

Arts Assessment in New England: Narrative Accounts of Existing Projects

**The New England Arts Assessment Network
June, 2006**

Please Note: This document has been developed by the New England Arts Assessment Network (NEAAN) with the intention of supporting educators who are working to develop thoughtful methods of assessment of student learning in the arts. It is not intended to endorse any individual program, nor does it claim to be comprehensive. It is a work in progress which may be amended as more programs are identified by NEAAN. It may be shared among educators in the spirit of professional development and collegial sharing of knowledge.

The New England Arts Assessment Network (NEAAN)

NEAAN is a consortium of state arts council education directors, state departments of education arts consultants/education specialists, state arts alliance members, and independent arts educators and assessment specialists working together to research and promote best practices in the field of arts assessment. NEAAN exists because high-quality assessment is an essential component of effective student learning and of excellent teaching, and because many New England arts teachers, administrators, and teaching artists lack access to quality arts assessment tools and to assessment training. Members of NEAAN include representatives from the states of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.

The goals of NEAAN include:

- 1. To gather, develop, and disseminate quality tools for assessing student achievement of state and national arts standards at the district and local levels, benchmarked with scored student work.*
- 2. To design and deliver a professional development system to empower arts educators and artists to make use of existing assessment tools and to develop their own tools aligned with curriculum and instruction.*
- 3. To gather, develop, and disseminate common survey tools assessing key aspects of students' arts opportunity-to-learn at the district and local levels, designed to permit comparisons among New England states and the nation.*

This report is an effort to create and implement a universally accessible resource that teachers, administrators, and professional teaching artists will be able to use in developing assessment systems in the visual and performing arts for their classrooms, schools, districts, and/or states.

Arts Assessment in New England

Table of Contents

Hartford Public Schools, CT (Visual Arts and Music)	3
Simsbury School District, CT (Music)	5
Simsbury School District, CT (Web Report on Visual Arts Assessment)	6
Simsbury Eighth Grade Assessment Task and Scoring Guide: <i>Understanding 2-Dimensional Art Through Cubist Portraiture</i>	8
Vernon School District, CT (Visual Arts)	10
Maine Administrative School District (MSAD) #40 (Visual Arts)	11
Gardiner School District/MSAD #11, ME (Music)	12
Campbell High School, Litchfield, NH (Visual Arts and Music)	14
Campbell High School Evaluation Forms (Music – Class/Rehearsal, Instrumental Performance)	17
Salem School District, NH (Music)	20
Nashua School District, NH (Visual Arts)	21
Nashua School District <i>Grading Rubric for Art</i>	22
Rhode Island High School Proficiency-Based Graduation Requirement (Visual Arts, Music, Dance, Theater)	23
Chittenden South Supervisory Unit (Music), VT	24
Orange East Supervisory Union (OESU), VT (Visual Art)	26
OESU Common Arts Assessment Project: Grade 3 (Visual Art)	28
OESU Common Arts Assessment Project: Grade 5-6 (Visual Art)	31
OESU Common Arts Assessment Project: Grade 7/8 (Visual Art)	35
OESU Final Assessment of Proficiency: High School (Visual Art)	37

Arts Assessment in New England

Connecticut

Hartford Public Schools, Hartford CT

Currently assessing in: Visual Art and Music

Type of Assessment: Performance

Grade Levels Assessed: 4, 6, 8, 10

Number of Students Assessed: 2004-2005 Pilot

Visual Art: 4,281

Music: 3,447

Contact: June Bernabucci, Senior Director, Unified Arts, Hartford Public Schools

The Process:

2005-2006 marks the second year of a pilot developing assessments for the Hartford Public Schools. The pilot is anticipated to be a two to three year process. Teacher committees are working within the process to align curriculum, instruction and assessment tasks.

Grade levels were chosen to align with the Connecticut Academic Performance Test (CAPT) and the Connecticut Mastery Test (CMT), which test at those levels. These tests were in place prior to NCLB (which tests grades 3, 5, and 7). Grade 10 is assessed as part of the Art One and/or Intro to Music class at each high school.

In 2004-2005, as part of the pilot, a district committee reviewed the CT State Standards and created benchmarks for grades 4, 6, 8 and 10. By looking at the language of the local, state and national standards, the committee was able to identify common language among the three. Those common standards were merged to develop what the district refers to as **Power Standards** (see the work of **Douglas Reeves, Ph.D.**). In doing so, they went from six standards to two in the visual arts, and from nine standards to three in music. The knowledge and skills required to meet each standard are embedded into the assessment tasks. The committee also developed a draft scoring rubric. The rubric range was 4 to 1 (advanced, proficient, competent, emerging).

In 2005-2006, committees continue to revise the process to align assessments with the benchmarks within the Power Standards. The benchmarks are umbrella concepts which answer the questions, *what must the students be able to do?* and *what must they know in order to do it?* Professional development committees are currently focusing on exemplars of benchmarks.

Working with the district's assessment department, the committee developed a bubble sheet to record assessment scores for each school. The bubble test scoring program, **Riso Assessment**, provides the district with a low-cost method for schools to score and receive test results and electronically collect classroom-level assessment data (www.hartfordschools.org). The district office supplies formatted lists of students sorted by homeroom (at the elementary level). Teachers record each student's scores per item in the assessment. These sheets are turned in to the district office, where they are scanned and scores are compiled. Each teacher then receives a school summary report on each grade and then each classroom which they assessed.

June Bernabucci, Senior Director of Unified Arts for the Hartford Public Schools, states that the District Office structure is integral to the success of this assessment initiative; it supports the data analysis which is required to make it useful. The bubble sheets come out in March, which gives teachers a window of March to late May to do the tests and submit the results sheets to the district. Data for each year is ready to be used in committee/professional development work in the fall. It is hoped that this feedback will also assist in driving instruction.

The Washington State website and materials were very helpful in this process with regard to the process and setting achievable goals. Hartford has developed performance tasks which require three to four class periods (one class to introduce the tasks, two to three classes to perform), which is similar to Washington's Classroom Based Performance Assessments.

The Performance Tasks:

Performance tasks require students to create an original work, and to provide written analysis and opinion based on the work. This is based in part on the NAEP framework of *Create, Perform, Respond*.

The committee developed these tasks based on each grade's curriculum and frequency of classes (elementary level is one class per week), plus available materials and resources. Each grade level assesses a different task, in order to demonstrate the scope and sequence of the arts program within the assessment framework.

According to Bernabucci, creating performance assessments in the Visual Arts has been easier thus far, as each year's curriculum is linked to particular visual artists and includes specific yearly projects. The Visual Arts utilizes a text series at elementary, middle and high school levels, which provides a comprehensive program design based on national and state standards in visual arts (www.hartfordschools.org). This provides a scaffold in which to incorporate the performance assessment.

Creating performance assessments in Music has been more challenging. Although general music teachers K-6 use the grade level specific *Share the Music* series, which includes multicultural perspectives and curriculum integration along with formats to assess tone, pitch, rhythm, expression, style and structure (www.hartfordschools.org), the committee has encountered many variables inherent in music performance and assessment. They are still searching for specific performance tasks which can be implemented and assessed universally.

Currently, the Grade 4 Music assessment task, titled "Sing a Song of Peace" requires students to compose and play a 4-measure piece in 4/4 time using different note durations. This task builds upon the textbook resource currently in use, and so the language is familiar to the students.

Professional Development:

Ninety percent of Hartford's professional development funds and energies for the 2005-2006 academic year are dedicated to the pilot assessment project.

The professional development sessions, a combination of five 3-hour days and two full days held within the district, involve looking at the data (classroom, grade and district breakdowns), discussion, committee work (Power Standards, benchmarks, feedback), and review of the actual assessment tasks, including recommendations for the future.

Full days also include process-oriented activities intended to refresh the creative energies of teachers (for example, vendors have supplied new materials for visual art teachers to use and experiment with, and an outside salsa/meringue teacher led a music and dance workshop, which reflected the large Hispanic population in the Hartford schools).

What's Next:

The pilot program will formalize into a yearly requirement after it has been reviewed by the "Senior Cabinet" and receives approval of the Board of Education. At that point, the results of each year's assessment will be reported to the BOE annually.

Hartford is also tracking the results of an Early Childhood Education strings program, which is in 12 classrooms over 3 schools. The **Early Violin Program** based on the Suzuki Methodology and taught by Suzuki trained string teachers, is in the sixth year of instruction at 12 elementary schools (www.hartfordschools.org).

Connecticut

Simsbury School District

Currently assessing in: Visual Arts and Music

Type of Assessment: Performance

Grade Level Assessed: K-12

Number of Students Assessed: n/a

Contact:

Rich Wells, Director of Music and Performing Arts, Rwells@Simsbury.k12.ct.us

The Process

Simsbury schools have a Board of Education Goal to measure student achievement in meeting their district standards for arts education: “All students will demonstrate an achievement in the fine arts as measured by district performance standards.” (Simsbury BOE Goal #2)

Simsbury educators are in the process of piloting district wide assessment tasks in the arts. As these are completed, teachers have shared student work during in-service sessions. This pilot process is expected to take five years to complete. Currently, Simsbury educators are in the process of identifying common district wide assessments at each grade level in order to develop more consistent expectations for students between schools and teachers. Additionally, the hope is to also measure student growth over time.

The Assessment – Music

Currently, all elementary music teachers use a diagnostic report card based on the stated expectations of the district performance standards (i.e., “Creates simple musical improvisations, compositions or arrangements within specified guidelines”). Music specialists administer classroom-based assessments throughout the year to determine how well students understand specific knowledge and skills within each strand of the curriculum.

Each of the performance assessments (ex. singing alone, improvisation) will be collected by recording students at least one a year. The work will be reviewed by the entire staff to establish clear benchmarks for performance. Similar assessments will be given throughout the year. However, they will not all be recorded. Scoring will be done based on the common benchmarks established by the department during an in-service session.

At the secondary level, Simsbury music educators have established common assessments in the following areas:

- Solo Singing
- Sight Reading
- Self Assessment
- Ensemble Performance
- Written Responding Task

To date, Simsbury music teachers are developing assessments at each grade, from grade 7 through 12. They are establishing common language to use throughout the assessments, however the scoring devices (or number of assessment dimensions) increase in complexity as students are older. Simsbury music educators have opted not to use selected response as a significant component in their arts assessment.

