

Performance Descriptors and Classroom Assessments



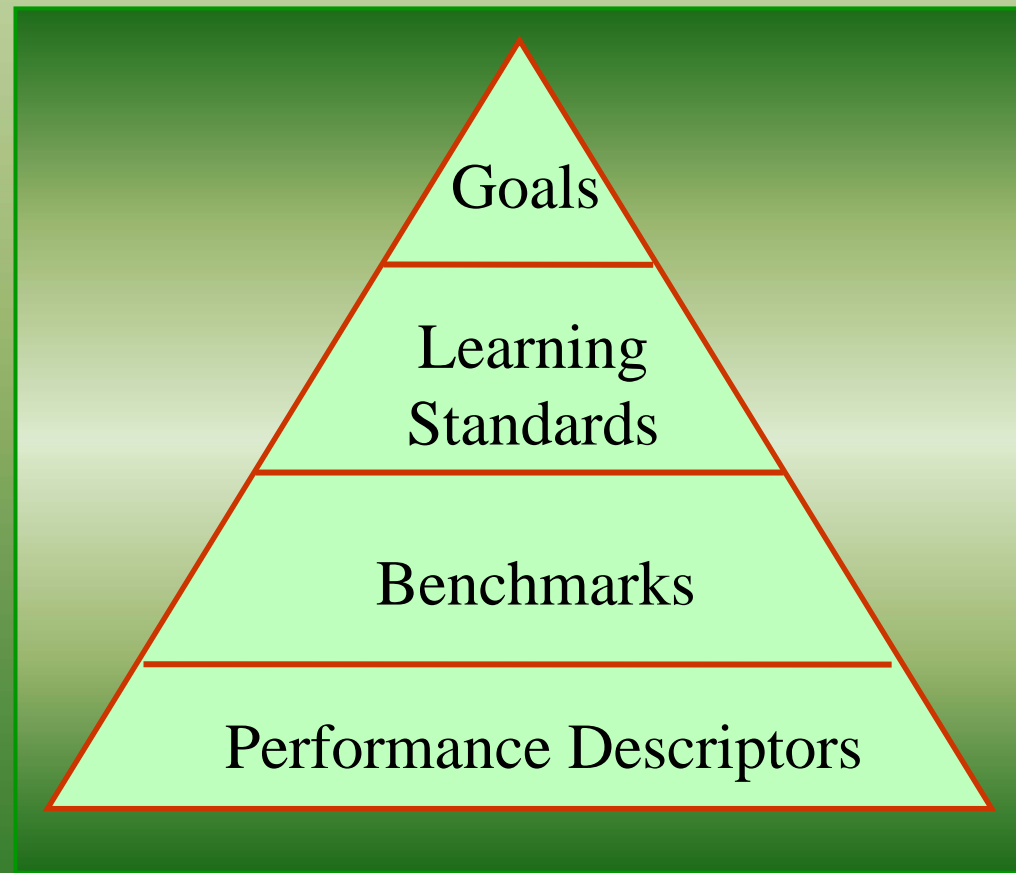
Performance Descriptors and Classroom Assessments

This presentation is designed to help groups of teachers use the Performance Descriptors and the Classroom Assessments. Before using this with groups of teachers review the presentation and print some of the items found on the website or CD to facilitate the group activities.

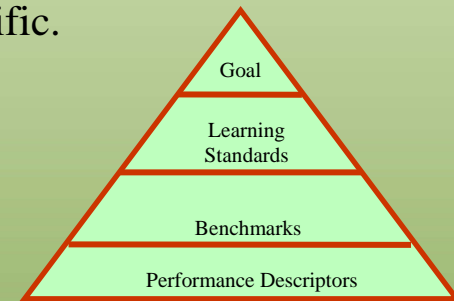
Topics In This Presentation

- Standards as Achievement Targets
 - Performance Descriptors
 - Classroom Assessments
 - Student Work Samples
- Activities for Staff Development
- Use www.isbe.net to find resources

