



January 2000

TO: Administrators and Superintendents of Schools
Public and Nonpublic High School Principals
Teachers and Coordinators of Dance, Music, Theatre, and Visual Arts

FROM: Roseanne DeFabio

SUBJECT: New York State Learning Standards for the Arts, and Statewide Assessment of the High School (Commencement - General Education Level) Graduation Requirement for the Arts

Section 100.5 of the Commissioner Regulations 100.5 specifies that all students in New York State must complete one unit of credit in the arts as part of the requirements for a high school diploma. A statewide arts assessment development project has been established to assist educators in raising student achievement as outlined in the Learning Standards for the Arts. This letter is intended to inform you about the development of the assessments in the arts (dance, music, theatre, and visual arts), available for voluntary use in the 2001-2002 school year.

**Progress Report on the Development of Arts Assessments in Dance,
Music, Theatre, and Visual Arts at the Commencement-General Education
Level (C-GEL)**

The Assessments, Standards, Staff Education, and Technology Systems (ASSETS) Project in the Arts has been made possible through Goals 2000 monies provided to the Erie 1 BOCES and Ulster County BOCES and continued under the direction of Ulster BOCES (1999-2000). Ulster BOCES and the New York State Education Department are coordinating the project with assistance from national consultants in the arts. The ASSETS Project has already made major strides in developing test items and materials to be used at the C-GEL level.

All four New York State learning standards for the arts, including their performance indicators, will be assessed at the commencement level. As assessment development continues, there will be opportunities for schools to take part in this important work. At the very least, arts teachers should be fully informed about the unfolding project. At this time the voluntary assessment is intended to be administered at the conclusion of grade nine, or after students have completed one unit of study in the visual arts, music, theatre, or dance at the high school level. Teachers should be preparing students to demonstrate proficiency in at least one of the four disciplines and to achieve at high levels in these assessments.

To ensure valid test results, the assessment exercises being developed are secure and cannot be disclosed. Attached are an overview of the components and several example items. A more complete report, including an assessment sampler for dance, music, theatre, and visual arts, is scheduled for release in the fall of 2000.

1998-99 Activities. Teams of teachers and curriculum specialists, working under the direction of state and national experts, developed a pool of assessment exercises including selected response items (multiple-choice), constructed response items, performance events (on-demand performance assessments), and performance tasks (curriculum-embedded arts projects). A subset of all item types were tried out in New York schools (winter 1999), and the resulting data were used to refine the exercise and build a draft blueprint for each assessment. A copy of this blueprint is attached. (See Attachment A.)

The tryouts demonstrated the feasibility of constructing and using on-demand performance assessments in assessing the arts. They also demonstrated that it is possible for New York educators to

construct assessments that are valid and reliable. A few of the items developed during the year that were pilot tested will be released to use as exemplars. They will give you an idea of the breadth of content and formats developed this past year and planned for use in the future (see Attachment B).

1999-2000 Plans. Work is under way to expand the pool of exercises. Team of educators are meeting this year under the direction of the New York State Education Department and Ulster BOCES, with the assistance of national consultants, to develop, refine, try out, and finalize exercises of all types.

The project also plans to construct and pilot-test a performance/portfolio assessment guide for each discipline. The performance items to be assembled in the portfolio will permit students to work independently, and in conjunction with classroom instruction, to carry out arts-related activities that will demonstrate the extent of their skills. The performance/portfolio, along with on-demand performance and written assessments, will be used to measure the level of proficiency.

The goal of the ASSETS Project is to develop a set of assessment items for dance, music, theatre, and visual arts, and to assemble an official sampler package for demonstrating all aspects of each assessment, by the end of the 1999-2000 school year.

2000-2001 Plans. With additional resources, the ASSETS Project plans to develop and deliver to NYSED at least one and possibly three versions of each assessment in the arts disciplines. If successful, voluntary implementation will be possible during the 2001-2002 school year.

Local Teacher Opportunities for Involvement. Educators interested in assisting the project can become involved in two ways:

1. **Assessment Tryout.** Interested teachers can volunteer to administer the on-demand portion of the assessment, which is slated to be two hours in length per student. (In some disciplines, the on-demand segment will require additional individual or small group administrations that will increase overall assessment time.) These assessments will be administered in selected classrooms from mid-March through April 2000. If you are interested in participating, please complete and submit the enclosed application. Volunteer slots for the on-demand pilot are limited. (See Attachment D.)
2. **Performance/Portfolio Developmental Pilot.** Interested teachers can volunteer to participate in performance/portfolio development. This will be a three-month project, commencing in February with training. Student will work on the designated performance tests from March through April and will submit them in early May. A scoring meeting for the performance/portfolios is scheduled for early June. Please note that this is a developmental pilot; we will be attempting to refine the materials for future use. We are looking for teachers who are interested in trying out the materials and in helping to improve them, as well as in assisting other teachers in assessment implementation. Interested teachers should complete and submit the enclosed application form. Volunteer slots for this pilot are very limited. (See Attachment D.)

