The Arts

PART III.2

Note: This document is a work in progress. Part III, in particular, is in need of further development and we invite teachers to submit additional learning experiences and local performance tasks for this section. Inquiries regarding submission of materials should be directed to : The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

NEW YORK

THE STATE OF LEARNING

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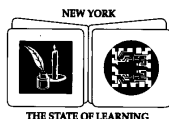
New York State Education Department Assessment Models/Guides: Music

The New York State Education Department has developed sample final examinations in Music Theory I and Comprehensive Foundations of Music. These sample examinations have been used to document student achievement of high school course requirements for use in a Regents sequence as outlined in *Music in the High School*. A brief description of each examination follows:

MUSIC THEORY I

Part I - Written Test

Group I -   Written analysis and dictation of given aural exercises

Group II -   Multiple choice questions covering standard music notation and knowledge of melody, intervals, harmony and rhythm.

Part II - Performance Test

1/2.   Sight sing two short melodic exercises

3.   Play a given melody on an instrument (e.g., piano)

4.   Sing one part of a two-part exercise with teacher performing other part

5/6.   Play triads and scales on a keyboard instrument

COMPREHENSIVE FOUNDATIONS OF MUSIC

Part I - Written Test

Group I -   Multiple choice questions, short answer and written notation of theory including four-part analysis

Group II -   Choice of A or B:
    A.   Visual analysis of music examples with relationship to historical periods; identification of composer, and written justification of composer and period choice.
    B.   Multiple choice questions on history and literature.

Part II - Performance Test

1.   Demonstrate standard conducting technique

2.   Perform a given set of rhythm patterns

3.   Complete melodic dictation

4.   Sight sing a given melody

5.   Identify the chords of a given progression

6.   Play a given chord progression on the piano

Music In Our Lives

The New York State Education Department has also developed guidelines for the preparation of a Final Examination for the high school course entitled *Music In Our Lives.*

The test format for *Music In Our Lives* includes:

Part I - Special interest project evaluated on presentation, content and written summary.

Part II - Performance Test. Student performs a series of melodies and/or accompaniments.

Part III - Listening Test. Student listens to recorded examples and answers short questions related to descriptive characteristics.

Part IV - Written test of musical knowledge including:

Multiple choice questions

Short answer items

Essay on music selected for a specific purpose.

Blueprint for Assessing High School Students in Band, Chorus, and Orchestra

Purpose:

This draft blueprint is meant to stimulate discussion on what could constitute an assessment of student achievement of the *New York State Learning Standards for the Arts.* **The assessment is targeted for administration to students who have completed one full year of study (one unit of credit) in music through instruction in band, chorus or orchestra at the high school level.**

<u>Assessment Areas and Required Components</u>

TO BE DEVELOPED

<u>Other Components to Consider as Required Choice</u>

TO BE DEVELOPED

New York State Education Department Assessment Models/Guides: Sequence in the Visual Arts

Students who are candidates for a sequence in visual arts are required to maintain a portfolio to provide evidence of attainment of the four learning standards in the arts.

■ **Three-Unit Sequence**

The portfolio shall consist of 8-12 artworks (at least three pieces demonstrate competency in drawing skills).

■ **Five-Unit Sequence**

The portfolio shall consist of 12-15 artworks (at least four pieces demonstrate competency in drawing skills).

■ **The Large Scale Project**

The development of a large scale project such as a mural, film, video, sculpture, or community planning project may be presented as part of a portfolio.
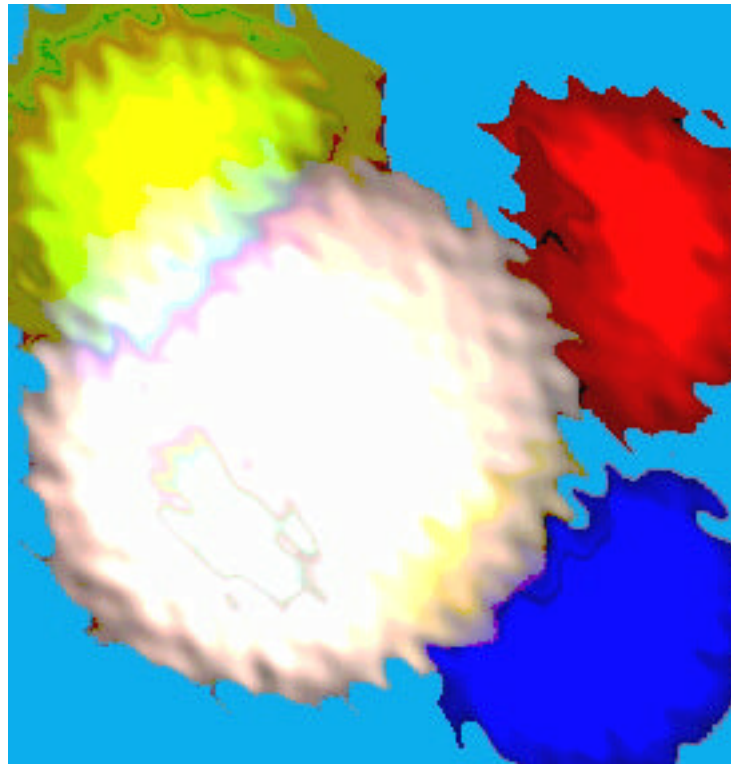
Examples of Local Assessment Strategies

Example of Local Assessment Strategy: Music

This is an assessment guide being used by teachers at the Noxon Road Elementary School in the Arlington Central School District to document student progress. Music teachers report that they are using the descriptive aspects to assess student achievement in classroom music and to report results to parents.

Suggestions related to use of this guide:

■ Use as a general assessment tool during class time to document individual student achievement on checklists or seating charts.

■ Add or modify the criteria to reflect the desired standards or performance indicators for a particular class or unit.

■ Complete the results over a period of time (i.e., semester, quarter) to develop overall evaluation (grade) to include on student's report card which goes home to parents.

Achievement Key:

E	Excellent	S	Satisfactory
G	Good	N	Not demonstrated

E Displays original thinking and application of such thinking to new situations. Demonstrates accuracy, thoroughness, and an exceptional understanding of the material.

G Accomplishes most assigned work with accuracy and thoroughness. Demonstrates a consistent understanding of the subject.

S Accomplishes the work assigned, meeting a minimun standard of accuracy and thoroughness. Demonstrates an adequate but inconsistant understanding of the material.

N Has not yet demonstrated accuracy, thoroughness, and/or an adequate understanding of material. Has not accomplished the work assigned, and/or has not developed the skills to accomplish the assigned work accurately.

Example of Local Assessment Strategy: Responding to and Analyzing Visual Art

This outline suggests a format to help students as they learn to respond critically to a variety of works of art. Although this example targets visual arts, elements specific to other art forms (dance, music, and theatre) could be easily substituted.

Students will:

Describe the work by:

- focusing on observation
- avoiding interpretation/evaluation
- relying on facts.

Analyze the work by:

- examining elements of design to determine:
  - exaggeration/distortion in line, or shape
  - repetition of line, shape, or color
  - relationships in size, or shape
  - balance/unity of composition
  - harmonies of color
  - creation of depth, texture, or tension
  - implication of movement, or emphasis.

Interpret the work by:

- sharing personal reactions
- describing observations/evidence.

Evaluate the work by:

- determining how successfully the artist created feelings and ideas
- suggesting ways in which work could be strengthened.

Example of Local Assessment Strategy: Music Graduation Expectations

Music Graduation Expectations

The Shenendehowa Central School District has developed "A Profile of a Shenendehowa Graduate," which challenges each student to seek their highest potential. This document identifies eight essential life skills which each student must demonstrate to be successful in the workforce or post-secondary education. Each department in the district has refined these general skills in order to identify proficiencies that students will achieve in specific areas. This statement of the knowledge and skills expected of graduates in the area of music is shared as an example of one district's effort to develop high music expectations and address national, State, and local standards.

Effective Communicators

Who comprehend, express and interpret musical knowledge, perceptions, and emotions in a variety of settings including band, chorus, orchestra, and classroom experiences.
- Interpret the vocabulary and notation of music and apply them to the improvisation and creation of music.
- Read, write, and discuss music.
- Listen to and interpret music in a variety of contexts.
- Demonstrate effective performance skills.
- Make music alone and with others.

Self-Directed Lifelong Learners

Who continue to apply their knowledge, understanding, and appreciation of music.
- Continue their music education independently.
- Set appropriate goals and work to achieve them through study and practice.
- Identify problems and seek viable solutions.
- Explore and pursue personal and career opportunities.
- Foster individual creativity that may be applied in various contexts.

Critical Thinkers

Who identify, analyze, and communicate ideas in a variety of settings, though a systematic, self-disciplined approach to music.
- Make aesthetic judgments based on listening and the analysis of musical forms and styles.
- Apply objective reasoning to defend musical preferences.
- Evaluate the role of music as it affects societal issues.
- Form opinions as to the values and uses of music.
- Conduct research, process information, and derive conclusions.
- Demonstrate strong aural and analytical skills in the evaluation, communication, and performance of music.
- Develop motor skills through music. Apply intellectual processes to demonstrate musical creativity.

Adapted from: Enokian, Ralph. Shenendehowa Central School District, 1994.

- ■ Experience creativity as taking a risk and/or developing unique approaches to problem solving.

Involved Citizens

Who are knowledgeable about, and respectful of varied cultures, and who use this knowledge in making decisions that impact their lives.
- ■ Contribute to community activities or events.
- ■ Understand the diversity of the communities in which we live.

Responsible Individuals

Who demonstrate respect for themselves, the community, and the inter-relationship between music and society.
- ■ Establish priority for setting and achieving goals.
- ■ Exhibit self-discipline in preparation, practice, and performance.
- ■ Respect facilities, equipment, and repertoire.
- ■ Exhibit behavior appropriate to diverse settings both as performers and consumers of music.
- ■ Support the musical life of the community and encourage others to do so.

Culturally Appreciative Persons

Who have learned through experience to value music and its significance in society.
- ■ Develop a respect and understanding for creative expression.
- ■ Explore diverse musical styles.
- ■ Respond to music intellectually and emotionally.
- ■ Understand the role music plays in the past, present, and future of humankind.
- ■ Make aesthetic judgments based on critical listening and analysis.

Cooperative Participants

Who in group settings accomplish goals and tasks while appreciating individual contributions.
- ■ Function positively as individuals within groups, including classroom, rehearsal, and performance settings.
- ■ Make constructive contributions within groups while respecting the roles of others.
- ■ Respect the musical preference of others.