Standards Are Achievement Targets



- **Goals** are the most general of the statements about learning. There are 30 state goals over seven learning areas.
- **Learning Standards** are aligned under each goal area. The Illinois Learning Standards in some learning areas such as Social Science are still broad statements. However, most of the process standards in Reading and Math are more specific.
- **Benchmarks** further describe learning at 5 levels:
 - Early Elementary
 - Late Elementary
 - Middle/Junior High
 - Early High School
 - Late High School
- **Performance Descriptors** are resources that help to make the standards and benchmarks more specific. They evolved from the State Goals and Standards with each layer adding more detail and specificity.
 1. The primary purpose of the Performance Descriptors is to provide educators with clear descriptions of the performance expectations for the ILS stage by stage (grade by grade).
 2. Performance Descriptors supplement the ILS. The descriptors are not required, nor are they an exhaustive listing of all expectations.
 3. Performance Descriptors are classroom resources to help teachers plan their own curriculum.
 4. The current Performance Descriptors are available on the ISBE web-site (www.isbe.net)



Illinois Learning Standards

Goal

Standards

Benchmark Levels

Benchmark Statements

FINE ARTS

STATE GOAL 25: Know the language of the arts.

As a result of their schooling students will be able to:

LEARNING STANDARD	EARLY ELEMENTARY	LATE ELEMENTARY
<p>A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>	<p>25.A.1a Dance: Identify the elements of personal and shared space, direction in space, quick and slow speed, firm and fine force, the principles of AB choreographic form and sequence, and the expressive qualities of mood and emotion.</p> <p>25.A.1b Drama: Understand the elements of acting, locomotor and nonlocomotor movement, vocal and nonvocal sound, story making, the principles of plot, character, setting, problem/resolution and message, and the expressive characteristics of simple emotions.</p> <p>25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).</p> <p>25.A.1d Visual Arts: Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.</p>	<p>25.A.2a Dance: Identify and describe the elements of pathways, level, focus, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form; contrast and repetition; and the expressive qualities of mood and emotion.</p> <p>25.A.2b Drama: Understand the elements of acting, scripting, speaking, improvising, physical movement, gesture, and pictorialization (shape, line, and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics.</p> <p>25.A.2c Music: Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme and variation), rhythm/tempo and dynamics in a variety of musical styles.</p> <p>25.A.2d Visual Arts: Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.</p>
<p>B. Understand the similarities, distinctions and connections in and among the arts.</p>	<p>25.B.1 Identify similarities in and among the arts (e.g., pattern, sequence and mood).</p>	<p>25.B.2 Understand how elements and principles combine within an art form to express ideas.</p>

WHY THIS GOAL IS IMPORTANT: Through observation, discussion, interpretation and analysis, students learn the "language" of the arts. They learn to understand how others express ideas in dance, drama, music and visual art forms. In addition to acquiring knowledge essential to performance and production, students become arts consumers (e.g., attending live performances or movies, purchasing paintings or jewelry, or visiting museums) who understand the basic elements and principles underlying artworks and are able to critique them.

MIDDLE/JUNIOR HIGH SCHOOL	EARLY HIGH SCHOOL	LATE HIGH SCHOOL
<p>25.A.3a Dance: Describe how elements are combined and contrasted; identify the principles of transition, variety and balance; and the expressive qualities of movement.</p> <p>25.A.3b Drama: Understand how the elements of acting, directing, playwrighting and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition and idea to communicate.</p> <p>25.A.3c Music: Identify and describe changes in elements and expressive qualities (e.g., crescendo, ritardando, fermata, meter, staccato).</p> <p>25.A.3d Visual Arts: Identify and describe the elements of value, perspective and color scheme; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.</p> <p>25.A.3e Visual Arts: Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.</p>	<p>25.A.4 Analyze and evaluate the effective use of elements, principles and expressive qualities in a composition/performance in dance, drama, music and visual arts.</p>	<p>25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas and/or meaning.</p>
<p>25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.</p>	<p>25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.</p>	<p>25.B.5 Understand how different art forms combine to create an interdisciplinary work (e.g., musical theatre, opera or cinematography).</p>

Note: Examples are designated by "e.g." and enclosed in parentheses. They are meant to guide the teacher as to the general intent of the standards and benchmarks, not to identify all possible items.

