a “Performance Event” that assesses the “Perform” or “Create” strand may be used as the basis for “Constructed-response” in the “Respond” strand.

Selection of materials for use in all grades should keep in mind issues of quality and community standards, while maintaining a diversity of artistic and cultural heritage. Classic or historically significant texts, as well as contemporary works of comparable literary merit, cultural significance, and rich content are preferred. Educators should pay particular attention to age appropriateness, accuracy of information, and excellence of presentation in recognition of a school audience.

The following sources serve to exemplify the level of complexity and quality that the curriculum requires of all students in a given grade level. Additionally, they are suggestive of the breadth of material that students may encounter throughout their education in theatre.

Table 6.3.1
Resources for Theatre at Grade Span

Grades K-2 and 3-5

Nelson-Mandela's Favorite-African-Folktales

Zoomy Zoomy: Improv games and exercises for groups

Website for Stories <http://www.worldoftales.com/>

- *Usborne Stories from Around the World*, Illustrated by Linda Edwards and Retold by Heather Amery
- Caldecott Medal and Honor Books, 1938 <http://www.worldoftales.com>
- Shel Silverstein works: <http://www.shelsilverstein.com/indexsite.html>

Websites for Reader's Theatre scripts:

- <http://www.thebestclass.org/rtscripts.html>
- <http://bms.westport.k12.ct.us/mccormick/rt/rtscriphome.html>
- <http://pinterest.com/judyhelton/readers-theatre>

Online performances:

- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
- <http://www.digitaltheatre.com/>
- <http://www.wolfgangsvault.com/concerts/>
- <http://www.mfa.org/explore/interactive-tours>
- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
- [http://www.digitaltheatre.com /](http://www.digitaltheatre.com/)

Grades 6-8

- 175 Theatre Games: Warm-up exercises for Actors, Hurley, Nancy, 2011

Zoomy Zoomy: Improv games and exercises for groups

- <http://www.amazon.com/books/dp/0964235080>

Online performances:

- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
- <http://www.wolfgangsvault.com/concerts/>, <http://www.mfa.org/explore/interactive-tours>
- <http://www.digitaltheatre.com/>
- <http://www.amazon.com/books/dp/0964235080>

The Second City Almanac of Improvisation

- <http://www.amazon.com/The-Second-City-Almanac-Improvisation/dp/0810118017>

Improvisation Starters

- <http://www.amazon.com/Improvisation-Starters-Philip-Bernardi/dp/1558702334>
- <http://www.amazon.com/books/dp/0964235080>
- <http://www.stratfordfestival.ca/education/teachers.aspx?id=1096>

- <http://artsedge.kennedy-center.org/educators.aspx>
- Works cited in the Common Core State Standards, Appendix B:
http://www.corestandards.org/assets/Appendix_B.pdf

Grades 9-12

Zoomy Zoomy: Improv games and exercises for groups

- <http://www.amazon.com/books/dp/0964235080>
- <http://www.amazon.com/Training-American-Actor-Arthur-Bartow/dp/1559362685>

An Actor Prepares

- <http://www.amazon.com/An-Actor-Prepares-Constantin-Stanislavski/dp/0878309837>

The Second City Almanac of Improvisation

- <http://www.amazon.com/The-Second-City-Almanac-Improvisation/dp/0810118017>

Improvisation Starters

- <http://www.amazon.com/Improvisation-Starters-Philip-Bernardi/dp/1558702334>
- <http://www.amazon.com/books/dp/0964235080>
- <http://www.stratfordfestival.ca/education/teachers.aspx?id=1096>
- <http://artsedge.kennedy-center.org/educators.aspx>

Works cited in the Common Core State Standards, Appendix B:

http://www.corestandards.org/assets/Appendix_B.pdf

American Theatre Wing/ Tony's :

- http://americantheatrewing.com/theatrereferences/tr_research.php

IB: Theatre Arts

- <https://sites.google.com/a/ccsd.edu/theatre-arts-ib/>

Works cited in the Common Core State Standards, Appendix B:

- http://www.corestandards.org/assets/Appendix_B.pdf

Additional Scripts to those in the Common Core State Standards:

- *The Clean House* by Sarah Ruhl
- *Book of Days* by Lanford Wilson
- *Fortinbras* by Lee Blessing
- *King Lear* by Shakespeare

6.4 Nature of the Scoring Rubrics for Assessing Theatre

Rubrics can be a valued tool in instruction by providing guidance to the student. Rubrics describe for the student a direction and vision for improvement. A rubric tells us how an individual scorer evaluated a performance task, an event, or a constructed-response item and the level of quality observed by the scorer. It also tells us which areas of focus are important when evaluating work.

Objectivity is hard to achieve when educators score their own students. Personal preferences and biases may be inherent in the process. Rubrics address this challenge by defining in detail each performance. In order to fairly compare different individuals or programs, the same rubric should be used by the same group of raters. If more than one person is using a scoring rubric, steps should be taken to improve inter-rater reliability. To yield more accurate and useful information, it is helpful to use samples of student responses to train scorers. By asking them to rate pre-scored example performances and then to talk about the reasoning behind their scores, different individuals can learn to score student work in a comparable manner, the essence of reliability. Training can also be done by providing some specific samples of work at each level that helps the scorer differentiate between the levels of quality.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