Wells notes that the group has faced challenges with the collection and storage of student work. Currently, Simsbury music teachers use CD recorders, digital audio tape, and digital video. They have been able,

however, to collect student work, edit it, and post it to the intranet and internet at their school for student self assessment.

Professional development

Many Simsbury lesson plans, assessments, and benchmarked student work can be found on CTcurrriculum.org, a professional development site for Connecticut teachers. Rich Wells, Director of Music and Performing Arts for the Simsbury Public Schools, has been actively involved in the development of this website, which is open to the public at the time of this report in the spirit of professional development.

The Simsbury Public Schools music department website, <http://www.simsbury.k12.ct.us/Music/index/musicnew3.html>, provides examples of the content standards and assessment dimensions developed for the 4th and 8th grades. Wells is also in the process of updating this website to reflect the format of the diagnostic report cards.

Simsbury music educators have been actively involved in the close examination and discussion of student work as a method to focus on student learning and how to improve instruction. Although these discussions have focused on advanced student work in the past, Wells will lead future discussions to examine work that is considered to be at standard and below standard in an effort to strategize how instruction can be changed to improve student achievement.

What's Next

In the 2006-2007 academic year, the Simsbury music department will focus will on the frequency of assessments and benchmarking of student work. "At Standard" and "Above Standard" performances of select students will be posted on the music department's website to clarify and explain the department's expectations to building level administrators, central office administrators, the Board of Education, parents and students.

* * * * *

Web Report: DISTRICT- WIDE ASSESSMENT AT THE EIGHTH GRADE LEVEL IN VISUAL ART EDUCATION (January 20, 2001 – April 5, 2001)

Excerpted from

<http://www.simsbury.k12.ct.us/teachers/crehm/art/MIDDLE%7E1/Districtwide%20Assessment%20Narr..DOC>

Why Was a District-Wide Assessment in Art Education at the Eighth Level Conducted?

Conducting a district-wide assessment in visual art is an essential component in a cyclical educational triad based on a planned curriculum, assessment of student learning, and an improvement plan reflecting the results of such an assessment. We chose grade eight students for this pilot assessment because they have received nine years of sequential instruction in art education. After eighth grade, Visual Art becomes an elective at the high school level.

How Were the Visual Art Tasks Developed and Administered?

Art education faculty developed four different visual art tasks which would assess a sample of student learning outcomes as published in the scope and sequence of the Visual Art Curriculum Guide. Each task consisted of objectives that integrated the Connecticut Visual Art Standards and included both creating and responding components. The units were taught to eighth grade classes that met once per day during the third quarter of the school year in 2001. The art teachers set up identical teaching conditions in order to control variables, such as utilizing the same handouts, visual resources, and assessment forms. Teachers also taught lessons in the same sequence, using the same amount of instructional time to complete each lesson. The first task introduced was *Understanding 2-Dimensional Art Through Cubist Portraiture*. Next was *Understanding Movement Through Futurism*, followed by *Understanding 3-Dimensional Art Through Modern Art Sculpture*. The final task was *Understanding Technology Through Digital Self-Portrait Transformations*. The artwork and the student responses were scored collaboratively at basic,

proficient and advanced levels utilizing prescribed rubrics. Scorers assessed the work of 30 students for each task.

Findings

Student outcomes were highest at the proficient level for most outcomes. This is most evident in the media skills-based outcomes, with an average of 44% of students performing at the proficient level. This is fairly consistent in the other outcomes, with the exception of the outcome that measures the use of Elements & Principles in the first task (*Cubist Portraits* – 26.67%) – which was much higher at the advanced level (46.67%). The students’ ability to understand the concepts of styles and contexts was the most consistent outcome by achievement level, with 33.3% at basic level, 34.4% at proficient level, and 32.22% advanced. Student self-assessment scores were not as consistent with the other outcome scores – one task showed more at the proficient level, two showed more at the basic level, and one task was fairly even across achievement levels. All but one task measured four different student outcomes. The technology task measured only skills and self-assessment, as the objectives of the lesson was to introduce students to using the computer as a new medium in the art room.

Implications

An average of 26.67% students are performing at basic level in skills-related outcomes, and 29.1% are at the advanced level. Understanding of the elements & principles of design is strongest in the Futurism task, implying that the instructional handouts and visuals may have been more clearly presented. The results of the assessments and rubrics were varied across tasks, showing that perhaps some formats are clearer for 8th-grade students to understand.

This assessment indicates a weak performance in drawing (portraiture) skills and perhaps the art program should look to emphasize these skills prior to grade eight. The students’ technology skills may imply that students are lacking experience and instruction in use of computer-art software.

* * * * *

See following pages for samples of eighth grade assessments in the visual arts published by Simsbury Public Schools on their website: <http://www.simsbury.k12.ct.us>.

GRADE 8 – SIMSBURY, CT
UNIT OF STUDY – Styles of Art

UNDERSTANDING 2-DIMENSIONAL ART THROUGH CUBIST PORTRAITURE

Requires five 45-minute periods

ENDURING UNDERSTANDING:

1. Throughout history, two-dimensional portraiture has been used for self expression.
2. A variety of 2-dimensional artistic styles can be used for self expression.

ESSENTIAL QUESTIONS:

1. Why do artists create 2-dimensional portraiture?
2. What is the importance of gaining skills in realistic 2-dimensional portraiture before creating abstraction?

OBJECTIVES:

1. The students will draw a realistic human head using proper spacing and placement of features.
2. The students will apply the Cubist style to a human head drawing.
3. The student will demonstrate application of the element of value in a completed 2-dimensional colored work of art.

CONTENT STANDARDS: VA8: 1b, 2abc, 4a, 5bde

POSSIBLE INSTRUCTIONAL STRATEGIES:

A. Art History- The students are introduced to two styles of portraits, Realistic and Cubist (it is suggested to use a realistic Renaissance portrait and a Cubist portrait by Juan Gris). Discussion of the differences in society during the times will be facilitated. Within Cubism itself there are differences, and Juan Gris will be differentiated from other Cubist artists such as Picasso.

B. Criticism- The students will compare and contrast the two styles, the various uses of VALUE, and observe the spacing of features in a human head. Students will identify ways in which the two portraits are similar and different, and which one they feel is more successful.

C. Production- The students will be instructed on how to draw a realistic human head with proper spacing (distribution of student hand-out #1) and they will create a practice page of at least four human head drawings accurately drawn for realism. Following their practice study drawings, students will create a 12" x 18" portrait, incorporating the Cubist style of artist Juan Gris, and applying color in a way that demonstrates facility in the use of VALUE.

D. Aesthetics- Following production, students will critique each others work, observing how others used the Cubist style, with an emphasis on effectiveness of their use of color and value.

POSSIBLE MATERIALS:

1. Renaissance portrait prints, Cubist portrait prints by Juan Gris and Pablo Picasso.
2. 12" x 18" manila paper folded in half, for practice study drawings.
3. 12" x 18" white drawing paper for final drawings.
4. Pencils, Rulers, Erasers
5. Colored pencils and tortillions for applying color and values.

ASSESSMENT:

1. The student should contribute to the discussion and critique.
2. The student should complete a series of 4 human head practice drawings which demonstrate the use of proper feature spacing.
3. The student's final portrait should demonstrate the use of proper facial feature spacing, Cubist style, and the use of value changes in color application.
4. The student's project should employ the qualities of careful craftsmanship and successful use of value changes in color application.
5. The student should fully complete a Project Assessment Sheet (student hand out #2) handed in on time.

ENCLOSURES:

1. Student Handout sheet #1 – Human Head Drawing template
2. Student Handout sheet #2 – Project assessment Sheet
3. List of possible prints and resources for presentation and discussion.

GRADE 8 – SIMSBURY, CT
UNIT OF STUDY – Styles of Art

UNDERSTANDING 2-DIMENSIONAL ART THROUGH CUBIST PORTRAITURE

SCORING GUIDE

[see <http://www.simsbury.k12.ct.us/teachers/crehm/art/Art%20Grid%20Elem.htm> for the complete unit,
including benchmarked student work]

- ADVANCED -** The student participates with enthusiasm during class discussion and critique. The student completes all four practice drawings with measured accuracy and carefully demonstrated craftsmanship. The student completes a final Cubist portrait which demonstrates measured accuracy in placement of features, overall unifying use of color and value, and carefully demonstrated craftsmanship. The student completes the Project Assessment Sheet thoughtfully and fully, and hands it in on time with the project.
- PROFICIENT -** The student participates somewhat during class discussion and critique. The student completes four practice drawings with only approximate accuracy and some attention to craftsmanship. The student completes a final Cubist portrait which demonstrates only approximate accuracy in the placement of features, demonstrates basic understanding of the use of color and value, and some attention to careful craftsmanship. The student completes the project assessment sheet basically, and hands it in on time with the project.
- BASIC -** The student does not participate during class discussion and critique without prompting. The student's four practice drawings are incomplete and/or inaccurate, without attention to craftsmanship. The student completes a final Cubist portrait which is inaccurate in placement of features, demonstrates disjointed use of color and/or value, and exhibits the qualities of poor craftsmanship. The student's Project Assessment Sheet is incomplete.

Connecticut

Vernon School District

Currently assessing in: Visual Art

Type of Assessment: Performance (Classroom Based)

Grade Levels Assessed: 5, 8, Intro Art

Number of Students Assessed, 2004-2005 Pilot: n/a

Contact:

Jill Goldberg, K-12 Art Coordinator, Vernon (CT) School District

The Process:

The Vernon Public School District is designing a Pilot CBPA program (5th, 8th, Intro Art). **In this model, Classroom Based Performance Assessment is understood to be a method to measure student achievement across the grade levels as a result of the curriculum and instruction.** This program, now in its fourth year, began with a review of district learning standards and benchmarks. From there, committees of teachers developed rubrics which they felt addressed the set of skills and knowledge required for each grade level and then created assessment tasks. In the third year of this process, the 2004-2005 academic year, a pilot assessment was initiated; the 2005-2006 academic year marks the second round of pilot assessments. Using data from both years, Vernon educators will move toward analyzing the data and adjusting the tasks and rubrics as a result of their findings. Jill Goldberg, K-12 Art Coordinator for the Vernon School District, envisions the final result to be a culmination of aligning curriculum, instruction, assessment and methodology.