Summary. We are pleased with the progress of the ASSETS Project in constructing assessments that will encourage higher levels of achievement and performance of all New York State students in the arts. We hope you and your staff will take advantage of the available opportunities to become involved in the development of the assessments.

Additional Information. If you have questions or would like to get involved in this important project, please contact Roger E. Hyndman or Edward S. Marschilok at NYSED (518) 474-5922, or Katy Colletti, ASSETS Coordinator, at Ulster BOCES (914) 255-1402.

The ASSETS Project is collaboratively supported by the New York State Education Department, Ulster BOCES, New York State Art Teachers Association, New York State School Music Association, New York State Dance Association, New York State Theatre Education Association, New York State Council for the Arts, and New York State Alliance for Arts Education.

Attachment A

New York State High School (C-GEL) Arts Assessment Draft Structure ASSETS Project

A summary of the proposed plan for the assessment of the arts, describing the types of content to be assessed within each component of the overall assessment (SR, SCR, ECR, PE, and Performance/Portfolio)

Attachment B

New York State Arts Assessment Tryout Sample Exercises

Sample assessment exercises drawn from the four disciplines and the five item types (SR, SCR, ECR, PE, and PT)

Attachment C

Learning Standards for the Arts

The New York State learning standards for the arts, the key ideas, and performance indicators for the commencement - general education level

Attachment D

Assessments, Standards, Staff Education, and Technology Systems in the Arts (ASSETS)—Tryout Participation Request Form

A two-part application for use by local educators who wish to try out the on-demand assessments and/or participate in the performance/portfolio developmental pilot

Attachment A

NEW YORK STATE HIGH SCHOOL (C-GEL) ARTS ASSESSMENT DRAFT STRUCTURE ASSETS PROJECT

Assessments, Standards, Staff Education, and Technology Systems in the Arts

Part	Item Type	Dance			Music			Theatre			Visual Arts		
I.	On-Demand—Written	40%			40%			40%			40%		
(Written response(s) include artistic response to auditory and visual prompts.)													
		#	Time	Points									
	A. Selected Response(s)	30	30	20	25	25	25	20	20	20	25	25	20
	B. Short Constructed Response(s)	2	10	10	2	10	5	2	10	10	2	10	10
	C. Extended Constructed Response(s)	1	20	10	1	10	10	1	20	10	1	15	10
II.	On-Demand—Performance	15%			10%			20%			15%		
(Artistic response(s) include written-on-demand response.)													
		#	Time	Points									
	A. Performance Event	1	45▼	15	1	10▼	10	1	45▼	20	1	50▼	15
(Total testing time in Parts I and II is approximately 2 hours per student. Administration time varies.)													
III.	Performance/Portfolio	45%			50%			40%			45%		
(Artistic response(s) include written response over time.)													
		#	Time	Points									
	A. Products (Artistic performance(s) and/or work(s) over time)	4	Over time	40	3	Over time	45	4	Over time	35	4	Over time	40
	B. Reflection (Written summary of achievement)	1	Over time	5									
Total		100%			100%			100%			100%		

* The assessment is designed to measure student achievement of the commencement - general education level (C-GEL) performance indicators as described in the *New York State Learning Standards for the Arts*.

= number of questions of each item type

Time = total testing time in minutes for each group of items

Points = total number of points a student receives for each group of items

▼ Total administration time will depend upon the total number of students creating, performing or participating.

11/5/99

Attachment B

**NEW YORK STATE
ARTS ASSESSMENT TRYOUT SAMPLE EXERCISES**
Dance, Music, Theatre, and Visual Arts

Winter, 1999

The following arts assessment items are samples that students may find on the final arts exams at the commencement - general education level (C-GEL). These items in **no** way constitute an entire examination in any one arts discipline. Each item measures one or more standards and performance indicators, which are indicated in a box to the right. A complete sampler in each arts discipline will be released to the districts prior to administration of the assessments. These items are intended to guide school districts in aligning curriculum with the *New York State Learning Standards for the Arts*. The purpose of the assessments in dance, music, theatre, and visual arts is for use by school personnel in determining the extent to which individual students achieve the knowledge and skills specified in the arts standards and performance indicators.

In this attachment an attempt is made to represent a range of items. All aural and visual prompts were provided as part of the tryout testing. Some items that follow were revised after the tryout as part of the development process.

A set of the commencement - general education level arts standards and performance indicators can be found in Attachment C.