Table 6.4.1
Sample Theatre Rubric for Acting/Performance Assessments

Dimension	1	2	3	4
Voice: Volume Articulation Dynamics/ Inflection	Speaks without being heard Lacks clarity in speech Maintains monotone, displays no emotion	Speaks with only partial ability to be heard Partially lacks clarity in speech Maintains monotone, uses contrived emotional elements	Speaks “to the back of the room” Words are all fully understood Emotions clearly embody the motivations of the character	Creates a personal interpretation to a point of realization using purposeful choices about volume, articulation, dynamics and inflection Skills and techniques are applied at a high level of proficiency. The student shows an excellent ability to apply the artistic processes involved in creating art.
Body: Purposeful Movement/ Gross Motor Gesture/Fine Motor Spatial Awareness	No locomotor movements No gestures No evidence of purposeful movements or gestures Gestures and movement do not reflect character but rather personal physical habits of the performer Movements interfere with movements of other actors	Gross motor choices are not consistently motivated by character. Gestures are not consistently motivated by character. Movements are not consistent in the use of the space.	Large movement reflects character motivation Gestures demonstrate character Movement demonstrates understanding of space	Creates a personal interpretation to a point of realization using purposeful choices about Purposeful Movement/ Gross Motor Gesture/Fine Motor Spatial Awareness Skills and techniques are applied at a high level of proficiency. The student shows an excellent ability to apply the artistic processes involved in creating art. Employs gesture that presents subtle and eloquent levels of characterization
Mind: Present in the moment Stays focused on task	Distracts other actors and audience from surrounding circumstances Creates distraction unrelated from	Is not aware of the surrounding circumstances Becomes distracted from the task	Is aware of the surrounding circumstances Is not distracted from the task	Is in control of the surrounding circumstances Is in control of the tasks at hand

Dimension	1	2	3	4
	surrounding circumstances			
Rehearsal Time: Prepared Contributes Takes Direction Active re-drafting	Usually fails to bring materials Often fails to attend rehearsals Often Leaves rehearsals early or arrives late Does not respond to or ignores direction	Brings basic materials to the rehearsal Is active in rehearsal process. Does not act on direction or suggestion Little change from one attempt to another.	Brings materials to rehearsal Participates in discussions that contribute to the rehearsal process Demonstrates effective change from one attempt to another. Changes only when prompted through direction	Brings materials to rehearsal Leads discussions that contribute to the rehearsal process Leads discussions that assist in establishing direction Demonstrates effective change from one attempt to another with direction or through own initiative

Table 6.4.2
Sample Theatre Rubric for Reflection and Evaluation

Dimension	1	2	3	4
Critical Reflection	The student does not reach a standard described by any of the descriptors	The student records his or her artistic development and processes with little reflection.	The student reflects critically on his or her artistic development and processes at different stages of his or her work.	The student reflects critically and deeply on his or her artistic development and processes at different stages of his or her work.
Evaluation	The student does not reach a standard described by any of the descriptors	The student carries out a limited evaluation of his or her work, with guidance.	The student carries out a good evaluation of his or her work. The evaluation includes an appraisal of the quality of work produced and an identification of some areas of improvement	The student carries out an excellent evaluation of his or her work. This shows a considered appraisal of the quality of work produced and details of improvements that could be made.

Dimension	1	2	3	4
Use of Feedback	The student does not reach a standard described by any of the descriptors	The student uses feedback in his or her artistic development with extensive guidance, which informs his or her own artistic development and processes.	The student uses feedback in his or her artistic development with little guidance, which informs his or her own artistic development and processes	The student intentionally uses feedback in his or her artistic development, which shows an appropriate consideration of his or her artistic processes.

6.5. Summary of Available Theatre Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and 9-12) for each MAEIA performance standard. At the high school level, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

All assessments developed by MAEIA are available at www.maeia-artsednetwork.org

6.5.1 Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to “snapshots” of student understanding at a given moment in time. Each of these assessments provides a window into students’ creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in theatre programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student. (Vatsky, 2008, p.14)

6.5.2 Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and 9-12

Tables 6.5.1 through 6.5.4 show MAEIA theatre assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the theatre.

Table 6.5.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork.org

Table 6.5.1
Number of Theatre Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	1	0	1	2
Grades 3-5	1	2	6	9
Grades 6-8	3	3	5	11
TOTAL	5	5	12	22

Table 6.5.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 6.5.2
Number of Theatre Performance Tasks
Grades –K-8

Level	Create	Perform	Respond	Total
Grades K-2	1	0	1	2
Grades 3-5	2	0	5	7
Grades 6-8	1	0	3	4
TOTAL	4	0	9	13

Table 6.5.3 indicates the number of MAEIA performance events for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 6.5.3
Number of Grades 9-12 Theatre Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	4	3	10
Perform	4	0	2	6
Respond	1	0	2	3
TOTAL	8	4	7	19

Table 6.5.4 indicates the number of MAEIA performance tasks for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 6.5.4
Number of Grades 9-12 Theatre Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	0	5	1	6
Perform	2	1	3	6
Respond	3	0	1	4
TOTAL	5	6	5	16

6.6 References for Theatre

Pelligrino, Chudowsky and Glaser. (2001). Knowing What Students Know: The Science and Design of Educational Assessment

Indiana Content Standards for Educators retrieved from
<http://www.doe.in.gov/sites/default/files/educator-effectiveness/fine-arts-theatre.pdf>

Michigan Arts Education Blueprint For A Gold Standard Arts Education Program, retrieved from
[www.maeia-artsednetwork](http://www.maeia-artsednetwork.org) (2016)

Michigan. Department of Education. (2011).
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Chapter 7

Visual Arts Assessment Specifications

- 7.1 Design of the Visual Arts Assessment – Through a variety of formative and summative assessments, educators can gauge student learning and chart an educational course that leads to student success. In the Visual Arts discipline, this journey can be visually documented through the use of a comprehensive student portfolio of work. Using a portfolio to chart student learning can show a clear pathway for students to improve as they progress in their learning (Stiggins, 2007). Ongoing assessments can take many forms and should fit seamlessly into instruction as a “diagnostic tool, revealing what students have learned and pointing out” both strengths and weaknesses for educators to address (Jackson & Davis, 2000, p.65). The MAEIA visual arts assessments are designed with this in mind.