The Performance Task:

The assessment task in all three grade levels is based on the portrait. The underlying philosophy is that this method measures a student's advancing skills and understandings through the years. With each succeeding level, the task advances in expectations yet is assessed on ten common criteria to demonstrate "development of skills at grade level." Rubrics for each criterion guide the teachers' assessment of the students' work, and the standards, benchmarks, and rubrics work together to make grading documented and transparent. Eventually, Goldberg hopes to develop one model teaching unit for inclusion in every teacher's curriculum as a means to prepare kids for the performance assessment.

Professional Development:

The Vernon educators use assessment to look at gaps in their instruction first, then adjust their curriculum according to what they have learned. Through this process, Goldberg believes that curriculum becomes a "living document" for teachers. By aligning the curriculum with standards and allowing assessment to inform their instruction, teachers have begun to understand the value of assessment. This process has also created a certain amount of structure and has resulted in articulated standards for the visual art program.

Goldberg feels that approaching assessment through annual professional growth objectives has made assessment in the arts more visible to non-arts administrators. The Vernon School District has structured their Professional Growth Objectives so as to demonstrate a commitment to improving student achievement, which places assessment at the forefront. Principals are considered the "Primary Evaluators" for all teachers; therefore when a visual art teacher sets his or her Professional Growth Objectives each year, the principal works with the teacher to meet his or her goals and gains a deeper understanding of the kind of work to which arts educators in Vernon are committed.

This assessment process and method is a direct result of district-wide professional development days, monthly staff meeting time and small task forces. Additionally, Goldberg's work on a state level has both

informed and publicized Vernon's efforts. Vernon educators are hoping to develop summer institutes as a means for teachers to continually develop and refine their assessment skills and programs.

Maine

Maine Administrative School District (MSAD) #40

(includes towns of Union, Warren, Washington, Friendship and Waldoboro)

Currently assessing in: Visual Arts

Type of Assessment: Performance

Grade Level Assessed: 3, 6, 8

Number of Students Assessed: approximately 2000 student in all three grade levels since the mid-1990s

Contact: Argy Nestor, Art Teacher - DR Gaul Middle School

The Process

MSAD 40 encompasses a 25-mile diameter area, serving 2500 kids with 5 elementary schools, 2 middle schools, and one high school. There are eight visual art teachers in the district.

The Maine Learning Results (MLR), developed in the mid-nineties, were seen by many MSAD 40 educators as an opportunity to take their curriculum "to the next level" by creating assessment tools. Nestor and her fellow visual art teachers reviewed the MLR and began the process of aligning their curriculum with the stated expectations.

Over the next few years, the MSAD 40 art teachers developed assessments for Grades 3, 6, and 8. At the time, there was significant administrative support; teachers received introductory training in assessment, and funding was provided for continuing work through the summer. Assessments were conducted by MSAD 40 art teachers each spring for no less than five years. The tests were a combination of performance and content (constructed response and multiple choice), as this was viewed by the assessment developers as being able to reach many different types of learners. There was no district or state mandate to report test results, which meant that data was collected for informal analysis and possible future use.

Eventually, however, support changed. Due to the focused work of the MSAD 40 art teachers, assessment and curriculum in the arts had moved ahead significantly, and administrative support moved to other subject areas. Money and time were no longer dedicated to assessment in the arts. The administration and teaching staffs changed as well, which impacted the general dynamic in its own way.

Also in the mid-nineties, a pilot drawing assessment was designed for the Maine Education Assessment (MEA) through the Maine Department of Education. The test was designed and scored by visual arts teachers representing grade K-12. The test was piloted on a limited basis in grades 4, 8, and 11 statewide. Though eventually proving to be prohibitive in terms of the money and time required for scoring, this experience was the prompt for Nestor to create a similar assessment which she could use locally.

The Performance Task

MSAD 40's assessment efforts evolved to become a drawing assignment that asks students to draw a hand holding a crumpled piece of paper. Visual art teachers from MSAD 40 score this task once per year as part of the official visual art assessment, but Nestor uses this drawing assignment in her classroom at regular intervals as a way of documenting her students' progress.

Seventh graders in the Union school district receive art instruction for 18 weeks at the **beginning** of the academic year (September to January). Eighth grade students receive art instruction for 18 weeks at the **end** of the year (January – June). The assessment task is given in the beginning and end of each 18-week 7th and 8th grade art course. With this timetable, a student who attends Union schools during their 7th and 8th grade years should be able to see his or her progress not only from beginning to end of each year's art

course, but also over the two-year period marked by the beginning of the 7th grade and the end of the 8th grade. **That, Nestor, believes, is the purpose of assessment: To allow the students to see their growth and development over time, and to provide teachers with the same information about their students.**

Each year the visual art assessment was administered, MSAD 40 art teachers gathered for scoring the tests. A portion of the 8th grade assessment contains questions that are scored using a rubric. Each student's assessment was scored by two teachers, plus a third if the two resulting scores were more than two points apart.

Professional Development

Nestor has shared her work through Maine Association of Art Educators (MAAE) workshops and as a consultant to individual school districts. She is happy to share her work with NEAAN and its constituents, but she prefers to present it as a whole, providing the context of the work. Nestor maintains that this work is about the process of reviewing curriculum and piloting assessments, rather than re-creating forms and rubrics to fit a district's needs.

One segment of the 8th grade assessment is a writing piece requiring students to respond to a work of art. This assessment was designed in collaboration with language arts teachers, and it is scored by teachers from both visual arts and language arts. Both departments felt that this segment of the test was well developed and worthy of becoming the official writing assessment tool for grade 8 in MSAD 40.

Nestor considers district cooperation as critical for this assessment process to be a success. Financial arrangements must be made to compensate teachers for their time scoring outside of the school day or for substitute teachers to cover classes when scoring sessions are scheduled during the school day. MSAD 40 uses Power School, a program which allows teachers, schools, and districts to document assessment results from year to year.

What's Next

In recent years, Maine art teachers have seen the state-wide and local assessments focus less on the arts. MSAD 40 teachers did not formally assess students in the 2004-2005 academic year, and there are no plans in place to assess in 2005-2006. Nestor believes that until money and time are re-dedicated to this work, forward momentum is unlikely. Currently, the state and district emphasis is on revising the Maine Learning Results and breaking out the visual and performing arts standards in order to more clearly articulate the expectations of each specific domain.

Maine

Gardiner School District/ Maine Administrative School District (MSAD) #11
(includes towns of Gardiner, Pittston, Randolph, South Gardiner, West Gardiner)

Currently assessing in: Music

Type of Assessment: Performance

Grade Level Assessed: 1, 2, 4, 5

Number of Students Assessed: n/a

Contact: Barbara Packales, Art Teacher, MSAD #11

The Process

There are five elementary schools in the Gardiner School District, all with a somewhat transient population. Two teachers (Packales and another) cover all five schools; they have worked together to create common units (based on the *Music Connections* text series) and to stay on schedule. Their goal is to facilitate a

seamless transition in terms of content when students leave one Gardiner elementary school and enter another. This type of grade-level continuity is a salient issue primarily in the elementary schools; there is one music teacher in Gardiner's only middle school, and the two high school music teachers in Gardiner teach different classes/content.

Gardiner music teachers assess students in all aspects of music including classroom and performance ensembles. Assessment tasks have been developed for the end of each unit. To facilitate this process, the Gardiner School District has developed a Curriculum Coordinating Committee (CCC) which uses an approval process to accept "Common Assessments" that fit into a unit framework. Teachers create a unit and corresponding assessment; they submit their work to local committee for approval and then to a curriculum coordinator for inclusion in the district's assessment databank.

To date, the databank is an office file drawer with hard copies, but the intent is to create password-protected electronic database for teachers to pull from. Accessibility (general public, district teachers only, etc.) is still under discussion. Through this process, Gardiner teachers have developed universal assessments for grade 1-2 and 4-5 (3rd is under development currently) for music, and they are working on visual art assessments as well.

Examples of Common Assessments approved by the Curriculum Coordinating Committee include:

Grade 1: Structured Response assessment that addresses Instrument Tone Color and the ability to classify instruments into the correct family

Grade 2: Structured Response assessment that addresses three Performance Indicators and shows the ability to take aural dictation

Grade 4: Performance assessment that uses recorders or other pitched instrument (such as piano) that incorporates reading music, playing the instrument and correct musical skills

Grade 5: Simulation assessment that creates a written composition in Rondo form with two partners; Investigation of a composer's work and life and visual score reading to perform are included

Packales compiles assessment data by school, and this data is used to inform instruction. Packales has changed the focus of her elementary school curriculum based on what she has learned from assessment data. For example, she now teaches notation from kindergarten up, increasing the complexity of her approach each year, because she has found that starting sooner eliminates remedial work later. She has also eliminated units (such as "beat/no beat") that had been a longstanding part of the traditional music curriculum yet did not seem necessary as stand-alone units, opting instead to embed the basic concepts into other units.

Some of the Gardiner arts teachers have had a difficult time integrating assessment practices for the reasons that one might suspect - time, energy, not knowing where to start, etc. Additionally, assessing performance groups is extremely difficult when the groups are large in numbers. Packales believes challenges to assessment are often issues of documentation; many teachers who have been practicing standards-based instruction and are now required to assess for student achievement are unsure how to begin documenting their work. Packales explains that documentation is a matter of having more than one person sitting down together and brain-storming how to achieve the end result of the assessment. She feels that this teamwork approach helps people from feeling the frustration of getting the "loose ends tied up." In addition, Gardiner's three-step approval process really helps to refine the assessments and helps to keep them valid.

Professional Development

The Gardiner School District pays the Visual and Performing Arts (VPA) committee members and general staff for early release workshop days as well as extra curriculum meetings outside of the school day. The VPA Curriculum Committee is made up of most of the visual art and music teachers in the district. They meet about once a month on early release days.

The Curriculum Coordinating Committee helps to set policy for the District. They also help to revise the forms that Gardiner teachers use, and generate information for staff about changes and retention policies as well. There are several sub committees that work to better the communication between buildings and staff. CCC meets once a month after school.

Packales has also developed and presented a workshop titled *Developing a Standards Based Curriculum: A Step by Step Approach*.

What's Next:

The Gardiner School District currently has 10 assessments for grades K-12 that have been approved. Four of these assessments are for the K-2 level, another four are for the 5-8 level, and there are two assessments for the 9 – 12 level. Packales believes that the new state standards (Maine Learning Results), which are in draft form online, are a tremendous leap towards real standards for the state of Maine. She cites being able to separate out the disciplines for several standards – something that the old Learning Results did not allow visual and performing arts teachers to do – as a major improvement and notes, “We are moving in the right direction as a District and as a state in determining what is truly essential for our students to know when they leave our schools.”