A Sample of Selected Response Items

Selected Response

This is an assessment exercise in which students are asked to select a correct response from four given responses

Dance

- When creating a dance or movement study, floor patterns are created by
 - 1 slow and fast time
 - 2 high and low space
 - 3 light and strong effort
 - 4 straight and curved pathways

- Choreography by chance is a method used by the choreographer
 - 1 Isadora Duncan
 - 2 Martha Graham
 - 3 Merce Cunningham
 - 4 José Limon

Dance

Standard 3

Performance
Indicator 3(b)

Dance

Standards 3 & 4

Performance
Indicators 3(c); 4(c)

Music

- Which of the following songs is most frequently associated with the civil rights movement of the 1960s?
 - 1 "Cotton Jenny"
 - 2 "We Shall Overcome"
 - 3 "I Shall Not Be Moved"
 - 4 "Amazing Grace"

Music

Standard **4**

Performance
Indicator 4(c)

- Which is the highest voice part in a mixed choral ensemble?
 - 1 Soprano
 - 2 Alto
 - 3 Tenor
 - 4 Baritone

Music

Standards **1 & 3**

Performance
Indicators 1(d); 3(d)

- Listen to the excerpt and name the instrumental group that is featured. (*aural prompt*)
 - 1 string quartet
 - 2 woodwind quintet
 - 3 brass quintet
 - 4 percussion ensemble

Music

Standards **3 & 4**

Performance
Indicators 3(a); 4(a)

- The title of this piece is



- 1 "Row, Row, Row Your Boat"
- 2 "Twinkle, Twinkle, Little Star"
- 3 "America"
- 4 "Old MacDonald Had a Farm"

Music

Standards **1 & 4**

Performance
Indicators 1(c); 4(a)

Theatre

- The coordination of an actor's movements on stage as determined by the director is called
 - 1 cheating
 - 2 pacing
 - 3 indicating
 - 4 blocking

- Which of the following is an inner conflict?
 - 1 man versus himself
 - 2 man versus man
 - 3 man versus society
 - 4 man versus environment

Theatre

Standard 1

Performance
Indicators 1(c), (e)

Theatre

Standard 3

Performance
Indicator 3(a)

Visual Arts

Note: During the visual arts tryouts, students referred to 10" x 8" images in full color (fig.) in an Art Examination Reproduction Booklet. Images for this item have not been reproduced.



fig. E



fig. F



fig. G



fig. H

- Critic Harold Rosenberg praised the paintings of Jackson Pollock (1912-56), often referring to them as *action paintings*. Which painting was Rosenberg writing about?

- 1 E
- 2 F
- 3 G
- 4 H

Visual Arts
Standards **3 & 4**

Performance
Indicators 3(b), (d); 4(b)

Note: During the visual arts tryouts, students referred to 10" x 8" images in full color (fig.) in an Art Examination Reproduction Booklet. This image has been reduced.



"Gare Montparnasse. (The Melancholy of Departure)" by Giorgio deChirico, 1914

fig. J

- Linear perspective is a method that has been used throughout the history of art to portray the illusion of three-dimensional space on a two-dimensional surface. "Gare Montparnasse. (The Melancholy of Departure)" by Giorgio deChirico, 1914 (fig. J), is an example of the use of linear perspective with

- 1 one vanishing point
- 2 two vanishing points
- 3 three vanishing points
- 4 four or more vanishing points

Visual Arts
Standard **3**

Performance
Indicator 3(b)

Visual Arts

Note: During the visual arts tryouts, students referred to 10" x 8" images in full color (fig.) in an Art Examination Reproduction Booklet. This image has been reduced.



"Man on Horseback" by Fernando Botero, 1984

fig. L

Directions: Most critics agree that Fernando Botero's bronze sculpture, "Man on Horseback," depicts an age-old, unified relationship between the horse and rider. Describe *at least three* ways Botero has achieved this unity.

- 1 _____
- 2 _____
- 3 _____
- 4 _____

Visual Arts

Standard **3**

Performance
Indicator 3(b)

Dance

Note: The original item below was tried out as an extended constructed response item. Based upon the results of the tryout, it has been revised to two short constructed response questions.

Directions: In this section there are two exercises. You have 10 minutes to complete both **Exercise A** and **Exercise B**.

- **Exercise A**

Allow five minutes to complete this exercise.

Hip-hop and break dancing get a lot of their power from the use of rhythm. Name two forms of dance that focus on rhythm in their structure. Using dance vocabulary, describe and discuss the dance forms and their use of rhythm.

Dance
Standard 3
Performance
Indicator 3(b)

- **Exercise B**

Allow five minutes to complete this exercise.

Canon is a structure used by choreographers in creating dance. Using dance vocabulary, describe the structure of a canon and tell how it can be used in a dance.

Dance
Standard 3
Performance
Indicator 3(c)

A Sample of Extended Constructed Response Items

Extended Constructed Response

This is an assessment exercise in which students write a more extensive response such as an essay (e.g., compose two or more paragraphs, or write for 10 minutes or more) or compose a written response in another manner (e.g., draw a picture or compose music)

Visual Arts

Note: During the visual arts tryouts, students referred to 10" x 8" images in full color (fig.) in an Art Examination Reproduction Booklet. This image has been reduced.