Quality visual arts assessments examine both **product and process** and are authentic in nature. “Authentic assessment methods concentrate on complex tasks” which challenges students to think beyond traditional methods of quizzes and tests” (Jackson & Davis, 2000, p.56). In the Visual Arts this includes “alternative assessment procedures that are performance-based” and give opportunities for students and educators to “discuss or clarify responses as one would do in real life” (Armstrong, 1994, p.110). These approaches encourage students to self-assess often and focus on their own strengths and weaknesses, with instruction and guidance on how to achieve personal goals and objectives.

The assessment methods have been selected to evaluate student understanding of learning objectives, are measurable, and reflect evidence of student familiarity, mastery, and enduring understandings (Jackson & Davis, 2000). The more difficult aspects of student learning to assess are metacognitive skills that show the knowledge of students’ own strengths and weaknesses, attitudes, and the ability to use those to achieve personal goals and objectives (Beattie, 1998).

As students progress through grade levels, the assessments will reflect a more sophisticated set of prompts to be answered. The demands of the discipline in the content standards and benchmarks include the production and display of physical works of art, as well as the ability to critique and respond to works of art made by self, peers, and artists throughout history.

At the elementary level, while there is more instruction surrounding the ability to identify and apply the elements and principles of design, these components are not the emphasis of all lessons. The elements and principles of design are used as visual vocabulary to discuss the formal qualities of a work of art, as well as to assess compositions.

The arts standards are often broad in nature and allow for flexibility to reflect the culture and values within a community of educators and learners but there is not one common curriculum or set of assessments used across districts. Keeping that in mind, assessments offered in any statewide system should allow for flexibility beyond one specific curriculum. Instead, the focus would be on the capacity of students to express overall familiarity, mastery, and enduring understandings in the Visual Arts using assessment items that authentically ask students to respond to items that reflect their understanding (Jackson & Davis, 2000).

An authentic visual arts assessment could consist of a performance task (a painting, sculpture or other artwork) with an accompanying constructed-response in which the student could explain the work, and selected-responses items that question a student’s additional understandings about process, content, or composition. By creating assessments that require students to address similar understandings in different ways, educators can get a more holistic diagnosis of student achievement.

Performance tasks are generally multi-step processes, requiring preparation and revision, and are completed with critique or reflection (Armstrong, 1994). Performance tasks allow students to delve into their prior knowledge and apply what has been learned to real world situations (Jackson & Davis, 2000). Performance tasks ask students to use skills that have been obtained over the course of their study in order to complete the item or items being assessed. Like a portfolio review, a performance task can allow students to include “initial drafts, sketches... art works” and “assess real student work/real performance; are not simply short answers to standardized test questions” (<http://www.p12.nysed.gov/guides/arts/partIII1.pdf>).

When making art, artists experiment, edit, reflect, and revise. When adapting this process to the classroom, self-assessment encourages students to evaluate the effectiveness of their art and revise accordingly. This type of inward reflection can positively impact student motivation and ownership of learning. Self-assessments are meaningful for any age group, even the youngest of learners (Bingham, Holbrook & Meyers, 2010).

Educators now have many digital options for storing working portfolios and assessments over the course of one or many years during a student’s education career. A video of an elementary art criticism classroom discussion could allow an educator to assess students’ verbal observation of formal properties, making comparisons, respecting opinions of others, and providing reasons for one’s opinions (Armstrong, 1994).

Educators should consider the results of the assessments chosen when planning curriculum and selecting teaching strategies. Schools should establish an assessment system that provides regular feedback (Marzano, 2003). How that might look in a visual arts classroom depends on the frequency with which educators see students and how the school’s arts education program is structured. In a gold standard program, assessment feedback is given at least quarterly. It may not be possible for certified visual arts educators who do not see students on a daily basis to meet this expectation. Effective, appropriate, and accurate assessments of large numbers of students can be a challenge. The assessments that are employed in the visual arts classroom may be used as a touchstone for arts programming and inform districts of professional development needs, as well as demonstration of student understanding and growth. In Fairfax County, VA, arts assessments are not used to evaluate students, but rather to inform educators and districts with data to help shape programming that coordinates and carries out the tenets of 21st Century teaching and learning. Maiers, Angela, (2011) *Arts Assessments*. This document is written with the “gold standard” of visual arts programming in mind.

7.2 Description of the Visual Arts Assessments – The several types of assessments to be used in assessing students in the visual arts are described and illustrated below.

Performance Tasks

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students’ efforts in the task and samples of student work to provide more in depth examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype

5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback.

Students who complete a performance task may do so over several days or weeks. The task may consist of multiple steps along the way. In the visual arts classroom, it may look like the process of creating a work of art from inception to execution, presentation, reflection and self-assessment.

When assessing a performance task, educators should look at desired skills and attributes such as:

- Composition
- Craftsmanship
- Creativity
- Communication of Content

The criteria for evaluation should be described in the rubric. It should be specific and measureable for each dimension (<http://sharepoint.nbps.org/Meritas/Meritas%20Art%20Awards%20Rubric.pdf>). Assessments based on specific concepts should allow also for art criticism and reflection.

Performance tasks that students complete in the visual arts could connect across the arts (dance, theater, music) as well as other subjects. By thinking and working as artists, students will experience a variety of media and art forms. Students as perceivers of art can find many ways to see and think about art in their daily lives (Stewart & Katter, 2009).

Figure 7.2.1
Sample Visual Arts Performance Task
Create
Grade 8

MAEIA Assessment V.T306
Design a Chair

For this assessment, students will each design and build a small (about six inches tall) model of a chair using cardboard, paint, and commonly found objects and craft items. The chair will be designed for an action figure or small toy that is between 6" and 12" tall (teacher provided or students brought from home). The goal will be to use the design process to create a functional, ergonomic chair for the action figure or small toy selected.

- Day 1 will be used for a written assessment of the students' recognition and interpretation of visual characteristics and organizational principles.
- Days 2–3 will be for construction of the chairs.
- On Day 3, students may begin to paint their chairs.
- Day 4 will be for the final coats of paint and finishing touches.
- Day 5 will be for testing, or reflecting on the chairs.