Mathematically, Scientifically, and Technologically Competent People

Who creatively apply the knowledge, skills, and strategies learned in musical settings to everyday tasks and problems.
- ■ Employ, through practical application in music, the principles and tools of mathematics, science, and technology.
- ■ Access information technology as an effective tool to enhance learning and performance in music.
- ■ Understand the impact of technology on music.
- ■ Use an acquired, interdisciplinary approach to general problem solving.

Example of Local Assessment Strategy: Comprehensive Examination for a Visual Arts Sequence

Sample questions taken from a comprehensive examination given to determine Regents credit at the end of a three-unit sequence in visual arts, are shared as an example of a rigorous, locally developed assessment.

Students are asked:
- to respond to multiple choice questions on art history and areas of specializations
- to demonstrate drawing techniques
- to write an essay that analyzes and compares two of four art works
- to draw a still-life arrangement
- to write a reflection on their completed portfolio.

A similar comprehensive examination is developed by the New York City School, and submitted to be approved by the New York State Education Department annually for Regents credit.

PART I - ART HISTORY

Choose the word or phrase that best completes each sentence. Use Part I of the answer sheet provided at the back of this examination booklet.

1. The Venus of Willendorf is a famous fertility figure associated with
    a) Paleolithic art
    b) Minoan art
    c) Mesopotamian art
    d) Cycladic art

2. Cave paintings of the Old Stone Age in Europe were done
    a) to decorate the caves
    b) to honor great chieftains
    c) as a magic ritual to ensure a successful hunt
    d) to scare away evil spirits

3. The burial chamber of Tutankhamen was an important discovery because it was
    a) a link to the Old Kingdom
    b) found with all its funeral objects intact
    c) the tomb of a great Pharoah
    d) the earliest tomb ever found

4. Contrapposto pose, a calm expression, and knowledge of anatomy can best be seen in the sculpture of
    a) ancient Egypt
    b) Classical Greece
    c) Baroque France
    d) African art

5. This diagram illustrates the Greek archeological orders in the following order from left to right.
    a) aortic, corinthian, ionic
    b) corinthian, ionic, doric
    c) ionic, doric, corinthian
    d) doric, ionic, corinthian
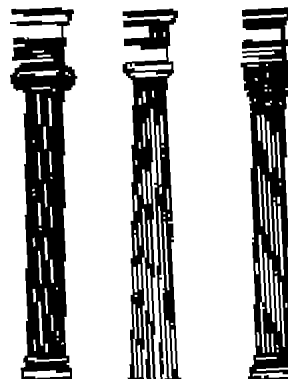
6. The Cathedral at Chartres is best known for its
   a) stained glass windows
   b) coffered ceiling
   c) colonnade
   d) single spire

7. Flying buttresses can be found on the
   a) Parthenon - Athens
   b) Cathedral of Notre Dame - Paris
   c) St. Marks Cathedral - Venice
   d) Capitol - Washington, DC

8. The great achievement of Renaissance art was the joining of ancient classical traditions with
   a) exotic subject matter
   b) genre
   c) landscapes
   d) religious subject matter

8. The dome pictured here belongs to
   a) the Pantheon
   b) St Peter's in the Vatecan
   c) the Cathedral of Notre Dame
   d) Hagia Sophia

10. The Dutch painter best known for his numerous self-portraits showing himself at various stages in his life is
    a) Rembrandt
    b) Vermeer
    c) van Eyck
    d) Frans Hals

PART II - AREAS OF SPECIALIZATION

Choose the word or phrase that best completes each sentence. Use Part II of the answer sheet provided at the back of this examination booklet.

Design Materials and Techniques

1. The primary colors are
   a) red, yellow, blue
   b) red, white, blue
   c) blue, orange, violet
   d) red, blue, orange

2. A still-life could consist of
   a) people sitting still
   b) buildings and street signs
   c) fields and trees
   d) potted plants and fruit

3. Three of the visual elements of art are
   a) line, shape, color
   b) primary, secondary, tertiary
   c) contour, gesture, crosshatching
   d) balance, emphasis, rhythm

4. Medium refers to the artist's
   a) paper
   b) materials
   c) technique
   d) subject

5. Assuming that the pencils below were used with equal pressure, the one that would create the darkest line is
   a) HB
   b) 2B
   c) 4B
   d) 4H

Fashion Design and Illustration

1. In fashion illustration, the figure's height is usually
   a) exactly six heads tall
   b) just under seven heads tall
   c) seven and a half heads tall
   d) eight heads or more

2. In most fashion illustrations the weight bearing foot will be drawn
    a) under the left shoulder
    b) under the right shoulder
    c) under the left hip
    d) directly under and in line with the pit of the neck

3. The word "croquis" refers to
    a) a type of pen used in fine line drawing
    b) the use of dots to create a pattern
    c) a guide figure over which a drawing is done
    d) the use of heavy black lines in a drawing

4. A "bolero" jacket is a jacket that is
    a) very long
    b) short and fitted
    c) very loose fitting
    d) short sleeved

5. An example of a timeless fashion classic would be a suit by
    a) Gianni Versace
    b) Donna Karan
    c) Coco Chanel
    d) John Paul Gaultier

Graphic Design

1. An example of an upper case letter with a serif is
    a) e
    b) b
    c) E
    d) M

2. In typography, the size of letters is indicated by
    a) points
    b) inches
    c) millimeters
    d) picas

3. A complete alphabet of one style of type in a single size is called
    a) font
    b) gutter
    c) flush
    d) plate

4. Type that is "flush left" is
    a) lined up on the left side
    b) indented on the left side
    c) irregular on the left side
    d) capitalized on the left side

5. On a layout, "copy" refers to the
    a) overlays
    b) colors
    c) words
    d) art work

Photography

1. Which of the following will increase depth of field?
    a) moving the camera closer to the subject
    b) opening the lens
    c) changing from a normal to a wide angle lens
    d) using a faster shutter speed

2. A client demands large blow-ups with very little grain from 35mm negatives. The best choice of film to use would have an ISO of
    a) 100
    b) 200
    c) 400
    d) 1000

3. A low contrast filter or number one grade printing paper is best suited for printing from a negative which
    a) is underdeveloped
    b) was taken on an overcast day
    c) has high contrast
    d) is thin

4. "RC" paper is paper that has
    a) a paper base
    b) a plastic base
    c) multiple weights
    d) only one contrast grade

5. Changing the f/stop from f/11 to f/16
    a) cuts the amount of light in half
    b) doubles the amount of light
    c) triples the amount of light
    d) has no effect on the amount of light

Media/Computer Graphics

1. A character generator is used to
    a) create titles electronically
    b) measure the contrast range of a subject
    c) combine video and audio signals
    d) transfer film to video

2. The purpose of an audio mixer is to
    a) combine various audio signals from different sources
    b) amplify audio signals
    c) record audio signals
    d) measure the sound in the studio

3. In order to produce wipes, fades and cuts with two or more video cameras the device needed is a
    a) NTSC encoder
    b) special effects generator
    c) vector scope
    d) condenser

4. The movement of a camera in a horizontal direction left or right would be
    a) a tilt
    a) a pan
    c) a dolly shot
    d) trucking

5. In film and video production, a boom is used to
    a) hold the camera
    b) hold a flat
    c) hold the microphone
    d) support the cables

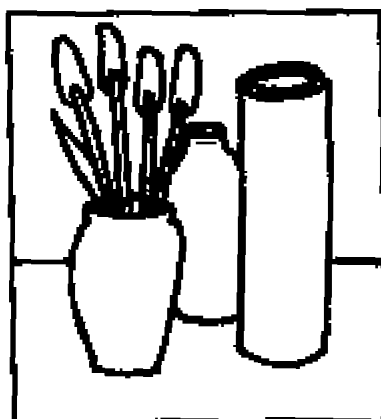# PART III - APPLICATION EXERCISES

Use a pencil to complete the following exercises

Demonstrate your understanding of drawing techniques by shading in all the forms in each of the rectangles below in the appropriate style. Assume that light is coming from the left side.
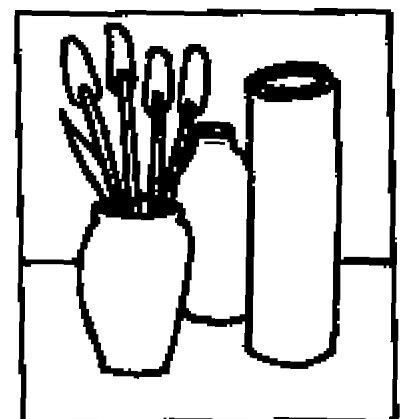
1. stippling
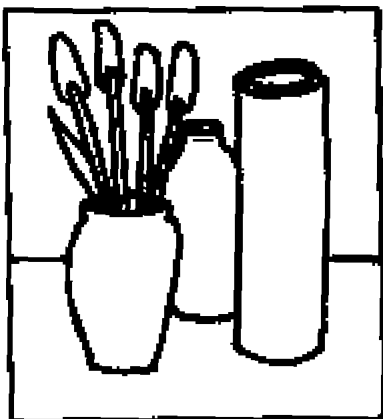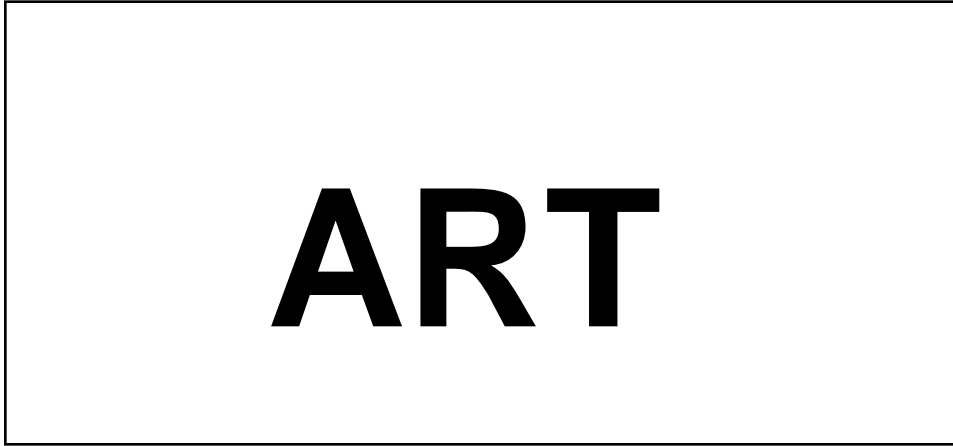
2. crosshatch

3. gradation

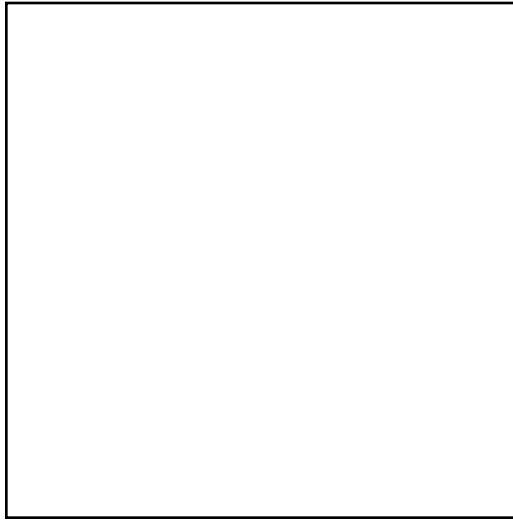4. Use your knowledge of one point perspective to make the letters in the rectangle below three dimensional.