80 - Adopted 7/25/97

Adopted 7/25/97 - 81

Performance Descriptors for Illinois Learning Standards

Early Elementary Grades 1-3			Late Elementary Grades 4 - 5	
Stage A	Stage B	Stage C	Stage D	Stage E
Grades 1-2	Grades 1-2-3	Grades 2-3-4	Grades 3-4-5	Grades 4-5-6

Middle/Junior High School Grades 6 - 8			Early High School Grades 9-10	Late High School Grades 11-12
Stage F	Stage G	Stage H	Stage I	Stage J
Grades 5-6-7	Grades 6-7-8	Grades 7-8-9	Grades 8-9-10	Grades 10-11-12

Performance Descriptors

- **The design of the Performance Descriptors** is to show increased performance incrementally through 10 stages of educational development.
- This means the content, skills and reasoning get more in depth as the continuum is followed through stage J.
- This does not mean that the students in 1st grade or 2nd grade don't reason- rather they reason like 1st or 2nd graders.
- There are 10 stages for each standard.
- The stages can correspond to grade levels. Stage A is for 1st grade, Stage J is for the late high school level.
- However, a range of grades could be part of each stage, because students in your class are not all at the same place at the same time.

Example

- If a 2nd grade teacher working on curriculum wanted to know where to begin, the suggestion is to start with stage B but also to look back at Stage A and ahead to Stage C.
- Schools also have different curricula and may have items from one stage at a different grade level from another school.

Stage B: Goals, Standards and Performance Descriptors

Goal 25: Know the language of the arts.

Standard 25B: Understand the similarities, distinctions and connections in and among the arts.

Benchmark 25B.1. Identify similarities in and among the arts (e.g., pattern, sequence and mood).

Performance Descriptors

- Identify sensory elements, organizational principles, and expressive qualities used in more than one art form.
- Examine the same sensory elements, organizational principles, and expressive qualities in two different works in the same art form.
- Investigate story, feelings, or expressive ideas shared in the work of two different art forms.

Specificity of Statements

The previous slide shows an example of the hierarchy from Goal to Performance Descriptors for Stage B, which could be the 2nd grade level.

- **Goal 25** is a very broad statement. Basically, it says we want students to understand the language of the arts.
- **25B** is the standard. It is the first breakdown and the initial target for learning. It would be repeated in many lessons.
- **25B.1** is the Benchmark statement. It helps to define the standard further. This statement is more specific than the standard.
- **Descriptors** are listed at the bottom of the slide.
- These are very specific and help to clarify the standard. Notice the grain size of the statement. These statements are more at the level for teaching and assessing in the classroom. Several of these statements could be put together in the same unit of study and even combined with descriptors from other Fine Arts Standards or those from a different learning area.

Performance Standards

Performance Standards

include all of the following:

- Performance Descriptor
- Assessment Task
- Performance Levels (based on a Rubric) with Student Work Samples

The performance descriptors and assessment tasks were written by teachers. Teachers field tested each assessment and scored the student work samples.

Classroom Assessments

Each assessment is organized in the following manner:

Performance Standard

Procedures for Instruction, Assessment, and Evaluation

Time Frame

Resources

Exemplars at Meets and Exceeds levels

See Teacher's Guide to Classroom Assessments on CD or www.isbe.net for more information

RUBRIC: Continuum of Evidence

From Present/Correct to Absent/Incorrect

Evidence is Present and Correct

<p>Exceeds</p> <p><u>All or almost all</u> evidence is present and correct</p>	<p><u>Little</u> evidence is absent or incorrect</p>
<p>Meets</p> <p><u>Most</u> evidence is present and correct</p>	<p><u>Some</u> evidence is absent or incorrect</p>
<p>Approaches</p> <p><u>Some</u> evidence is present and correct</p>	<p><u>Most</u> evidence is absent or incorrect</p>
<p>Begins</p> <p><u>Little</u> evidence is present and correct</p>	<p><u>All or almost all</u> evidence is absent or incorrect</p>