Figure 7.2.2
Sample Visual Arts Scoring Rubric for MAEIA Assessment V.T306
Design a Chair
Create
Grade 8

Dimension	1	2	3
Empathize, Define, and Ideate	Student defined one problem based on the needs of the user. Student brainstormed one solution.	Student defined two problem based on the needs of the user. Student brainstormed two solutions.	Student clearly defined three or more problems based on the needs of the user. Student brainstormed three or more solutions.
Prototype	Student uses the design process to create a chair that addresses solutions for one need of the user.	Student uses the design process to create a chair that addresses solutions for two needs of the user.	Student uses the design process to create a chair that addresses solutions for three or more needs of the user.
Materials and Processes	There is no evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology and processes.	There is some evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology, and processes.	There is clear evidence of an effort to solve the design problem through selection of varying qualities of materials, techniques, media technology, and processes.
Testing and Reflect	Student tested the chair but did not identify what worked or what didn't work in the chair.	Student tested the chair and identified what worked and what didn't work in the chair.	Student tested the chair and clearly identified what worked and what didn't work in the chair.

District (email from Amy Mee, 2013), and BHS Visual Arts Rubric (<http://sharepoint.nbps.org/Meritas/Meritas%20Art%20Awards%20Rubric.pdf>)

Performance Events

Performance events are items that reflect understanding of a stage or a specific component in the process of creating a work of art and take less time to complete than a performance task. They may be finished works of art or highlight a specific stage in art production. A performance event asks students to complete the assessment activity in a 30-60 minute time block. For example, a student may be asked to create a set of thumbnail sketches that represent a series of emotions.

Through the use of the elements and principles of design, students would be able to conjure small drawings that evoke an array of emotions through the use of visual choices. Penn State University Laureate and Ceramist Chis Staley explains in a video series created for the University that when grading art, four main targets can be evaluated (Marshall, 2012). In turn, when assessing a performance item, educators should include these targets in their rubric for evaluating student work:

- Composition
- Craftsmanship
- Creativity
- Communication of Concept

Figure 7.2.3
Sample Visual Arts Performance Event
Respond
Grades 9-12

MAEIA Assessment V.E413 Dream House Design
<p>Students design a dream house through a series of quick sketches. They are asked to address the practical functions of a house, as well as “quality of life” features, such as activity spaces and exciting or attractive design features.</p>

Figure 7.2.4
Sample Visual Arts Scoring Rubric for V.E413 Dream House Design
Respond
Grades 9-12

Dimension	1	2	3	4
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Dimension	1	2	3	4
Creativity (Form) Apply the creative process to problem solve with insight and reason.	The student's ideas lack creativity. Very few new ideas; re-hash of conventional thinking; ideas clichéd. Unable to take a risk.	The student's ideas are somewhat creative. Some new ideas are generated. Follows typical or conventional styles and plans of houses. All spaces are geometric shapes, i.e., squares and rectangles. Rarely takes a risk.	The student's ideas are creative. Recognizes conventional thinking and comes up with some alternatives. Some consideration of unusual geometric space shapes, or some use of organic space shapes. Takes some risks in form, style, and/or content. Includes a few "quality of life" features.	The student's ideas are unusually creative. Recognizes conventional thinking and comes up with many alternatives. Unusual use of shape includes significant use of organic shape, not solely geometric shapes. Includes a large number of innovative or "quality of life" features beyond the practical functions. Takes risks in form, style, and/or content.
Design Solutions (Function) All parameters of problem are considered. Practical considerations of everyday living are addressed: sleeping areas, bathrooms, dining areas, lighting, movement, doors, hallways, and ergonomic layout.	Less than two practical functions of the house are considered. Layout is mostly awkward or ill-conceived for everyday use, such as no bathroom near bedrooms, kitchen too near bedroom, noisy areas near sleeping areas, etc.	Less than four practical functions of the house are considered. Layout is significantly awkward or ill-conceived for everyday use, such as no bathroom near bedrooms, kitchen too near bedroom, noisy areas near sleeping areas, etc.	Four or five practical functions of the house are addressed, including essential features of bathrooms, sleeping areas, and kitchen area. Most features are well planned for practical considerations.	A significant number (six or more) of practical functions of the house are addressed, such as windows, doors, and furnishings. Includes incorporation of landscape features and others, such as access by car or walking, bathrooms, kitchen, and dining, and sleeping areas. All features are well planned for practical considerations.

Dimension	1	2	3	4
Planning Documents show a complete vision in multiple views and forms for a viable solution to problem.	Single view of the house; minimal or no landscape features.	Two views of the house; minimal or no landscape features.	Three views of the house; most spaces clearly labeled; minimal or no landscape features.	Multiple views and forms are used (three or more views of house); all spaces clearly labeled; includes multiple landscape or other contextual features.

Constructed-Response Items

Constructed-responses for visual arts students measure the students' capacity and ability to effectively compose responses to assessment activities by applying verbal and/or visual literacy skills. Compare and contrast questions on various art movements, materials, processes, or specific works of art are one type of constructed response question.

For example, students could be shown two works by the artist Pablo Picasso (one painting from his Blue Period and one of his Cubist collage paintings) and asked to compare the works by subject matter, materials used, compositional qualities, or historical significance. In this instance, students would be asked to evoke a strong level of visual literacy when applying vocabulary and concepts to respond to how the works are similar and/or different.

Figure 7.2.5
Sample Constructed-Response
Perform
Grade 5

MAEIA Assessment V.T203 Creating Digitally Altered Background Images Sample Constructed – Response
<p>1. Give three examples of how digital cameras and computers can be used to alter the content of an image.</p> <div style="margin-top: 10px;"> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> </div>

When assessing students' responses to these items, educators should look at the dimensions shown in the corresponding rubric for MAEIA Assessment V.T203.