New Hampshire

Campbell High School

Currently assessing in: Visual Arts and Music

Type of Assessment: Classroom Performance

Grade Level Assessed: 9-12

Number of Students Assessed: n/a

Contact:

Phil Martin, Instrumental Music Teacher, Litchfield High School

Background:

Campbell High School opened in 2000; the town of Litchfield created a new school in place of renewing their contract with neighboring town's regional school. It took the town a total of just 18 months to conceive, approve, and build the school. Chris George (now at Dover HS) was the founding principal; George combined best practices from Souhegan HS and Bow HS with his own research to create this new school.

Campbell HS uses Core Competencies in every subject/class. Progress reports are sent to parents two times per semester, “grading” students on their progress toward core competencies. Each competency is listed with a “grade” (Distinguished, Proficient, Competent, Limited). All competencies in the visual and performing arts are based on the NAEP Create/Perform/Respond model. Competencies can be turned into traditional letter grades, and vice versa. New Hampshire college admissions offices understand that Campbell grades are reflective of this system.

Because Campbell was a brand new school, teaching candidates learned about the Core Competencies system during the interview process. As a result, those who were hired to teach at Campbell during that initial process have worked to implement and fine tune their system from Day One.

Core Competencies are aligned with National Standards, which are also the basis of the state standards. This way, vocal music teacher Jill Deleault explains, although she is teaching Core Competencies as required by her school, she is simultaneously meeting national and state standards. This helps her (a first-year teacher) with documentation to the state as well as provides an organizing force behind her instruction that lines up with state requirements.

Examples of Core Competencies in Vocal Music and the Corresponding Assessments:

(Examples provided by Jill Deleault, Choral/Vocal Music teacher)

Describing a work of music using correct terminology: Listening Journal

Every class period during the first semester, students listen to a piece of music and answer specific questions/categories of description about the piece. The teacher collects journals regularly to check for accuracy/quality of response and to provide simple feedback.

Evaluating a Performance: Attendance at two live performances per year

Students attend a concert and write a written evaluation of the music using concepts covered in class and other assignments as the basis for evaluation. DVDs and taped performances also available for similar use, but live performances are encouraged.

Historical and Cultural Connections: Research project

Students create a research project to develop an understanding of the historical and cultural context of a piece being performed in class (Appalachia, Blues, etc.).

Creation and Improvisation (separate competencies): Composition assignments

Students encounter progressively more challenging composition and improvisation assignments. Teachers may choose to wait until the second semester to tackle these two competencies to ensure that course material during the first semester builds up to these assignments.

Performance: Concerts, Class, Videos of Performance

Students provide Self-Assessments and Ensemble Assessments; teachers assess individuals and ensembles.

The Process:

Martin believes that **the purpose of assessment is to gather information from students, and then to use that information to inform instruction.** Through student writing and self-assessment, Martin notes, students become informed, educated consumers, and teachers learn a tremendous amount about their students and their teaching. Martin was in a unique spot in that high school music class had not previously existed in the Litchfield School District; he created a music program with assessment embedded from the start. This model has since expanded to the elementary and middle school levels. By 2008-09, all NH schools will be competency-based.

Martin draws on work of Mel Pontius (Wisconsin DOE Arts Consultant) and Clark Saunders from Hartt School of Music (CT) to make assessment as seamless as possible in his Instrumental Music classes. For example, he asks his students to complete short self-assessments on Fridays (which actually works out to be twice a month – classes meet on every-other day schedule). Students fill out a rubric and write a descriptive sentence or paragraph about their work in class, often in response to a question such as, “What is something you think you can/should improve?” This process of self-assessment takes 3-5 minutes out of the class period (which is a 90-minute block period) and provides valuable information for the instructors.

Deleault, vocal music teacher at Campbell, finds that the one or two sentences on the back of her self-assessment rubric often provide the most valuable information. She has changed her instruction to address areas where students ask for/need more work. For example, one student indicated that her range needed improvement and Jill added a larger range to the vocal warm-ups which were already in place.

Music and Chorus students are also required to videotape their work twice a semester. They can do this before, during, or after school, or even at home. They then complete a self-assessment each time. Teachers also complete their own assessment of the work on the tape to provide feedback for the student and documentation of his or her work.

Denise Freeman, Visual Art teacher, has created rubrics for assessment of student achievement in the Core Competencies. Each rubric has two parts. The first part, “Quality,” is a standard rubric which covers Directions, Planning, Craftsmanship, Presentation, and Visual Quality. The second half, “Design” or

“Techniques,” is adjusted to meet the specific requirements of a project. Freeman’s scale of 1-5 is categorized as Distinguished, Advanced, Competent, Basic, and Incomplete/No Credit.

Interesting Side Note: Campbell started out using only Distinguished, Advanced, and Competent; anything below Competent was a failing grade (school-wide, cross-curriculum). CHS eventually dropped this system due because colleges had a difficult time aligning it to their scales, but Freeman felt that this is when she saw the kids working hardest. With the more traditional system, Freeman observes that some students will take a D rather than work harder to achieve a Competent (passing) grade.

Freeman has also worked to create a written description of the scoring categories for some of her assignments. This has proven to be labor-intensive, and therefore she has only a few completed at this point. The example she shared is from a drawing assignment and clearly outlines the characteristics of each category. This five-page packet is distributed to students at the beginning of the assignment only.

What’s Next:

Campbell continues to update its core competencies, refine its rubrics and look at more efficient ways of reporting out to the community. The elementary school in Litchfield has adopted a new report card that reports out to parents by competencies and grades, and the middle school is looking to adapt its report card as it too has begun the move to competencies.

**Campbell High School
Department of Music**

NAME _____ GRADE _____ Date _____

CLASS/REHEARSAL EVALUATIONS

() Teacher () Self () Peer: Name of peer being evaluated _____

Using standards as a guide, please evaluate using the following scale:

(+) for Above Standard - This student always displayed outstanding work in the criteria listed below.

() for Standard - this student displayed good and acceptable work the majority of the time for most of the criteria listed below.

(-) for Below Standard - This student did not meet the expectations for the activity, behavior or criteria listed below.

1 _____ This person demonstrated class/rehearsal manners in the following ways:

- *acted maturely (didn't disturb others, had self control, didn't waste time)
- *gave respect to teacher and to other students
- *stayed on task (kept working independently, patient when it wasn't their turn)
- * practiced on their own while the teacher was with someone else
- * listened and watched the teacher or peer leader carefully and asked questions when confused

2 _____ This person participated in class/rehearsal to the best of his/her abilities:

- * clearly was learning/memorizing music, notes, words, fingerings etc.
- * fixed mistakes when corrected by peers or teacher
- * kept trying and did not give up when the music/class seemed difficult

3 _____ This person showed responsibility in class/rehearsal attendance:

- * learned any music missed during an absence
- * demonstrated through performance that (s)he practiced/prepared before class/rehearsal
- * participated fully in the warm-up/ technique/conditioning part of class

4 _____ This person rehearsed/practiced with the necessary energy and clarity:

- * rehearsed "full out" whenever required by the teacher (as if it were a performance)
- * used appropriate musicianship when required(balanced, blended with others)
- * willing to work hard, fix and repeat music until it is correct

5 _____ This person demonstrated good teamwork:

- *works easily with others and cooperates on group and team decisions
- *helps others whenever needed
- *suggests appropriate comments and shares ideas with the group
- * was well focused and open to suggestions and ideas from others

**Campbell High School
Department of Music - Instrumental**

Tone Quality

- 4 – DISTINGUISHED** Tone is characteristic/appropriate and even throughout the range (resonant, placed, well-supported)
- 3 – ADVANCED** Tone is generally characteristic/appropriate and even, with some exceptions.
- 2 – COMPETENT** Tone is somewhat characteristic/appropriate and fairly even throughout the range (however it is misplaced, i.e. thin)
- 1 – EMERGING** Tone is not appropriate for the age (breathy, raspy, thin, unsupported, etc.) or is not even throughout the range.

Pitch/Intonation

- 4 – DISTINGUISHED** Student performs pitches very accurately with few or no wrong notes. Tonality is exceptional.
- 3 – ADVANCED** Student performs most pitches accurately but there are some wrong, sharp, or flat notes.
- 2 – COMPETENT** Student performs with numerous errors in pitch which tend to make some passages of the music incorrect.
- 1 – EMERGING** Performance is highly inaccurate. Student plays many wrong notes and missed accidentals. The piece may be unrecognizable.

Articulation

- 4 – DISTINGUISHED** There are few or no attack/articulation errors in the performance.
- 3 – ADVANCED** Most of the attacks/articulations are played cleanly.
- 2 – COMPETENT** Some of the attacks/articulations are played cleanly.
- 1 – EMERGING** There are numerous errors in the articulation (attack, tonguing, slurring, fingering etc.) of the piece

Rhythm

- 4 – DISTINGUISHED** The rhythms of the piece are performed accurately, with very few or no errors in rhythm or tempo.
- 3 – ADVANCED** The rhythms of the piece are generally performed accurately. There are some errors in rhythm and/or tempo which mar the total accuracy of the performance. The meter of the piece is easily perceived.
- 2 – COMPETENT** Some of the rhythms are played correctly but there are numerous rhythmic mistakes in the performance. The student may consistently miss rhythmic patterns or motives in the performance which cause parts of the piece to be unrecognizable. The student may change tempos or repeat passages in a manner which causes the overall meter or tempo to be not easily perceived.
- 1 – EMERGING** The rhythms of the piece are performed completely inaccurately. Errors in rhythm may cause the piece to be unrecognizable.

Phrasing

- 4 – DISTINGUISHED** All phrases are performed correctly. The student breathes in appropriate places throughout the performance.
- 3 – ADVANCED** Most, but not all phrases are performed with appropriate breaks. The phrases may not relate to each other as an overall unit.
- 2 – COMPETENT** The student breathes inappropriately in some places. The phrases do not relate to each other as an overall unified performance.
- 1 – EMERGING** The student pauses or takes breaths in many inappropriate places.

[Campbell High School Evaluation Form]

**Campbell High School
Department of Music – Instrumental**

Name _____

Tone Quality

4 3 2 1

Pitch/Intonation

4 3 2 1

Articulation

4 3 2 1

Rhythm

4 3 2 1

Phrasing

4 3 2 1

Student Score _____

Teacher Score _____

Please then complete an essay defending your scoring, both on your own performance and on the peer that you have chosen.