"The Armored Train In Action" by Gino Severini, 1915

fig. 1

Directions: Some artists express their views on particular issues in their paintings. Some artists even express opposite views on the same issue in the same painting. Look at Severini's "The Armored Train In Action" (fig. 1), which expresses a view on both war and violence.

Interpret and describe the meaning of the painting, showing how the elements of art and principles of design are used in the painting to support and contribute to that meaning.

Write your answer on the following page. Your answer should take the form of one complete, full paragraph.

Visual Arts

Standard **3**

Performance
Indicators 3(a), (b), (c)

A Sample of Performance Event Items

Performance Event

This is an on-demand or real-time unrehearsed performance by a student in response to an assessment exercise. This performance might consist of a dance, a portion of a theatrical production, or a musical composition (singing or playing).

Music

Performance: Sight-Reading

Directions: After a five minute-practice period, perform the melody appropriate for your instrument or voice as indicated below. Record your performance, without pause, on an audiotape. When recording, do not stop and start over. Perform the musical example once through without stopping.

Music

Standards **1 & 2**

Performance
Indicators 1(c); 2(a)

Instrument	Line of Music	Instrument	Line of Music	Instrument	Line of Music
Accordion	10	Dulcimer	11	Percussion, non-pitched	9
Alto Horn	4	English Horn	2	Piano	10
Banjo	11	Euphonium	3 or 6	Piccolo	1
Baritone (Horn)	3 or 6	Flugelhorn	2	Recorder	1 or 2
Bass Trombone	8	Flute	1	Saxophone	2
Bassoon	8	French Horn	2	Sousaphone	8
Bugle	12	Guitar, Acoustic (Nonelectric)	11	String Bass	8
Cello	7	Guitar, Electric	11	Tonette	3
Clarinet	2	Harmonica	1, 2, or 3	Trombone	6
Concertina	10	Harp	10	Trumpet	2
Cornet	2	Mandolin	4	Tuba	8
Double Bass	8	Mellophone	4	Ukulele	11
Drums	9	Oboe	2	Viola	5
		Organ	10	Violin	4
				Zither	11

Voice	Line of Music
Soprano	1
Alto	2
Tenor	3
Baritone/Bass	4

Starting pitches may be selected at the discretion of the vocalist. Subsequent pitches are to be relative to the starting pitch selected by the vocalist. You may use tonal syllables, rhythmic syllables, or neutral syllables.

Student's Name _____ Exercise # performed: _____

Date Performed: _____

Sight-Reading Score _____

Instrument/Voice: _____

Examples are given on the next page.

Note: These are samples of the eight measure examples, which were provided for the instruments and voice parts listed on the previous page.

Line of Music

2

clarinet, saxophone, oboe, English horn, cornet, trumpet, flugelhorn,
French horn, harmonica, recorder

Musical notation for line 2, measures 1-8. Treble clef, 3/4 time, key of D major. Tempo: Andante. Dynamics: P, mf, f, P. Articulation: legato.

7

cello

Musical notation for line 7, measures 1-8. Bass clef, 3/4 time, key of D major. Tempo: Andante. Dynamics: P, mf, f, P. Articulation: legato.

11

Banjo, dulcimer, acoustic guitar, electric guitar, ukulele, zither
[articulation (strumming and finger picking) to reflect tempo and meter]

3/4 C | C | Am | Am | C | G7 | C | C |
P mf f P

VOCAL

1

Soprano

Musical notation for vocal line 1, measures 1-8. Treble clef, 3/4 time, key of D major. Tempo: Andante. Dynamics: P, mf, f, P. Articulation: legato.

Theatre

THE OPEN SCRIPT

Theatre

Standards 1 & 2

Performance

Indicators 1(a), (b), (c), (e); 2(a)

DIRECTIONS FROM THE TEACHER TO THE STUDENT:

Today, you will work in pairs to create and perform an original drama piece from what is called “an open script.” An open script is written in such a manner that it can be interpreted in many ways. From this script, you will work with your partner to develop and perform a two-minute scene in which both of you act and make directing decisions.

The scene will be videotaped for evaluation purposes. In addition, you will be filling out a worksheet during the rehearsal process.

Using the script, you will create a piece of theatre with believable characters, blocking, and a cohesive plot.

YOU SHOULD USE GESTURES, FACIAL EXPRESSIONS, AND BODY MOVEMENTS TO FULLY REALIZE YOUR CHARACTER. YOU MUST USE ALL OF THE WORDS IN THE ORDER GIVEN AND YOU MAY NOT ADD ANY WORDS.

Work together to make sure that the scene has a clear beginning, middle, and end. The two chairs are the only scenery you may use; props must be mimed. You will have 20 minutes to develop your scene and fill out the Rehearsal Process Worksheet before performing.

You may wish to start this project by reading the script several times, trading roles as character A and B. When ideas for conflict or situations arise, try them out and choose the one with the best dramatic potential. As you work, fill out the Rehearsal Process Worksheet. Together, you should make decisions about dramatic structure (exposition, inciting incident, conflict, rising action, climax, and resolution). Individually, you will be evaluated on your voice, movement, characterization, and ensemble.

