



When I create art I feel like I go to a world where I can do anything.  
-Eli

# NYS Statewide Strategic Plan for the Arts:

## Dance, Music, Theatre, Visual and Media Arts

**DRAFT**

August 12, 2016



**NYS Statewide Strategic Plan for the Arts: *Dance, Music, Theatre, Visual and Media Arts***

## Preamble

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The Statewide Strategic Plan for the Arts serves as a planning and implementation guide to support the advancement and adoption of the New York State P-12 Dance, Music, Theatre, Visual and Media Arts Learning Standards. The adoption of these standards signifies New York State's understanding that the Arts are essential for a well-rounded, complete education and also contribute to raising overall student achievement. The intrinsic nature of the arts leads to and promotes a civilized, sustainable society. Artistically literate graduates are career and college ready, capable of understanding and addressing the needs of society, and participating in a global economy.

Through creating, performing, responding, and connecting in the arts, students generate experiences; construct knowledge; and build a more integrated understanding of self and community. They express ideas, feelings, and beliefs about the past and present; discover new ideas; and begin to envision possible futures. Through careful study of their own and others' art, students explore and make sense of the broad human condition across time and cultures.

Arts literacy also fosters connections between the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. Indeed, an arts-literate individual recognizes the value of the arts as a place of free expression; and the importance of observing and participating in the social, political, spiritual, financial, and aesthetic aspects of their communities (both local and global, in person and virtually); and works to introduce the arts into those settings.

The strategic plan begins with mission and vision statements. The mission statement describes the desired result, and provides a reason for the plan's existence. The vision statement describes how the mission will be achieved. Four critical components – (1) Standards, (2) Professional Development (in curriculum, instruction, and assessment), (3) Materials and Resource Support, and (4) Administrative and Community Support, each augmented by a single goal – focus the vision. Each goal is supported by a number of objectives, which are achieved by successfully completing both integrated and discrete activities.

Considered in a broad sense, the four critical components are each equally important. One carries no more importance than another, and all four must be considered simultaneously at all stages of implementation. During specific stages, one or more of the four critical components may be deserving of more attention than the others, but the others must still be considered. Achieving the goal of each critical component is interdependent upon achieving the goals of the other critical components. All work together to create an effective, dynamic system.

## NYS Statewide Strategic Plan for the Arts

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The mission of the Statewide Strategic Plan for the Arts can be realized only if all arts educators and other stakeholders are involved in supporting its implementation. Strengthening and enhancing the statewide arts education learning community involves all community partners including, but not limited to, students, parents, teachers, counselors, other supporting educators/mentors, auxiliary educators, administrators, college professors, teaching artists, members of professional associations and councils, cultural institutions and/or societies; business and industry professionals; and government officials whose purview is arts education. Each community member is invited and expected to participate in supporting the mission. The collaboration and participation of all community members, as their expertise shall warrant, will provide the most effective avenue to achieving the mission.

**NYS Statewide Strategic Plan for the Arts: *Dance, Music, Theatre, Visual and Media Arts***

**Statewide Strategic Plan for Arts Education**

**The Mission** of the New York State Coalition of Arts Education Associations<sup>1</sup> is...

To focus the statewide learning community on strengthening and enhancing arts education so that all students graduate as artistically literate citizens, ready for college and career(s) and poised to participate in the global economy through lifetime engagement.

**The Vision** of the New York State Coalition of Arts Education Associations<sup>2</sup> is that...

All New York State P-12 students are provided with access to learning in Dance, Music, Theatre, Visual and Media Arts; delivered by certified teachers employing instruction reflective of research and best practices; in districts using sequential, standards-based arts curricula; along with quality resources and support from community stakeholders at large.

**Four Critical Components:**

1. Standards
2. Professional Development
  - 2.1 Curriculum
  - 2.2 Assessment
  - 2.3 Instruction<sup>3</sup>
3. Materials & Resource Support
4. Administrative and Community Support

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<sup>1</sup> New York State Art Teachers Association (NYSATA), New York State Media Arts Teachers Association (NYSMATA), New York State Dance Education Association (NYSDEA), New York State Education Department (NYSED), New York State School Music Association (NYSSMA), New York State Theatre Education Association (NYSTEA)

<sup>2</sup>IBID

<sup>3</sup> The order of 2.1-2.3 refers to the **Understanding by Design** work, or UbD, that is utilized for educational planning focused on "teaching for understanding" advocated by Jay McTighe and Grant Wiggins in their *Understanding by Design* (1998), published by the [Association for Supervision and Curriculum Development](#). The emphasis of UbD is on "[backward design](#)," the practice of looking at the outcomes in order to design [curriculum](#) units, performance [assessments](#), and classroom instruction.

## Critical Component One: Standards

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**Goal:** Adopt new New York State P-12 Learning Standards for the Arts.<sup>4</sup>

**Objective:** Direct the process for adopting new Arts Standards and/or updating the existing NYS Learning Standards for the Arts.

**Activities:**

- Develop and post a public survey to gather stakeholder feedback on this draft strategic plan and timeline for comparing current New York State Learning Standards for the Arts and the nationally developed National Core Arts Standards (NCAS) to research-based standards evaluation criteria.
- Engage arts educators and other stakeholders in analyzing feedback from the public survey.

**Objective:** Determine the core arts content (in Dance, Music, Theatre, Visual and Media Arts), Anchor Standards, Discipline-specific performance standards, conceptual understandings, and practices for all students P-12; laying the foundation for developing artistically literate citizens who are better prepared to pursue lifelong learning and college and/or career pathways.

**Activities:**

- Convene committees of arts educators and other stakeholders to review feedback from the public survey, other pertinent data, and current research in the arts and arts education, as well as other international, national, and state standards documents.
- Conduct a comparative analysis between the NYS Learning Standards for the Arts and the new National Core Arts Standards. This initial gap analysis (or crosswalk) will provide reviewers with critical information needed to complete a final analysis and recommendations.
- Develop a recommendation to the Board of Regents regarding the adoption of a revised set of the current NYS Learning Standards for the Arts, the adoption of a new set of NYS P-12 Learning Standards for the Arts incorporating the tenets of the Framework for K-12 Arts Education, and/or the adoption of a new set of NYS P-12 Arts Learning Standards in congruence with the National Core Arts Standards.<sup>5</sup>
- Develop cross-discipline content area benchmarks for use both within and across P-12 grade levels to support horizontal and vertical articulation between the Arts disciplines.

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<sup>4</sup>1996 *New York State Learning Standards for the Arts*: “The Standards for the Arts reflect the educational goals that are common to dance, music, theatre, and the visual arts, while recognizing the distinctive aspects of each discipline. Each art form has its own philosophies, methods, materials, history, and content; each is usually taught as a separate subject. Assessment techniques should account for the similarities and differences among the arts and the varying capabilities and education of students across the four disciplines.”

<sup>5</sup> IBID

- Identify convergences with 21<sup>st</sup> Century Skills, technology, the New York State P-12 Common Core Learning Standards for Mathematics, and the New York State P-12 Common Core Learning Standards for English Language Arts and Literacy and other content areas.<sup>6</sup>

**Objective:** Implement and sustain the strategic plan for transitioning to the new NYS P-12 Learning Standards for the Arts.

**Activities:**

- Develop a reasonable timeline for the adoption of and transition to implementation of the new NYS P-12 Learning Standards for the Arts.
- Secure funding to support and sustain the implementation process at the State, regional, and local levels.
- Ensure that the four critical components – Standards, Professional Development, Materials and Resource Support, and Administrative and Community Support – of the strategic plan are addressed concurrently during the implementation process.

## Critical Component Two: Professional Development

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### 2.1 Curriculum

**Goal:** Provide opportunities that are reflective of research and best practices for P-12 students to engage with artistic discovery, through implementation of innovative arts curriculum programming that fosters learning, deep understanding, and application of core arts content, conceptual understandings, and practices.

**Objective:** Survey current research pertaining to teaching and learning in arts, arts education, and cognitive science to develop relevant curriculum guidance and resources.

**Activities:**

- Explore, identify, catalog, and collate pertinent research in an easily accessible format for all stakeholders.
- Develop articulated P-12 guidance to support curriculum development and implementation aligned to the new NYS P-12 Learning Standards for the Arts.
- Provide funding opportunities for equitable development and/or adoption of exemplary arts curriculum programming.
- Provide funding opportunities for equitable implementation and evaluation of exemplary arts curriculum programming at the regional and local levels.
- Align and incorporate relevant connections to technology and other arts disciplines, the New York State P-12 Common Core Learning Standards for

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<sup>6</sup>See “The Arts and The Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards”.

Mathematics, and the New York State P-12 Common Core Learning Standards for English Language Arts and Literacy.

- Review and update curriculum guidance and resources to be reflective of changes in instructional technology, content, and best educational practices, emphasizing active engagement in 21<sup>st</sup> Century teaching and learning.

**Objective:** Build the capacity of regional centers and local school districts to implement curricula and instructional programs that are based on the new NYS P-12 Learning Standards for the Arts.

**Activities:**

- Support the implementation of exemplary arts curriculum programming and instructional materials that utilize cross-curricular connections from technology, the New York State P-12 Common Core Learning Standards for Mathematics, and the New York State P-12 Common Core Learning Standards for English Language Arts and Literacy; and which strengthen, support, and reinforce the development of artistic literacy.
- Leverage funding opportunities for partnerships and collaborations of arts educators and other arts education stakeholders for the development, dissemination, and implementation of local and regional curriculum programming.
- Engage arts educators and other education community partners with expertise in various disciplines to support local and regional development, dissemination, and implementation of curriculum based on the new NYS P-12 Learning Standards for the Arts.
- Create opportunities to bring students into contact with professional dancers, choreographers, artists (media & visual), musicians, composers, conductors, actors, directors, technicians, designers, architects and engineers; through innovative curriculum design, internships, and mentorships with institutes of higher education and/or business and industry partners.

**Objective:** Incorporate the use of technology to expand the development, dissemination, and implementation of curriculum and instructional resources to broaden accessibility.

**Activities:**

- Leverage existing and seek new funding sources to support the use of technology to develop, disseminate, and implement arts curriculum exemplars and instructional resources through various delivery platforms.
- Facilitate use of multiple platforms to access exemplary curriculum and instructional resources.
- Build student resources by establishing community-based programs that provide relevant arts experiences in curriculum and sequential instructional programs.

## 2.2 Instruction

**Goal:** Initiate, build, and sustain collaborations and partnerships between arts educators and cultural institutions to provide specific and focused professional development to support the teaching and learning of core arts content, Anchor Standards, conceptual understandings, and arts practices P-12.

**Objective:** Provide opportunities for local educational agencies to collaborate and partner with arts educators and other arts education stakeholders to develop and implement effective professional development models that are based upon the new NYS P- 12 Learning Standards for the Arts.

**Activities:**

- Establish networks of arts educators and other stakeholders in arts education to provide professional development that enhances the growth, dissemination, and implementation of curriculum, instructional, and assessment materials; and other resources.
- Engage local, state, and national professional Arts education associations to lead and sustain opportunities for face-to-face and online arts-related professional development and collaboration.
- Build the capacity of interested experts in the arts, business, and industry to effectively partner with local educational agencies by promoting pertinent professional learning opportunities and resources.
- Target funding opportunities that support partnerships between business and industry, institutes of higher education, professional and arts education associations, local education agencies, and other partners to sustain professional development for teachers and leaders in the arts.
- Partner with regional and statewide cultural resources to promote institutes, courses, and/or workshops that enhance the teaching and learning of the individual disciplines associated with Dance, Music, Theatre, Visual and Media Arts, and the connections between these disciplines.
- Create access to new and/or existing online, on-demand venues for specific and focused professional development.