ART

5. In the space below, create a contour drawing of your hand or a small object (for example: a watch, keys or piece of jewelry).

6. Using the grid system, enlarge the drawing in the box at the left and redraw it in the box at the right.
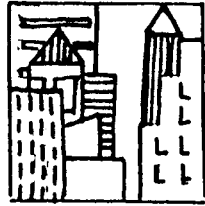
In each of the boxes below, create a composition that demonstrates the principle of design listed above each box.

7. rhythm   8. symmetry   9. asymmetry   10. focal point

PART IV - ESSAY

Many artists focus on women as a theme. Study the art works reproduced on the opposite page. Select *two* to analyze and discuss in an ess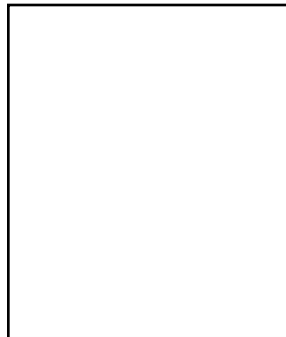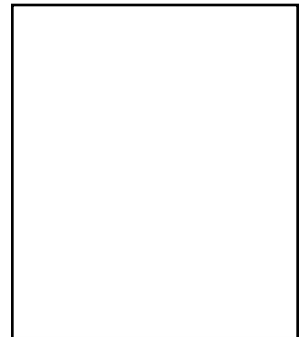ay. Although you should focus on two of these art works, you may refer to the other works to explain, illustrate, compare, or contrast information.

A. At the top of your essay paper, identify the two art works you have selected by using the following format:

> #1. Name of Artist _____
>
>   Title of Work _____
>
> #2. Name of Artist _____
>
>   Title of Work _____

B. Write four paragraphs (approximately 300 words) based on the following concepts describing, identifying, comparing, and interpreting the two art works you have selected:

1. the specific materials and techniques used to create the art works

2. the artist's use of emphasis (focal point), rhythm (movement), texture and light to create a unique composition and style

3. the artist's portrayal of the personality and mood of the subject(s)

4. what these art works tell you about the life the women led.
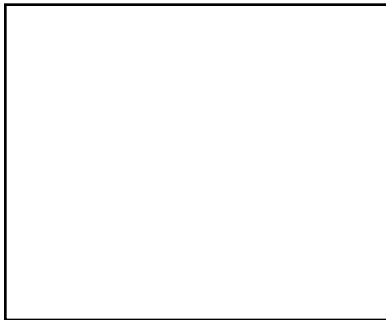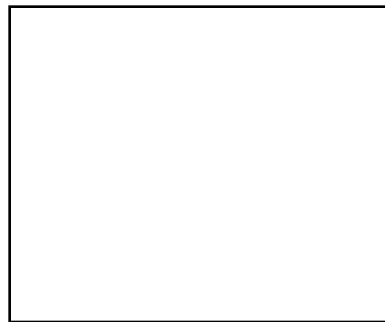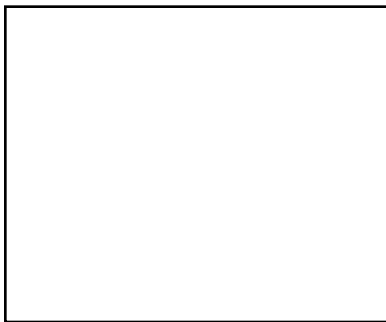
Students are given selected samples of artwork, but they are not reproduced here because of poor reproduction quality.

PART V - BLACK AND WHITE PERFORMANCE

DRAWING FROM OBSERVATION

Draw a still-life arrangement that is set up by your teacher.

Teacher Directions:
- Place crumbled paper or draped fabric on the table surface as a base for the rest of the objects
- Use at least 5 different objects of varying textures, sizes and shapes (for example: an opened umbrella, a clear glass object, flowers, or fruit). Vary the levels of the objects by using boxes or books under the crumbled paper or draped fabric
- Lighting should be from a strong direct source such as a clip-on flood light or the light from a window.

Student Directions:
Using any black and white medium or a combination of media, create a composition based on direct observation of the still-life. Use white paper not smaller than 11"x14".

Your work will be judged on the following:

1. composition and use of positive and negative space

2. use of a wide range of values to render form based on the observation of the lighting conditions

3. demonstration of skill using your chosen medium.

PART VII - PORTFOLIO SELF-ASSESSMENT

This is to be filled out and handed in with your portfolio.

1.   Write a paragraph explaining why you chose these five pieces.

2.   Choose the work you feel is the most successful in your portfolio.

        Title _____

a)   Explain your intention—what did you want to communicate?

b)   Describe what was the most challenging part of creating this piece. (for example: the creative process, the use of the medium, the time frame in which it had to be completed, etc)

c)   What do you consider the strengths of this piece?

3. Select another work from your portfolio and describe how you would do it differently.

   Title _____

4. Explain how resources (photographs, art reproductions, sketches from observation, other information) contributed to the development of a particular image in your portfolio.

   Title _____

5. Describe your thought processes in one of your works. For example: How did the idea come to be and how did you develop the image?

   Title _____

6. What theme, technique(s), ideas, feelings, or problems would you like to continue to explore in the future? Why?

7. In reviewing your art work, what have you learned about

a) your thinking (your problem solving and decision making)

b) your growth and development as an artist

c) what encouraged and facilitated this growth?

d) what made your growth more difficult?

e) how did you cope with the difficulties and frustrations you encountered?

f) what did you learn from these difficulties?

Examples of National and State Assessments

DANCE EXERCISE, GRADE LEVEL 5-8

Haiku Poems

NATIONAL STANDARDS ASSESSED

1. Identifying and demonstrating movement elements and skills in performing dance

Students:

demonstrate the ability to define and maintain personal space

demonstrate kinesthetic awareness, concentration, and focus.

2. Understanding choreographic principles, processes, and structures

Students:

create a sequence with a beginning, middle, and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence

improvise, create, and perform dances based on their own ideas and concepts from other sources

demonstrate the ability to work effectively alone and with a partner.

TASK DESCRIPTION/SUMMARY

Total time for this assessment: 60 minutes

Part 1: Given a haiku poem, each student will create individual movement sequences. Upon completion of their individual explorations, students will work together in groups of three to cooperatively create a dance to the designated haiku poem and perform the dance.

PURPOSE OF ASSESSMENT

Students will be assessed on interpretation of the meaning of a poem through:

■ creation of an original dance in a group of three which has varying force elements and expresses an idea from a haiku poem

■ demonstration of concentration, controlled body movements and shapes with well-connected transitions in dance performance

■ performance of a dance with a clear beginning, middle, and end

■ demonstration of ability to work effectively with a group.

Source: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1996.

BACKGROUND/CONTEXT

Students should have familiarity and experience with the haiku form of poetry. Students should understand movement qualities of force/energy which is one of the dance elements this task focuses on. Students should have had experience with making shapes, and using whole body movements (as opposed to limiting movements to isolated body parts: only arms or legs) and creating transitions while performing dances.

Force/Energy elements are on a continuum, and movement can be altered by changes in force. The following diagram represents examples of force/energy elements:

- Attack: Sharp ....Smooth
- Weight: Heavy ....Light
- Strength: Tight ....Loose
- Flow: Free flowing ....Bound ....In Balance

SET-UP AND SPECIAL INSTRUCTIONS FOR THE FACILITATOR

Prior to the assessment the facilitator will:

1. Display the haiku and a list of important criteria for assessing the students' dances, using a chalkboard or a large piece of paper.
   Criteria are:

   - Movement qualities
   - Sequence/Pattern
   - Communication
   - Group dynamics.

[Although the use of props and music is often desired by students in creating dances, it is not appropriate for this exercise. Please do not allow the use of these while administering this assessment.]

Also prepare the haiku to be used for the group dance for display. Students should be able to clearly see the poem from anywhere in the marked-off area.

2. Instruct students to wear loose-fitting, comfortable clothes, and be bare foot or wear sneakers.

3. The video camera should be used for the performance only. Tapes are to be viewed later for scoring reliability measures. Be sure to have the students identify themselves by group number on camera in order to match the scoring with the performance.

MATERIALS/EQUIPMENT REQUIRED

- Any haiku poem with movement images may be used; if the haiku is reproduced for a large scale use, copyright permission must be obtained. The following is a suggestion only: *Cricket Songs,*Japanese haiku translated by Harry Behn. Harcourt, Brace & World Library Edition, Harcourt, Brace & World, Inc., 757 Third Avenue, New York, NY, 1964.
- Haiku poem written on chalkboard or large paper
- Video camera with tripod
- Blank videotape

SCRIPT AND ADMINISTRATION INSTRUCTIONS

SCRIPT: Please read the poem carefully. You will improvise and perform a dance that expresses and communicates the meaning of the haiku. The dance should have a beginning, middle, and end. It should show the movement quality (sometimes referred to as force/energy) and contrast in movement quality. The dance should include group shapes with purposeful transitions between shapes that show controlled body movements. You will choose how the poem will accompany the dance by selecting one of the following options:

    a)   Recite the haiku prior to performing the dance

    b)   Recite a line and then do the movement, in a call-and-response form

    c)   Recite the haiku as the dance is being performed.

SCRIPT: Before we go any further, I will direct a five-minute warm-up.

[After the warm-up, students resume their places.]

SCRIPT: You will now have approximately five minutes to improvise and explore dance movement related to the haiku.

[After approximately five minutes, facilitator calls time.]

[Teacher should assign students to groups of three or four.]

SCRIPT: Now you will work together in your group to create one dance. You will be working with the same haiku. Your group will also be rated on your ability to work together effectively. You will be given 15-20 minutes to create and practice what you have composed; then you will perform the dance. Are there any questions?

[Facilitator answers any questions students may have, then instructs them to begin. After 15-20 minutes, facilitator calls time.]

SCRIPT: Now you will perform your group dance. Before you begin, one person in the group say the group number so the video tape can record it.