If you wish, you may use the script during your performance, but try to use it in an unobtrusive manner. You will not be assessed on your memorization of the script. You can familiarize yourself with how you will be assessed by looking at the What You Will Be Assessed On sheet in your packet.*

* The What You Will Be Assessed On sheet is not included in this packet.

REHEARSAL PROCESS WORKSHEET

Directions: Complete this form *collaboratively* during the rehearsal process. Your teacher will ask you to turn this worksheet in at the end of your 20-minute rehearsal time. Make sure you have filled in your student number on the cover of this booklet.

SECTION 1: WHERE & WHEN

Where and when does your scene take place?

SECTION 2: WHO

	Character A	Character B
Character's name :	_____	_____
Briefly describe:		
Objective:		

How does your character change from the beginning of the scene to the end?

SECTION 3: WHAT

Describe the situation you must resolve in this scene.

Possible resolutions:

Title of piece: _____

Students receive a full-page script that can be read on stage.

THE OPEN SCRIPT

A: Excuse me
B: Excuse me
A: Not at all
B: Do you mind
A: So
B: Here

THE OPEN SCRIPT Cont'd

A: No problem
B: How is it
A: It's obvious
B: To who
A: Me too
B: Really

A Sample of Performance/Portfolio Items

Performance Task

This is an assessment exercise which allows students a longer period of time (e.g., several days, weeks, or months) to prepare and/or rehearse a response and which typically is relatively open-ended (that is, there is not a single correct response). This exercise might include writing a play, preparing a formal dance presentation, writing a musical composition, or preparing an oil painting.

Dance

Note: *This item has been revised based upon the results of the tryout.*

A MOVEMENT STUDY: CREATION, NOTATION, AND PERFORMANCE

Dance
Standards **1, 2, & 3**
Performance
Indicators 1(a), 1(b); 2(a); 3(c)

Directions: You will have six days to complete this task. This time period will be broken into blocks: one week to create, notate, and perform; and one day to analyze the processes of creation and notation.

You are going to create a movement study that is no longer than one and a half minutes and that expresses an idea (theme) such as a movement idea, an emotion, a political issue, a story, a character, or any other idea you wish to use that has a **clear beginning, middle, and end**.

Include the following choreographic elements in the study:

- change of level
- change of direction
- variations in movement qualities

Carefully consider how you use them, and what your floor pattern is in your study. Be prepared to explain your choices.

Develop a method of notation that will allow you to record your study accurately. Remember that accuracy is crucial in the preservation of dance. Your notation method should be made of symbols, pictures, and/or words. It must have consistency; therefore, the symbol for plié, for example, should always be drawn or written in the same way. Your study will be performed in class and videotaped during a class period. Your notation will be reviewed with your performance and the correlation between the two will be noted.

A process analysis for both the notation and creative processes is required.

Keep in mind as you create both your study and your notation method that the creative process requires change, editing, redoing, and refining. Don't expect to get it all done at once.

Your overall score will be based on

- 1 your one-minute movement study, which
 - is based on the criteria given
 - has variety and originality
 - expresses a theme
 - is performed with commitment, energy, and focus
 - is well-rehearsed
- 2 the clarity, consistency, and accuracy of your notation
- 3 your analysis of the process of creation and notation of the movement study
- 4 your revision and review process

PROCESS ANALYSIS WORKSHEETS

NOTATION - PERFORMANCE RESPONSE FORM

Directions: Please answer the following questions to help you reflect on and assess the process you used to create the notation for your work. Use complete sentences.

- 1 Explain your notation system.
 - Give examples of the symbols, words, and pictures you used and discuss your reasons for choosing them.
 - Describe the method you used to divide the study into phrases (e.g., by counts, phrases, movements, patterns, or rhythm).
- 2 Does your notation system accurately record your dance?
- 3 Are there elements of your dance that you did not include in your notation? If yes, what were they?
- 4 What were the challenges that you encountered as you tried to write down your dance, and how did you overcome them? Give specific examples.
- 5 Do you think someone else could perform your dance, using your notation method? Explain why or why not. If not, then how could you change your notation to make it usable by someone else?

CHOREOGRAPHY - PERFORMANCE RESPONSE FORM

Directions: Please answer the following questions to help you reflect on and assess the process of creating your one-minute dance. Use complete sentences.

- 1 How did you find your movements?
- 2 Describe the theme in your dance.
- 3 Why did you choose the
 - change of levels
 - floor pattern
 - changes in direction
 - rhythms
 - variations in movement qualities?
- 4 Describe how these choices supported or enhanced your theme.
- 5 What were the challenges that you encountered as you were creating your dance, and how did you overcome them? Give specific examples.
- 6 What insights have you gained from this experience about
 - a yourself as a dancer
 - b yourself as a choreographer
 - c about the process of choreography itself?