New Hampshire

Salem (NH) School District

Currently assessing in: Music

Type of Assessment: Performance

Grade Level Assessed: Grades 1-5 (6 elementary schools/3 elementary full-time classroom music and chorus staff/1 elementary full-time band instructor, grade 5 only)

Number of Students Assessed: Approximately 700

Contact: Amy Moldoff, Music Teacher, Barron and Haigh Schools

Background:

Salem's Elementary Music Assessment Tool was developed in response to music specialists' requests for opportunities to report student achievement more comprehensively than the previous system allowed. Under the previous system, classroom teachers assigned an S (satisfactory) or U (unsatisfactory) to each student based on informal feedback from the music specialists. The music specialists, who often see around 700 students in their classrooms each year, acknowledged they could not realistically write narrative reports about each student, and they worked instead to develop a reporting system that would give music teachers a voice and parents more comprehensive information about student achievement.

Assessments:

Salem is currently implementing arts assessment aligned with the Salem School District Music Curriculum. The district does not have a formal district wide assessment test that is given at various grade levels. The **Elementary Music Assessment Tool** is complete and in use, and the **Instrumental Assessment Tool** for grades 5-8 is being piloted in the 2005-2006 academic year.

Two times each year, music specialists complete the **Elementary Music Assessment** to be included with student reports. These rubrics, arranged into categories of *Melody*, *Rhythm*, *Music Appreciation*, and *Participation*, reflect specific skills which music specialists cover at each grade level. Students earn a 1 (exceptional), 2 (satisfactory), or 3 (needs improvement) for each skill. These numeric values are described on the report, and teachers have the option of N/A if a skill has not been covered in the assessment period. Salem music teachers use many forms of classroom assessment, including worksheets, games, group discussions, call and response, music portfolios, and performance/demonstration.

Professional Development

The Elementary Assessment Tool is based upon the mastery of many skills and concepts and Salem music teachers use many forms of classroom assessment to determine the mastery of a skill or concept. To aid in documentation, Moldoff encourages teachers to begin by assuming all students are achieving at the highest level and then look to identify those who are not achieving at that level in a particular area or assignment.

Moldoff comments that teachers are assessing all the time and that it is now a matter of documenting their observations. She notes that teachers' abilities to assess individual students in the classroom develop with more teaching experience, and she encourages new teachers to take workshops to hone their awareness and skills in assessment techniques.

Through the years, Moldoff has observed that teachers become more familiar with their students when they dedicate themselves to thorough assessment. Another benefit of documented assessments, according to Moldoff, is the validation of the need for teaching aides to accompany their students to music class. Aides are able to report on specific areas of success in the music classroom for students who don't always experience success in the regular classroom.

What's Next

Moldoff would like to see the development of a formal Music Director/Fine Arts Director position for the Salem School District. She believes that the creation of this position would formalize the approach and implementation of assessment as well as provide much needed leadership to move forward.

The Salem elementary visual art teachers are working on assessment and approaching it more from standard based tasks. They are piloting one grade level during the 2005-2006 academic year.

New Hampshire

Nashua School District

Currently assessing in: Visual Arts

Type of Assessment: Performance

Grade Level Assessed: n/a

Number of Students Assessed: n/a

Contact: Robin Perringer, Nashua School District Visual Arts Coordinator

“Regarding assessment, we are now complete regarding our curriculum and ready to start assessment.... I have attached a general rubric that we use for the art department, which was inspired by the NEASC [accreditation] process. We have numerous rubric examples.... The state has not as of yet provided guidance with developing a full assessment program for our district, but we will begin that process hopefully this summer. I am requesting curriculum monies for my art teachers to do so. We have both formative and summative assessments, and would like to establish a comprehensive K-12 competency based assessment system for our department since we do have a written curriculum and are ready for the next step. We also use electronic report cards through out the school district, with the art teachers having equal input to grading and comments as all other teachers.” – Robin Perringer, Nashua School District Visual Arts Coordinator

See the following page for an example of a grading rubric currently in use at Nashua High School South.

Nashua High School South

Grading Rubric for ART

Name: _____ Block: _____ Date: _____

Department: Art Assignment: _____

Academic Expectation #

4. Students communicate effectively using different forms of expression.

Score		Creative & Original Approach
4		Student completely utilizes a creative and original approach to the assignment. The idea for the assignment is fully developed and has been thought out carefully. All artwork and ideas are original.
3		Student has adequately used a creative and original approach the the assignment. The assignment shows evidence of planning and the idea for the assignment is fairly developed. All artwork and most of the ideas are original.
2*		Student has used a relatively creative and orginal approach to the assignment. The idea for the assignment shows some thought and planning. With assistance, idea could become fully developed. Most artwork and ideas are original.
1		Student's approach to the assignment shows little creativity or originality. Idea is not developed and project displays a lack of planning. Artwork and ideas are not original.
Participation & Effort		
4		Student has taken full advantage of classroom time and utilizes time outside of the classroom as well. Student has worked beyond their previous ability. Student went beyond the expectations for the assignment.
3		Student used classroom time constructively. Student has worked to the best of their ability. Student has clearly met the expectations for the assignment.
2*		Student utilized classroom time to complete assignment. Student has worked to their basic ability. Student has adequately met the expectations for the assignment.
1		Student could have used classroom time more effectively. Student did not work to their ability. Student did not meet the expectations for the assignment.
Craftsmanship		
4		Extreme attention to detail. Work is very neat and well organized. Work shows evidence of strong composition (*The overall visual organization, unity, design, use of color and space support the visual impact.)
3		Attention to detail is evident, work is well organized and neat, while compositional elements * are demonstrated.
2*		Work is neat and organized, showing some attention to detail. Compositional elements* have been considered.
1		Work lacks attention to detail and is not well organized. Compositional elements * have not been used effectively.
Communication & Expression		
4		Idea is extremely well communicated through the visual arts. Sophisticated visual references demonstrate an advanced understanding of the main concept of the lesson's objectives.
3		The purpose of the imagery is clearly accomplished, while appropriate and accurate details support the main idea. Final work has visual impact.
2*		The visual images communicate the purpose and interest of the course project.
1		Visual communication of the idea is not clear. The purpose and intent of the project has not been expressed.

_____ = Total Score Grade = _____

* denotes the acceptable level

Rhode Island

*Portions of this account have been excerpted from the RI Arts Learning Network website:
<http://www.riartslearning.net>*

Rhode Island High School Proficiency-Based Graduation Requirement

Currently assessing in: Visual Arts, Music, Dance, Theater

Type of Assessment: Portfolio or Exhibition, as defined by RI Department of Education

Grade Level Assessed: Whenever proficiency is achieved during high school

Number of Students Assessed: n/a

Contact: Sherilyn Brown, Director, Education Program, Rhode Island State Council on the Arts,
Phone (401) 222-6994, sherry@arts.ri.gov, www.arts.ri.gov

Background

The RI Arts Learning Network... has successfully advocated for a new proficiency-based arts graduation requirement that will apply to all students. This is now integrated into the Regents regulations with the force of law. In order to support this change and the state's educators who must implement it, the Network created proficiency teams in the visual arts, dance, music and theatre... to define what proficiency for 'all kids' might look like at graduation.

The Process

The Rhode Island Arts Learning Network (RIALN) has been supporting the work of four coordinated teams across the state, which are grappling with and defining ways that students might exhibit proficiency in an art form for graduation. The teams – music, visual arts, theatre and dance – represent the arts educators, professional artists, parents, and students from a wide variety of backgrounds.

Three goals... are the foundation of the work of the RI Arts Learning Network:

1. All children and youth will have curricular experiences in school that will allow them to demonstrate proficiency in one or more art forms by graduation.
2. All children and youth will have ongoing access to community-based arts learning to enrich and extend their knowledge and skills.
3. All children and youth will have ongoing access to professional arts experiences that are school-linked and community-based.

Rosemary Burns, Co-Chair of the Visual Arts Proficiency Team and High School Art Teacher & Advocacy Chair of the RI Art Education Association, comments, "All of the work that I have had the honor to lead has evolved from discussions/debates among teachers. Our overarching questions have come from, "What can all children do?" From there it has been a process of finding the best and most accessible words and images of student work to communicate first to ourselves and then to others... it has been the faith in the real importance of doing this work for our kids that has kept so many volunteers contributing hundreds of hours and learning in process what we believe we are looking for."

The Assessment

High school students wishing to use their choice of Visual Arts, Music, Dance or Theater to demonstrate proficiency in the Fine Arts Standard, as required by the Rhode Island Board of Regents, do so by producing a portfolio of evidence. Proficiency is determined when a student exhibits consistent and independent performance in each benchmark of the assessment rubric for the chosen discipline.

Proficiency must be demonstrated by a body of evidence, not a single assignment or activity. The

body of work or portfolio supplied by the student may include items collected over a number of years, as well as evidence provided from experiences outside the formal school setting.

For examples of rubrics and scoring guidelines in all four disciplines based on the NAEP framework of *Create/Perform/Respond* as well as examples of student portfolios, please visit <http://www.riartslearning.net>.

Professional Development

The RI Art Education Association developed a “professional learning community” looking at student work in the visual arts across districts. From that, they developed analytic rubrics, and published a CD assessment toolkit for visual arts that was distributed to all middle and high school teachers. The toolkit is a CD that contains the standards and assessments, and a variety of advocacy and organizational materials. It was distributed in 2006 with a letter from the RI Commissioner of Education.

Both the RI Art Education Association and the RI Music Educators Association are working on “common tasks” in a format developed by the RI Skills Commission. There are multiple professional learning communities developing common tasks, piloting the assessments, developing grade level expectations K-8, and discussing issues of access and special education. The groups are being led by teachers from across the state.

The dance proficiency team is working on how to train community members to work with the few dance educators who exist, in order to assess proficiency by graduation. Their goal is to have teams of trained community members for districts to use if they don't have K-12 dance educators.

To help RI arts educators deal with organizing classroom systems to meet our arts proficiency requirement, the Rhode Island Arts Learning Network hosted a professional development conference in May of 2006.

In addition, the Rhode Island Diploma System Local Assessment Toolkits are available at <http://www.ridoe.net/highschoolreform/dslat/>. This collaborative project of the Rhode Island Department of Education and The Education Alliance at Brown University was made possible with the support of the Bill and Melinda Gates Foundation. The toolkits contain resources to help schools develop, implement, and sustain graduation portfolios and exhibitions and use common tasks as part of their local diploma system.