CRITERIA FOR SCORING

The scoring guides on the following pages uses an analytic format which allows for teacher options in scoring. Each component can be scored separately to provide diagnostic information for teacher and students. To obtain a holistic score, add the component scores together. Then determine a range of scores for each performance level.

Movement Qualities (Group)

Level 4
- Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements.
- Shapes are well defined and a variety of forces are used to express ideas.
- The dancers exhibit consistent control, balance, and coordination.

Level 3
- Dancers exhibits the ability to create relationships within the group and between different parts of the body that produce harmonious group movements during most of the performance.
- Movements have some transitions; shapes are clearly defined with varying force.
- Control, balance and coordination are present during most of the dance.

Level 2
- Dancers produce various shapes and types of body actions with little relationship to other members of the group and with limited harmony.
- Movements fail to articulate through various body parts.
- Control, balance and coordination are unstable, use of variety in force is limited.

Level 1
- Dancers are unaware of movement patterns and have little relationship to group.
- Movements do not vary in force.
- Minimal control, balance and coordination exhibited.

Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Sequence/Pattern (Group)

Level 4
- Dancers consistently include clear/smooth transitions between moves and phrases.
- The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.

Level 3
- Dancers include clear/smooth transitions between moves and phrases in an inconsistent manner.
- The sequence demonstrates beginning and finishing positions with some body tension and stillness.

Level 2
- Dancers indicate limited awareness of the need for smooth transition between moves and phrases.
- Beginning and finishing shapes are present but lack body tension and stillness.

Level 1
- Dancers are unable to produce smooth transitions. Dancers do not hold beginning and/or finishing positions.

Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Communication (Group)

Level 4
- Dancers' movements fail to demonstrate clear action, mood/character, and rhythm as suggested by the haiku.

Level 3
- Dancers demonstrate movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the haiku.

Level 2
- Dancers demonstrate clarity of action, mood/character, and rhythm as suggested by the haiku.

Level 1
- Dancers' actions fail to demonstrate mood/character or rhythm as suggested by the haiku.

Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Group Dynamics

Level 4
- Dancers all actively participate and demonstrate sustained concentration while performing.

Level 3
- Dancers all participate and demonstrate concentration while performing.

Level 2
- Some dancers participate while others are less engaged and concentration is less sustained.

Level 1
- Dancers demonstrate limited participation and concentration.

Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

The following scoring guides are for individuals.

Movement Qualities (Individual)	
Level 4	• Dancer exhibits the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancer exhibits consistent control balance and coordination.
Level 3	• Dancer exhibits the ability to create relationships between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions and shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.
Level 2	• Dancer produces various shapes and types of body actions with limited harmony. • Movements fail to articulate through various body parts. Control, balance, and coordination are unstable, use of variety in force is limited.
Level 1	• Dancer is unaware of movement patterns and has little relationship to group. • Movements do not vary in force. Exhibits minimal control, balance, and coordination.
Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.	

Sequence/Pattern (Individual)	
Level 4	• Dancer consistently includes clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.
Level 3	• Dancer includes clear/smooth transition between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.
Level 2	• Dancer indicates limited awareness of the need for smooth transitions between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.
Level 1	• Dancer is unable to produce smooth transitions. • Does not hold beginning and/or finishing positions.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Communication (Individual)	
Level 4	• Dancer's movements fail to demonstrate clear action, mood/character and rhythm as suggested by the poem .
Level 3	• Dancer demonstrates movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested bv the poem.
Level 2	• Dancer demonstrates clarity of action, mood/character, and rhythm as suggested by the poem.
Level 1	• Dancer's actions fail to demonstrate mood/character, or rhythm as suggested by the poem.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Teacher's Scoring Sheet for Haiku Exercise: Individual

Student's Name _____ Date _____ Teacher's Name _____

Mark a single score for each of the four components (Movement Qualities, Sequence/Pattern, and Communication) in the space next to the description that best fits the student's performance and again in the box at the bottom of each column.

Level	Score	Movement Qualities	Score	Sequence/Pattern	Score	Communication
4		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancers exhibit consistent control, balance, and coordination.		• Dancer consistently includes clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.		• Dancer's movements fail to demonstrate clear action, mood/character, and rhythm as suggested by the poem.
3		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions; shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.		• Dancer includes clear/smooth transitions between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.		• Dancer demonstrates movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the poem.
2		• Dancers produce various shapes and types of body actions with limited harmony. • Movements fail to articulate through various body parts. • Control, balance, and coordination are unstable; use of variety in force is limited.		• Dancer indicates limited awareness of the need for smooth transition between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.		• Dancer demonstrates clarity of action, mood/character and rhythm as suggested by the poem.
1		• Dancer is unaware of movement patterns and has little relationship to group. • Movements do not vary in force. • Minimal control, balance, and coordination exhibited.		• Dancer is unable to produce smooth transitions. • Does not hold beginning and/or finishing positions.		• Dancer's actions fail to demonstrate mood/character or rhythm as suggested by the poem.
		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.
		Score for Movement Qualities		Score for Sequence/Pattern		Score for Communication

Teacher's Scoring Sheet for Haiku Exercise: Group

Student's Name _____   Date _____   Teacher's Name _____

Mark a single score for each of the four components (Movement Qualities, Sequence/Pattern, and Communication) in the space next to the description that best fits the student's performance and again in the box at the bottom of each column.

Level	Score	Movement Qualities	Score	Sequence/Pattern	Score	Communication	Score	Group Dynamics
4		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancers exhibit consistent control, balance, and coordination.		• Dancers consistently include clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.		• Dancers' movements fail to demonstrate clear action, mood/character and rhythm as suggested by the haiku.		• Dancers all actively participate and demonstrate sustained concentration while performing.
3		• Dancers exhibit the ability to create relationships within the group and between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions; shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.		• Dancers include clear/smooth transitions between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.		• Dancers demonstrate movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the haiku.		• Dancers all participate and demonstrate concentration while performing.
2		• Dancers produce various shapes and types of body actions with little relationship to other members of the group and with limited harmony. • Movements fail to articulate through various body parts. • Control, balance, and coordination are unstable; use of variety in force is limited.		• Dancers indicate limited awareness of the need for smooth transition between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.		• Dancers demonstrate clarity of action, mood/character and rhythm as suggested by the haiku.		• Some dancers participate while others are less engaged and concentration is less sustained.
1		• Dancers are unaware of movement patterns and have little relationship to group. • Movements do not vary in force. • Minimal control, balance, and coordination exhibited.		• Dancers are unable to produce smooth transitions. • Dancers do not hold beginning and/or finishing positions.		• Dancers' actions fail to demonstrate mood/character or rhythm as suggested by the haiku.		• Dancers demonstrate limited participation and concentration.
		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.
		Score for Movement Qualities		Score for Sequence/Pattern		Score for Communication		Score for Group Dynamics

City of the Future

NATIONAL STANDARDS ASSESSED

1. Understanding and applying media, techniques, and processes

Students:

> intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

2. Using knowledge of structures and functions

Students:

> select and use the qualities of structures and functions of art to improve communication of their ideas

3. Choose and evaluate a range of subject matter, symbols, and ideas.

Students:

> use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

TASK DESCRIPTION

This drawing exercise asks students to envision a city of the future, and to depict that city so that it shows their creativity and ability to use line to create an illusion of space in a varied and unified composition. This is an open-ended performance task. Recommended time is a minimum of 120 minutes; at least 20 minutes should be allotted for an introduction and 20 minutes for preliminary sketches.

MATERIALS/EQUIPMENT REQUIRED

For each student:

- ■ test booklet
- ■ white paper, 8 1/2" x 11"
- ■ drawing pencils/erasers
- ■ reference material*
- ■ optional: rulers.

* This should include a variety of visuals (photos, drawings, prints, slides, or books) of traditional and nontraditional urban designs/architecture where the design reflects the needs of the people.

Architects/urban designers that might be used as inspiration include Frank Lloyd Wright, Buckminster Fuller, Antonio Gaudi, Moshe Safdie and Paolo Soleri. *Scholastic Art,* March, 1994, is an issue on the theme "Fantastic Cities" and includes examples of architecture by Wright, Charles Moore, and Michael Graves. Popular magazines from the end of the nineteenth century offer intriguing ideas of what cities of the twentieth century might look like. For examples of inventive architectural drawing in black and white, students might examine the work of Giovanni Piranesi, Joseph Penell, David Macaulay, and Saul Steinberg.
For a single classroom-based assessment, teachers should provide visuals of their choice.

Source: *State Collaborative on Assessment and Student Standards Year-End Report.* The Council of Chief State School Officers. Washington, DC, 1996.

For large-scale school, district, or statewide assessment, the resource materials should be the same for all students; for example, a drawing, photograph, and painting of a futuristic city. Consistency in the use of visual prompts is important for scoring purposes.

PURPOSE OF ASSESSMENT

Students will be assessed on their creativity in representing the concept of meeting the needs of people in an imaginative city of the future, and their technical skill in using materials and design principles.

BACKGROUND/CONTEXT/EXPERIENCES LEADING UP TO ASSESSMENT

Students and the teacher should have discussed the characteristics of cities in general and specifically what they like or dislike in the cities they know, or have seen in pictures, television, or films. They should understand the concept that cities can change, and talk about the needs of people in cities. They should have looked at a variety of architectural/city planning resource material.

Students should have had an introduction to methods of depicting the illusion of space, such as overlapping of shapes and/or principles of linear perspective. They should have reviewed ways to create a variety of lines, textures, and/or shading using only pencil and ways of unifying a composition.

TASK DIRECTIONS

SCRIPT: If you were an architect, city planner, or citizen 100 years from today, what would people in your city need? Imagine a city of the future. What would the buildings and public spaces look like in your city? Use your imagination and show your ideas in a drawing that shows a sense of depth and space, is well-composed, and uses a variety of shapes, textures, lines, and/or shading.

Plan and sketch your ideas in the test booklet. In your sketches experiment with lines (thick and thin, vertical, horizontal, diagonal, curved, straight, zig-zag), shapes (large, small, geometric, organic), textures (close parallel lines, cross-hatch, stipple), and/or shading (dark to light). Select the best of those ideas and add others to create your final drawing in pencil on the white drawing paper. Complete the written reflection in your test booklet. The sketches and written reflection will be used as evidence of how you developed your idea.

CRITERIA FOR SCORING

Analytic Scoring Guide Expressive Qualities	
Level 4	• The student incorporates an inventive use of ideas and clearly communicates the concept of meeting the needs of people in an imaginary city of the future.
Level 3	• The student invents some buildings or open spaces that communicate a sense of the needs of people in an imaginary city of the future.
Level 2	• The student relies heavily on traditional city designs, and/or signs or labels on buildings or open spaces to communicate their use, and how they meet people's needs.
Level 1	• The student uses few details that indicate a concept of an imaginary city of the future, or how they meet people's needs.