Figure 7.2.6
Sample Teacher Scoring Rubric for Constructed-Response
Perform
Grade 5

Dimension	1	2	3	4
Providing Examples	Student provides one example.	Student provides two examples.	The student provides three or more examples of how this technology changed the ways in which photographers can alter photographs.	

One potential assessment item that allows personal reflection through a constructed-response is MAEIA V.E310 Monuments. In this assessment students are asked to view examples of monuments, choose one example and write a short interpretation of it. They then create a drawing of their own idea for a monument, designed to reflect a style and culture of their choice and write a reflection on the intent of their design.

Figure 7.2.7
Sample Visual Arts Performance Event with Embedded Constructed-Response
Respond Grade 6

<p>MAEIA Assessment V.E310</p> <p>Monuments</p> <p>Students view six examples of monuments from a variety of cultures throughout history. They choose one example and write a short interpretation of it. They then create a drawing of their own idea for a monument, designed to reflect a style and culture of their choice. Afterward, they write a short reflection describing the culture and the intent of their design by responding to the following questions:</p> <ol style="list-style-type: none"> 1. What culture or society is your monument for? 2. Where will your monument be built? 3. How does the way it looks reflect the culture or society? 4. What is the function or purpose of the monument?

Figure 7.2.8
Sample Visual Arts Scoring Rubric for V.E310 Monuments
Respond
Grade 6

Dimension	1	2	3	4
<p>Form—Physical Materials/Building Methods Associates with meaning in four ways:</p> <ol style="list-style-type: none"> 1. Approximate age/era 2. Approximate location/place 3. Economic/technological resources (industrial or pre-industrial) 4. Meanings based on materials <p>Form—Social Content Associates forms, images, and/or shapes with meanings: nationality, events, or other.</p> <p>Function—Uses Describes a use or uses: memorial, ritual, inspirational, or other.</p>	There are no associations from the lists in the Form or Function dimensions.	There is one association with form or function from the lists in the Form or Function dimensions.	There are two associations from the lists in the Form or Function dimensions.	There are three or more associations from the lists in the Form or Function dimensions.
Reflection	One of the four questions are addressed, or the answers clearly do not correspond to the drawing in any way.	Two questions are addressed and clearly correspond to the drawing.	Three questions are addressed and clearly correspond to the drawing.	All four questions are addressed and clearly correspond to the drawing.

Selected-Response Items

Selected-response items consist of a question with a variety of predetermined responses, one of which is correct. Multiple-choice items are the most common type of selected-response assessment. When questioning students through the use of selected-response items in the Visual Arts, often times it is to check for understanding of facts, content knowledge, or processes (DOK 1 and 2) but these items may also be used to differentiate, compare, or hypothesize (DOK 3). Students could respond to an image, a written

question, or a combination of both. Questions could ask students about specific use of the elements and principles of design, artists, art movements, application of materials, use of technologies, as well as interpretation of subject or style.

Figure 7.2.9
Sample Selected-Response
Respond
Grades 9-12

MAEIA Assessment V.E413 Dream House Design
Sample Selected-Response

1. Which of the following is an example of a design that combines form and function?

A.



<http://www.fotopedia.com/items/flickr-2763228213>

B.



Modulus Lounge Chair by Andy Gregg,
used with permission.
<http://www.bikefurniture.com/>

C.



<http://www.flickr.com/photos/duchamp/28640948/>



D.

The Rosa Parks Bus" © by The Heidelberg Project,
www.heidelberg.org.

2. Which of these are not necessary functional features of home designs?

- A. The bathroom
- B. The kitchen
- C. Bedroom suites
- D. Sleeping area

This type of questioning is asking for students to recall and apply information gained through an involvement in the visual arts class to specific sets of prompts that have pre-set answers provided.

- 7.3 Range of Content for Assessing Visual Arts – Students in the visual arts are to be assessed with increasingly more challenging items as they grow in development to reflect knowledge and skills developed through quality instruction in the classroom. Because of the subjective nature of art, when students are asked to complete performance tasks, performance events, and constructed-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14). Students will be assessed in grades K-2, 3-5, 6-8, and 9-12 using items developed to assess the performance standards of create, perform, and respond, all delineated from the State of Michigan grade level expectations of perform, create, analyze, analyze in context, and analyze and make connections. As a result of completing the MAEIA Blueprint and assessment items, educators, students, and the greater school community will be able to gain a better perspective of Visual Arts performance by examining both the school arts education offerings and student achievement.

Students at all grade levels participating in the visual arts are able to perform and participate in activities that will help them “move beyond the ‘I like it that way’ statement as they are encouraged to reflect on their own and the work of others,” by developing the ability to articulate observations with the appropriate vocabulary to support their thoughts (House, 2008, p.49). In addition, visual arts students should build portfolios of work that show “evidence of a creatively fertile and inquiring mind(s)” predominantly through visuals with the accompaniment of artist statements (Colston, 2008, p.116). In order to assess this type of capacity in a student, visual arts assessments must be active in nature and allow students to execute both long-term and short-term art making tasks and events, as well as encourage students to engage in the discussion about their own work and the work of others through constructed and selected-response items. Throughout, students should be involved with looking at their own portfolio of work, curating its’ content to demonstrate learning, and express that through writing or visual response.

The content of the assessments should overlap as much as possible in order to get a full range of what students understand and can demonstrate their ability to perform, create, and respond in the visual arts. In each of the grade level assessments shown in figures 5.2.1 to 5.2.4 there are items that intersect or overlap in content or process. For example, in the grade 5 suggested items, students create preliminary sketches that convey understandings of elements and principles of design in a performance event that can then be used later for the performance task that asks students to create a work of art based on a personal experience. This task is reflected upon in a constructed-response item in which students are to give an artist statement that reflects on the formal qualities of the work as well as other possible solutions. Within these separate items, students are being asked to perform, create, and respond around a similar topic, helping both educators and students examine items from multiple perspectives because “learning is enhanced when students are presented with tasks that are similar enough for them to ascertain their sameness” (Marzano, 2003, p.112). This overlap of content in assessment items holds true for each of the grade levels being addressed in this document.