**Objective:** Increase teacher and leader participation and engagement in professional development opportunities that are based upon the new NYS P-12 Learning Standards for the Arts to build subject knowledge and pedagogical-content knowledge in the arts by leveraging the expertise of arts education stakeholders.

**Activities:**

- Design opportunities to coordinate professional development that articulates collaborations and partnerships across P-16.
- Target annual professional development in the arts that builds specific subject knowledge and pedagogical-content knowledge toward fulfilling the 100 hours required by Continuing Teacher and Leader Education (CTLE) Requirements.

- Provide funding opportunities for teachers and leaders to participate in sustained, online or on-site professional development institutes, professional learning communities, courses, and/or workshops during the school year.
- Incorporate career-ladder incentives for arts teachers and leaders to participate in and/or provide professional development sessions and engage in professional development opportunities related to STEAM education.
- Identify or develop and implement a needs assessment to determine the focus of future professional development opportunities.
- Create professional development opportunities that bring teachers and leaders into contact with professional dancers, media artists, musicians, actors and theatre technicians, and visual artists through internships and mentorships with peer teachers, institutes of higher education, and/or business and industry partners.

**Objective:** Foster collaboration between pre-service teacher and leader preparation programs and in-service teachers and leaders, to understand, support, and incorporate the new NYS P-12 Learning Standards for the Arts in school and district curricula.

**Activities:**

- Leverage funding resources for educational turnkey activities in higher education, BOCES, school districts, and/or cultural institutions to help provide collaborative professional development venues and programming for the new NYS P-12 Learning Standards for the Arts.
- Develop and deliver distinctive professional development components for school leaders and school leader preparation programs that target how strengthening arts education and supporting the new NYS P-12 Learning Standards for the Arts contributes to improved student success, lifelong learning, and college and career opportunities.
- Build teacher resources by establishing community-based programs that provide relevant arts experiences in Dance, Music, Theatre, Visual and Media Arts curriculum, and instructional programs.

### **2.3 Assessment**

**Goal:** Support the development of formative and summative assessments at the state, regional, and local levels that measure student achievement of the NYS P-12 Learning Standards for the Arts, and empower educators to use the data resulting from these assessments to enhance teaching and learning.

**Objective:** Explore established and contemporary arts assessment models at the international, national, state, regional, and local levels to implement changes in the local P-12 arts assessment systems that are reflective of the new NYS P-12 Learning Standards for the Arts.

**Activities:**

- Convene arts educators and arts education stakeholders to review and evaluate how other states provide pathways to graduation in the arts, to determine the role of assessment in this pathway, and to evaluate assessment options for the 4+1 Arts Pathway and produce recommendations to the field and the Department. (See Appendix A)
- Convene arts educators and other arts education stakeholders to review and evaluate options for formative and summative arts assessments P-12
- Collaborate between states to discuss and/or develop formative and summative arts assessments that have common blueprints.
- Propose a set of model formative and summative P-12 arts assessments that reflects the core arts content, Anchor Standards, conceptual understandings, and practices that are included in the new NYS P-12 Learning Standards for the Arts.

**Objective:** Empower arts educators to understand and use relevant student achievement data from formative and summative arts assessments to initiate local, data-informed professional development, curriculum, instruction, and assessment.

**Activities:**

- Collaborate with arts educators and other arts education stakeholders statewide, regionally, and locally to provide professional development for teachers and leaders that is focused on understanding and analyzing student achievement data for improving arts teaching and learning.
- Provide professional development opportunities for teachers and leaders to better understand the intent and design of formative and summative assessments that are aligned to the new NYS P-12 Learning Standards for the Arts.
- Provide professional development on the use of formative assessment at the local level to encourage and promote student growth in the arts; and on the use of local and regional assessments to produce valid data relevant to achievement of the new NYS P-12 Learning Standards for the Arts

## **Critical Component Three: Materials and Resource Support**

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**Goal:** Support regular and substantive teaching and learning of core arts content, Anchor Standards, conceptual understandings, and practices through artistic inquiry and authentic engagement with artistic works across the arts disciplines by providing access to New York State’s culturally rich institutions, including performances and exhibitions both in and out of school.

**Objective:** Identify existing arts materials, cultural centers (state, regional, local, district, school-based) and related resources, and create new related resources to support the equitable access and implementation of exemplary, cost-effective curriculum programming and instructional materials that are aligned to the new NYS P-12 Learning Standards for the Arts.

**Activities:**

- Seek funding opportunities to acquire equipment, materials, and supplies to support the development, implementation, and sustainability of P-12 arts curriculum and instructional programming at the local and regional levels.
- Reconvene select members of the Regents Blue Ribbon Commission on the Arts to further the development of arts education partnerships statewide.
- Identify new or use existing funding streams to support facilities planning in order to provide physical space that is conducive to the teaching and learning of the arts in state-of-the-art classrooms, theatres, studios, and concert halls.
- Develop collaborations and partnerships to promote and support comprehensive systems for the development, implementation, and sustainability of arts materials and resources.
- Seek funding opportunities for professional development in instructional technologies that support core arts and 21<sup>st</sup> century content, Anchor Standards, conceptual understandings, and practices.

**Objective:** Build the capacity of local educational agencies, higher education institutions, business and industry partners, and other profit and nonprofit organizations to connect teachers and students to relevant, real-world authentic Arts experiences that are aligned to the new NYS P-12 Learning Standards for the Arts.

**Activities:**

- Develop partnerships between arts community stakeholders, parents, cultural institutions, museums, concert venues, galleries, theatres, and school districts to provide educational outreach for arts materials and other logistical support.
- Provide mentorships and research opportunities for teachers and students through incentives to build partnerships between business and industry, higher education institutions, and/or other arts community stakeholders (e.g., museums, community organizations, etc.).
- Provide incentives for outreach opportunities and technical support for arts experiences beyond the school walls to help develop a life-long curiosity about the arts
- Investigate opportunities to expand access to Arts content through online resources.
- Capitalize on the regional and local capacity to offer distance learning and online courses through partnerships and grants.

## **Critical Component Four: Administrative and Community Support**

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**Goal:** Build the capacity to enhance arts education and ensure lifelong learning and career readiness by involving cultural and community stakeholder and creating partnerships and alliances between school districts, institutions of higher education, arts education professional organizations, business and industry, informal education organizations,

government agencies, parents, and the larger learning communities: local, regional, state, national, and international arenas.

**Objective:** Identify arts educators and other arts stakeholders who can lead the development and continued growth of partnerships that are focused on the comprehensive revitalization of Arts education.

**Activities:**

- Utilize arts partners for exploring and developing community-based arts experiences, summer, after-school, and special arts programs and experiences that could be offered to New York State students for the +1 Arts Pathway.
- Support collaborations with regional arts hubs to provide access to various higher education faculty and business and industry experts and their facilities to raise awareness of real-world applications and opportunities in the arts college and career pathways.
- Engage key arts educators and other arts stakeholders to serve as catalysts in the advancement and implementation process pertaining to NYS arts education to build and sustain an arts talent pipeline.
- Utilize informal (e.g., parents, museums, community organizations, businesses, etc.) and formal (e.g., P-12 schools, institutes of higher education, business and industry, cultural arts centers) arts education partners and their resources to promote and support new and existing innovative art education initiatives (e.g., fellowships, internships, mentorships, research opportunities).
- Identify models of effective collaborations between departments of Dance, Music, Theatre, Visual and Media Arts and teacher education programs of institutes of higher education.
- Provide incentives for institutes of higher education to facilitate collaborations between departments of Dance, Music, Theatre, Visual and Media Arts and teacher education programs of institutes of higher education.
- Develop and implement career ladder incentives for teachers and administrators that build the leadership capacity and talent pool of the arts departments of school districts.

**Objective:** Review, revise, and propose regulations that reflect engagement in innovative teaching and learning through authentic experiences in Dance, Music, Theatre, Visual and Media Arts that lead to the achievement of the new NYS P-12 Learning Standards for the Arts by all students.

**Activities:**

- Solicit input from arts education stakeholders, ensuring the involvement of experts from P-12 education and institutes of higher education in the advisement and recommendations for regulations addressing qualifications to teach Dance, Music, Theatre, and Visual and Media Arts P-12.
- Convene arts educators to re-examine the alignment of teacher certification P-12 to the structure of the new NYS P-12 Learning Standards for the Arts and the NCAS.

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- Re-examine the pre-service program requirements for arts education P-12.
- Re-examine the current in-service professional development requirement (175 hours over 5 years) to recommend a minimum allocation of time toward teacher participation in arts pedagogical content knowledge-based professional development, and the distribution of these hours over time.
- Review the commissioner's regulations pertaining to arts program and diploma requirements P-12, and consider amendments to reflect the knowledge and skills required of high school graduates who are able to engage in the arts and cultural experiences related to their everyday lives, have well-developed critical and creative faculties, and utilize the arts to aid in understanding difference; preparing them to enter the colleges and/or careers of their choice and to enter our global community.
- Ensure internal collaboration and consultation between various program offices within the NYSED to propose the requisite changes in regulations.

**Objective:** Leverage fiscal and human resources, through Dance, Music, Theatre, Visual and Media Arts education stakeholder partnerships, to catalyze and sustain the revitalization of Arts education statewide, regionally, and locally.

### Activities:

- Explore funding opportunities offered by both the public and private sectors to establish arts stakeholder partnerships that are focused on enhancing programs in Dance, Music, and Theatre, Visual and Media Arts education by embracing models that are similar to those used in the National Board Certification process.
- Re-evaluate the coordination, allocation, and distribution of state and federal funding streams to better support arts education.
- Identify available grants to sustain the implementation of the new NYS P-12 Learning Standards for the Arts through partnerships within the State's established infrastructure, such as BOCES, museums, cultural institutions, etc.

**Objective:** Enhance public relations to heighten the importance and strengthen the presence of P-12 arts education in New York State.

### Activities:

- Develop incentives for school leaders to support and strengthen arts education and the new NYS P-12 Learning Standards for the Arts in their schools and districts, and assist them in preparing and disseminating data to local community partners and parents that demonstrate the contributions of their arts education programming to improved student success and college and career opportunities.
- Develop a statewide plan for improving communication with arts educators and other arts-stakeholders, parents, and the community at large about the benefits of arts education.
- Develop a plan to build awareness regarding the importance of arts education for citizenry, lifelong learning, and readiness for college and/or careers.

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- Build, support, and enhance knowledge in the public and private sectors to promote the effective implementation of arts curriculum programming, instructional practices, and standards-based assessments that are aligned to the new NYS P-12 Learning Standards for the Arts.

APPENDIX A

THE  
NEW YORK ARTS PATHWAY  
ASSESSMENT SYSTEM

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*REPORT OF THE NATIONAL ARTS ASSESSMENT EXPERT PANEL*

*TO THE BLUE RIBBON COMMISSION ON THE ARTS,  
THE BLUE RIBBON EXECUTIVE COMMITTEE,  
AND THE NEW YORK STATE EDUCATION DEPARTMENT*

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# THE NEW YORK

## ARTS PATHWAY ASSESSMENT SYSTEM

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REPORT OF THE NATIONAL ARTS ASSESSMENT EXPERT PANEL

November 2015

### INTRODUCTION

The New York State Education Department (NYSED) contracted with three national experts in the arts and arts assessment to advise the Regents Blue Ribbon Commission on the Arts, the Blue Ribbon Executive Committee, and the NYSED on the options to be considered for offering an arts assessment as a substitution for one Regents exam. The national expert panel developed recommendations for an assessment design for the future, as well as options for those students nearing the completion of their high school programs (i.e., current year juniors and seniors). This paper presents the plans from the national expert panel along with suggestions for how such a program could be implemented.