Analytic Scoring Guide Technical Qualities	
Level 4	• The student demonstrates the ability to use a variety of lines, texture, shapes, and/or shading to achieve a desired effect. • The student creates a unified composition that conveys the illusion of space through overlapping and/or perspective.
Level 3	• The student uses a variety of lines, shapes, textures, and/or shading. • The student uses overlapping, or principles of perspective to convey space, but the composition is not unified.
Level 2	• The student uses a limited range of lines, shapes, textures, and/or shading. • The student draws isolated structures, or rarely uses overlapping or principles of perspective to convey space.
Level 1	• The student attempts a drawing, uses some variety in shape, little variety of line, shape, texture, and/or shading. • The student makes no use of overlapping, perspective, or size differentiation to convey space, or applies these elements inconsistently.

POSSIBLE EXTENSIONS/ADAPTATIONS OF TASK

This task could be correlated with Social Studies curriculum on the nature of the urban environment past and present. Student sketches and final work could be exhibited together. This exercise lends itself to a group process where a number of students could work collaboratively with a variety of media to complete a single solution.

EVIDENCE OF STUDENT ACHIEVEMENT

Student artwork; sketches/written reflection in test booklet; (optional) videotapes of the students working; videotapes of discussions.

TEACHER'S SCORE SHEET FOR CITY OF THE FUTURE

(Make one per student)

Student's Name _____

Analytic Scoring Guide Expression/Communication of Concept	
Level 4	• The student incorporates an inventive use of ideas and clearly communicates the concept of meeting the needs of people in an imaginary city of the future.
Level 3	• The student invents some buildings or open spaces that communicate a sense of the needs of people in an imaginary city of the future.
Level 2	• The student relies heavily on traditional city designs and/or signs or labels on buildings or open spaces to communicate their use, and how they meet people's needs.
Level 1	• The student uses few details that indicate a concept of an imaginary future city, or how they meet people's needs.

_____	Scorer #1
_____	Scorer #2
_____	Scorer #3

IF SCHOOL USES TWO SCORERS AND THEY DIFFER BY TWO LEVELS, A THIRD SCORER SHOULD BE USED.

Analytic Scoring Guide Technical Skill	
Level 4	• The student demonstrates the ability to use a variety of lines, textures, shapes, and/or shading to achieve a desired effect. • The student creates a unified composition that conveys the illusion of space through overlapping and/or perspective.
Level 3	• The student uses a variety of lines, shapes, textures, and/or shading. • The student uses overlapping, or principles of perspective to convey space, but the composition is not unified.
Level 2	• The student uses a limited range of lines, shapes, textures, and/or shading. • The student draws isolated structures, or rarely uses overlapping or principles of perspective to convey space.
Level 1	• The student attempts a drawing, uses some variety in shape, little variety of line, shape, texture, and/or shading. • The student makes no use of overlapping, perspective, or size differentiation to convey space, or applies these elements inconsistently.

_____	Scorer #1
_____	Scorer #2
_____	Scorer #3

IF SCHOOL USES TWO SCORERS AND THEY DIFFER BY TWO LEVELS, A THIRD SCORER SHOULD BE USED.

THE CHALLENGE

If you were an architect, city planner, or citizen 100 years from today, what would people in your city need? Imagine a city of the future. What would the buildings and public spaces look like in your city? Use your imagination and show your ideas in a drawing that shows a sense of depth and space, is well-composed, and uses a variety of shapes, textures, lines, and/or shading.

SKETCHES

Plan and sketch your ideas in the space below. In your sketches experiment with lines (thick and thin, vertical, horizontal, diagonal, curved, straight, zig-zag), shapes (large, small, geometric, organic), textures (close parallel lines, cross-hatch, stipple), and/or shading (dark to light). Select the best of those ideas and add others to create your final drawing in pencil on the white drawing paper. These sketches will be used as evidence of how you developed your idea.

Sketch 1

DRAWING TASK

Complete your final drawing on the white drawing paper provided by your teacher. Put your name on the paper. As you draw your city, remember you will be evaluated on the following:

Expression of idea:
• inventiveness
• clarity
• understanding needs of the people
• represent both concepts of imaginative city and the future.

Technical skill:
• variety of lines, shapes, textures, and/or shading
• unity of composition
• illusion of space.

SELF-REFLECTION

This written self-reflection will be used as evidence of how you developed your idea.

1.   Explain how you used line, shape, texture, and/or shading to convey your idea.

2.   Explain how you created an illusion of space to convey your idea.

3.   What needs of the people did you depict in your futuristic city?

"Open Script"

NATIONAL STANDARDS ASSESSED

2. **Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions**

Proficient Students :
in an ensemble, create, and sustain characters that communicate with audiences.

Advanced Students :
create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.

7. **Analyzing, evaluating, and constructing meanings from informal and formal theatre, film, television, and electronic media productions**

Proficient Students :
articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement
analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices
constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions.

TASK DESCRIPTION

This acting exercise requires students to collaborate in improvising from an open, or incomplete script, emphasizing the use of facial expression, gesture, and movement to communicate believable characters with strong objectives in a coherent dramatic scene. Students will have 30 minutes to create their improv scene focusing on who they are, what is happening, and where the action is taking place. Next each pair will spend 10 minutes sharing their scenes with another pair of students, for a total of 20 minutes. Each pair will verbally critique the other. Students will then have 30 minutes to write a characterization analysis and rehearse. In all, students will have 80 minutes to prepare their scene for the performance and each pair will have approximately five minutes to perform its scene for the class. Depending on class size, the task will take 120-150 minutes. Performances will be videotaped for reflection and scoring by the teacher and students. In addressing Standard seven, students will review, score, and write a brief critique of their own performances. Teachers should also consider a group discussion of this task for additional feedback from the students.

30 min. to prepare scene
20 min. share and critique
30 min. prepare characterization and rehearse
_____

80 minutes + 5 min. X number of pairs

Source: *State Collaborative on Assessment and Student Standards Year-End Report.* The Council of Chief State School Officers. Washington, DC, 1996.

MATERIALS/EQUIPMENT REQUIRED

Two chairs, a table or desk, copies of the open script and analysis sheets, directions for task, pencils for each class member for each group, a clock in the room, 5" x 8" cards for student identification labels, pins, and markers. Videotape recorder and two tapes (one for back-up) for instructor and students (if they are doing the extension) to review and assess performances outside of the actual live performance time.

PURPOSE OF ASSESSMENT

1. Students will be assessed individually on their ability to use voice and movement to create and communicate consistent and believable characters that communicate with the audience.

2. Students will be assessed as pairs on their ability to demonstrate the relationship between the characters and through that interaction communicate meaning to the audience.

BACKGROUND/CONTEXT/EXPERIENCES LEADING TO ASSESSMENT

Students should have had experience working in pairs to create improvised scenes focusing on who they are, what is happening, and where the action is taking place. Students should have experience in character analysis. They should be accustomed to rehearsing and performing for one another. They should have had experience with improvisation that includes the concept of developing dialogue and action into scenes with meaning and a clear dramatic structure.

TASK DIRECTIONS

This task is designed for a classroom or stage rehearsal space, and requires minimal equipment.

Students will work in pairs. As they work, each pair will need:
*   two copies of the open script
*   two copies of the character analysis sheet
*   two pencils
*   two 5" x 8" labels, pins, and one marker
*   two chairs and a desk or table for optional use in the performance.

The performance space must include a videotape recorder and monitor for evaluation of performances. This equipment must be used for the optional extensions.

Student will have 80 minutes to prepare their scene for the performance and each pair will have approximately five minutes to perform its scene for the class. Depending on class size, the task will take 120 to 150 minutes. Performances will be video taped for reflection and scoring purposes.

FACILITATOR/EXERCISE ADMINISTRATOR'S SCRIPT

[Facilitator will use this script and pass out the student materials according to its directions for the purpose of standardizing the administration of the exercise. The facilitator will determine their own process for dividing the group into pairs before beginning the script. Assign each pair with its own identifying number and provide a large label (a 5" x 8" card works well) for recognizing the number of each pair with space for the character (A or B.) The label should be affixed to the students in a way that makes it clearly visible in the video tape so the pair and characters can be identified for scoring purposes.]

SAY: We are going to work in pairs to create and perform an original drama piece from what is called an "open script." An open script is written in such a general manner that it can be interpreted in many ways. From this script, you and your partner will improvise a two to five minute scene in which you both act and make directing decisions. Your performances will be videotaped and evaluated according to the criteria found on the back of the open script I will hand out.

This exercise will be divided into four parts. The four parts are:

Part 1   Prepare a scene with your partner. You will have 30 minutes to do this.
Part 2   Share and critique works in progress with another pair. Each pair will have 10 minutes to present and discuss their scene or 20 minutes for both.
Part 3   Work on dramatic analysis and development. You will have an additional 30 minutes to refine and rehearse your scene.
Part 4   Perform and videotape the scene and observe other pair's performances. Each pair will take about five minutes to set-up and videotape.

[Distribute copies of the "Open Script" and scoring criteria]

SAY: Please read over these criteria for scoring and the "Open Script." After you have read the script, you and your partner will invent the characters, plan what is happening, and determine where the action is taking place. Feel free to make notes on the script.

During your performance, ***you must use all the words in the order given and may not add any words, but you can use any actions, movements or vocal interpretations you wish. You may make notes on the "open script."*** Work together to make sure your scene has a clear beginning, middle, and end that the audience will understand.

In order to create a set, you may use the desk and chairs in any way you like, but any other objects or props will have to be mimed. You may perform with script in hand. Think about the overall effect of how the characters move in your improvised setting, and react to one another and their surroundings.

You may wish to start this project by reading the script several times, trading roles as Characters A and B. When ideas for a conflict or situation arise, test them out, and choose the one you feel has the best dramatic potential. Together, you should make decisions about dramatic structure (exposition, inciting incident, conflict, rising action, climax, resolution, and ending) in order to express the idea or point of the scene. You will have 30 minutes to develop your scene.

PART 1

Prepare a scene with your partner.
[Allow 30 minutes.]

PART 2

[At the end of the 30 minutes, bring the group together and assign each pair to a four student group (two pairs each group) to share and critique each others' work in progress.]

SAY: Now we are going to do a small group, peer critique. You should consider the clarity of story. You should focus on the who, what, and where of the scene. Also look at the depth and believability of the scene. Each pair will have 10 minutes to observe and critique the other. I will tell you when it is time to switch.