Vermont

Chittenden South Supervisory Unit, VT

Currently assessing in: Music

Type of Assessment: Performance

Grade Level Assessed: 2

Number of Students Assessed: n/a

Contact: Tony Pietricola, Instrumental Music Teacher, Charlotte Central School, Chittenden South Supervisory Unit, VT

The Process

Vermont has a law which says schools must, at the local level, assess students once K – 4, once 5 – 8, and once 9 – 12, and report out how students are doing in relation to standards. The following School Quality Standards (SQSs) were approved by the State Board of Education on October 18, 2005:

“...(a) By September 1, 2006, each school district shall develop a local comprehensive assessment system that:

(1) is aligned with the Framework,

(2) is consistent with the Vermont Comprehensive Assessment System adopted by the State Board of Education in November 1996, as amended from time to time,

(3) enables decisions to be made about instruction, professional development, and educational resources and curriculum, and

(4) employs a balance of classroom-based and school-level assessment”

Now school districts in Vermont are working on how to assess their kids at the local level. By September 1, 2006, all schools must have a local assessment “plan” for all content areas including arts. The principal of each public school and each independent participating in the SQS’s must file an end of the year “status report” to the Commissioner to demonstrate compliance with all SQS’s (including local assessment plans). Each year the Commissioner will send a team from Vermont Department of Education to 30-50 schools to verify compliance.

In an effort to assist local districts/supervisory unions create assessments to comply with the above mentioned law and because state standards gave very little evidence to show what attainment of standards would look like, the state supported development of the Arts Grade Expectations (GEs) - a further articulation of the Vermont Framework of Standards. Even though Arts GEs are not mandated, many districts are using them as they work to meet the state deadline of having a plan in place to teach and assess the arts by 2006. There are some districts in Vermont who are developing common assessment tasks, assessment tools, and standards based report cards to show meeting standards.

The Vermont DOE has also formed an assessment team to assist schools/districts with assessment (formative, summative and as well as how to create an assessment system that employs a balance of classroom-based and school-level assessment in the arts). Schools only need to have their assessment plan in place by September 2006; they have a few years to build their plan with implementation due by 2008.

After years of work in this area, Tony Pietricola, Instrumental Music Teacher at Charlotte Central School in the Chittenden South district, says he has come to realize that schools have to stop creating individual curricula that often remain unused and instead begin to adopt and adapt the Standards and documents like the GEs. He suggests that using Standards and GEs as a reference will lay a foundation for developing benchmarks, rubrics and calibration exercises in order to assess student work. He also believes that Vermont’s state mandate to develop assessment plans was a significant impetus in this work.

Pietricola and others in Vermont were involved with SCASS/Arts and the NAEP process in the mid 1990s. These experiences have informed Pietricola’s work, both directly and indirectly. Concepts such as reliability and validity through the use of scripts and consistent collection of data were reinforced through the NAEP process. Additionally, several items which were not included in the NAEP assessment were released for use in the field, which Tony brought to the local level in Vermont.

The Performance Task

The music teachers in the Chittenden South school district (CSSU) have begun a district-wide initiative this year to establish common assessments. They have worked with the philosophy of starting small, of taking one concept to “the nth degree.”

Approximately eight teachers have developed an assessment task at the 2nd grade level which requires students to sing a simple song for which they are only assessed for their knowledge of “melody.” There are four benchmark levels, on a scale of 1-4. The rubric, benchmarks and script are being compiled onto a CD for teachers to use when they assess their students. They are currently collecting more student examples with the intent to create reliable and valid assessments of them.

Pietricola sees this assessment task as transferable to other grade levels and artistic domains. For example, a visual arts teacher might assess students on their knowledge of shading with a simple drawing assignment which is assessed on a four-point benchmark system. In addition, even without a separate class in theater or dance, a class performance or writing exercise can be assessed on a single concept to meet the standards in theater, or a Physical Education teacher can assess movement exercises to meet state standards in dance.

What's Next

Challenges to work in assessment at the district level are significant. Pietricola does not know of any such work in dance, theater or the visual arts at CSSU. One obstacle is a lack of personnel who are solely in charge of theater and dance. Another obstacle has been a fear of standardizing the arts and therefore squelching the creativity of the students. Pietricola believes that strong leadership at the top is integral to a project's sustainability. By asking *What are you teaching? How are you assessing for learning? and How will you report your findings?* and following up to ensure that teachers answer these questions, some progress may be made.

Additionally, Pietricola believes that creating tools for assessment of student learning may help people understand that learning in the arts is not entirely an intuitive process, based in talent alone. By introducing a concept on a cognitive level – thinking about the beat you are about to play on the drum and then practicing it to develop muscle memory, for example – and then embracing an intuitive understanding of the larger artistic work can be a transformational process for students who don't consider themselves particularly talented in a particular art form. Through assessment for achievement of particular understandings, a teacher may utilize different teaching methods to reach his or her students, and the students may recognize their individual successes in the art form.

Vermont

Orange East Supervisory Union, VT

Currently assessing in: Visual Arts

Type of Assessment: Performance

Grade Level Assessed: 3-4, 5-6, 7-8, HS

Number of Students Assessed: n/a

Contact:

Wendy Cohen, EdWorks

Participating Schools and Teachers:

Nancy Cressman, Thetford Elementary School
Carol LeBarron, Newbury Elementary School
Bonnie Myhre, Bradford Elementary School
Joann Owen, Waits River Valley Elementary School
Mary Chin, Oxbow Union High School
Timm Judas, Oxbow Union High School
Dotty Danforth, Assistant Superintendent, OESU

**Common Arts Assessment Projects: Orange East Supervisory Union
Fall 2003 – Spring 2006**

(all materials in this section were contributed by Wendy Cohen and her colleagues listed above)

Introduction

Over the course of two and a half years, the Visual Arts Committee of Orange East Supervisory Union met to discuss what is most important for students to know, understand, and be able to do in the two-dimensional visual arts by the time they graduate from high school. After much insightful and thought-provoking discussion, it was determined that, at a minimum, students should feel confident in their ability to draw the human figure.

The team used the backward design process to develop instructional plans, assessment tasks, assessment tools, and, in some cases, benchmarks of student work for the following Common Arts Assessment Projects (CAAPs):

- Grades 3-4: The Self-Portrait
- Grades 5-6: The Human Figure
- Grades 7-8: Figures in Motion
- High School Assessment of Proficiency: The Self-Portrait

These tasks by no means represent all that is important for students to know, understand, and be able to do; however, they are an important step toward consistent arts instruction and assessment across the district. Most importantly, the team believes student learning in the arts will benefit from the common expectations and progression of arts skills and knowledge developed as a result of these tasks.

The committee's work is "A Work in Progress." Future work could include:

- Looking at student work created from the tasks to determine benchmarks, improve instruction, and improve student learning
- Adding descriptors to existing and new benchmarks
- Development of additional task, including three-dimensional work believed to get at the heart of the discipline, and that are of the utmost importance to student learning in the arts.
- Alignment of tasks to the visual arts curriculum document

Special thanks to:

- The Visual Arts Team, for their dedication, spirit, love and learning, and love of teaching
- Dotty Danforth, for her ongoing support of this work
- Mary Chin, for use of her house, breakfast, and snacks during our summer work
- Timm Judas, for his ongoing technological support
- Nancy Cressman, for her work gathering benchmarks and permission slips, as well as ordering the 3rd grade fine arts posters

It has been a pleasure working with the OESU Arts Department.

Respectfully,

Wendy Cohen, M.Ed.

EdWorks

OESU Common Arts Assessment Project: Grade 3

<u>Title:</u> Self – Portrait	<u>Duration:</u> Four 45 minute sessions, or 180 minutes
<p><u>Description of the Project:</u> Students will create a life-size pencil drawing of themselves from the shoulders up, revise as needed, and then create a final oil pastel self-portrait. The goal is to create a natural likeness of themselves with attention to color, shape and line.</p>	
<p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Artists throughout history have created self-portraits • Rendering something representational is a result of learning strong observation skills and how to use color, shape, and line. • If I practice drawing using multiple strategies, I can draw my self-portrait. • We have a lot in common, even though we are each unique. 	
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • Why do people make self-portraits? Why do some people make representational self-portraits and some people make interpretive self-portraits? • How does (using a series of steps) learning a formula for placement of facial features help us create an image that truly looks like us? • Why is it important for me to look closely at myself? • How can creating a self-portrait help me learn to see myself and others more fully? 	
<p><u>Student Objectives:</u></p> <p><u>Mastery Objectives:</u></p> <ul style="list-style-type: none"> • Students will learn that western painters have made self-portraits • Students will learn how to approximate the middle, place facial features, and understand symmetry in the human face • Students will be able to use line, shape and color to depict likeness, natural placement, skin tones, hair color, and eye color • Students will learn how to use, blend, and care for oil pastels <p><u>Thinking Objectives</u></p> <ul style="list-style-type: none"> • Students will develop their observation skills • Students will learn to visually compare and contrast • Students will develop critique, reflection and revision skills (i.e., engaging in class conversation describing the similarities between the artist and his/her self-portrait) • Students will understand that symmetry exists throughout nature <p><u>VT Grade Expectations</u></p> <p>Skill Development</p> <ul style="list-style-type: none"> • A3-4:10 Students show skill development when creating art by demonstrating techniques and processes in 2D work. • A3-4:10 Students show skill development when creating art by using elements of 2D and 3D design <p>Reflection and Critique</p> <ul style="list-style-type: none"> • A3-5:13 Students describe art using discipline specific vocabulary, for example, symmetry • A3-4:15 Students critique and revise art by making affirming statements with specific evidence (e.g., I noticed Will included his long eyelashes) <p>Approach to Work</p> <ul style="list-style-type: none"> • A3-4:19 Students approach artistic problem solving with an open mind and creative thinking by generating and trying out a variety of strategies/techniques to address challenges • A3-4:20 Students develop effective, personal work habits by demonstrating willingness to take part in the activity and see it to completion • A3-4:20 Students develop effective, personal work habits by using materials and work space safely 	

- A3-4:20 Students develop effective, personal work habits by making good use of class time
- A3-4:21 Students demonstrate appropriate interactions by responding constructively as members of an audience/group.