### GUIDING PRINCIPLES

This work is founded on the basic belief that the arts are fundamental disciplines and thus essential for all students. Every student in our schools should have the opportunity to find and develop his or her particular voice for expression. The arts provide a process and products for communicating ideas, images, sounds, movement, and stories that are unique to our human character. The arts are powerful and necessary elements of education that augment, animate other areas of the curriculum, and provide meaning and a cultural context for learning. The arts capture and express the natural creative spirit in all learners and are a vital component to a balanced and complete education. They provide all students a means of understanding cultures, historical, political and economic influences, as well as prevailing societal climates.

Our recommendations are based on the fundamental assumption that student performance in the Arts Pathway Assessment System (APAS) will not be realized to its full potential unless there is a rigorous, sequential, standards-based curriculum and instructional program in the arts in all New York schools from pre-kindergarten through grade 12. This program should serve help all students including those with diverse needs such as English language learners and students with disabilities, to achieve at high levels through engaging opportunities in arts learning.

Several principles guided the development of the Arts Pathway Assessment System plans, both long-term and short-term.

***Principle 1. Focus on student learning and engagement.*** The Arts Pathway Assessment System must facilitate student learning and engagement in the arts, and identify students who demonstrate significant achievement.

***Principle 2. Maximize the use of existing assessment resources.*** The national expert panel's recommendations are to adopt or adapt existing assessment materials and assessment strategies to the extent possible, and recommend different approaches or develop new assessment materials only if necessary.

**Principle 3. Promote an economy of administration.** Assessment processes must capitalize on existing procedures, and new processes should be feasible, affordable, and efficient.

**Principle 4. Make it adaptable to varied opportunity-to-learn contexts.** Assessment options must be accessible to all students and adaptable to student interests and abilities. To maximize access, assessment processes must accommodate the varied opportunities to learn in the arts that are present in New York State (NYS) schools. Done well, this will provide equitable learning opportunities to all New York students and may serve to reduce student dropouts and encourage high school graduation among at-risk students.

**Principle 5. Honor the professional contributions of arts educators to the assessment of arts learning.** Appropriately credentialed, certified arts educators at the K-12 and college levels, as well as eligible community-based arts partners, should contribute to and be engaged in the arts assessment processes where feasible and appropriate.

**Principle 6. Develop an assessment system.** The Arts Pathway Assessment System must employ multiple forms of assessment (direct measures, such as on-demand measures and those completed over time, and indirect measures, such as reflections and artist statements<sup>1</sup>) that are embedded in courses and reviewed and approved for this purpose, and valid for program assessment. Multiple assessment measures accommodate student interests, facilitate and support student learning, and provide multiple forms of documentation of student growth in the arts.

## ASSESSMENT DESIGN CONSIDERATIONS

The expert panel considers the following elements necessary for the Arts Pathway Assessment System to be successfully implemented.

- It is essential that the New York Board of Regents and NYSED define the standards that the Arts Pathway Assessment System is to measure. The state has a current set of content standards in the arts and is preparing revised standards that are anticipated to be approved in 2016. In addition, new national core arts standards were published in 2014 (National Coalition for Core Arts Standards, 2014).
- Once a set of standards is finalized, the assessment materials used must be broadly aligned to these standards and associated curricula in order to measure the content and skills the standards define at a level of rigor that meets state criteria for eligibility for a Regents examination.
- Evidence of assessment quality must be a major criterion for the selection of assessment materials. It is important now and in the future that the measures developed or selected should be of the highest quality and meet established standards for reliability, validity, and fairness (American Educational Research

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<sup>1</sup>**Direct assessments** of student learning are those that provide for direct examination or observation of student knowledge or skills against measurable performance indicators. **Indirect assessments** are those that ascertain the opinion or self-report of the extent or value of learning experiences.

Association, American Psychological Association, & the National Council on Measurement in Education, 2014).

- To be comprehensive and fair, the arts assessment should consist of a balanced and comprehensive set of measures. These include but are not limited to: (a) through-course/end-of-course assessment materials; (b) an Individual Arts Assessments Plan (IAAP) capstone project; and (c) indirect measures such as student self-evaluations and attitudinal surveys. Balanced assessment assures that (a) assessment materials capture the accomplishments of NY students broadly from multiple viewpoints, and (b) quality, aligned assessment materials that are administered throughout students' high school program to both encourage higher levels of achievement and to document that achievement.
- Student course participation and performance, as well as success on the Arts Pathway Assessment System should be recorded and tracked in the state student information system. Keeping a record of student success in the Arts Pathway Assessment System (and other Pathway assessments), will ensure that the NYSED has ample evidence to verify the extent to which schools with active student participation have reduced student dropouts, achieved higher graduation rates, and effectively contributed to students' career and college readiness. We strongly recommend that by the Academic Year (AY) 2018-19, the NYS School Report card include an Arts Pathway measure to designate the percentage of students that attain graduation and who are college and career ready through the Arts Pathway.

## ARTS PATHWAY ASSESSMENT SYSTEM PROCESSES

In this section, we present our recommendations for the final Arts Pathway Assessment System processes and a five-year implementation plan. It is anticipated that this will be a two-phase operation, with Phase 1 (Transitional Assessments) involving the development and preparation of the materials and process, and Phase 2 constituting the completion and implementation of the Arts Pathway Assessment System. Phase 1 will commence immediately upon Regents approval. The Final Arts Pathway Assessment System (Phase 2) should be developed concurrently, beginning immediately and be fully implemented in the AY 2019-20.

### *Summative Arts Pathway Assessments*

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In order to meet current professional standards for educational testing with the level of rigor expected of a Regents exam, the expert panel believes that the Phase 2 (Final Arts Pathway Assessment System) assessment must utilize two basic types of assessment.

- ***Course-Embedded and/or End-of-Course Assessment.*** We believe that course-level measures are essential to assure that (a) students are offered quality arts education experiences, and (b) student learning in those courses is accounted for in the final evaluation of student arts achievement for the Pathway. Assessment materials approved for this Pathway should preferably be selected from those already in use, with the additional stipulation that they are reviewed and vetted through a technical review process under the direction of the NYSED.

We recommend the following as potential participants in this review process: external and internal assessment specialists, arts educators, members of the state's arts education associations, higher education representatives, community arts organizations, and NYSED employees. NYSED can also consider accessing available assessment resources developed by other states such as Michigan or Florida, or developing its own assessment resources modeled after what other states have already done for this purpose.

- ***Individual Arts Assessment Plan (IAAP)***. The IAAP is a shared-model assessment, a culminating project developed collaboratively *by the student and his or her instructors* to: (a) match the student's interests and disciplinary focus; (b) serve as an organizing framework for the student's Arts Pathway; and (c) provide a systematic structure through which the student's achievements in the arts can be developed, reviewed, and assessed. The goal of this plan is for the student, with support from high school faculty, to design a longitudinal project or activity in the student's area of interest to present her/his accumulated arts knowledge and skills at the end of high school<sup>2</sup>. Imagination, creativity and the acknowledgement of idea-making in artistic accomplishment are inherent in the nature of this assessment design and plan, since the IAAP is not meant as a "one-size-fits all" assessment.

The IAAP should be developed as soon as the student selects the Arts Pathway option for graduation. The project can take any form that is appropriate to the discipline and consistent with professional careers in the arts, and appropriate for and aligned with the student's interest and disciplinary focus. The end result of this Arts Pathway project is a student-generated collection of the evidence of learning and the student's artistic and creative processes, most often organized in (but not limited to) a portfolio; this collection of evidence is what the IAAP Review Committee will assess with support from NYSED Arts Associates. The primary components of the IAAP are: (a) goals/outcomes for the project or activity; (b) the specific performances or products that will be presented for assessment (including student reflections); (c) a timeline for completion, with progress checks at periodic intervals; (d) explicit understanding of any student accommodations that are needed; and (e) the names and contact information for the student's lead teacher and IAAP review committee that will assess the final project.

An IAAP Review Committee should consist of three to no more than five individuals who have been approved by the NYSED to participate in the guidance and assessment of these projects. (Note: this necessitates that the NYSED develop a process for approving appropriate individuals to serve on these IAAP review teams, including but not limited to: secondary and post-secondary faculty, community arts partners, and professional artists.) Assigned NYSED staff will oversee the IAAP process at the state level and serve as NYSED's contact with each of the district arts supervisors and/or lead teachers who have been assigned as Regional Leader of the IAAP Review Team.

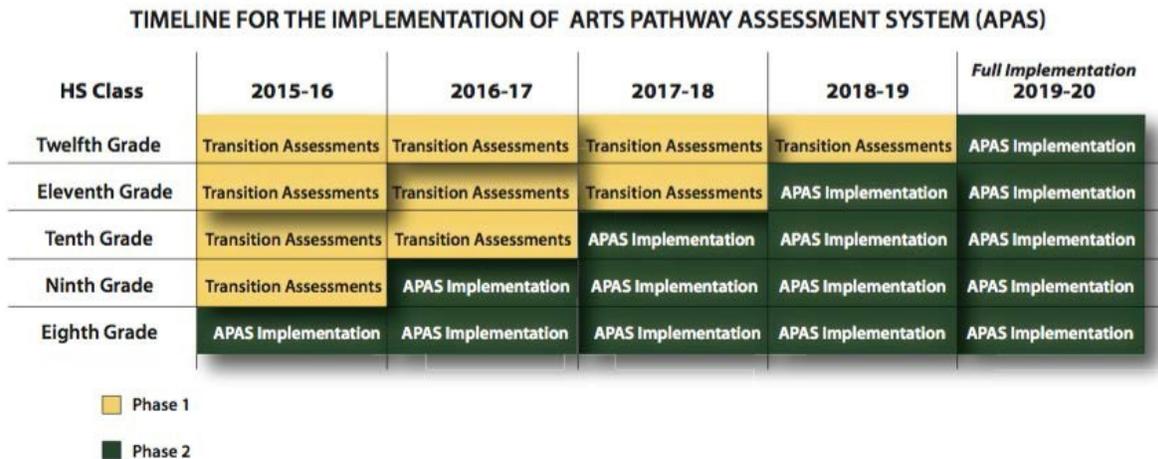
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<sup>2</sup> IAAP projects include, but are not limited to: performances, productions, exhibitions, service-learning such as apprenticeships and internships (i.e., museum studies), costume design, script and playwriting, criticism, historical research, filmmaking, and digital media design.

Each IAAP project (and the constructed-response assessments used in course assessments) is to be assessed by arts educators from K-12 and higher education through a consensus moderation process guided at the Board of Cooperative Educational Services (BOCES), the large-city districts, regional, and state levels. The NYSED should provide the initial turnkey training of IAAP Regional Leaders and the consensus moderation process as well as provide on-going support through NYSED-assigned staff. In order to facilitate the sharing of assessment responses and the reviews of these by NY’s arts educators, an electronic online network should be created using a model such as the one currently being used in Tennessee to facilitate collaboration at the BOCES, the large-city districts, regional, and state levels.

*Implementation Plan for the Final Arts Pathway Assessment System*

1. The Arts Pathway Assessment System should be announced to *eighth graders* in early 2016 (see Figure 1) as a program that begins for them when they are *ninth graders* in the AY 2016-17. These are students who will graduate from high school in AY 2019-20. The final plan should serve as the basis for this announcement, with Phase 1 transitional options as necessary for serving students who will graduate prior to AY 2019-20.
2. Announcing the Arts Pathway Assessment System plan for eighth grade students will permit the NYSED to position the program in terms of what it will *eventually* be, and not defined by the Phase 1 Transitional assessment options that may be necessary in the interim. Hopefully, this will mean that educators, students, and parents do not perceive the program as limited by the assessments that are used before the program is fully implemented.



**Figure 1.** Recommended timeline for the implementation of the Arts Pathway Assessment System

3. Announcing the final Arts Pathway Assessment System process in early 2016 (winter or spring of AY 2015-16) will permit ninth grade students in AY 2016-17 to plan a course of study in advance that includes taking the necessary arts (and other) courses in high school. This advanced notice will prepare these students to enroll in the courses necessary to qualify for the Regents endorsement. An accommodation should be provided for students who decide to pursue the Arts Pathway endorsement after ninth grade.