Visual Arts

YOU BE THE CURATOR— YOU BE THE ARTIST

Visual Arts

Standards **1, 2, & 3**

Performance

Indicators 1(a), (b), (c), (d); 2(a), (b)*, (d); 3(a), (b), (c)*

* Optional, depending on student choice

Note: This is a significantly abbreviated version of the Visual Arts Performance Task tried out in 1999 and reformulated to provide a clear picture of the scope of the task without reproducing each page of the teacher script and journal. The full version includes complete teacher and student directions and a **student work journal**. The work journal contained comprehensive instructions and guidelines for performing and documenting each step of this task, which included brainstorming efforts, research records, notes, essay drafts, copies of visuals, layout ideas for the catalog, sketches for the original drawing, and a final reflection piece.

Directions: As a leading artist in our school community, you have been appointed curator of our classroom museum, for which you must put together a special exhibit. This exhibit will feature a famous artist (living or deceased) whose work has had a great influence on you.

1. *Select an artist, do research, and develop a theme* for your exhibit derived from several examples of that artist's work.
2. As curator, you must also *create a catalog* for the exhibition which includes *selected examples* of the artist's work, *biographical data*, and *critical discussion* of the artist's work including (but not limited to) an explanation of how the works relate to your chosen theme.
3. As a practicing artist, you will also be asked to *create an original drawing* that is influenced by the style of the artist you have chosen and related to the theme of the exhibition.

You have been provided with a work journal in which to keep a record of your research, brainstorming, sketches, and idea development. Your teacher will check it periodically during the course of your project. This journal must be completed and handed in as part of your project for scoring.

Note: Please limit your selections and creations to two-dimensional work only.

- You will have three weeks (15 class days) to complete this project.
- It is expected that you will spend some additional time outside of class doing research, writing drafts, brainstorming ideas, and sketching.
- All **final** writing, catalog production, and artwork must be done in school under teacher supervision.

SELECTED INFORMATION FROM THE INFORMATION TASK FOLLOWS:

ASSESSMENT

WORK JOURNAL

The **Work Journal**:

- is a record of the process you are going through as you develop your research, ideas for the catalog, and personal artwork.
- is the place for you to keep a record of your research, brainstorming, idea development, and reflections on your work. You may write and draw directly in the journal, or you may use tape or paste to include drafts, sketches, etc. done outside of the journal. Any process material NOT submitted in the journal will not be scored.
- has several pages on which specific questions are asked. These questions must be answered in a thoughtful manner.

Your work journal will be scored as one-third of the overall performance task.

EXHIBIT CATALOG

The exhibit catalog is an assessment of your ability to:

- present research
- think and write critically about art
- make personal connections with art
- use the elements of art and principles of design to communicate a specific idea (your chosen theme) successfully.

The exhibit catalog will be scored as one-third of the overall performance task.

ORIGINAL DRAWING

The original drawing is an assessment of your ability to:

- understand the visual qualities of another artist's style
- skillfully adapt those qualities in your own work
- compose a thoughtful, original visual statement related to a specific theme
- use the elements of art and principles of design to effectively communicate your theme
- make appropriate media choices to communicate your idea
- execute your composition with technical skill in the chosen media.

The original drawing will be scored as one-third of the overall performance task.

CATALOG DESIGN

The catalog should include the following elements:

COVER PAGE

The cover page is the front of the catalog. It should include a title directly stating the theme you have chosen. The cover should be well-designed; the design should be engaging and interesting and should help to convey the theme. You may wish to design a special typeface for your title, which can be hand-drawn.

CURATOR'S INTRODUCTION

The one-paragraph curator's introduction should appear on the inside of the front cover. It must be typed, 12-16 pt., in an easy-to-read typeface.

VISUAL EXAMPLES

Your catalog should include color or black-and-white reproductions of a **minimum** of three works by the artist you have chosen. These examples must clearly relate to the theme you have developed. You may include more if you wish. All visuals must be captioned and annotated properly.

ARTIST'S BIOGRAPHY

The artist's biography or timeline should appear on the back cover of the catalog.

CRITICAL DISCUSSION

The compare-and-contrast essay that you have written should flow through the main body of your catalog. It may cover more than one page and should be artfully arranged to fit in with your overall theme and design. It must be typed, 12-14 pt., in an easy-to-read typeface. All sources should be properly annotated at the end of the essay.

DESIGN THEME

The design theme developed for the front cover should continue throughout the entire catalog, but in a more subdued manner. Graphic elements, enlarged quotes, borders, etc. are all ways to enhance your catalog's design. It is important that your final copy be well-designed, cleanly executed, and of high quality.

MEDIA SELECTION

The following media are allowable for the catalog:

- Collage, mixed media, colored pencils, markers, watercolor, ink
- Color OR black and white are acceptable
- A computer may also be used to create the final version of the catalog; however, a hard copy, rather than a disk copy must be submitted for scoring.