Because overlap of content is encouraged in the visual arts assessment, items may contain content from multiple expectations. For example, when students are being asked to respond to works of art they have made or works that have been made throughout history, students may rely on their experience and understanding of the performance standards of perform and create to answer the items. In the same realm, students being asked to perform or create in the visual arts may reflect on the procedural learning and modify processes based on work they have responded to through the examination and practice in the classroom (Marzano, 2003). This back and forth between content knowledge, procedure, and application can be a natural occurrence in the visual arts discipline because it allows students the opportunity to

demonstrate metacognitive control through showing mastery over the component skills and their complex interactions when applied through a process (Marzano, Pickering, & Pollock, 2001). As students evolve through their education, the tasks, events, constructed, and selected-responses items should reflect an increase in ability to demonstrate proficiency in the visual arts.

Grades K-5 In kindergarten through grade five, creation is at the core of visual arts instruction. Children experiment enthusiastically, exhibit a sense of joy and excitement, and learn to manipulate with their hands and minds while exploring the visual world. When outlined in the grade level content standards and benchmarks in the visual arts, students learn to work with various media, tools and processes as skills are developing for students to express their creativity through visualizations. Students involved in visual arts curriculum over time grow in their ability to interpret, evaluate and respond to art; therefore, student assessments by the end of grade five should focus on the emerging development of a portfolio from the outcome of studio lessons, as well as the application and understanding of art concepts that include perform, create, and respond.

Content eligible for use under the grade 5 visual arts assessment include items that demonstrate student understanding of safe use of materials to create artwork in a variety of media. This may include pencil, paint, clay and other sculpture materials, cut paper, pastels, and digital media. Artwork should reflect an understanding of the application of the elements and principles of design. For example, students could demonstrate this through the manipulation of media to show depth in a 2-D work using shading, overlapping, and the beginning elements of perspective.

At grade 5, students would not be expected to have mastered the media chosen nor its' manipulation, but instead use it at an emerging and developing skill level. In the creation of a drawing or painting using a value scale through shading, for example, a complete range from light to dark may not be achieved. Instead, to be considered proficient, students would show understanding through the application of some kind of range from light to dark to demonstrate the beginning understandings of how a light source impacts where the light or dark values exist within a composition. This same expectation of understanding could be applied to other media, conceptual knowledge of the elements and principles of design, as well as work created by a variety of artists throughout history. Specific content referenced should be flexible and reflect the culture of the school community as well as both traditional and emerging practices in visual arts in order to properly engage the student being assessed (Melaville, Berg, & Blank, <http://www.communityschools.org/assets/1/AssetManager/CBLFinal.pdf>).

Grades 6-8 As students transition to grades 6-8, it should be "recognized that young adolescents are not simply older K-5 level students nor younger students in grades 9-12, but that there are dramatic changes that occur during this "time of life" which impact how students learn and process information (Armstrong, 2006). Since students are going through physical, social, hormonal, and emotional changes during the years spent in grades 6-8, it is important that curriculum is flexible, personalized, and active in nature (Armstrong, 2006). The same can be applied to the assessments given to students demonstrating their capacity at grade 8 in the visual arts. According to the visual arts content standards and benchmarks, students in grades 6-8 should be able to select the media, techniques and processes to generate ideas for artistic expression, analyze what makes them effective in communicating ideas, and reflect upon the effectiveness of their choices and the choices of others.

One way to develop skills is through practice. A sketchbook can provide a place for students to practice and work through ideas as they "consider one or more issues, forms, or ideas through critical, historical, and aesthetic inquiry; visual examination and note taking; personal reflection; and creative visual expression" (Anderson & Milbrandt, 2005, p. 173). Sketchbooks could be used as a formative assessment tool in coordination with portfolio development. By grade 8, students participating in the Visual Arts should have

a portfolio that demonstrates the development of these skills over time. Student portfolios should contain work that culminates from the evolution of demonstrating emerging abilities and understandings to a more sophisticated application of both chosen content and applied media that help illustrate the standards of perform, create, and respond.

Content appropriate for use in the grades 6-8 assessment items were created to show a more complex understanding and a greater capacity to create, perform, and respond in the visual arts than the grades K-2, 3-5, 6-8 and 9-12 assessments. To reflect the changing nature of adolescents, assessment items are open for student interpretation and ultimately allow the creative expression and choice of the student to drive the direction of the final works created.

By offering students the ability to spend a longer amount of time participating in similar themed activities that build into a personally reflective work, this assessment is both developmentally appropriate and challenging for this age group. This type of assessment item offers both students and educators a good understanding of their performance level when complete because it uses multiple performance standards within the totality of the task.

Because students are different, it is not expected that all students will create the same work in the same way. This is where the development of a portfolio is important. Instead of getting one activity to work on one day, a portfolio offers both students and educators a more developed understanding of how individual students have progressed over time and measures student growth against the individual student instead of against an ideal (Colston, 2008). With that in mind, content used for the grades 6-8 assessments should be flexible to reflect student interests, as well as the community in which they exist.

High School Once students reach high school, visual arts content expectations demand more of them both in their ability to demonstrate mastery of materials and the communication of intended content. In a school with a “gold standard” program, visual arts students who complete all the coursework should demonstrate competence in all strands, but may excel in one or multiple strands. Mastery of the materials depends on exposure to the various media over the course of their K-12 education and should be a considered when evaluating progress in each district (Chapman, 1978). Students in high school who are participating in the visual arts assessment should demonstrate, through the use of their portfolios, evidence of mastery that includes the planning, research, and execution to complete a variety of items. They should also demonstrate understanding and application of vocabulary, art history, and concepts through the performance events and tasks embedded into the making of art. Brainstorming, sketches, critiques, and final artwork are all a part of the standards of perform and create that are categorized as events and tasks. At this level, proficiency in responding to a work of art is shown by a student’s ability to apply research and critique techniques to analyze art in context using correct terminology. Students are also able to participate in group critiques, make presentations, research the role of art and design throughout history, and its application in modern life and potential career paths (McDonald, R.E, & Healy, S.D., 1999). The performance standard of respond may best be measured at times using constructed or selected-response items, such as writing an essay about an artist or making a presentation (both constructed-responses) or matching an artist to a work of art (selected-response).