4. This will also provide the time necessary for the NYSED to prepare the resources and assessment strategies needed for the Phase 2 Final Arts Pathway Assessment System, as well as any Phase 1 transitional assessment measures to be used on an interim basis.
5. While this timeline indicates when the assessment strategies and resources for Phases 1 and 2 will be available to students, these assessments, the attendant resources, and professional development for educators need to be developed starting immediately, in the AY 2015-16. The NYSED *cannot wait* to start on the Phase 1 and 2 assessment options or the assessments will not be available on time.
6. Starting work on the Phase 2 Final Arts Pathway Assessment System in AY 2015-16 will permit time for NY educators and students to help create these resources, and for pilot testing and field-testing to occur in select NY school districts during AY 2016-17 through AY 2018-19. This development, pilot testing, and field-testing process is essential for the successful development and implementation of the assessment system.

## DEVELOPMENT AND IMPLEMENTATION

There are a number of activities that the NYSED must carry out to be well prepared to implement the Phase 2 Final Arts Pathway Assessment System by AY 2019-20 (see Figure 2).

### *Through-Course and End-of Course Assessments*

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1. Determine the arts education content standards to be used as the basis for the Phase 2 Arts Pathway Assessment System as well as the measures used in the Phase 1 transition assessments.
2. Determine the courses for which through-course and end-of-course measures are to be used by local districts.
3. Collect existing through-course and end-of-course measures from NY districts, as well as state assessments and district assessments in the arts from other states, casting a wide net for existing resources.
4. Create a set of criteria for review and acceptance of existing assessment materials. Determine an assessment review process that incorporates both arts content and assessment expertise. Assessment review is an essential element of assuring that existing assessment materials are considered for use, and only those of high quality are approved and offered for use. This is an activity with which the state's arts education professional organizations, BOCES, and the large-city districts should be engaged.
5. Field test any newly developed or selected through-course or end-of-course assessment materials to ensure that the assessments meet established standards for educational testing and rigor for Regents examinations, and provide useful information to instructors and their students. It is important that field-testing occurs with representative student samples from in a range of urban, suburban, and rural districts across New York State.

*Develop the IAAP Framework.*

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6. Conduct focus groups to collect data from which to begin to develop a framework for the IAAP, led by arts experts with a small but representative sample of arts educators and their students.

Student focus groups should be asked to describe *how* they would like to be assessed and *what* would be adequate evidence of their successful completion of the Arts Pathway Assessment System. A sample student prompt might be: *If you chose the Arts Assessment Pathway option as one of your Regents exams, what do you think would be the best evidence of your arts learning? How can you best show what you have learned?*

Arts educator focus groups should be asked for their reactions to student ideas, as well as for their own descriptions of what constitutes an adequate collection of evidence that is rigorous and demonstrates clearly the degree to which the student has achieved the arts standards and college and career readiness in the art form at the appropriate level for graduation.

This data should be analyzed by a select group of arts assessment specialists and NYSED personnel as they develop the general framework or protocol for the IAAP.

7. Draft the Individual Arts Assessment Plan frameworks for both students and instructors, based on the information collected from arts educators and their students. These frameworks should include components that (a) describe the idea of the culminating project; (b) what sorts of projects meet state criteria for eligibility; (c) the process used by students to propose projects; and (d) the process for proposal review and approval by school-based educators. The materials to be used by students to present their projects, to record the efforts of students (specifications for print and video media) and for the review of the projects through a consensus moderation process should be clarified and understood. Members of state arts education professional organizations and faculty in higher education institutions could be engaged to assist with this process, and to provide validity evidence to support the framework for its intended use.
8. Pilot test the IAAP with a small sample of high school students. Once the Individual Arts Assessment Plan materials and resources are ready, a small but representative sample of high school students (in schools that represent varied opportunity to learn contexts) should review the draft materials during the AY 2016-17, pilot test the assessment process in the AY 2017-18. Then, a wider-scale field test should occur in the AY 2018-19.
9. Pilot test the consensus moderation process, starting in a few BOCES and large-city districts. The consensus moderation process should also be developed and pilot tested in one or possibly two BOCES and large-city districts (in the summer of 2018) and field-tested on a wider-scale basis in a number of BOCES and large-city districts (in the summer of 2019). The consensus moderation process should engage high school and college arts educators in the review of the work of students.
10. Pilot- and field-test data should be reviewed annually and used to refine and enhance the assessment materials and the consensus moderation procedures.

Because Phase 2 will take several school years to develop, field test, finalize, and implement, Phase 1 transition assessments are necessary. These are to be phased out as Phase 2 is implemented.

**SCHEDULE FOR DEVELOPMENT, PILOT TEST, FIELD TEST, AND IMPLEMENTATION OF THE IAAP**

- |                |  |
|----------------|--|
| <b>2015-16</b> | <ol style="list-style-type: none"> <li>1. Determine the arts education content standards to be used as the basis of the Phase 1 transition and Phase 2 final assessment options.</li> <li>2. Determine the courses for which through-course and end-of-course measures are to be used by local districts.</li> <li>3. Collect existing through-course and end-of-course measures from NY districts, and state and district assessments in the arts from other states.</li> <li>4. Create a set of criteria for review of existing assessment materials and determine an assessment review process that incorporates both arts content and assessment expertise.</li> </ol>   |
| <b>2016-17</b> | <ol style="list-style-type: none"> <li>5. Field test any newly developed or selected through-course or end-of-course assessment materials to ensure that the assessments meet established standards and provide useful information to instructors and their students.</li> <li>6. Conduct focus groups to collect data from which to develop a framework for the IAAP, led by arts experts with a small but representative sample of arts educators and their students.</li> <li>7. Draft the Individual Arts Assessment Plan frameworks for both students and instructors that (a) describe the idea of the culminating project, (b) what sorts of projects are appropriate, (c) the process used by students to propose projects, and (d) the process for proposal review and approval by school-based educators.</li> <li>8. Pilot test the IAAP with a small sample of high school students and have a similar group review the IAAP draft materials.</li> </ol> |
| <b>2017-18</b> | <ol style="list-style-type: none"> <li>9. Pilot test the assessment process to determine how the materials perform.</li> <li>10. The consensus moderation process should be developed and pilot tested in one or possibly two BOCES and a large city district (summer 2018). The process should engage high school and college/university arts educators in the review of student work.</li> </ol>   |
| <b>2018-19</b> | <ol style="list-style-type: none"> <li>11. The consensus moderation process should be field tested on a wider-scale basis in a number of BOCES and a large city district (summer 2019).</li> <li>12. A wider-scale and final field test of the IAAP and all the assessment material and processes should be conducted, analyzed, and the final program established and disseminated for the 2019-20 school year.</li> <li>13. Review Pilot and field test data annually to refine and enhance the assessment materials and the consensus moderation procedures.</li> </ol>   |
| <b>2019-20</b> | Implement the IAAP   |

**Figure 2:** Schedule for development, pilot test, field test, and implementation of the IAAP

## TRANSITIONAL ASSESSMENTS

There are several Phase 1 Transitional Assessments available. Some can be used immediately (during the AY 2015-16), others will require more effort to implement, and still others might require changes to state education regulations, but could serve a useful purpose on an interim basis. The NYSED carried out a review of assessment resources that could be used immediately, based on the standard set of criteria.

### *SED Criteria for Review of Existing Assessments*

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When NYSED professionals reviewed a set of existing options for the Arts Pathway Assessment System, seven criteria were used to determine the feasibility of these measures for this purpose.

1. Pathway assessments shall measure student progress on the State Learning Standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR
2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.
3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.
4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.
5. Pathway assessments shall be developed by an entity other than a local school or school district.
6. Pathway assessments shall be available for use by any school or school district in New York State
7. Pathway assessments shall be administered under secure conditions approved by the commissioner.

### *Phase 1 Transitional Assessment Options*

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Viable assessment options for present-day students (eleventh and twelfth grades in AY 2015-16) are needed to give these students a chance to receive the Regents' arts endorsement. Standards should be set for any program so as to provide description of the Regents' arts endorsement to students.

A number of exams were reviewed by the NYSED. (See Appendix 2 for a summary of these, and Appendix 3 for a more complete review of each option according to the seven criteria listed above.) The national arts assessment experts reviewed these measures carefully, and rank-ordered them in order of their feasibility, viability, and general availability to NY students.

AY 2015-16 through AY 2018-19

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1. **C-GEL assessment materials and assessment process.** This assessment option should be implemented immediately during the AY 2015-16. The Dance, Music, Theatre, and Visual Arts C-GEL assessment materials that were developed 15 years ago are still a viable approach for use in NY. The C-GEL could serve as a model for through-course and end-of-course assessment in more advanced arts courses in NY to be developed for Phase 2.
2. **Arts AP examinations.** AP exams are available in AP Studio Art: 2D Design Portfolio; AP Studio Art: 3D Design Portfolio; AP Art History; AP Studio Art; and, Drawing Design Portfolio; AP Music Theory. Pathway eligibility: One or more of these exams and receive a score of 3 or better.
3. **International Baccalaureate Diploma Program (IB).** These assessments are available in Dance (Standard Level [SL] or High Level [HL]); Music (SL or HL); Theatre (SL or HL); and Visual Arts (SL or HL). Pathway endorsement eligibility: One or more exams at either the SL or HL level. Standard Level (SL) – A course score of 4 or higher; Higher Level (HL) – A course score of 3 or higher.
4. **Cambridge exams (AICE).** There are two potential Cambridge exams in use: Cambridge Advanced International Certificate of Education Examination and the Cambridge International General Certificate of Secondary Education Examinations in schools that are enrolled in this program. It is uncertain how many schools, if any, are Cambridge schools, so this option may be quite limited. Pathway endorsement eligibility: Undefined at this time.

AY 2016-17 through AY 2018-19

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5. **Dual (concurrent) enrollment.** Students who are or have been dual-enrolled in arts classes at the college or community college levels and who do well in these courses. Pathway endorsement eligibility: The NYSED would need to determine the number of semester credit hours, passed with what GPA (on a four-point scale) in course(s) taught by approved instructors, that students would need to take in order for students to qualify for the Regents Arts Pathway.
6. **New York City Comprehensive Arts Examinations.** With an exception to or a modification of NY regulations that prohibit state use of locally developed assessments, the New York City and other districts' assessments could be used in other districts in the state. Since through-course and end-of-course assessments are an essential element of the Arts Pathway Assessment System, these assessments (properly vetted for assessment quality and alignment with state arts content standards) should be made available on an optional basis throughout the state. See Appendix 1 for more information on the NYC exams. The NYSED can collect, vet, and make these assessments available for others to use.
7. **School program waivers.** Offer a program waiver process to permit high schools with high-quality arts education programs to apply for a programmatic waiver that would apply to all students who participate in and successfully complete the high school's program requirements to meet the Arts Pathway requirement. We

recommend that the state's arts education associations and higher education institutions assist with this process, either by creating the school waiver criteria and/or by serving as the judges of the quality of school arts programs. Pathway endorsement eligibility: All students who participate in and successfully complete the high school program of study in schools with an approved waiver.