- All reproductions and pieces of writing may be cut and pasted into the catalog. All media use will be considered equally: you will be scored on the *appropriateness of your choice* and the *technical skill* you employ with that media.

CATALOG AND PAPER SPECIFICATIONS

- The final catalog should be produced on a 20-24 lb. stock of good-quality paper.
- The catalog may not use more than four sheets of 8.5" x 11" paper, front and back.
- The paper may be folded in any way that suits your design.

CRITICAL DISCUSSION

The main body of your catalog will consist of an essay that compares and contrasts **two** of the artist's works that you have pictured in the catalog.

The essay should include *descriptions* of each painting, *analysis*, and *interpretation* of how the artist combined the elements of art and principles of design to communicate the theme you chose, and an *evaluation* of the work in general. The evaluation should convey your opinion of how successfully the work engages a viewer and delivers its message.

You may also wish to include connections to certain events in the artist's life that inspired these works.

All interpretive, critical, or evaluative statements that you make must be supported with evidence from the artworks themselves. All sources should be notated or quoted properly.

ORIGINAL DRAWING

The original drawing you create should be influenced by the style of your chosen artist. The subject matter, or content, should be clearly related to the theme you have chosen for your catalog.

The drawing should be a substantive visual image that effectively uses the elements of art and principles of design as well as technical skill with your chosen media to deliver your idea.

However, it is important to remember that this is to be an original work that you create. It should not be a copy, nor should it depend too heavily for subject matter and content on the work of the artist you have chosen.

MEDIA SELECTION

The following media are allowable for the original drawing: mixed media with collage, pastels, pencils, markers, watercolor, ink, charcoal. A computer may not be used for this part of the task. All media use will be considered equally.

SIZE AND PAPER SELECTION

Please submit final work with a protective cover sheet attached. Do not mat or mount. Work must be 28" x 22" on heavy white drawing paper (60-80 lb.). Paper should have a clean, two-inch inset border around all edges. (Actual size of drawing would then be 24" x 18" .)

FINAL REFLECTIONS

What are the most significant things you learned in this project about:

- another artist
- the theme you chose
- research and critical thinking
- communication through design
- developing your own ideas and images?

What makes these things significant?

Are there any other comments you would like to make about this project, your work, or your work progress?

Portfolio Products

Note: The portfolio component was not piloted in the winter of 1999.

Portfolio Assessment*

Student self-assessments are based on the content standards for the content area or discipline. In order to assist students in assessing themselves, a variety of performance tasks and other assessment exercises may be offered or suggested, but the portfolio assessment process places the burden on students to select assessment products that adequately demonstrate their level(s) of achievement. The portfolio provides the evidence needed to back up this self-reflective statement:

I believe that I have attained a proficient level of performance on the [content area/discipline area] standards because I can

The challenge in developing the portfolio assessment process is to determine the types of tasks in which students need to be able to demonstrate their proficiency, and to decide what examples of these tasks should be provided to students.

* The definition of *portfolio assessment* is currently being revised based upon tryout feedback from students and teachers.

LEARNING STANDARDS FOR THE ARTS

Standard 1—Creating, Performing, and Participating in the Arts

Commencement-General Education

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Dance

1. Students will perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

Students:

- perform movements and dances that require demonstration of complex steps and patterns as well as an understanding of contextual meanings (a)
- create dance studies and full choreographies based on identified and selected dance movement vocabulary (b)
- apply a variety of choreographic processes and structures as appropriate to plan a duet or ensemble performance (c).

Music

1. Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Students:

- compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.) (a)
- sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction (b)
- use common symbols (notation) to perform music on recreational instruments (c)
- identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions (d)
- explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc. (e).

Theatre

1. Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing, and producing theatre.

Students:

- write monologues and scenes to communicate ideas and feelings (a)
- enact experiences through pantomime, improvisation, play writing, and script analysis (b)
- use language, techniques of sound production (articulation, enunciation, diction, and phrasing), techniques of body, movement, posture, stance, gesture, and facial expression and analysis of script to personify character(s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings (c)
- design and build props, sets, and costumes to communicate the intent of the production (d)
- make acting, directing, and design choices that support and enhance the intent of the class, school, and /or community productions (e).

Visual Arts

1. Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

Students:

- create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints (a)
- create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images (b)
- demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition (c)
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly (d).

Standard 2—Knowing and Using Arts Materials and Resources

Commencement-General Education

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Dance

2. Students will know how to access dance and dance-related material from libraries, resource centers, museums, studios, and performance spaces. Students will know various career possibilities in dance and recreational opportunities to dance. Students will attend dance events and participate as appropriate within each setting.

Students:

- use dance technologies without significant supervision (a)
- are familiar with techniques of research about dance (b)
- know about regional performance venues which present dance and how to purchase tickets and access information about events (c)
- know about educational requirements of dance-related careers (d)
- identify major muscles and bones and how they function in dance movement (e).