Suggested Instructional Plan, including

- Instruction
- Learning Activities
- Embedded assessment
- Student Choice
- Teaching Tips
- Prior Learning Required

Session One:

1. Portrait/self portrait definitions; contrast differences between peoples' features to get to know your personal features (eye color, hair quality); representational self - portrait examples (Rockwell, Rembrandt) or interpretive self-portrait (Picasso, Gauguin, Katy Kolowitz).
2. Teacher demonstrates the following step-by-step life size drawing process for placement of eyes, nose, mouth, ears, and eyebrows. Students create a planning drawing replicating the process at their tables. (*see appendix, excerpt from An Approach to Drawing Using the Biomechanics of the Hand, by Bonnie Mhyre.*)

For Head Size

- Draw an oval – back up on the pencil and using your natural arc to swing – then turn paper upside down and swing the other side. Close the oval with hand in the middle of your pencil. The further away you are from the end of your pencil, the larger your arc will be.

For Eye Placement:

- Divide the oval in half vertically and horizontally.
- Take two fingers and place them on the intersection of the two lines. Mark a line on either side of your fingers on the horizontal line
- Move your two fingers to the right of the right line, and draw a second line on the horizontal line. Do the same on the left side of the face.
- Holding the pencil about an inch on yellow, draw an arch connecting the two marks, creating the top of each eye

For Nose Placement:

- From the middle of the eye to the bottom of the nose, use three fingers to make a mark. Then create three circles at the mark – one large and one small at either side of the large circle. Erase the top half and darken the bottom of the central circle

For Mouth Placement:

- Place one finger below the nose. Using the tip of your finger, draw an arc pointing toward your chin. Draw a small arc to the right from this arc to the same vertical plane as the iris in your eye. Do the same on the left side. Use your pinky finger to determine the width of your bottom lip. Use your natural arc to connect the two sides of your mouth's lower lip.

For Eyebrows:

- Place one finger above your eyelid. Draw a natural arc along that line.

For the Iris:

- The lower lid usually takes off a third of the iris. Draw in the iris. Draw in the pupil. Leave a spot of white.

For the Ears:

- The top of the ear aligns with the corner of the eye; the bottom of the ear aligns with the bottom of the nose. Holding your pencil about midway, use your natural arc draw your ears.

Session Two:

1. Students complete the rough draft pencil sketch.
2. Embedded assessment – conversation with teacher to ensure representational placement on pencil sketch.
3. After practice sketch is completed, students move on to final self-portrait. Using the same process as in practice, students create a pencil sketch on final draft paper.

Sessions Three and Four:

After getting teacher approval on representational placement of final pencil sketch, students get oil pastels. They use mirrors to carefully observe their own features. They then personalize their drawings, changing the basic features to

look like their own features. Students start with their eyes and eyebrows and move down their faces. Students attempt to keep heads in the same position as they personalize their drawings.

Teaching Tip – use an egg carton to hold the mirror. Stuffing tissue in between the mirror and egg carton perfect the angle of the mirror.

Session Five:

1. Students complete their self-portraits and create backgrounds of color and pattern. It could be suggested that students include interpretive elements in their background.

Session Six:

Students sit where they can view everyone’s work. The group reflects and critiques the work by answering the following questions:

- Describe one thing from a portrait (i.e., “I see freckles in Natalie’s portrait.”)
- Describe at least one characteristic of the artist in the portrait (i.e., “I noticed Will included his long eyelashes.”)
- Why is it important for me to look closely at myself?
- How can creating a self-portrait help me learn to see myself and others more fully?

Prior Learning Required

- Blending oil pastels
- Understanding pattern (for background)

Culminating Rubric

See attached.

A reminder to teacher. Benchmark student work were chosen based solely on Skill Development. However, final rubric score will also be based on Reflection and Critique and Approach to Work.

Benchmarked Student Work

See attached.

Materials List/Resources Required

- Rough draft paper for all students to create life size self-portraits
- Final draft paper for students to create life size self-portraits
- Pencils
- Cras-pas
- Mirrors
- Egg cartons
- Examples of master artist self-portraits

Vocabulary

- Self-portrait
- Representational and Interpretive
- Structural/guide lines – light lines for placement
- Brow
- Iris
- Eyebrow
- Eyelids
- Underlids
- Natural arc
- Symmetry
- Natural placement
- Facial features
- Color blending

OESU Common Arts Assessment Project: Grade 5-6

<u>Title:</u> Drawing the Human Figure	<u>Duration:</u> 8 sessions of approx. 45 minutes each, or 360 minutes
<p><u>Description of the Project:</u> Students will learn to draw the full representational human figure through a series of preliminary learning activities which teach them the relationship of body parts. The final project will have three components: a skeleton drawing defining gesture and showing accurate proportion; an overlay muscle drawing showing contour; and a final overlay color pencil drawing with clothing.</p>	
<p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Drawing the human figure is based on observing the human figure • There are corresponding relationships between the parts of the human body that give the human form its proportion • Artists draw people. Kids, intuitively, want to draw people. Learning how to draw the human figure is fundamental to developing strong drawing skills and understanding many other disciplines. • By persevering, making independent choices, and solving a complex problem by breaking it into parts, students build confidence in drawing. 	
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • What relationships in the human body do you notice? • How do artists give weight and space to the figure(s) in their works? • How does the ability to draw the human figure impact you as an artist? 	
<p><u>Student Objectives:</u></p> <p><u>Mastery Objectives:</u></p> <ul style="list-style-type: none"> • Student draws geometric skeleton with natural gestures and accurate proportion • Student draws showing understanding of contour and form • Student draws using line, color, shape, and form to show relationship between clothes and body <p><u>Thinking Objectives</u></p> <ul style="list-style-type: none"> • Student reflects and self-assesses work using the culminating rubric • Student perseveres through a multi-task culminating project and brings it to completion • Student observes the human body in preparation for drawing it in the culminating project <p><u>VT Grade Expectations</u></p> <p><u>Skill Development</u></p> <ul style="list-style-type: none"> • A5-6:10 Students show skill development when creating art by using drawing techniques including gesture, contour, shading and texture • A5-6:12 Students show skill development when creating art by purposefully applying elements of 2D and 3D design <p><u>Reflection and Critique</u></p> <ul style="list-style-type: none"> • A5-6:15 Students critique and revise art asking questions about their own work • A5-6:15 Students critique and revise art by discerning and responding to suggestions that are effective <p><u>Approach to Work</u></p> <ul style="list-style-type: none"> • A5-6:19 Students approach artistic problem solving with an open mind and creative thinking by identifying challenges inherent in the work • A5-6:20 Students develop effective, personal work habits by demonstrating commitment and a sense of purpose 	
<p><u>Suggested Instructional Plan, including</u></p> <ul style="list-style-type: none"> • Instruction • Learning Activities 	

- Embedded assessment
- Student Choice
- Teaching Tips
- Prior Learning Required

We created our self-portraits in grade three. The human face was created using approximate measurement and proportions. We can build the human body based on the same principals.

Session One:

1. Look at existing historical and modern representational drawings/paintings that show the human figure as focal point. (A suggested method is to create a bulletin board showing a variety of art prints that include the human figure as a focal point.) At the same time, introduce vocabulary, (i.e., gesture, weight, proportion, skeleton, muscle, contour). (15 minutes)
2. The project includes three preliminary learning activities:

Kids drawing each other (30 minutes)

- Activity is introduced as life long learning. It models, simulates a real world figure drawing class. Teacher enforces the ideas that this is not easy. Don't take a lot of time. The goal is to get the basic parts of the body in proportion with each other. Don't worry about the details. Teacher also discusses the right and left side of the brain. The right side is the visual part. If you want this part to "have all cylinders on go," suppress the left side of your brain, which controls the verbal part. Therefore, the room is quiet. This suggested instructional strategy is from *Drawing on the Right Side of the Brain*, by Betty Edwards.
- Put the tables in a circular shape with an open space in the middle
- Teacher asks for student volunteers to be models and stand in the middle. The student chooses a dramatic pose, and to choose different types and angles of poses than the students previous
- Teacher does not give directions about how to draw, where to begin. This is a brainstorming drawing session for students.
- Students draw a 30 second gesture drawing of the model's pose
- This activity is repeated at least 3 more poses at 30 seconds.
- On about the 5th sketch, students are given a minute to draw. This continues for about 3 more poses.
- On about the 9th sketch, students are given three minutes to draw. This continues for 3 more poses.
- As students pose and draw, teacher gives a running commentary about the poses that are created, paying particular attention to relationship and proportion of body parts (for ex., "Notice the width of the shoulders compared to the width of the head," and points to them)
- The teacher draws with the students. Discusses how it is valuable for the teacher and allows he/she to practice, as well.
- At end of class, students share with each other.
- These poses are preserved/stored in student portfolios.

Tips – students could fold paper to create a clean slate for each pose; students could write time for each pose and name of student

Session Two:

Tin Foil Human Figures (approx. See appendix.

- The purpose of this activity is to give students a 3D experience creating the human body and molding a gesture. This gets them to think about the human figure in another form.
- Students each get a 16" x 16" square of tin foil. Remind students not to wrinkle their tin foil. Leave it as flat and loose as possible.
- Teacher shows a model on board and/or with a tin square, of where to make cuts that will eventually mark places for head, arms, and legs.
- Teacher asks students to decide on a natural gesture they'd like to create with their tin figure.
- Teacher then models how to mold the tin to create each of the parts listed above. It is important not to scrunch the tin too hard too quickly, as this limits the ability to change the shape of the figure.
- Students create figures.
- If time, students create more than one figure

Tips – Hang the tin figures around the room after done. Mobiles, using sewing needle and thread, could also be created with several together. They could also be used as shadow puppets to draw multiple figures. Or, figures could be mounted on cardboard.

Yarnikans (approx. 15 minutes) See appendix (Joanne)

- Students will experiment with skeleton and gesture by making three yarnikan drawings.
- Students lay down the 5” piece of yarn as the spine in one corner of their paper (in order to fit at least three yarnikans on the page).
- Students fold the 7” piece of yarn in half, and lay it down (with the fold on the spine) about 1” down the spine. The placement of the arms should suggest movement.
- Students lay down the 11” piece of yarn across the spine approx 4.5” down the spine to create legs in movement.
- Students draw a head atop their yarnikan figure, and then they use their pencils to trace around the body. The goal is not to trace right up against the yarn, but to give a suggestion of skeleton and muscle.
- Remove yarn and see what you’ve got!
- Repeat this same learning activity two more times on the same paper.
- These yarnikan drawings are preserved/stored in student portfolios.