8. ***Student developed portfolios.*** Offer a process for students to be able to submit their evidence of Pathway-level achievement thereby waiving the necessity of a Regents exam. The procedures for this process needs to be determined, including the types of student evidence to be submitted, how this work is submitted, who reviews the work, and what criteria are used to judge the work. This is also an activity that the state's arts education professional organizations and higher education institutions could be engaged to assist with, either by creating the student waiver criteria and/or by serving as the judges of the quality of students' work. While this is a Phase 1 transitional activity, this work could help to define the procedures and criteria to be used in the IAAP in Phase 2. Pathway endorsement eligibility: Students whose work surpasses the waiver criteria to be developed. This is an important consideration in moving toward the IAAP.
9. ***Summer arts programs offered by the NY State Summer School for the Arts (NYSSSA), especially if there is an equivalent substitute for Regents exam for these students.*** Pathway endorsement eligibility: Undefined at this time. This could be based on the extent of participation and the measures of successful participation used in the summer arts program. Criteria for use in the Regents Arts Pathway endorsement need to be established.
10. ***Community-based arts experiences, summer, after school, and special arts programs and experiences offered by colleges/community colleges and other organizations.*** Pathway endorsement eligibility: Uncertain at this time. The extent of participation (months/years), the nature of participation, and measures of successful participation would need to be defined. This is another activity that the state's arts education professional organizations and higher education institutions could be engaged to assist with, either by creating the student waiver criteria and/or by serving as the judges of the quality of students' work. Criteria for use in the Regents Arts Pathway endorsement need to be established.

*AY 2017-18 through AY 2018-19*

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11. ***State-created model end-of-course examinations.*** The NYSED can develop these from existing course-level assessments in NY and assessment resources from other states (and/or out-of-state districts).
12. ***Model Cornerstone Assessments from the National Core Arts Standards project.*** These assessment materials are planned to be completed by the start of the 2016-17 academic year and will be readily available for educator use both during and at the end of arts education courses. These assessments will need to be reviewed for their alignment with the NY arts standards prior to their implementation.

The list of assessments and recommended pathway eligibility is summarized in Table 1.

**Table 1:** Summary of assessment type and pathway eligibility

	ASSESSMENT TYPE	PATHWAY ELIGIBILITY
1	<i>C-GEL Assessments</i>	Undefined at this time
2	<i>Advanced Placement</i>	3 or better on each exam
3	<i>International Baccalaureate Diploma Program (IB)</i>	One or more exams at either the SL or HL level. Standard Level (SL) – A course score of 4 or higher; Higher Level (HL) – A course score of 3 or higher.
4	<i>Cambridge exams (AICE)</i>	Undefined at this time
5	<i>Dual (concurrent) enrollment</i>	The SED would need to determine the number of semester credit hours, passed with what GPA (on a four-point scale) in course(s) taught by approved instructors, that students would need to take in order for students to qualify for the Regents Arts Pathway.
6	<i>New York City Comprehensive Arts Examinations</i>	Undefined at this time; consider the scoring criteria from NYC.
7	<i>School program waivers</i>	All students who successfully complete the high school program of study in schools with an approved waiver.
8	<i>Student developed portfolios</i>	Students whose work surpasses the waiver criteria to be developed.
9	<i>Summer arts programs offered by the NY School for the Arts</i>	Undefined at this time
10	<i>Community-based arts experiences, summer, after school, and special arts programs and experiences offered by colleges/community colleges and other organizations</i>	Undefined at this time The extent of participation (months/years), the nature of participation, and measures of successful participation would need to be defined.
11	<i>State-created model end-of-course examinations</i>	Undefined at this time
12	<i>Model Cornerstone Assessments from the National Core Arts Standards project</i>	Undefined at this time

## EXPERT ASSISTANCE NEEDED

The Arts Pathway program and assessments will take a considerable level of effort, combined with adequate funding support. A number of activities need to be carried simultaneously from AY 2015-16 through AY 2019-20, and will require adequate NYSED staffing, support from BOCES/large-city districts, other local districts, active participation and support from the state's arts education professional organizations, and ongoing collaboration between the state's K-12 and higher education institutions. There are several ways in which expert assistance can be used to create the Arts Pathway Assessment System.

### PHASE 1: TRANSITIONAL ASSESSMENTS

#### *AY 2015-16*

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- Help collect information on available end-of-course (EOC) exams. Available resources for high school through-course and end-of-course assessment should be collected, reviewed, catalogued.
- Create a process for review of local district, state, and other assessments that can be used to approve high school through-course and end-of-course assessments.
- Develop criteria for school program waivers
- Develop criteria for the student-developed portfolio waivers

#### *AY 2016-17 through AY 2018-19*

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- Carry out the review of existing assessments, using the state's arts education professional organizations and others.
- Help develop the assessment blueprints for the model state-developed high school through-course and end-of-course assessments.
- Help develop the model state-developed high school through-course and end-of-course assessments.

### PHASE 2: FINAL IMPLEMENTATION

#### *AY 2019-20 ARTS PATHWAY ASSESSMENT SYSTEM IMPLEMENTATION*

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- Work with a small group of schools' educators and students to see what students indicate they are able to produce that could be used as model IAAPs, thus serving to enhance the IAAP educator and student protocols.
- Develop the student and educator protocols for the Individual Arts Assessment Plan, using the state's arts education professional organizations, higher education institutions, community arts organizations, and others.
- Create a plan for moderating collections of student work through consensus from the high school through-course and end-of-course assessments and the Individual Arts Assessment Plan.

- Assist the SED to pilot test the consensus moderation model in a few sites across the state.
- Assist the SED to field test the consensus moderation model in representative sites across the state.
- Revise and refine the Individual Arts Assessment Plan framework, based on field test results, using the state's arts education professional organizations, higher education institutions, and others.
- Help create the online software to provide the state-collected and state-developed model high school through-course and end-of-course assessments to local districts.
- Help create the online software to collect student work on the model high school through-course and end-of-course assessments and results from the Individual Arts Assessment Plans from local districts for local, regional, and state review.
- Assist the SED to implement the consensus moderation model throughout the state.

#### REFERENCES

American Educational Research Association, American Psychological Association, & the National Council on Measurement in Education. (2014). *Standards for educational and psychological testing*. Washington, DC: American Educational Research Association.

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards*. Retrieved from National Core Arts Standards: <http://www.nationalartsstandards.org/>

APPENDIX 1

NEW YORK CITY COMPREHENSIVE ARTS EXAMINATION – HIGH SCHOOLS

<http://schools.nyc.gov/offices/teachlearn/arts/curriculum.html>

The Office of Arts and Special Projects offers Comprehensive Examinations in Dance, Music, Theater and Visual Arts, available to students who have completed a high school **major arts sequence** (see eligibility requirements for each exam). Eligible students have an opportunity to earn official recognition of advanced achievement in the arts and Regents credit. The exams have multiple components, including performance on-demand, portfolio or exit project, and written examination. Students must take all sections to complete the exam. This examination aligns with the *Blueprint for Teaching and Learning in the Arts*.

**New York City Comprehensive Arts Examinations -- HIGHSCHOOLS**

The Office of Arts and Special Projects offers Comprehensive Examinations in Dance, Music, Theater and Visual Arts, available to students who have completed a high school major arts sequence (see eligibility requirements for each exam). Eligible students have an opportunity to earn official recognition of advanced achievement in the arts and Regents credit. The exams have multiple components, including performance on-demand, portfolio or exit project, and written examination. Students must take all sections to complete the exam. This examination aligns with the *Blueprint for Teaching and Learning in the Arts*.

**2015 Comprehensive Examinations  
Dance, Music, Theater & Visual Arts  
Section III: Written Examination**

**Exam Date & Time: June 16, 2015 from 1:15-4:15 pm**

**Deadline for Schools to Order Examination Materials: May 1, 2015**

**DANCE**

**2015 Comprehensive Dance Examination Information:** [Memorandum](#) / [Description & Scope](#) / [Proctor Guidelines](#) / [Return Instructions](#)

*Note: Section I: Performance On-Demand was administered on Tuesday, January 27, 2015*

**MUSIC**

**2015 Comprehensive Music Examination Information:** [Principal Memo](#) / [Portfolio Components](#) / [Portfolio Self-Reflective Essay](#) / [Characteristics of Sequential HS Programs](#)

**THEATER**

**2015 Comprehensive Theater Examination Information:** [Memorandum](#) / [Description & Scope](#) / [Return Instructions](#)

*Note: Section I: Performance On-Demand was administered on Tuesday, January 27, 2015*

**VISUAL ARTS**

**2015 Comprehensive Visual Arts Examination Information:** [Memorandum, Scope and Format, Student Instructions, Rubrics](#)

**[Sample Visual Arts Commencement Examination and Answer Key for Multiple Choice Questions](#)**

APPENDIX 2

SUMMARY OF ARTS ASSESSMENTS REVIEWED BY NYSED

Assessment	Description	Cut Score
AP Studio Art: 2D Design Portfolio	For this portfolio, students are asked to demonstrate understanding of 2-D design through any two-dimensional medium or process, including but not limited to graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, and printmaking. Sponsored by the College Board: <a href="https://www.collegeboard.org/">https://www.collegeboard.org/</a>	AP score of 3 or higher.
AP Studio Art: 3D Design Portfolio	The 3D Design Portfolio addresses sculptural issues. In this portfolio, students are asked to demonstrate an understanding of 3D design through any three-dimensional approach, as they integrate their understanding of design principles and relation of integration of depth and space, volume and surface. Sponsored by the College Board: <a href="https://www.collegeboard.org/">https://www.collegeboard.org/</a>	AP score of 3 or higher.
AP Art History	The AP Art History course, which is equivalent to an introductory college art history survey, focuses on developing students' art historical skills as they examine and analyze major forms of artistic expression from a variety of cultures from ancient times to the present. Sponsored by the College Board: <a href="https://www.collegeboard.org/">https://www.collegeboard.org/</a>	AP score of 3 or higher.
AP Studio Art: Drawing Design Portfolio	The Drawing Design Portfolio is meant to address a very broad interpretation of drawing issues and media. It can also include painting, mixed media, printmaking, etc. Abstract, observational and invented works may demonstrate drawing competence. Sponsored by the College Board: <a href="https://www.collegeboard.org/">https://www.collegeboard.org/</a>	AP score of 3 or higher.
AP Music Theory	The AP Music Theory course corresponds to two semesters of a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills including dictation and other listening skills, sight singing, and keyboard harmony are considered an important part of the course. Sponsored by the College Board: <a href="https://www.collegeboard.org/">https://www.collegeboard.org/</a>	AP score of 3 or higher.
International Baccalaureate Diploma Program in Dance (SL or HL)	The IB DP Dance course takes a holistic approach to dance, and embraces a variety of dance traditions and dance cultures – past, present and looking towards the future. Performance, creative and analytical skills are mutually developed and valued whether the students are writing papers or creating/performing dances. The curriculum provides students with a liberal arts orientation to dance. Sponsored by the International Baccalaureate Organization: <a href="http://www.ibo.org">www.ibo.org</a>	Standard Level: A course score of 4 or higher. Higher Level: A course score of 3 or higher.
International Baccalaureate Diploma Program in Music (SL or HL)	Involving aspects of the composition, performance and critical analysis of music, the IB DP Music course exposes students to forms, styles and functions of music from a wide range of historical and socio-cultural contexts. Students create, participate in, and reflect upon music from their own background and those of others. Sponsored by the International Baccalaureate Organization: <a href="http://www.ibo.org">www.ibo.org</a>	Standard Level: A course score of 4 or higher. Higher Level: A course score of 3 or higher.
International Baccalaureate Diploma Program in Theatre (SL or HL)	The IB DP theatre course is multifaceted and gives students the opportunity to actively engage in theatre as creators, designers, directors and performers. It emphasizes working both individually and collaboratively as part of an ensemble. Sponsored by the International Baccalaureate Organization: <a href="http://www.ibo.org">www.ibo.org</a>	Standard Level: A course score of 4 or higher. Higher Level: A course score of 3 or higher.
International Baccalaureate Diploma Program in Visual Arts (SL or HL)	The IB Diploma Program visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. Sponsored by the International Baccalaureate Organization: <a href="http://www.ibo.org">www.ibo.org</a>	Standard Level: A course score of 4 or higher. Higher Level: A course score of 3 or higher.