[Allow 10 minutes for each pair.]

PART 3

SAY: At this point, we will use a worksheet to help you analyze your work and provide some additional clarity for your performance.

[Pass out copies of the Character Analysis Worksheet *and* Dramatic Analysis Worksheet*]*

You and you partner will have 30 minutes to more fully develop your scene in preparation for your final performance. Use your *Character Analysis Worksheet* and *Dramatic Analysis Worksheet* to further your understanding of who each of you will portray. Determine the action, movement and vocal expression which will help you to effectively create a believable scene. Work together to rehearse your scene. Once you have completed your sheet, use the remaining time to rehearse and incorporate your refinements. Some time during the final 10 minutes of rehearsal, complete the sentence at the bottom of the open script. You will be asked to read this upon completing your performance.

Each performance will be videotaped and evaluated. I will remind you of when there are 10 minutes of rehearsal time remaining. You may begin.

[While students are preparing their scene, set up the equipment for video taping.]

[After 20 minutes of rehearsal time, remind the students of the 10 minutes remaining.]

SAY: You have 10 minutes remaining to rehearse your scene. Please remember to complete the sentence at the bottom of the open script.

[At the end of the 30 minutes, bring the whole group together.]

PART 4

[Prior to taping the performances, give each student a 5" x 8" card to use as an identifying label. You should also provide a pin or other devise for attaching it to the student. With a marker, have each student write the group number and the letter for the character he or she will play - A or B - on the label.]

SAY: Using a marker, write the number of your pair and the character you have chosen (A or B) on your label and pin it to your chest. The performances will be videotaped and the identification label will be important for scoring this assessment.

Individually, you will be evaluated on the use of your voice (rate, pitch, and volume) and movement (facial express, gesture and body movement). In addition you will be evaluated on the believability of your scene and the portrayal of your character. At the end of your performance, please read the one sentence explanation you have written at the bottom of the open script. (The point of this scene is. . . .)

[Tape each performance in order. Please have backup tape available in case there is a problem in the process. For technical difficulties or illness, it is allowable to tape those students out of sequence at the end.]

[When scoring, carefully indicate the group number and character A or B. The teacher should score from reviewing the videotape rather than the live performance.]

CRITERIA FOR SCORING INDIVIDUALS

Use of Voice

What the character is feeling, wanting, and trying to communicate to the other character is advanced through the use of his/her voice.

Level 4	The student has clearly mastered the use of rate, pitch or volume to effectively communicate the life of the character and the audience. The student demonstrates an exceptional level of ability in terms of vocal production.
Level 3	Use of voice communicates effectively and consistently with the other character and the audience. Student uses expressive qualities of range, rate, and volume to express character. It is clear what the character wants and feels.
Level 2	The use of voice to communicate with the other character and the audience is inconsistent. Range, rate, and volume are not always appropriate. Vocal characterization is inconsistent. It is not always clear what the character wants.
Level 1	The use of voice to communicate with other character and the audience is minimal. Student appears to simply read or say the words without expression or feeling. It is unclear what the character wants.
	Not Scorable - Evidence is not relevant to task requirements or is too minimal to rate student performance.

Movement

Level 4	The student demonstrated an exceptional level of ability in terms of vocal production. He or she clearly mastered the use of facial expression, gesture, and whole language to clearly communicate with the audience.
Level 3	Use of movement communicates effectively and consistently with the other character and the audience. Student uses facial expression, gesture and whole body movement to portray character. It is clear what the character wants and feels.
Level 2	The use of movement to communicate with the other character and the audience is inconsistent. Facial expression, gesture and whole body movement use to portray character are not always appropriate. Use of movement is inconsistent. It is not always clear what the character wants and feels.
Level 1	The use of movement to communicate with the other character and the audience is minimal and/or inappropriate. Student movements do not match the action of the scene. It is unclear what the character wants and feels.
	Not Scorable - Evidence is not relevant to task requirements or is too minimal to rate student performance.

Believability

Level 4	The student is the character. The student is clearly able to draw the audience into the world of the character. The student demonstrates an exceptional level of performance skill in order to create the character.
Level 3	The student is believable and expresses the life and world of the character effectively and consistently throughout the scene.
Level 2	The student is the character some of the time. The student is believable and expresses the life and world of the character at times during the scene.
Level 1	The student is unable to sustain the believability of character through out the scene.
	Not Scorable - Evidence is not relevant to task requirement or is too minimal to rate student performance.

FOR GROUP SCORING

Level 4	Students create a totally collaborative and believable scene. The actors' performance draws you into the world of the play. The exceptional blocking and pacing enhance a strong dramatic structure and illuminate the scene's point as stated by the students. Actors maintain consistent rapport with one another and advance the dramatic action of the scene to communicate its meaning clearly to the audience.
Level 3	Students create a collaborative and believable scene. The blocking and pacing enhance an evident dramatic structure and illustrate the scene's point as stated by the students. Actors maintain consistent rapport with one another and enhance the dramatic structure of the scene to communicate its meaning clearly to the audience.
Level 2	Students create a scene that has incomplete dramatic structure, blocking and pacing. They can state point of scene, but their idea is not conveyed in performance because of inconsistent interaction.
Level 1	Students cannot create a scene with any sense of direction and/or collaboration. The point of the scene is not clear.
	Not Scorable - Evidence is not relevant to task requirement or is too minimal to rate student performance.

EVIDENCE OF STUDENT ACHIEVEMENT

Videotapes will be used to score the exercise. Both teacher and students should evaluate and reflect on the exercise from the tape.

Theatre Acknowledgments:
   Diane Brooks, Robert DeMuth, Sandra Long, Lynda Black, Vicki Fredrick, Beth Cornell, and Norma Sinclair

THE OPEN SCRIPT

Character A: Oh no, not again

Character B: It really isn't going to matter

Character A: It's just not fair, It's not fair

Character B: We have to anyway

Character A: You can

Character B: It's not my—

Character A: Stop right there

Character B: This is the way it always goes

Character A: Why

Character B: Let's just start again

Character A: Oh

Character B: Oh

Character A: How did this happen?

Character B: It really isn't going to matter. . .

Character A: Are you sure?

Character B: No

Character A: Me either

Character B: We can try

Character A: Hummm

Character B: Yes

Character A: Yes

The objective or point of the scene (one sentence) at the end of your performance is:

_____

_____

_____

_____

CHARACTER ANALYSIS WORKSHEET

Please turn this in with the rest of your work. This worksheet will not be scored.

1. Briefly describe your character in the context of the scene. (for example: a clerk waiting on an impatient customer)

   _____

   _____

2. Age of Character: (be specific)

   _____

   _____

3. Time of day and the effect this has on your character (for example: it is 8:45 p.m. I am tired. It has been a long full day and I have many things to do before the day ends. I am cranky because of this.)

   _____

   _____

4. What is your literal relationship to your scene partner's character? (for example: two next door neighbors, teacher and student)

   _____

   _____

5. Describe the dramatic nature of your relationship. (for example: your neighbor's dog barks all night long and it keeps you awake all night long, but you love dogs.)

   _____

   _____

6. State any important history between your character and your partner's character which may have an impact on the scenario you have created. (for example: you have known the person for a very long time and you see each other every day, lately you have been trying to avoid each other.)

   _____

   _____

7. What does your character want from your scene partner's character? (for example: I want the clerk to give me a discount even though what I am buying is not on sale.)

   _____

   _____

8. What does your character want from your scene partner's character which may help you in your performance. (for example: A dog bit me when I was very young and when I hear a dog bark at night, I can't sleep.)

   _____

   _____

DRAMATIC ANALYSIS WORKSHEET

Please turn this in with the rest of your work. This worksheet will not be scored .

1. Briefly describe who your characters are in this scene.
    Character A:

    _____

    Character B:

    _____

2. Describe where and when your scene takes place. (for example: time of day and season)

    _____

    _____

    _____

3. Describe what has happened to the characters that leads to this situation.

    _____

    _____

    _____

4. Briefly describe what the characters are doing before the dialogue begins.

    Character A:

    _____

    Character B:

    _____

5. Briefly describe the situation you must resolve in this scene.

    _____

    _____

    _____

6. Describe how your characters resolve and end this scene.

    _____

    _____

    _____

These examples of performance-based assessments are shared in the hope that they will be used to guide classroom assessment and to encourage teachers to develop and sent to the State Education Department other local assessments that show how teachers and students in New York State schools are aligning instruction and assessment to reflect the New York State *Learning Standards for the Arts.*

NYSSMA Performance Assessment Model

In New York State, music education has embraced a performance based model of educational excellence for a number of years. The New York State School Music Association (NYSSMA) has developed a standards based instructional model that can be used to assess student achievement. In the publication entitled the *NYSSMA Manual* (1994) the music association provides rules, regulations, and graded listings of musical literature which provide the basis for objective evaluation of musical performance by individuals, small groups, or large organizations. The emphasis of the model is on. . . "quality of performance. . . ." (NYSSMA 1994 p. R-3).

The performance based assessment model developed by NYSSMA includes several key components. All music has been graded as to level of difficulty from one (lowest) to six (highest). Annually, individuals, small groups, or major organizations from a school's music program can receive a performance assessment by playing works selected from the Manual before NYSSMA judges. Included in the assessment are comments and a rating (either numerical or letter grade) on the quality of performance. Indicators of quality are represented by overall scores and scores within specific categories.

Individuals and organizations are arrayed against criterion reference performance standards and their quality level can be verified with a high degree of reliability and validity. Performance standards are based on a demonstration of skills and knowledge including such factors as tone, intonation, phrasing, rhythmic accuracy, etc. The level of adjudication is ensured by a State-wide certification program for judges. During Spring of 1996, 76,316 students were evaluated at Solo and Ensemble Festivals and 782 groups (i.e., Bands, Choruses, Orchestras) were evaluated at Major Organization Festivals. Individual, Small Ensemble, and Major Organization assessment is completed on a standardized evaluation form which is distributed to the students through the instructional staff of their school district. Results of the Major Organization Festivals are published each year in *The School Music News*, NYSSMA's official journal.

Examples of the current NYSSMA Evaluation Sheets for Solo, Brass/Woodwind, and Major Organization Chorus are provided below. They are reproduced with the permission of NYSSMA.