Evidence is Absent or Incorrect

NAME _____

DATE _____

CONTOUR DRAWING Exceeds

22 - 24 total points

 Approaches

12 - 16 total points

 Meets

17 - 21 total points

 Begins

1 - 11 total points

	KNOWLEDGE/PROCESS			CREATIVE EXPRESSION		
	Technique, Line Quality, Shading	Proportion Realism	Craftsmanship	Expression Mood	Hand Position	Detail, Elaboration, Embellishment Creativity
4	<ul style="list-style-type: none"> Line quality is varied to a high degree Might have accented corners, thick/thin, dark/light, varied textures Shading shows complex definition of light and shadow, areas of emphasis Shows ONE source of lighting 	<ul style="list-style-type: none"> Looks like a real hand, accurately drawn, no errors in proportion 	<ul style="list-style-type: none"> Neat, no smudges, folds, tears or creases. Erasures are invisible 	<ul style="list-style-type: none"> Uses light and dark lines, or delicate and strong lines, broken or repetitious line to express a mood May use humor, a theme, mood Highly unique style consistent throughout the drawing 	<ul style="list-style-type: none"> Hand is other than flat position (fingers overlapped, bent, palm showing, fingers coming toward the viewer, etc.) AND hand is holding something 	<ul style="list-style-type: none"> Additional elements such as background, objects, shadows, clothing, jewelry, hair, scars; developed to a high degree and very detailed Hand may be holding objects or have objects around it in the background Hand and wrist are drawn Wrinkles are drawn very accurately, line quality of details varies Shadows are included and are accurate and consistent
3	<ul style="list-style-type: none"> Line quality varied but only in a few places Shading shows simple definition of light and shadow, areas of emphasis Source of light not as obvious with some deviation 	<ul style="list-style-type: none"> Looks real, good proportion but may have an error or two 	<ul style="list-style-type: none"> Neat, no smudges, folds, tears or creases Erasures are barely visible 	<ul style="list-style-type: none"> May use humor, light and dark lines, theme to a lesser degree Style is unique but may be inconsistent or vary throughout the drawing 	<ul style="list-style-type: none"> Hand is other than flat position (fingers overlapped, bent, palm showing, fingers coming toward the viewer, etc.) Hand is NOT holding anything 	<ul style="list-style-type: none"> Included elaboration of shadows, clothing, jewelry, objects, but details are less well defined or carefully done Hand and wrist are drawn Contains good detail, knuckles, nails, wrinkles Details are not as finely rendered

See Fine Arts assessments on www.isbe.net for task specific RUBRIC's

Group Activity One



In your group:

- Choose one of the following four examples given in this power point (Stage C – Masks, Stage C – Fruit Salad, Stage D – The Three Pigs, Stage G – Choreographic Principles, Stage G – Contour Drawing, Stage G – Ensemble);
- read the task;
- review the rubric and identify the dimensions used in this task. Look at the evaluation procedure (last step) in the assessment;
- evaluate the two student work samples using the rubric provided with the assessment item; and
- determine which sample meets the criteria and which sample exceeds the criteria.

Masks Across Cultures

Performance Standard Vi25A26B27A.C (visual art)

Compare and contrast masks across cultures accordingly:

- *Knowledge*: Know the terminology and concepts related to constructing artworks and expressing a concept or emotion.
- *Process*: Construct a mask demonstrating skill in decorating, cutting, gluing, and construction.
- *Creative Expression*: Create a mask of construction paper that celebrates a favorite season using 2 warm or 2 cool colors, detail and embellishments.
- *Communication*: Write a short paragraph to explain why the color choice was best for the favorite season, describing the warm or cool color scheme and the properties (e.g., effect of happy, activity, sad, calm).