Arts Assessments Not Reviewed by NYSED

Assessment	Description	Cut Score
Cambridge Exams	Cambridge Advanced International Certificate of Education Examination	Undefined
Cambridge Exams	Cambridge International General Certificate of Secondary Education Examinations	Undefined

APPENDIX 3

**ARTS ASSESSMENTS REVIEWED BY NYSED DETAILS BY CRITERIA IN  
100.2(MM)**

**Certification Name:** Advanced Placement Studio Art: 2D Design Portfolio

**Responsible Organization:** The College Board

**Website:** <https://www.collegeboard.org/>

**Cut Score Required:** AP score of 3 or higher

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The 2d Design Portfolio addresses two-dimensional design issues. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). They help guide artists in making decisions about how to organize an image on a picture plan in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

For this portfolio, students are asked to demonstrate understanding of 2-D design through any two-dimensional medium or process, including but not limited to graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, and printmaking. Video clips, DVDs, CDs and three-dimensional works may not be submitted; however, still images from videos or films are acceptable. There are three sections within the assessment: (1) Quality, (2) Concentration (Sustained Investigation), and (3) Breadth (Range of Approaches). These sections align with NYS Learning Standard for the Arts Standard 2; Standards 1 and 3; and Standards 1, 3, and 4; respectively. By comparing the design and task of the AP Art 2D Studio assessment with the Learning Standards for Visual Arts, it is clear that these tasks infer student achievement in the broad context of the standards.

A detailed description of the exam’s blueprint is available online at the exam’s AP Central homepage.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

More than 90% of colleges/universities in the US and schools in more than 60 countries use AP to grant credit and/or placement. More than 1,000 institutions that accept AP are searchable on the College Board website. Almost 6,000 college faculty participate in AP on an annual basis to ensure that the courses and exams continually evolve to keep pace with changes in academic disciplines and best practices in college-level learning. This participation includes course and exam development, exam scoring and score setting, curriculum surveys, and reviewing AP course syllabi.

The American Council on Education (ACE) and the College Board recommend that colleges and universities award credit for AP scores of 3 or higher on any AP examination. This recommendation is based on ACE’s most recent review of the AP program and on the recommendation of the Development Committee for each course and exam, which is made up of preeminent college faculty and AP teachers.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

AP exams regularly undergo review, with an extensive review every 5-7 years. College curriculum surveys are completed during the review process to ensure that the curriculum is aligned with the concepts and skills taught in corresponding courses in higher education.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. As such, guidelines for the submission of an AP portfolio are given instead of delineation for a specific course. The portfolios are designed to allow freedom in structuring the course while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. The guidelines reflect the coverage and level typical of good introductory college courses as identified through college faculty counsel, college curriculum surveys, and extensive dialogue with leaders in the field.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The assessment has technical characteristics consistent with those recommended for educational measurement as described in the Standards for Educational and Psychological Testing. The assessment is built on a vetted set of standards and associated blueprint, items are field tested and revised accordingly, and the psychometric characteristics of the exam are continually evaluated for appropriateness. The exam development process also

follows the Code of Fair Testing Practices in Education.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**

The exam is developed by the College Board, a national organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**

College Board exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**

The AP Studio Art Digital Submission Web application is made available in late January. Teachers are encouraged to use it as a pedagogical tool from the time it is made available. It can also be helpful as an effective means for students and their teachers to track student progress toward a completed portfolio. Teachers work with their students throughout the school year to help them prepare digital images and arrange their portfolios. The website is accessed through secure teacher and student IDs and passwords. After a student submits their portfolio, their teacher has the option to forward it to their AP Coordinator for scoring (who can also send it back to the teacher if he/she has recommendations for further action) or return it to the student with recommendations for further action. The student can address teacher comments or re-submit the portfolio.

For Drawing and 2-D Design students also have to prepare a physical submission of five actual artworks.

**Certification Name:** Advanced Placement Studio Art: 3D Design Portfolio

**Responsible Organization:** The College Board

**Website:** <https://www.collegeboard.org/>

**Cut Score Required:** AP score of 3 or higher

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The 3D Design Portfolio addresses sculptural issues. In this portfolio, students are asked to demonstrate an understanding of 3D design through any three-dimensional approach, as they integrate their understanding of design principles and relation of integration of depth and space, volume and surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships) can be articulated through the visual elements (line, shape, color, value, texture, space). They help guide artists in making decisions about how to organize an image on a picture plan in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art.

There are three sections within the assessment: (1) Quality, (2) Concentration (Sustained Investigation), and (3) Breadth (Range of Approaches). These sections align with NYS Learning Standard for the Arts Standard 2; Standards 1 and 3; and Standards 1, 3, and 4; respectively. By comparing the design and task of the AP Art 3D Studio assessment with the Learning Standards for Visual Arts, it is clear that these tasks infer student achievement in the broad context of the standards.

A detailed description of the exam's blueprint is available online at the exam's AP Central homepage.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

More than 90% of colleges/universities in the US and schools in more than 60 countries use AP to grant credit and/or placement. More than 1,000 institutions that accept AP are searchable on the College Board website. Almost 6,000 college faculty participate in AP on an annual basis to ensure that the courses and exams continually evolve to keep pace with changes in academic disciplines and best practices in college-level learning. This participation includes course and exam development, exam scoring and score setting, curriculum surveys, and reviewing AP course syllabi.

The American Council on Education (ACE) and the College Board recommend that colleges and universities award credit for AP scores of 3 or higher on any AP examination. This recommendation is based on ACE's most recent review of the AP program and on the recommendation of the Development Committee for each course and exam, which is made up of preeminent college faculty and AP teachers.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

AP exams regularly undergo review, with an extensive review every 5-7 years. College curriculum surveys are completed during the review process to ensure that the curriculum is aligned with the concepts and skills taught in corresponding courses in higher education.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. As such, guidelines for the submission of an AP portfolio are given instead of delineation for a specific course. The portfolios are designed to allow freedom in structuring the course while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. The guidelines reflect the coverage and level typical of good introductory college courses as identified through college faculty

counsel, college curriculum surveys, and extensive dialogue with leaders in the field.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**  
The assessment has technical characteristics consistent with those recommended for educational measurement as described in the Standards for Educational and Psychological Testing. The assessment is built on a vetted set of standards and associated blueprint, items are field tested and revised accordingly, and the psychometric characteristics of the exam are continually evaluated for appropriateness. The exam development process also follows the Code of Fair Testing Practices in Education.

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The exam is developed by the College Board, a national organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**  
College Board exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**  
The AP Studio Art Digital Submission Web application is made available in late January. Teachers are encouraged to use it as a pedagogical tool from the time it is made available. It can also be helpful as an effective means for students and their teachers to track student progress toward a completed portfolio. Teachers work with their students throughout the school year to help them prepare digital images and arrange their portfolios. The website is accessed through secure teacher and student IDs and passwords. After a student submits their portfolio, their teacher has the option to forward it to their AP Coordinator for scoring (who can also send it back to the teacher if he/she has recommendations for further action) or return it to the student with recommendations for further action. The student can address teacher comments or re-submit the portfolio.

**Certification Name:** Advanced Placement Art History  
**Responsible Organization:** The College Board  
**Website:** <https://www.collegeboard.org/>  
**Cut Score Required:** AP score of 3 or higher

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The AP Art History course, which is equivalent to an introductory college art history survey, focuses on developing students' art historical skills as they examine and analyze major forms of artistic expression from a variety of cultures from ancient times to the present. While visual analysis is a fundamental tool of the art historian, the course also emphasizes understanding how and why works of art function in context, considering such issues as patronage, gender, and the functions and effects of works of art. Students investigate how imagery has shaped our perceptions and behavior throughout time, providing insight into the past and into our own age and culture.

The assessment design for AP Art History is two sections, each worth 50%. Section I (1 hour) contains 80 multiple-choice questions and Section II (2 hours) contains six free response questions (two 30 minute questions and four 15 minute questions). The specific targets of this exam center around Learning objectives from the courses (skills); enduring understandings/essential knowledge (context); and knowledge of works of art. Especially important and relevant to the standards is the fact that the multiple-choice and free-response sections contain questions intended to assess achievement of multiple learning objectives and understanding of works of art from multiple content areas within the same question. This structure underscores the curricular emphasis and understandings of the interconnections and complex relationships among cultures, works of art, and art historical concepts.

There is evidence of alignment between the AP Art History exam and all four NYS Visual Arts Standards, as well as two additional key standards from the Social Studies Frameworks and the Common Core ELA Standards.

A detailed description of the exam's blueprint is available online at the exam's AP Central homepage.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

More than 90% of colleges/universities in the US and schools in more than 60 countries use AP to grant credit and/or placement. More than 1,000 institutions that accept AP are searchable on the College Board website. Almost 6,000 college faculty participate in AP on an annual basis to ensure that the courses and exams continually evolve to keep pace with changes in academic disciplines and best practices in college-level learning. This participation includes course and exam development, exam scoring and score setting, curriculum surveys, and reviewing AP course syllabi.

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**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their**

**respective content area(s) and shall be reviewed at least every five years and updated as necessary.**  
 AP exams regularly undergo review, with an extensive review every 5-7 years. College curriculum surveys are completed during the review process to ensure that the curriculum is aligned with the concepts and skills taught in corresponding courses in higher education.  
 AP Art History is one of the College Board’s courses/exams undergoing a re-design, which will take effect in the 2015-16 school year. The redesigned course and exam will emphasize critical analysis of works of art and understanding of relationships among global artistic traditions. Increases depth and decreases breadth. New AP courses undergo an extensive audit process to ensure the course is aligned with the curriculum framework and will prepare students to take the exam. In addition, a college comparability study will be conducted as well as the full gamut of psychometric analyses.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**  
 The assessment has technical characteristics consistent with those recommended for educational measurement as described in the Standards for Educational and Psychological Testing. The assessment is built on a vetted set of standards and associated blueprint, items are field tested and revised accordingly, and the psychometric characteristics of the exam are continually evaluated for appropriateness. The exam development process also follows the Code of Fair Testing Practices in Education.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**  
 The exam is developed by the College Board, a national organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**  
 College Board exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**  
 AP exams are high-stakes assessments. Rigorous security protocols are employed prior to, during and after the test administration to ensure that integrity of exam booklets and answer sheets remains uncompromised. A new form of each AP exam is available each year. Forms are equated using a common item design. In some cases, AP exams use a spiral technique where two simultaneous forms of multiple choice items, which are equivalent in difficulty, are distributed in such a way that the same form of the exam is not given to students seated next to one another, which limits item exposure and the potential for cheating each year. Free-response items are released 48 hours after the exam administration. Multiple-choice questions are not made available unless the entire exam form is released. Full exams are released every five years or so as a priced, released exam book.