Music

2. Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

Students:

- use traditional, electronic, and nontraditional media for composing, arranging, and performing music (a)
- describe and compare the various services provided by community organizations that promote music performance and listening (b)
- use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians (c)
- identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship (d)
- participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles (e)
- understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events (f).

Theatre

2. Students will know the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

Students:

- use theatre technology skills and facilities in creating a theatrical experience (a)
- use school and community resources, including library/media centers, museums and theatre professionals, as part of the artistic process leading to production (b)
- visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group (c)
- understand a broad range of vocations/avocations in performing, producing, and promoting theatre (d).

Visual Arts

2. Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

Students:

- select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums (a)
- use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation (b)
- interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions (c)
- understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art (d).

Standard 3—Responding to and Analyzing Works of Art

Commencement-General Education

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Dance

3. Students will express through written and oral language their understanding, interpretation, and evaluation of dances they see, do, and read about. Students will acquire the critical vocabulary to talk and write about a variety of dance forms.

Students:

- make comparisons of the nature and principles of dance to other arts (a)
- analyze and describe similarities and differences in different dance forms and styles (b)
- describe and compare a variety of choreographic approaches used in the creation of dances (c).

Music

3. Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Students:

- through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements (a)
- read and write critiques of music that display a broad knowledge of musical elements, genres, and styles (b)
- use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic (c)
- use appropriate technical and socio-cultural terms to describe musical performances and compositions (d)
- identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres (e)
- explain how performers, composers, and arrangers make artistic decisions (f).

Theatre

3. Students will reflect on, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

Students:

- articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary (a)
- evaluate the use of other art forms in a theatre production (b)
- explain how a theatrical production exemplifies major themes and ideas from other disciplines (c).

Visual Arts

3. Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Students:

- use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others) (a)
- explain the visual and other sensory qualities in art and nature and their relation to the social environment (b)
- analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art (c)
- develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life (d).

Standard 4—Understanding the Cultural Dimensions and Contributions of the Arts

Commencement-General Education

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Dance

4. Students will know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.

Students:

- explain the interaction of performer and audience in dance as a shared cultural event (a)
- identify the cultural elements in a variety of dances drawn from the folk and classical repertoires (b)
- recognize specific contributions of dance and dancers to their own lives and to people in other times and places (c).

Music

4. Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Students:

- identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world (a)
- identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections (b)
- relate well-known musical examples from the 17th century onward with the dominant social and historical events (c).

Dance

4. Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.

Students:

- read and view a variety of plays from different cultures (a)
- using the basic elements of theatre (e.g., speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come (b)
- articulate the societal beliefs, issues, and events of specific theatrical productions (c).

Music

4. Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

Students:

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey (a)
- examine works of art and artifacts from United States cultures and place them within a cultural and historical context (b)
- create art works that reflect a variety of cultural influences (c).

Key ideas are identified by numbers (1).
Performance indicators are identified by bullets (•).

Attachment D

**ASSESSMENTS, STANDARDS, STAFF EDUCATION, AND
TECHNOLOGY SYSTEMS IN THE ARTS (ASSETS)
TRYOUT PARTICIPATION REQUEST FORM**

***ASSETS Project 1999-2000 Commencement - General Education
Level (C-GEL) Arts Assessment***

Please print the following information for each school.

Targeted to Grade 9

District _____ Principal _____
 Superintendent _____ School _____
 County _____

Arts Coordinator or Lead Teacher _____
 (One person per district will receive testing materials and handle district communications.)

School Name _____

Mailing Address _____

City _____ Zip _____

Phone _____ Fax _____

E-mail _____

Arts Assessment Tryouts

Districts participating in all parts are preferred.
 Participation will be limited.

- | Part | Description |
|-------------|--|
| I | On-Demand—Written
20-30 selected response (20-30 min.)
3 constructed response (20-30 min.) |
| II | On-Demand—Performance
1 performance event (10-50 min.)
Total time = approx. 2 hours
<i>(Preparation and administration time will vary, depending on the discipline.)</i> |

In addition to Parts I and II, indicate if you would like to be considered for Part III. Yes No

- | | |
|------------|---|
| III | Performance/Portfolio*
3-4 performance(s)/artistic works
(over time) |
|------------|---|

(Students are given up to 3 weeks to complete performance(s)/works, individually or in small groups, depending on the nature of the discipline.)

*Classroom teachers will be expected to participate in training, development, and scoring sessions. Number of participants will be quite limited.

Arts Assessment Tryout(s) for Participation

(CHECK ALL DISCIPLINES THAT APPLY)

Disciplines	Parts I & II	Part III
DANCE		
MUSIC		
THEATRE		
VISUAL ARTS		

Return form by February 4, 2000 to:
 Katy Colletti
 Ulster BOCES
 175 Route 32 North
 New Paltz, NY 12561

Tel: 914-255-1402
 Fax: 914-255-3836

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Albany, New York 12234

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