New York State School Music Association
Spring Evaluation Festival
Levels I, II, III, IV
BRASS/WOODWIND SOLO
(type or print all information requested below)

Evaluation (Scale)
☐ Outstanding (26-28)
☐ Excellent (21-25)
☐ Good (16-20
☐ Satisfactory (11-15)
☐ Fair (6-10)
☐ Needs Improvement (0-5)

☐ Festival

Level of Difficulty
☐ Level IV
☐ Level III
☐ Level II
☐ Level I

Instrument: _____

Circle scales you have prepared:

C F G B^b D E^b A A^b E D^b B G^b F$^\#$ C^b C$^\#$

STUDENT INFORMATION
Name of Student _____ Grade in School _____

School District _____ Building _____ NYSSMA Zone _____

School Address _____
Street   City   State   Zip

COMPOSITION
Title _____ Required Movements _____

Composer _____ Arranger _____ Manual Page _____

FESTIVAL INFORMATION
Location _____ Date___/___/___ Audition Time _____ Room _____

Adjudicator's Evaluation

SOLO EVALUATION 4 3 2 1 0

TONE................................ ☐ ☐ ☐ ☐ ☐
    Quality .... ☐
    Control/Focus..................................... ☐
    Breath Support .... ☐
    Projection...................................... ☐
    Vibrato (where appropriate)............... ☐
    Embouchure..................................... ☐
    Posture.. ☐
INTONATION............................. ☐ ☐ ☐ ☐ ☐
    Tuning (accompanied)...................... ☐
    Tonality .... ☐
TECHNIQUE............................... ☐ ☐ ☐ ☐ ☐
    Tonguing... ☐
    Facility .... ☐
    Flexibility.. ☐
ACCURACY................................ ☐ ☐ ☐ ☐ ☐
    Articulation..................................... ☐
    Accuracy of Notes .... ☐
    Accuracy of Rhythms...................... ☐
    Steadiness of Rhythms..................... ☐
    Pulse
INTERPRETATION..................... ☐ ☐ ☐ ☐ ☐
    Dynamics... ☐
    Style... ☐
    Tempo... ☐
    Phrasing .... ☐
    Expression....................................... ☐
    Artistry .... ☐

BASIC PROFICIENCY EVALUATION

SCALES.................................... ☐ ☐   ☐ ☐
SIGHT READING .... ☐ ☐ ☐ ☐ ☐
    Accuracy of Notes .... ☐
    Accuracy of Rhythm .... ☐
    Accuracy of Articulation..................... ☐
    Accuracy of Dynamics....................... ☐

TOTAL POINTS SCORED................................ ☐

Adjudicator's Comments

Adjudicator's Signature
_____

Zone Representative's Signature
_____

BW14S - ©NYSSMA - 1996

New York State School Music Association
Spring Evaluation Festival

General Information

Dear Student:

Congratulations for your decision to participate in NYSSMA's Spring Evaluation Festival. We are confident that you have found this experience to be an important addition to your musical training. Your adjudicator has evaluated your performance by indicating

 4 3 2   1   0

☐ ☐ ☐ or ☐ next to each of seven major categories. Your Final Rating is based on a numerical total of these categories Notable strengths (+) or weaknesses (-) in your performance are indicated in the box next to each sub-category. An unmarked box next to a sub-category indicates that this aspect of your performance was satisfactory. If a concern should arise as a result of this evaluation, your teacher is encouraged to discuss your concern(s) with the NYSSMA Representative. If your concern(s) remains unresolved, the NYSSMA Representative will inform you of further steps which can be taken. In order to help you to understand the basis for your evaluation, definitions for the various categories and sub-categories in which your performance was evaluated are provided below. Most students can expect their Final Rating to be *Excellent; Good* or *Satisfactory.* The rest of the categories are reserved for unusual circumstances. An *Outstanding* rating is given only to a performer who displays extraordinary ability and achievement. *Fair* or **Needs Improvement** is given to a student whose performance is below average or for an incomplete and/or improperly presented performance. The *Festival* category is assigned to the student or ensemble who, prior to the audition, requested the option of presenting a performance for evaluative comments only. Study this form carefully. Take time to review it with your teacher(s) so they will be able to help you further develop and refine your musical skills. Good luck in your future endeavors.

Evaluation Categories

OUTSTANDING - Distinguished level of accomplishment
EXCELLENT - Exceptional level of accomplishment
GOOD - Above Average level of accomplishment
SATISFACTORY - Average level of accomplishment
FAIR - Below Average level of accomplishment
NEEDS IMPROVEMENT - - Considerably Below Average level of accomplishment

FESTIVAL - Comments Only (must be requested prior to performance)

Definitions

SOLO EVALUATION
TONE - The sound produced by the instrument
  Quality - The beauty and/or clarity of the instrumental sound
  Control/Focus - The refinement of the instrumental sound in a musically appropriate and consistent manner
  Breath Support - The physical process of producing the instrumental sound through the proper use of air
  Projection - The ability to project the tone into the performing area
  Vibrato (where appropriate) - The fluctuation of pitch used to enhance the instrumental sound in a musically appropriate manner
  Embouchure - The position of the lip, jaw and facial muscles in relation to the instrument and the performer's physical characteristics
  Posture - The position of the body, arms, hands and fingers in relation to the instrument and the performer's physical characteristics

INTONATION - The accuracy of pitches in relation to each other and/or to a fixed standard
  Tuning (accompanied) - The ability to match the pitch of a fixed standard
  Tonality - The ability to play in tune with oneself

TECHNIQUE - The physical ability and mechanical dexterity required to produce notes correctly
  Tonguing - The correct use of the tongue in the attacking and releasing of notes
  Facility - The smoothness of the dexterity of fingers and/or hand coordination
  Flexibility - The ease of maneuverability throughout the range of the instrument

ACCURACY - The exact realization of the notated music
  Articulation - The performance of the separation and/or connection of notes as written
  Accuracy of Notes - The performance of notes as written
  Accuracy of Rhythm - The performance of rhythms as written **Steadiness of Rhythm** - The performance at a steady speed with regard to the metronomic and/or expressive markings of the composition
  Pulse - The performance of natural accents implied by the meter of the composition

INTERPRETATION - The performer's realization of the composer's aesthetic intent and the performer's artistic expression
  Dynamics - The contrast between loud and soft
  Style - The understanding of the composer's musical intent consistent with the historical period of the composition
  Tempo - The speed of the music according to the metronomic, stylistic and/or expressive markings of the music
  Phrasing - The shaping of a musical idea
  Expression - The performer's understanding of the aesthetic qualities inherent in the composition
  Artistry - The performer's musical and expressive involvement in the music

BASIC PROFICIENCY EVALUATION

SCALES - Basic proficiency requirement as listed in the NYSSMA Spring Evaluation Festival Rules and regulations Evaluates one aspect of basic musicianship

SIGHT-READING - Basic proficiency requirement - The ability to perform a musical excerpt (conforming to the criteria outlined in the NYSSMA Spring Evaluation Festival Rules and Regulations) at sight
  Accuracy of Notes - The performance of notes as written
  Accuracy of Rhythm - The performance of rhythm as written
  Accuracy of Articulation - The performance of articulations as written
  Accuracy of Dynamics - The performance of dynamic levels as written

	Level	Rating
☐ Level V		
☐ Level VI		

☐ Festival

Rating Scale

A+	97-100	C+	77-79
A	93-96	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
		E	59 and below

New York State School Music Association
Spring Evaluation Festival
Levels V, VI
BRASS/WOODWIND SOLO
(type or print all information requested below)

Instrument: _____

STUDENT INFORMATION
Name of Student _____ Grade in School _____
School District _____ Building _____
NYSSMA Zone _____
School Address _____
                              Street   City   State   Zip

COMPOSITION
Title _____ Required Movements _____
Composer _____ Arranger _____ Manual Page _____
FESTIVAL INFORMATION
Location _____ Date___/____/___ Audition Time _____ Room _____

Adjudicator's Evaluation   **Adjudicator's Comments**

SOLO EVALUATION

TONE...0-20 ☐
    Quality.. ☐
    Control/Focus.. ☐
    Breath Support...................................... ☐
    Projection.. ☐
    Vibrato (where appropriate)................... ☐
    Embouchure... ☐
    Posture.. ☐

INTONATION...0-10 ☐
    Tuning (accompanied)........................... ☐
    Tonality.. ☐

TECHNIQUE..0-20 ☐
    Tonguing.. ☐
    Facility.. ☐
    Flexibility .... ☐

ACCURACY...0-15 ☐
    Articulation .... ☐
    Accuracy of Notes................................. ☐
    Accuracy of Rhythms............................ ☐
    Steadiness of Rhythms.......................... ☐
    Pulse.. ☐

INTERPRETATION...................................0-20 ☐
    Dynamics .... ☐
    Style... ☐
    Tempo... ☐
    Phrasing... ☐
    Expression .... ☐
    Artistry... ☐

BASIC PROFICIENCY EVALUATION

SCALES......................................0-5 ☐
    1 ☐   2 ☐   3 ☐

SIGHT READING ....0-10 ☐
    Accuracy of Notes................................. ☐
    Accuracy of Rhythm.............................. ☐
    Accuracy of Articulation........................ ☐
    Accuracy of Dynamics........................... ☐

_____
Adjudicator's Signature

_____
Zone Representative's Signature

TOTALPOINTS SCORED.. ☐

New York State School Music Association
Spring Evaluation Festival

General Information

Dear Student:

Congratulations for your decision to participate in NYSSMA's Spring Evaluation Festival. We are confident that you have found this experience to be an important addition to your musical training. Your adjudicator has evaluated your performance by rating your performance numerically in each of seven major categories. Your Final Rating is a total of these scores converted to a letter grade. Notable strengths (+) or weaknesses (-) in your performance are indicated in the box next to each sub-category. An unmarked box next to a sub-category indicates that this aspect of your performance was satisfactory. If a concern should arise as a result of this evaluation, your teacher is encouraged to discuss your concern(s) with the NYSSMA Representative. If your concern(s) remains unresolved, the NYSSMA Representative will inform you of further steps which can be taken. In order to help you to understand the basis for your evaluation, definitions for the various categories and sub-categories in which your performance was evaluated are provided below. The *Festival* category is assigned to the student who, prior to the performance, requested the option of performing a composition for evaluative comments only. Study this form carefully. Take time to review it with your teacher(s) so they will be able to help you further develop and refine your musical skills. Good luck in your future endeavors.

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  Accuracy of Notes - The performance of notes as written
  Accuracy of Rhythm - The performance of rhythm as written
  Accuracy of Articulation - The performance of articulations as written
  Accuracy of Dynamics - The performance of dynamic levels as written

NEW YORK STATE SCHOOL MUSIC ASS0CIATI0N
A STATE UNIT OF MUSIC EDUCATORS
NATIONAL CONFERENCE

WELCOME! Your participation in this Major Organization Festival is a demonstration of your commitment to the music education of your students. By choosing to participate, you have communicated to your students, parents and administrators that your primary interest is the education of young people in the arts. NYSSMA's goal is to provide you and your students with an objective evaluation of your musical performance by trained professional adjudicators. Regardless of the rating, it is NYSSMA's intent to provide for you and your students a valuable musical and educational experience.