**Certification Name:** Advanced Placement Drawing Design Portfolio  
**Responsible Organization:** The College Board  
**Website:** <https://www.collegeboard.org/>  
**Cut Score Required:** AP score of 3 or higher

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**  
 The Drawing Design Portfolio is meant to address a very broad interpretation of drawing issues and media. It can also include painting, mixed media, printmaking, etc. Abstract, observational and invented works may demonstrate drawing competence. Any work submitted that incorporates digital or photographic processes must address drawing issues as well.  
 There are three sections within the assessment: (1) Quality, (2) Concentration (Sustained Investigation), and (3) Breadth (Range of Approaches). These sections align with NYS Learning Standard for the Arts Standard 2; Standards 1 and 3; and Standards 1, 3, and 4; respectively. By comparing the design and task of the AP Drawing Design Portfolio assessment with the Learning Standards for Visual Arts, it is clear that these tasks infer student achievement in the broad context of the standards.  
 A detailed description of the exam’s blueprint is available online at the exam’s AP Central homepage.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**  
 More than 90% of colleges/universities in the US and schools in more than 60 countries use AP to grant credit and/or placement. More than 1,000 institutions that accept AP are searchable on the College Board website. Almost 6,000 college faculty participate in AP on an annual basis to ensure that the courses and exams continually evolve to keep pace with changes in academic disciplines and best practices in college-level learning. This participation includes course and exam development, exam scoring and score setting, curriculum surveys, and reviewing AP course syllabi.  
 The American Council on Education (ACE) and the College Board recommend that colleges and universities award credit for AP scores of 3 or higher on any AP examination. This recommendation is based on ACE’s most recent review of the AP program and on the recommendation of the Development Committee for each course and exam,

which is made up of preeminent college faculty and AP teachers.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

AP exams regularly undergo review, with an extensive review every 5-7 years. College curriculum surveys are completed during the review process to ensure that the curriculum is aligned with the concepts and skills taught in corresponding courses in higher education.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. As such, guidelines for the submission of an AP portfolio are given instead of delineation for a specific course. The portfolios are designed to allow freedom in structuring the course while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. The guidelines reflect the coverage and level typical of good introductory college courses as identified through college faculty counsel, college curriculum surveys, and extensive dialogue with leaders in the field.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The assessment has technical characteristics consistent with those recommended for educational measurement as described in the Standards for Educational and Psychological Testing. The assessment is built on a vetted set of standards and associated blueprint, items are field tested and revised accordingly, and the psychometric characteristics of the exam are continually evaluated for appropriateness. The exam development process also follows the Code of Fair Testing Practices in Education.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**

The exam is developed by the College Board, a national organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**

College Board exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**

The AP Studio Art Digital Submission Web application is made available in late January. Teachers are encouraged to use it as a pedagogical tool from the time it is made available. It can also be helpful as an effective means for students and their teachers to track student progress toward a completed portfolio. Teachers work with their students throughout the school year to help them prepare digital images and arrange their portfolios. The website is accessed through secure teacher and student IDs and passwords. After a student submits their portfolio, their teacher has the option to forward it to their AP Coordinator for scoring (who can also send it back to the teacher if he/she has recommendations for further action) or return it to the student with recommendations for further action. The student can address teacher comments or re-submit the portfolio.

For Drawing and 2-D Design students also have to prepare a physical submission of five actual artworks.

**Certification Name:** Advanced Placement Music Theory

**Responsible Organization:** The College Board

**Website:** <https://www.collegeboard.org/>

**Cut Score Required:** AP score of 3 or higher

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The AP Music Theory course corresponds to two semesters of a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills including dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of music that are heard or presented in a score. Development of aural skills is a primary objective. Performance is also part of the learning process. Students understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are emphasized.

The assessment design for AP Music Theory is two sections, Section 1 Multiple Choice (45%) and Section 2 Free Response (55%). Section 1 is composed of two types of questions: aural stimulus questions and non-aural stimulus questions. Section 2 is composed of two sections: a written portion and a sight-singing portion.

The AP Music Theory Exam specifically addresses the 4 NYS Music Standards.

A detailed description of the exam's blueprint is available online at the exam's AP Central homepage.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

More than 90% of colleges/universities in the US and schools in more than 60 countries use AP to grant credit and/or placement. More than 1,000 institutions that accept AP are searchable on the College Board website. Almost 6,000 college faculty participate in AP on an annual basis to ensure that the courses and exams continually evolve to

keep pace with changes in academic disciplines and best practices in college-level learning. This participation includes course and exam development, exam scoring and score setting, curriculum surveys, and reviewing AP course syllabi.

The American Council on Education (ACE) and the College Board recommend that colleges and universities award credit for AP scores of 3 or higher on any AP examination. This recommendation is based on ACE’s most recent review of the AP program and on the recommendation of the Development Committee for each course and exam, which is made up of preeminent college faculty and AP teachers.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

AP exams regularly undergo review, with an extensive review every 5-7 years. College curriculum surveys are completed during the review process to ensure that the curriculum is aligned with the concepts and skills taught in corresponding courses in higher education.

AP Art History is one of the College Board’s courses/exams undergoing a re-design, which will take effect in the 2015-16 school year. The redesigned course and exam will emphasize critical analysis of works of art and understanding of relationships among global artistic traditions. Increases depth and decreases breadth. New AP courses undergo an extensive audit process to ensure the course is aligned with the curriculum framework and will prepare students to take the exam. In addition, a college comparability study will be conducted as well as the full gamut of psychometric analyses.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The assessment has technical characteristics consistent with those recommended for educational measurement as described in the Standards for Educational and Psychological Testing. The assessment is built on a vetted set of standards and associated blueprint, items are field tested and revised accordingly, and the psychometric characteristics of the exam are continually evaluated for appropriateness. The exam development process also follows the Code of Fair Testing Practices in Education.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**

The exam is developed by the College Board, a national organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**

College Board exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**

AP exams are high-stakes assessments. Rigorous security protocols are employed prior to, during and after the test administration to ensure that integrity of exam booklets and answer sheets remains uncompromised. A new form of each AP exam is available each year. Forms are equated using a common item design. In some cases, AP exams use a spiral technique where two simultaneous forms of multiple choice items, which are equivalent in difficulty, are distributed in such a way that the same form of the exam is not given to students seated next to one another, which limits item exposure and the potential for cheating each year. Free-response items are released 48 hours after the exam administration. Multiple-choice questions are not made available unless the entire exam form is released. Full exams are released every five years or so as a priced, released exam book.

**Certification Name:** International Baccalaureate Diploma Programme Dance Course

**Responsible Organization:** International Baccalaureate

**Website:** <http://www.ibo.org/>

**Cut Score Required:** A course score of 3 (satisfactory) or higher.

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The IB DP dance course takes a holistic approach to dance, and embraces a variety of dance traditions and dance cultures—past, present and looking towards the future. Performance, creative and analytical skills are mutually developed and valued whether the students are writing papers or creating/performing dances. The curriculum provides students with a liberal arts orientation to dance. This orientation facilitates the development of students who may become choreographers, dance scholars, performers or those, more broadly, who seek life enrichment through dance.

The assessment design for the IB Diploma Programme (DP) in Dance contains 3 tasks. Each task is included in the table below on the left, with the corresponding alignment to the NYS Learning Standards Captured on the right. Students create, participate in, and reflect upon dance forms and styles from a range of cultures and traditions, both familiar and unfamiliar. The recommended teaching times—150 hours (SL) and 240 hours (HL)—indicate a clear distinction between the time allowed for the completion of course assignments at SL and at HL. This differentiation between the two levels is reflected in both the breadth and depth of study.

Tasks of IB correlate directly with the standards, performance indicators, and activities that are outlined in the NYS

Standards for Dance.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

Annually, DP students request transcripts sent to over 3,300 institutions of higher education in nearly 90 countries. The degree to which these and other institutions recognize the IB diploma and DP courses varies widely. Even institutions with no formally published recognition policy often still consider DP performance in admissions decisions.

Recognition comes in many forms, but the most common are:

Recruitment—actively recruiting Diploma Programme students;

Admission—the IB diploma is fully recognized in the admissions process, addressing Diploma Programme students specifically in documentation and publications;

Placement—acknowledging the rigor of IB courses and establishing prerequisites for IB courses that are fair and equitable in comparison with those for state;

Credit—providing detailed information on the courses for which credit is possible based on DP scores, specifically understanding and recognizing theory of knowledge, the extended essay and the content of both standard and higher level courses; and

Scholarships—providing scholarships or scholarship opportunities specifically for IB diploma students.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

Assessment of the DP is high-stakes, criterion-related performance assessment. It is based on the following aims, which are elaborated in the remainder of this section. 1. DP assessment should support the curricular and philosophical goals of the programme, through the encouragement of good classroom practice and appropriate student learning. 2. The published results of DP assessment (that is, subject grades) must have a sufficiently high level of reliability, appropriate to a high-stakes university entrance qualification. 3. DP assessment must reflect the international-mindedness of the programme wherever possible, must avoid cultural bias, and must make appropriate allowance for students working in their second language. 4. DP assessment must pay appropriate attention to the higher-order cognitive skills (synthesis, reflection, evaluation, critical thinking) as well as the more fundamental cognitive skills (knowledge, understanding and application). 5. Assessment for each subject must include a suitable range of tasks and instruments/ components that ensure all objectives for the subject are assessed.

6. The principal means of assessing student achievement and determining subject grades should be the professional judgment of experienced senior examiners, supported by statistical information.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The primary validity argument/evidence for the IB exams are around construct validity, which is modeled after the work of Messick. The course is developed using many of the same principles of Evidence-Centered Design (although not explicitly) where the first step is to identify the course objectives, which then drives exam development, review and grading. The objectives (claims) determine which assessment tasks and instruments are used as well as the characteristics of student work that should be given credit (evidence). Objectives are typically defined in terms of skills with content playing a stronger or reduced role depending on the subject area. Given that IB uses a performance assessment model, which reduces the number of exam/item constraints, the use of authentic tasks are the primary means of collecting evidence. This model allows for the use of internal assessment that is interwoven into the course instruction, graded by teachers, but moderated externally.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**

The exam is developed by the International Baccalaureate Organization, an international organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**

IB courses / exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**

This assessment and the requirements for success in this assessment are not secure, as it is a performance assessment and evaluation is determined by student performance against set criteria, published for anyone who is interested.

**Certification Name:** International Baccalaureate Diploma Programme Music Course

**Responsible Organization:** International Baccalaureate

**Website:** <http://www.ibo.org/>

**Cut Score Required:** A course score of 3 (satisfactory) or higher.

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

Involving aspects of the composition, performance and critical analysis of music, the course exposes students to forms, styles and functions of music from a wide range of historical and socio-cultural contexts. Students create, participate in, and reflect upon music from their own background and those of others. They develop practical and

communicative skills that provide them with the opportunity to engage in music for further study, as well as for lifetime enjoyment.

The assessment design for the IB in Music contains 3 tasks. Each task is included in the table below on the left, with the corresponding alignment to the NYS Learning Standards Captured on the right. External assessment consists of a) the Listening paper (musical perception questions), and b) the Musical links investigation (a written media script investigating the significant musical links between two or more pieces from distinct musical cultures). Internal assessment consists, for the Higher Level (HL) course, of a) Creating, and b) Solo performing. For the Standard Level (SL) course, students choose one option from among the following: a) Creating, b) Solo performing, c) Group performing.

Tasks of IB correlate directly with the standards, performance indicators, and activities that are outlined in the NYS Standards for Dance.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

Annually, DP students request transcripts sent to over 3,300 institutions of higher education in nearly 90 countries. The degree to which these and other institutions recognize the IB diploma and DP courses varies widely. Even institutions with no published recognition policy often still consider DP performance in admissions decisions.

Recognition comes in many forms, but the most common are:

Recruitment—actively recruiting Diploma Programme students;

Admission—the IB diploma is fully recognized in the admissions process, addressing Diploma Programme students specifically in documentation and publications;

Placement—acknowledging the rigor of IB courses and establishing prerequisites for IB courses that are fair and equitable in comparison with those for state;

Credit—providing detailed information on the courses for which credit is possible based on DP scores, specifically understanding and recognizing theory of knowledge, the extended essay and the content of both standard and higher level courses; and

Scholarships—providing scholarships or scholarship opportunities specifically for IB diploma students.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

Assessment of the DP is high-stakes, criterion-related performance assessment. It is based on the following aims, which are elaborated in the remainder of this section. 1. DP assessment should support the curricular and philosophical goals of the programme, through the encouragement of good classroom practice and appropriate student learning. 2. The published results of DP assessment (that is, subject grades) must have a sufficiently high level of reliability, appropriate to a high-stakes university entrance qualification. 3. DP assessment must reflect the international-mindedness of the programme wherever possible, must avoid cultural bias, and must make appropriate allowance for students working in their second language. 4. DP assessment must pay appropriate attention to the higher-order cognitive skills (synthesis, reflection, evaluation, critical thinking) as well as the more fundamental cognitive skills (knowledge, understanding and application). 5. Assessment for each subject must include a suitable range of tasks and instruments/ components that ensure all objectives for the subject are assessed.