Masks Across Cultures

Procedures

- In order to understand the sensory elements, organizational principles and expressive qualities of the arts (25A), apply skills and knowledge necessary to create and perform in one more of the arts (26B), and analyze how the arts function in history, society and everyday life (27A),* students should experience sufficient learning opportunities to develop the following:

 - Recognize the difference between warm and cool colors and other aspects of color theory.
 - Create a composition expressing a personal idea from observation, research, or imagination.
 - Compare ways the arts are used in a celebration (e.g., masks, costumes, banners, songs, dances).
 - Compare artworks from different cultures.
 - Create paper masks to express different effects.
- Have students review and discuss the assessment task and how the rubric will be used to evaluate their work.
- Provide each student a copy of the “Mask Descriptors Chart” task sheet. Display an exhibit of masks and other artworks from at least 3 different cultures. Explain how the masks are used in each culture for celebration. Point out that masks are often abstract. Review the meaning of abstract. This is necessary because they will be using unusual colors to create faces. Ask each student to write short descriptions on task sheet, identifying different construction techniques and materials and the uses of the mask for celebration in that culture. Next, have students underline the materials, techniques and uses that are similar among the cultures.

Masks Across Cultures

Procedures continued

- 4 Ask each student to create a mask of their favorite season – just as other peoples have made masks to celebrate. Provide each student with pencils, scissors, glue and construction paper (enough colors so they can choose colors appropriate to the chosen season). Have students write down the name of their favorite season and identify it as cool or warm. Their mask will be abstract because of the use of color. Neutral colors may be used in combination with the cool or warm color. After the masks are complete, create a mask exhibit.
- 5 Ask each student to write a short paragraph that identifies the color scheme they used to make their mask and how their choice made a difference in the effect of the mask. Students may describe what would have been the effect if the opposite color scheme were used.
Example: I made a mask to celebrate winter. It is my favorite time of year. Because winter is a time of cool temperatures, I used only cool colors. The cool colors I chose were blues and purples. I used the neutral color white to make snow for my hair. This mask makes me feel calm and like I need a warm jacket. A warm color scheme of yellows, reds, and oranges would make me feel hot instead of cool.
- 6 Evaluate each student’s work using the Fine Arts Rubric as follows and add the scores to determine the performance level:
 - *Knowledge:* Understanding of the terminology and concepts were demonstrated in the construction of the mask (process dimension of the rubric).
 - *Process:* The demonstration of skill in decorating the mask, cutting skills, gluing skills and the overall construction was complete and competent.
 - *Creative Expression:* The creation of the mask showed creativity in expressing the celebration of a favorite season using 2 warm or 2 cool colors.
 - *Communication:* The comparison chart was complete and correct.

Masks Across Cultures

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- Three class periods

Resources

- Large prints of 3 different masks from different cultures
- 18 x 24" colored construction paper
- Scissors
- Glue
- Writing Paper
- Pencils
- Erasers
- Masks Across Cultures Rubric

MASKS ACROSS CULTURES

- Exceeds = 15 - 16 total points Approaches = 8 - 11 total points
 Meets = 12 - 14 total points Begins = 1 - 7 total points

KNOWLEDGE/PROCESS				
	Decorations	Cutting Skills	Gluing Skills	Construction
4	<ul style="list-style-type: none"> The mask had 2 eyes, a nose, a mouth, 2 ears and additional details 	<ul style="list-style-type: none"> All cut edges are smooth 	<ul style="list-style-type: none"> Application is even and without smears or loose edges 	<ul style="list-style-type: none"> Chart lists 5 or more construction materials and/or techniques
3	<ul style="list-style-type: none"> The mask had 2 eyes, a nose, a mouth, and 2 ears. 	<ul style="list-style-type: none"> All cut edges are smooth except a few places that are jagged 	<ul style="list-style-type: none"> Applications is even except for 1 or 2 areas with smears or loose edges 	<ul style="list-style-type: none"> Chart lists 4 construction materials and/or techniques
2	<ul style="list-style-type: none"> The mask has 1 of the elements missing: nose, ears, mouth or eyes. 	<ul style="list-style-type: none"> All cut edges are smooth except for 3 or 4 places where edges are jagged 	<ul style="list-style-type: none"> Application is even except for 3 or 4 areas with smears or loose edges 	<ul style="list-style-type: none"> Chart lists 3 construction materials and/or techniques
1	<ul style="list-style-type: none"> The mask as at least 2 facial features 	<ul style="list-style-type: none"> Five or more areas are cut in a jagged manner 	<ul style="list-style-type: none"> Application has five or more smears or loose edges 	<ul style="list-style-type: none"> Chart lists 2 or less construction materials and/or techniques
0	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect
Score				