Content appropriate for use in visual arts assessment at grades 9-12 reflects a broad scope of materials and content used to communicate visually through the creation and examination of art. Students could demonstrate a progression in learning through the use of a formative and summative portfolio that includes sketches and planning as well as “collections of finished products that give indications of abilities.” (Gruber, 2008, p.44) By giving more local control to educators and students to determine content included in an exhibition or portfolio, an assessment of those components could be more reflective of whether or not a student is demonstrating mastery of aspects within the visual arts courses taught within varying school

districts.

Based on the grade level expectations in the visual arts discipline, assessments and activities leading up to or involved with those assessments can reflect a gradual release of responsibility from educator to student. When students are at the end of 5th grade, they have acquired skills through watching educator demonstrations, participating in hands-on activities, and group level critiques. By the end of 8th grade, students have had more experience with working on those skills as well as incorporating more personalized content and style into a working portfolio. When reaching the capstone of assessments at grades 9-12, students should be able to put into practice the skills and understandings they have learned over the course of their visual arts education to independently solve problems with materials, methods, and content of their choosing and build a portfolio that demonstrates concentration, breadth, and quality. This gradual release of responsibility where “learning shifts from teacher-directed instruction to student processing activities” creates an assessment scenario that leaves content negotiable between educator and student, increasingly shifting all responsibility to the student over time (Levy, Ellen, 2007, <http://www.sjboces.org/doc/Gifted/GradualReleaseResponsibilityJan08.pdf>).

To determine eligible content for visual arts assessments in grades K-2, 3-5, 6-8 and 9-12, reference the criteria and standards for preparing and obtaining an LQ Endorsement in Visual Arts Education (http://www.michigan.gov/mde/0,4615,7-140-6530_5683_6368-24835--,00.html) through the State of Michigan. The inclusion of using traditional and contemporary art making processes in the studio, as well as the creative processes and techniques to participate in the visual arts is noted as a part of the standards for visual arts educators and could be included when designing assessments for students (2001, pg.4). Western and non-western art and artists should be explored from both traditional and contemporary perspectives. Helpful resources for finding these artists include *Scholastic Art Magazines* (<http://art.scholastic.com>) and the PBS resource that explores Art in the 21st Century, *Art21* (<http://www.pbs.org/art21/>).

In addition to considering historical and contemporary perspectives when obtaining content for visual arts assessments, a diverse representation of gender, race, and ethnicity in the artists used, as well as an array of genres for work being referenced was used. A mix of work that reflected tenants of high art, popular culture, folk art, and community-based art created using an array of media were considered when developing the assessment items. The same was true for the types of work students are asked to perform and create; exposing students to an array of artists and materials “ensures that children have the experiences needed to develop the concepts and skills that underlie visual expression” (Government of Ireland, 1999, p.18). When including a “broad and balanced” approach to content within the assessments given, students have a chance to express a more holistic understanding and application of knowledge, skills, and abilities.

- 7.4 Nature of Scoring Rubrics for Assessing Visual Arts – The scoring rubric is a tool important to the performance task, event, or constructed-response item, or body of work/portfolio because it is against the rubric that student work will be assessed. Without a clear guideline to the scoring tool, there would be no pathway to decide whether or not a student has effectively met the obligations of being able to do what has been asked of them. Simply telling a student that their answer is incorrect or not very good affects achievement negatively, while providing them with the right answer has only a moderate impact. The most impactful and best forms of feedback for enhancing student achievement involve explanation and asking students to continue to work on a response until they succeed (Marzano, Pickering & Pollock, 2001).

Rubrics offer a framework to assess learning and provide descriptive feedback for students (Erickson, 2011). Designed to illustrate levels of proficiency in the areas being evaluated, rubrics must contain three features:

- 1) Dimensions: These are the factors used to determine the quality of the response. In a rubric chart the Dimensions are listed in a vertical column down the left side of the page. Dimensions may vary depending on the topics being assessed and grade level.
- 2) A scoring scale with which to rate achievement. A scale of measurement must be defined. An even number of choices is usually recommended so that ratings must lean positively or negatively rather than land in the middle. In a rubric chart, the numerical score scale is usually listed in a horizontal row across the top of a rubric cluster.
- 3) Descriptions of qualitative differences for each dimension. For each dimension, a description of evidence of learning must be clearly defined for each score so qualitative distinctions in student responses can be made using uniform criterion. The selected criteria for a rubric must be significant and measurable, evaluating student understanding of learning objectives. Each description should be succinct but address each element in the dimension.

The scoring rubric should be able to tell what criteria are being assessed and therefore describe what criteria are also most valued. The rubric should be shared with the student as the assignment or assessment is being introduced. Students must understand the goals they are to meet in order to achieve them. It also supports creative problem solving and self-monitoring by the student. When producing works of art, Staley uses the four C's (Composition, Creativity, Craftsmanship, and Content) outlined earlier in this document that is then represented on a four-point scale.

Figure 7.4.1
Sample Scoring Rubric for MAEIA Assessment V.E406
Review Your Portfolio
Respond
Grades 9-12

Dimension	1	2	3	4
Explanation of Selection (Strongest/Weakest) Student demonstrates the ability to apply the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student ineffectively explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student somewhat explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student adequately explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.	Student effectively explained what did and did not work in his or her selections, using the criteria of creativity, craftsmanship, composition, and communication of content in his or her writing.