At the end of these three preliminary learning activities, teacher leads discussion where students explain what they noticed creating the human figure in these three different ways. A list of student ideas is generated and posted in the classroom.

Session Three (The culminating project):

Human Figure Overlays – The Skeleton (See Appendix – Skeleton handout)

- The purpose of this project is to bring together all students have learned in the preliminary learning activities, as they draw the human figure on their own.
- See Appendix with the skeleton handout
- Students use the wooden mannequin to explore different gestures.
- Ask students, “What do you want your final person to be doing, and how do you build the gesture at the skeletal level to build the foundation to create that image?” Students decide how their figure will be dressed and choose a gesture appropriate to that figure.
- On oak tag and with pencil, students draw a skeleton in their chosen gesture. Students use the skeleton handout as reference for this process.
- Once their skeletons are drawn, students check in with teacher for confirmation that natural proportions have been achieved. Students do not move on to the next step until natural proportions have been achieved.
- Students revise or move ahead to the next step in the process.

Session Four (The main project, continued):

Human Figure Overlays – The Muscle (See Appendix – Muscle handout)

- See Appendix with the muscle handout
- Students tape, in booklet form, a piece of tracing paper to their oak tag.
- On tracing paper and with pencil, students draw a layer of muscle to create contour and add weight atop their skeletal foundation. Students use the muscle handout as reference for this process.
- Once their muscle layers are drawn, students check in with teacher for confirmation that contour is evident and connects naturally with the skeleton underneath. Students do not move on to the next step until given teacher approval
- Students revise or move ahead to the next step in the process.

Session Five (The main project, continued):

Human Figure Overlays – The Clothing (Using reference materials)

- Students tape, in booklet form, a second piece of tracing paper atop their first piece of tracing paper.
- Using color pencils, students, using reference materials for help, add clothing and accessories (ex., singers with microphones, baseball players with bats, waiters with platters)
- If there is additional time, add another layer of tracing paper on which students create an additional set of clothing and accessories.

Assessment:

Students will self-assess using a culminating rubric and/or the writing/discussion prompts below.

Write one sentence describing something you learned during this project.

Write one sentence describing a challenge you had to overcome. (“The hardest part for me was...”)

Describe new strategies you learned for drawing the human figure
Write one sentence describing how you could improve your work.

Prior Learning Required

Culminating Rubric

See attached human figure overlay rubric.

Benchmarked Student Work

See attached

Materials List/Resources Required

Kids drawing each other - Each student needs:

- Large newsprint – preferably 24” x 40”
- Grape vine charcoal and finger size charcoal
- Drawing pencils
- *Erasers*

Tin Foil Human Figures:

- A roll of 250 ft. tin foil. Each child gets a piece that is approx. 16” x 16.”

Yarnikans – Each student needs:

- Pre-cut yarn in three different colors. One color measures 5”, one color measures 7”, and the one color measures 11”
- 12” x 18” paper or newsprint
- Pencil

Human Figure Overlay – Each student needs:

- Pencil
- One 9” x 6” piece of oak tag
- Two sheets of 9” x 6” pieces of tracing paper
- The skeleton handout
- The muscle handout
- Scotch tape available as needed
- Colored pencils
- Wooden mannequins (12” or 16”) for each table (one mannequin/4 students)
- Costume reference materials (Be collecting – sports, evening wear are popular. Ask your librarian!)

Vocabulary

gesture, weight, proportion, skeleton, muscles, contour

OESU Common Arts Assessment Project

Grade 7/8

Title: FIGURES IN MOTION

Duration: 8 sessions

Description of the task:

Students will draw figures in motion in a 3 dimensional space and in a narrative setting

Enduring Understanding: *Students will show they know how to:*

- Represent space (perspective): foreground, middle ground, background
- Represent a figure in motion
- Apply previous knowledge of the human figure and landscape as well as the elements and principles of design
- Make a picture that tells a story
- Use diverse approaches to artistic problem solving
- Use their understanding of how the arts shape and reflect various cultures and times

Essential Questions..... How does one tell a story by placing a moving figure in landscape?

Student Objectives: Standards and GE's

Vermont Standards

- Students apply prior knowledge...to solve problems
- Risk taking
- 5.24 Students solve visual, special, kinesthetic, aural and other problems in the arts

Mastery Objectives (students will be able to show....)

- figure in motion by
 - bending arms and legs
 - using balance
 - using correct proportions
 - foreshortening when necessary
 - observation—drawing what you see
- perspective
 - diminishing the size of similar objects
 - including foreground, middle ground, background
 - using overlapping
 - using vanishing points, horizon line
- make a picture that tells a story
 - what does that look like?
 - Understand the connection between image and narrative
- Revision in their work based on observation, analysis and comparison

Thinking Objective

- Activating prior knowledge
 - What have I done in the past related to perspective and motion?
 - What have I done in the past related to story telling? Go to past sketchbooks/portfolios
- Observation and analysis of details in visual references
- Comparison of visual references to ones own work
- Students use diverse approaches to artistic problem solving
- Use their understanding of how the arts shape and reflect various cultures and times

Materials needed

White drawing paper (either 12 x 18 or 8.5 x 11)

Newsprint

Pencils

Erasers

Color drawing materials: pastels, craypas, colored pencils, etc.)

Resources required

Photographs of athletes
Photographs of students in narrative poses
Illustrated storybooks

Vocabulary

Proportion	Foreshortening
Vertical (portrait)	Gesture
Horizontal (landscape)	Symmetry
Horizon	Asymmetry
Vanishing point	Foreground
Receding lines	Middle ground
Converging lines	Background

Suggested instructional plan:

Choose a photo of a skier, snowboarder or other figures in motion

Study the proportion of the figure, placement of bends in knees and elbows, etc.

Study the clothing and other details

Transfer the photograph by drawing it on a 12 x 18 piece of white paper

Background must include:

- foreground,
- middle ground,
- background...
- include at least 3 similarly sized things at three different distances to show depth.

OR

Look at an assortment of illustrated stories.

Who are the characters in the story?

Where does the story take place?

What is the action of the story?

What details tell the story?

Choose an original story to illustrate. You will apply qualities that you have observed in books to your own original illustration. Your illustration must emphasize at least one figure in motion and have a background that shows depth. It will be done on 8 ½ x 11 white paper that may be held horizontally or vertically.

- Draw the characters in motion using balance, correct proportion, placement of bends in knees, elbows, etc.

Your background must include:

- foreground,
- middle ground,
- background
- include at least 3 similarly sized things at 3 different distances to show depth.

STEPS:

Teacher **presents** the project with examples.

Students do **visual research** (examining photographs of athletes, reading illustrated stories).

Students do **practice drawings** (including thumbnail sketches of illustration ideas, or full-sized sketches on newsprint)

Conference with the teacher (*Embedded Assessment*)

Students do a **finished drawing**. A variety of media could be used.

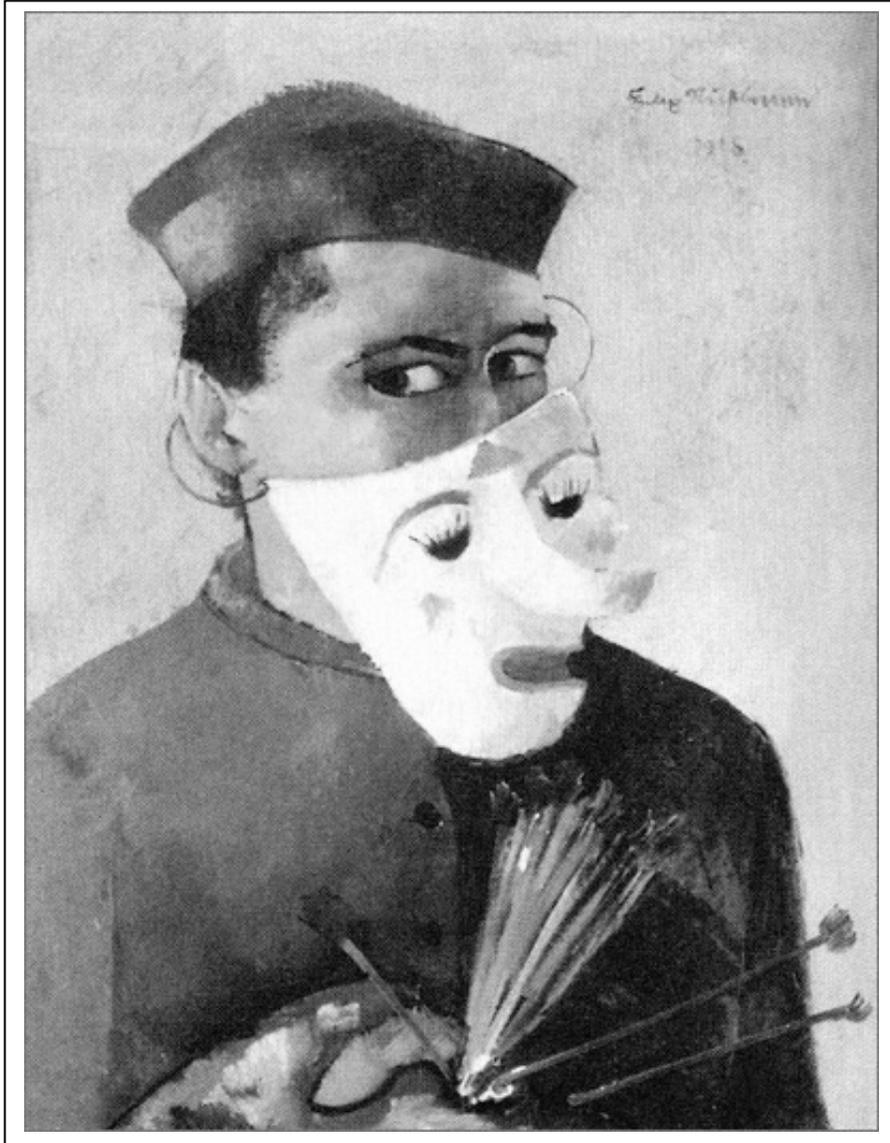
Prior Learning Required:

Proportion
Linear perspective
Gesture drawing of figures

[This is the cover of a 30-page booklet which is used by Oxbow High School, VT. For more information, please contact Wendy Cohen, wcohen@edc.org]

The Self-Portrait

How does a self-portrait show how you see yourself and how the world sees you?



Final Assessment of Proficiency

For the

Oxbow High School Visual Arts Program

Mrs. Chin & Mr. Judas