CHORUS
EVALUATION FORM
(To Be Completed in Ink)

Name of Organization: _____

Grade Levels Involved: _____

Name of School: _____

Address of School: _____

Director's Name: _____

Selections Performed:

1. _____
          (Title)   (Composer)

2. _____
          (Title)   (Composer)   Level

3 _____
          (Title)   (Composer)   Level

Adjudicator's Signature: 1. _____

Zone Representative: _____

Level of Music	Award

Date of Festival _____ 19_____Festival Location _____

CHORUS
Adjudicator's Evaluation
Use Only Pluses (+) and Minuses (-)
(To Be Completed in Ink)

	I	II	III
TONE			
Quality/Clarity	❏	❏	❏
Purity of Vowel	❏	❏	❏
Blend	❏	❏	❏
Projection	❏	❏	❏
Consistency	❏	❏	❏
INTONATION			
Consistency Throughout	❏	❏	❏
Between Sections/Parts	❏	❏	❏
Accompanist/Soloist	❏	❏	❏
BALANCE			
Unity of Ensemble	❏	❏	❏
Chorus with Soloist/Instruments	❏	❏	❏
TECHNIQUE			
Facility	❏	❏	❏
Breathing (support/control)	❏	❏	❏
Posture	❏	❏	❏
ACCURACY/EXECUTION			
Accuracy of Rhythm	❏	❏	❏
Accuracy of Pitch (correct notes)	❏	❏	❏
Accuracy of Attacks and Releases	❏	❏	❏
DICTION			
Clarity of Consonants	❏	❏	❏
Correct & Consistent Vowels	❏	❏	❏
INTERPRETATION			
Dynamics	❏	❏	❏
Style	❏	❏	❏
Tempo	❏	❏	❏
Phrasing	❏	❏	❏
Expression	❏	❏	❏
Projecting the Mood	❏	❏	❏

INFLUENCING FACTORS

Discipline/Appearance ❏

Appropriate Choice of Music ❏

AWARD

GOLD DIVISION - should be awarded to organizations that are deemed to be outstanding in all major categories for all three selections performed. Any deficiencies in the performances are considered minimal. There shall be no significant weaknesses. The conductor and students shall have demonstrated outstanding musicianship. *GOLD WITH DISTINCTION* extraordinary level of performance.

SILVER DIVISION - should be awarded to organizations that are excellent in the majority of major categories for all three selections performed. There shall be few significant weaknesses. The conductor and students shall have generally demonstrated excellent musicianship.

BRONZE DIVISION - should be awarded to organizations that demonstrate proficiency in some aspects of performance, but have a need for improvement in several categories. The conductor and students shall generally demonstrated basic musicianship.

CERTIFICATE OF PARTICIPATION - is awarded to organizations that have participated but, at this time, have not yet achieved the level of performance necessary to receive a Division Rating.. There shall be few significant weaknesses. The conductor and students shall have generally demonstrated excellent musicianship.

FESTIVAL - should be awarded to organizations that only wish taped or written comments.

ADJUDICATOR'S COMMENTS

The NYSSMA philosophy and rationale for its Major Organization Evaluation Festival is based on the concept that the attainment of a perfect performance is seldom, if ever, realized. Therefore, all organizations will receive commendations <u>and</u> recommendations. The Division Rating and adjudicators' comments reflect the positive and negative aspects of today's overall performance. Pluses (+) and minuses (-) are intended to indicate, respectively, areas of exceptional strength and areas in need of improvement. The Division Rating is a reflection of the level of performance (outstanding, excellent, proficient) in the major categories of musical performance (tone, intonation, balance, etc.) **and is not necessarily related to the number of pluses and minuses.**

DEFINITION OF TERMS

TONE - The sound produced by the voice
  Quality/Clarity - The beauty of sound
  Purity of Vowel - The correct and uniform vowel formation
  Blend - The ability to produce a unified melding of sound
  Projection - The ability, within the natural limits of the voice, to project the tone into the performance arena
  Consistency - The evenness of the vocal sound

INTONATION - The accuracy of pitches in relation to each other and/or to a fixed standard
  Consistency Throughout - The accuracy of pitches in relation to each other throughout vocal ranges
  Between Sections/Parts - The accuracy of pitches in relationship to other voice parts
  Accompanist/Soloist - The agreement on pitch and tonality between solo line and harmonic structure

BALANCE - The dynamic level within and between sections
  Unity of Ensemble - The appropriate weighting of the voices in the ensemble according to the score
  Chorus with Soloists/Instruments - The volume relationship between soloist/ensemble/instrument

TECHNIQUE - The physical ability required to produce notes correctly
  Facility/Flexibility - The ease of execution of technical passages
  Breathing (support/control) - The physical process of producing the vocal sound though the proper use of air
  Posture - The generally correct position of the body for proper tone production

ACCURACY/EXECUTION - The exact realization of the notated music
  Accuracy of Rhythm - The appropriate performance of rhythms as written
  Accuracy of Pitch - The performance of pitches as written
  Accuracy of Attacks and Releases - The musically appropriate beginnings and endings of written sound (notes)

DICTION - The production of vowels and consonants
  Clarity/Consonants - The appropriate articulation of consonants for singing
  Correct & Consistent Vowels - The use of uniform and correct vowels for the requirements of the text

INTERPRETATION - The performer's/conductor's realization of the composer's aesthetic intent and the ensemble's artistic expression
  Dynamics - The contrast between loud and soft
  Style - The understanding of the composer's musical intent consistent with the historical period of the composition
  Tempo - The speed of the music according to the metronomic, stylistic and/or expressive markings of the music
  Phrasing - The shaping of a musical idea
  Expression - The signs or words used to indicate the emotional aspect of a work
  Projecting the Mood - The aural and visual expression of the thoughts and feelings of the text

INFLUENCING FACTORS
  Discipline/Appearance - The appropriate maturity and decorum of the ensemble
  Appropriate Choice of Music - The proper selection of music for this group's apparent level of achievement, strengths and weaknesses

Glossary of Assessment Terms

This selective glossary is designed to assist educators to better understand assessment terminology and issues. While not comprehensive, it provides educators clarity in thinking about assessment in the Arts.

Assessment

(i.e., "to sit beside and observe") The larger process(es) of describing, collecting, recording, scoring, and interpreting information about a student's learning.

- To sit beside and observe; the process of collecting, describing, and analyzing information about performance.
- Regrettably, assessment is frequently used as a euphemism for test. It is important to remember that the Latin root of assess (assidere) means "to sit beside." Although some assessments may result from a series of tests, most people do not produce their best work under test-like conditions. For this reason portfolio assessment has become an important way to measure the development of young writers. Large-scale assessment systems based on students' portfolios are still in the experimental stage. If the experiment fails, the portfolio will remain as a centuries-old proven tool for helping students witness and reflect upon their progress.
- A variety of procedures used to gain information about student learning. Includes traditional paper and pencil tests as well as extended responses (e.g., essays) and performances of authentic tasks (e.g., laboratory). Assessment answers the question "How well does the student perform?"

Authentic assessment

Tasks and methods of scoring that incorporate actual or simulated situations in the measuring of a student's performance.

- Performance assessments emphasize the performance of tasks or the solution of problems in simulated real-life situations.
- This type of assessment both mirrors and measures student performance in "real-world" tasks and situations. For example, to assess authentically a students ability to problem solve, the student is given a real world problem and assessed on how he/she goes about solving it.
- Tasks that are meaningful, valued, relevant and/or worth measuring/learning.

Benchmark

Student work that illustrates levels of achievement at defined points on an assessment scale. These examples result from applied measurement.

- An actual measurement of group performance against an established standard at some defined points along the path toward the standard. Subsequent use of the benchmark(s) may be to set interim targets progressing "normally" toward the final standard.
- Samples of student work that serve as exemplars for each level of achievement on an assessment scale. Often used only by the people conducting the assessment, benchmark pieces should be shared with students and interested parents. In selecting benchmarks, it is important to find work that demonstrates each point on the scale.
- Examples of student work which illustrate each of the points on a performance scale.

Criteria

A statement of selected characteristics of a performance that indicate success.

Metacognition

Refers to the knowledge individuals have of their own thinking processes and strategies and their ability to monitor and regulate these processes. This requires learners to analyze, reflect on, and monitor their own learning. Metacognition, i.e., knowledge, awareness, and control of cognition, is an outcome of conscious reflection.

Reliability

The measure of consistency for assessment instruments. A reliable test will yield similar scores when abilities or knowledge are similar across time, judges, or subparts of an assessment.

Rubric

An established set of scoring criteria organized into increasing levels of achievement used to rate a student's performance. (Note: This term has many definitions, some of which are contradictory.)
- Rubric—A (i.e., "red") rule for conduct or a set of directions to follow. An established set of scoring criteria used to rate a student's performance on tests, portfolios, writing samples, or other performance tasks which is organized into increasing levels of instruction.
- A consistently followed rule for assigning value to student performance.
- Detailed description of characteristics or performance corresponding to a point on a rating scale used to rate performance tasks. A scoring rubric makes explicit the qualities of a performance related to specific rating.
- An assessment scale. A rubric defines the criteria of an assessment system and establishes the levels of achievement.
- Defines and describes levels of performance (e.g., rarely, sometimes, frequently, extensively) for critical dimensions related to performance standards. The development of rubrics is part of assessment and is not part of the framework for curriculum and assessment.
- Commonly used as a scoring tool and frequently has many definitions, some of which are counter to the other operationally equivalent terms. A description of a specific score point.

Validity

The measure of accuracy for assessment instruments. A valid test measures what we want to measure rather than extraneous variables.

National Standards for Arts Education

The **National Standards for Arts Education** were developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts. The Standards were prepared under a grant from the US. Department of Education, the National Endowment For the Arts, and the National Endowment for the Humanities.

The **National Standards for Arts Education** are written for all students. The Standards affirm that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any subject, is a matter of discipline and study. The Standards spell out what every young American should know and be able to do in the arts. The Standards say that students:

- Should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts

- Should be able to communicate proficiently in at least one art form

- Should be able to develop and present basic analyses of works of art

- Should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods

- Should be able to relate various types of arts knowledge and skills within and across the arts disciplines.

CONSORTIUM OF NATIONAL ARTS EDUCATION ASSOCIATIONS

AMERICAN ALLIANCE FOR THEATRE & EDUCATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ARTS EDUCATION ASSOCIATION
NATIONAL DANCE ASSOCIATION