Dimension	1	2	3	4
Explanation of Composition and Design Student demonstrates the ability to self-critique and assess what makes work successful or unsuccessful.	Student ineffectively explained what makes a successful piece of art and what does not.	Student somewhat effectively explained what makes a successful piece of art and what does not.	Student adequately explained what makes a successful piece of art and what does not.	Student effectively explained what makes a successful piece of art and what does not.
Explanation of Knowledge Gained from Creation Process Student demonstrates the ability to explain with references what they have learned as a result of creating their selected artwork.	Student ineffectively explained what they have learned as an artist during the creation process of their selected artworks without any examples.	Student somewhat effectively explained what they have learned as an artist during the creation process of their selected artworks using few examples.	Student adequately explained what they have learned as an artist during the creation process of their selected artworks using some examples.	Student effectively explained what they have learned as an artist during the creation process of their selected artworks using many examples.

The scoring rubric cannot tell how a student or person performing the assessment may interpret given guidelines or how they may use them to resolve the assessment item. It should also not provide a clear recipe to a solution; instead it should allow the creative freedom for students to perform as artists and use the rubric as a main base from which to branch off of in the directions of their choice and demonstrate the criteria being asked and assessed. The only time there is a prescribed set of answers that could be deemed as wrong are in the selected-response category of assessment items.

In *Assessing Expressive Learning*, (p. 179) Dorn, Madeja, and Sabol (2004) compiled the Art Teacher's Studio Product Evaluation Criteria List, ranked in order of use, considered for use as scoring rubric dimensions in the MAEIA project, were:

- Elements of Art
- Principles of Design
- Composition or use of space
- Creativity
- Followed Directions
- Technical skill or Craftsmanship
- Work meets assignment objectives
- Personal expression

- Completed processes correctly
- Attention to detail
- Originality
- Improvement or growth
- Representation of space or distance
- Knowledge of concepts
- Work matches its intent
- Experimentation or risk taking
- Sophistication of theme or idea
- Safe use of materials and equipment
- Appropriateness of theme
- Cognitive processes
- Visual accuracy
- Use of style
- Art historical content

Dorn, Madeja, and Sabol (2004) also compiled a set of criteria educators used for assessing student performance:

- Problem-solving ability
- Improvement or growth
- Classroom behavior
- Self-motivation or initiative
- Turning in assignments on time
- Use of previous knowledge
- Reflection or thoughtfulness (metacognition)
- Critical thinking
- Decision making
- Synthesis of ideas
- Following cleanup procedures
- Problem identification
- Evaluation of ideas
- Reasoning or use of logic
- Analytical ability
- Attendance
- Behavior in groups

Descriptive Words for Building a Rubric

The words below are listed as prompts and grouped to assist in rubric construction (Guenter, 2010).

- High Level Words: Strong, Superior, Excellent, Comprehensive, Outstanding, Mastery, Exemplary, Advanced, Distinguished
- Middle Level Words: Satisfactory, Appropriate, Basic, Adequate, Apprentice, Proficient, Good, Accomplished
- Low Level Words: Needs Work, Needs Improvement, In-Progress, Beginning, Emerging, Novice, Unacceptable

Donna Kay Beattie (1998) uses these dimensions in her Portfolio Analytic Scoring Rubric:

- Researching
 - Selection and development of themes, problems, issues, techniques and processes through study, research, or exploration
 - Variety of appropriate sources
- Creating
 - Personalized and expressive approach in the areas of study
 - Conceptual importance
 - Intellectual and creative curiosity that drives study and work
 - Demonstration of knowledge and skills pertaining to visual language, structures, forms and vocabulary
- Responding
 - Responsiveness to personal, social, cultural, historical, philosophical, technological, environmental, economic, and aesthetic contexts and stimuli in the area of study
 - Demonstration of description, classification analysis, interpretations, and judgment of information and art images
 - Responsiveness to feedback
 - Depth of revision
- Resolving
 - Personalized and expressive solutions to problems or tasks in area of study
 - Completeness of collection (depth and breadth of entries)
 - Achievement of predetermined goals and objectives (student's, educator's, school's)
 - Improvement from past performances
- Communicating
 - Presentation
 - Demonstration of self-reflection and self-assessment
 - Connection to other content areas and to daily life

The language used in the rubric is critical because it must communicate the criteria of the visual arts problem to be solved and also support a student's creative solution. Unlike other disciplines, the arts are embedded with the idea that there is no one right answer for every problem (Gruber, 2008).

7.5 Summary of Available Visual Arts Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and 9-12) for each MAEIA performance standard. At grades 9-12, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

All assessments developed by MAEIA are available at www.maeia-artsednetwork.org.

7.5.1 Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among

small groups of students, to large group assessment activities to “snapshots” of student understanding at a given moment in time. Each of these assessments provides a window into students’ creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in visual arts programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

7.5.2 Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and 9-12

Table 7.5.1 through 7.5.4 show MAEIA visual arts assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the visual arts.

Table 7.5.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 7.5.1
Number of Visual Arts Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	3	2	3	8
Grades 3-5	2	3	2	7
Grades 6-8	3	3	1	7
TOTAL	8	8	6	22

Table 7.5.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 7.5.2
Number of Visual Arts Performance Tasks
Grades –K-8

Level	Create	Perform	Respond	Total
Grades K-2	3	3	1	7
Grades 3-5	4	3	1	8
Grades 6-8	4	4	3	11
TOTAL	11	10	5	26

Table 7.5.3 indicates the number of MAEIA performance events for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 7.5.3
Number of Grades 9-12 Visual Arts Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	2	3	2	7
Perform	3	2	2	7
Respond	3	2	2	7
TOTAL	8	7	6	21

Table 7.5.4 indicates the number of MAEIA performance tasks for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 7.5.4
Number of Grades 9-12 Visual Arts Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	1	2	6
Perform	3	3	2	8
Respond	3	4	4	11
TOTAL	9	8	8	25

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