6. The principal means of assessing student achievement and determining subject grades should be the professional judgment of experienced senior examiners, supported by statistical information.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The primary validity argument/evidence for the IB exams are around construct validity, which is modeled after the work of Messick. The course is developed using many of the same principles of Evidence-Centered Design (although not explicitly) where the first step is to identify the course objectives, which then drives exam development, review and grading. The objectives (claims) determine which assessment tasks and instruments are used as well as the characteristics of student work that should be given credit (evidence). Objectives are typically defined in terms of skills with content playing a stronger or reduced role depending on the subject area. Given that IB uses a performance assessment model, which reduces the number of exam/item constraints, the use of authentic tasks are the primary means of collecting evidence. This model allows for the use of internal assessment that is interwoven into the course instruction, graded by teachers, but moderated externally.

**5. Pathway assessments shall be developed by an entity other than a local school or school district.**

The exam is developed by the International Baccalaureate Organization, an international organization.

**6. Pathway assessments shall be available for use by any school or school district in New York State.**

IB courses / exams are available for use by all New York districts and/or schools.

**7. Pathway assessments shall be administered under secure conditions approved by the commissioner.**

This assessment and the requirements for success in this assessment are not secure, as it is a performance assessment and evaluation is determined by student performance against set criteria, which is published for anyone who is interested.

**Certification Name:** International Baccalaureate Diploma Programme Theatre Course

**Responsible Organization:** International Baccalaureate

**Website:** <http://www.ibo.org/>

**Cut Score Required:** A course score of 3 (satisfactory) or higher.

**1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).**

The IB DP theatre course is multifaceted and gives students the opportunity to actively engage in theatre as creators, designers, directors and performers. It emphasizes working both individually and collaboratively as part of an ensemble. The teacher's role is to create opportunities that allow students to explore, learn, discover and collaborate to become autonomous, informed and skilled theatre-makers.

The assessment design for the IB in Theatre contains 4 tasks: (1) Students will create and perform theatre pieces as well as improvisational drama; (2) Students will know the basic tools, media, and techniques involved in theatrical production; (3) Students will reflect upon, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism; (4) Students will gain knowledge about past and present cultures as expressed through theatre.

Taken together, the culminating performance Tasks of IB correlate directly with the standards, performance indicators, and activities that are outlined in the NYS Standards for Theatre.

**2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.**

Annually, DP students request transcripts sent to over 3,300 institutions of higher education in nearly 90 countries. The degree to which these and other institutions recognize the IB diploma and DP courses varies widely. Even institutions with no formally published recognition policy often still consider DP performance in admissions decisions.

Recognition comes in many forms, but the most common are:

Recruitment—actively recruiting Diploma Programme students;

Admission—the IB diploma is fully recognized in the admissions process, addressing Diploma Programme students specifically in documentation and publications;

Placement—acknowledging the rigor of IB courses and establishing prerequisites for IB courses that are fair and equitable in comparison with those for state;

Credit—providing detailed information on the courses for which credit is possible based on DP scores, specifically understanding and recognizing theory of knowledge, the extended essay and the content of both standard and higher level courses; and

Scholarships—providing scholarships or scholarship opportunities specifically for IB diploma students.

**3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.**

Assessment of the DP is high-stakes, criterion-related performance assessment. It is based on the following aims, which are elaborated in the remainder of this section. 1. DP assessment should support the curricular and philosophical goals of the programme, through the encouragement of good classroom practice and appropriate student learning. 2. The published results of DP assessment (that is, subject grades) must have a sufficiently high level of reliability, appropriate to a high-stakes university entrance qualification. 3. DP assessment must reflect the international-mindedness of the programme wherever possible, must avoid cultural bias, and must make appropriate allowance for students working in their second language. 4. DP assessment must pay appropriate attention to the higher-order cognitive skills (synthesis, reflection, evaluation, critical thinking) as well as the more fundamental cognitive skills (knowledge, understanding and application). 5. Assessment for each subject must include a suitable range of tasks and instruments/ components that ensure all objectives for the subject are assessed.

6. The principal means of assessing student achievement and determining subject grades should be the professional judgment of experienced senior examiners, supported by statistical information.

**4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.**

The primary validity argument/evidence for the IB exams are around construct validity, which is modeled after the work of Messick. The course is developed using many of the same principles of Evidence-Centered Design (although not explicitly) where the first step is to identify the course objectives, which then drives exam development, review and grading. The objectives (claims) determine which assessment tasks and instruments are used as well as the characteristics of student work that should be given credit (evidence). Objectives are typically defined in terms of skills with content playing a stronger or reduced role depending on the subject area. Given that IB uses a performance assessment model, which reduces the number of exam/item constraints, the use of authentic tasks are the primary means of collecting evidence. This model allows for the use of internal assessment that is interwoven into the course instruction, graded by teachers, but moderated externally.

<p><b>5. Pathway assessments shall be developed by an entity other than a local school or school district.</b> The exam is developed by the International Baccalaureate Organization, an international organization.</p>
<p><b>6. Pathway assessments shall be available for use by any school or school district in New York State.</b> IB courses / exams are available for use by all New York districts and/or schools.</p>
<p><b>7. Pathway assessments shall be administered under secure conditions approved by the commissioner.</b> This assessment and the requirements for success in this assessment are not secure, as it is a performance assessment and evaluation is determined by student performance against set criteria, which is published for anyone who is interested.</p>
<p><b>Certification Name:</b> International Baccalaureate Diploma Programme Visual Arts Course  <b>Responsible Organization:</b> International Baccalaureate  <b>Website:</b> <a href="http://www.ibo.org/">http://www.ibo.org/</a>  <b>Cut Score Required:</b> A course score of 3 (satisfactory) or higher.</p>
<p><b>1. Pathway assessments shall measure student progress on the State learning standards for their respective content area(s) at a level of rigor equivalent to a Regents examination or alternative assessment approved pursuant to 8 NYCRR §100.2(f).</b>  The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to further study of visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.  The assessment design for the IB in Visual Arts contains three tasks: (1) A comparative study, (2) a process portfolio, and (3) an exhibition.  The best evidence that the IBO assessment design and tasks include a cross section of the learning standards and indicators sufficient to infer that their IBO performance signals achievement in the broader context of the (NYS) standards is to examine the curriculum on which the final assessment is based.</p>
<p><b>2. Pathway assessments shall be recognized or accepted by postsecondary institutions, experts in the field, and/or employers in areas related to the assessment.</b>  Annually, DP students request transcripts sent to over 3,300 institutions of higher education in nearly 90 countries. The degree to which these and other institutions recognize the IB diploma and DP courses varies widely. Even institutions with no formally published recognition policy often still consider DP performance in admissions decisions. Recognition comes in many forms, but the most common are:  Recruitment—actively recruiting Diploma Programme students;  Admission—the IB diploma is fully recognized in the admissions process, addressing Diploma Programme students specifically in documentation and publications;  Placement—acknowledging the rigor of IB courses and establishing prerequisites for IB courses that are fair and equitable in comparison with those for state;  Credit—providing detailed information on the courses for which credit is possible based on DP scores, specifically understanding and recognizing theory of knowledge, the extended essay and the content of both standard and higher level courses; and  Scholarships—providing scholarships or scholarship opportunities specifically for IB diploma students.</p>
<p><b>3. Pathway assessments shall be aligned with existing knowledge and practice in the field(s) related to their respective content area(s) and shall be reviewed at least every five years and updated as necessary.</b>  Assessment of the DP is high-stakes, criterion-related performance assessment. It is based on the following aims, which are elaborated in the remainder of this section. 1. DP assessment should support the curricular and philosophical goals of the programme, through the encouragement of good classroom practice and appropriate student learning. 2. The published results of DP assessment (that is, subject grades) must have a sufficiently high level of reliability, appropriate to a high-stakes university entrance qualification. 3. DP assessment must reflect the international-mindedness of the programme wherever possible, must avoid cultural bias, and must make appropriate allowance for students working in their second language. 4. DP assessment must pay appropriate attention to the higher-order cognitive skills (synthesis, reflection, evaluation, critical thinking) as well as the more fundamental cognitive skills (knowledge, understanding and application). 5. Assessment for each subject must include a suitable range of tasks and instruments/ components that ensure all objectives for the subject are assessed.  6. The principal means of assessing student achievement and determining subject grades should be the professional judgment of experienced senior examiners, supported by statistical information.</p>
<p><b>4. Pathway assessments shall be consistent with technical criteria for validity, reliability, and fairness in testing.</b>  The primary validity argument/evidence for the IB exams are around construct validity, which is modeled after the work of Messick. The course is developed using many of the same principles of Evidence-Centered Design (although</p>

not explicitly) where the first step is to identify the course objectives, which then drives exam development, review and grading. The objectives (claims) determine which assessment tasks and instruments are used as well as the characteristics of student work that should be given credit (evidence). Objectives are typically defined in terms of skills with content playing a stronger or reduced role depending on the subject area. Given that IB uses a performance assessment model, which reduces the number of exam/item constraints, the use of authentic tasks are the primary means of collecting evidence. This model allows for the use of internal assessment that is interwoven into the course instruction, graded by teachers, but moderated externally.

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## APPENDIX 4

### NEW YORK BLUE RIBBON COMMISSION FOR THE ARTS NATIONAL EXPERTS WORKPLAN *August 3, 2015*

#### Objective

- Outline options to consider for state or local assessment in the Arts.
- Make recommendations to the New York Board of Regents, the New York State Education Department, the New York Blue Ribbon Commission for the Arts on arts assessment.

#### Assessment Options to explore

- 1) State Developed Assessment – Questions to be considered:
  - What would New York need to have in place to pursue this route?
  - What is the timeline for development of a state arts assessment?
  - Can the previous assessment developed in New York State be revised for use as a state assessment?
  
- 2) Locally Developed Assessments – Questions to be considered:
  - If New York allowed locally developed assessments to be used as a pathway option, what type of assessment framework would need to be in place?
  - How could the state control for quality and rigor?
  - Can NYSED follow the LOTE/Checkpoint B model in the Arts?
  
- 3) Assessment Item Bank – Questions to be considered:
  - Can NYSED provide access to an item bank and allow teachers/schools to build their own assessments?
  - How are the items developed and made available?
  - What resources would be needed to provide access to an item bank?
  - How often would the item bank need to be replenished?
  
- 4) Are there other state models New York should consider (i.e. Colorado)?
  - If yes, which model best fits the New York context?
  - What would the state need to do to replicate or borrow what has already been done?

#### Recommendations

- Consider feasibility, access, and resources
- Address policy constraints and any policy changes
- Outline the steps needed to implement the assessment option

#### Timeline

National experts explore and summarize assessment options. NYSED/RRF staff is available to answer questions, provide detail, and to answer NY-specific policy questions.	August - September
Check-in with NYSED/RRF Staff Bi-weekly calls to discuss progress, answer questions	August - September
Presentation to the Executive Committee Review of assessment options considered for the paper. Executive Committee asks questions and provides feedback on options.	Presentation September 30 <sup>th</sup>  Draft provided to NYSED on September 23 <sup>rd</sup>
National experts continue to review and revise options and recommendations based on feedback from the Executive Committee.	Presentation of final recommendations on October 23 <sup>rd</sup>  Draft provided to NYSED Oct. 15 <sup>th</sup>
Final revisions made to recommendations	October 23 <sup>rd</sup> – November 2 <sup>nd</sup>
Final report submitted to NYSED	November 2 <sup>nd</sup>
Recommendations presented to the full Panel	November 17 <sup>th</sup>
NYSED staff provides summary to Board of Regents	December BOR Meeting