- Exceeds = 15 - 16 total points Approaches = 8 - 11 total points
 Meets = 12 - 14 total points Begins = 1 - 7 total points

CREATIVE EXPRESSION/COMMUNICATION				
	Season/Expression	Color Scheme	Choice	Comparison
4	<ul style="list-style-type: none"> All elements of the mask design communicated the chosen season and expression 	<ul style="list-style-type: none"> The effect of the color scheme was elaborately described. 	<ul style="list-style-type: none"> Student elaborated on why color scheme was the best choice to a great degree with creative/ unique explanation 	<ul style="list-style-type: none"> More than 3 similarities are underlined
3	<ul style="list-style-type: none"> All but 1 of the elements of the mask designs was appropriate for season/expression 	<ul style="list-style-type: none"> The effect of the color scheme was appropriately described but minimally elaborated upon 	<ul style="list-style-type: none"> Student elaborated on why color choice was the best, in an 	<ul style="list-style-type: none"> More than 2 similarities are underlined
2	<ul style="list-style-type: none"> All but 2 or 3 of the elements of the mask design are appropriate for the chosen season 	<ul style="list-style-type: none"> The effect of the color scheme was attempted but not elaborated upon 	<ul style="list-style-type: none"> Student provided minimal description of color scheme. 	<ul style="list-style-type: none"> 2 similarities are underlined
1	<ul style="list-style-type: none"> 4 or more of the elements of the mask design are inappropriate for the chosen season 	<ul style="list-style-type: none"> The color scheme was identified but no attempt was made to describe its effect. 	<ul style="list-style-type: none"> Student made no attempt to elaborate on why color choice was the best choice 	<ul style="list-style-type: none"> 1 similarity is underlined
0	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect
Score				

Masks Across Cultures

MASKS ACROSS CULTURES

Comparison Chart

Culture	Construction materials/techniques	Celebration uses
Egyptian		
Iroquois		
African		

Masks Across Cultures

Student Work Samples

Culture	Construction Materials/Techniques	Coloration Type
Spring	used red and blue paper and glue	used red, blue, and yellow
Summer	used red and blue paper and glue	used red, blue, and yellow
Autumn	used red and blue paper and glue	used red, blue, and yellow

Spring

I chose spring because I like spring.

The colors that I chose are red, blue, and purple because they look like spring and I like them.

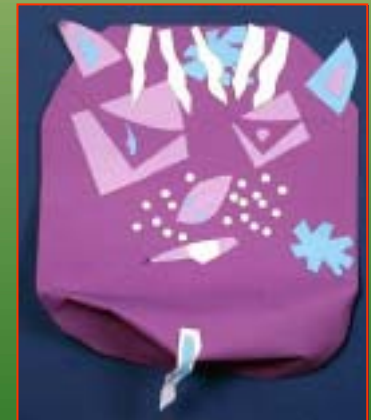
The shapes that I used are rain drops because it rains a lot in the spring and I used circles because it reminds me about the wind and because I used these shapes they grow in the Spring.

Culture	Construction Materials/Techniques	Coloration Type
Spring	used red, blue, and purple paper and glue	used red, blue, and purple
Summer	used red, blue, and purple paper and glue	used red, blue, and purple
Autumn	used red, blue, and purple paper and glue	used red, blue, and purple



Winter

I chose winter because I love snow. Another reason I like it is because I get to wear warm clothes. I chose white because snow and ice are that color. I chose light blue because the clouds in the sky in winter are sometimes that color and also in the Purple book. We can't read my words to make hair and a hard hat. The sketches that I drew from my house are snow. I made the face of my mask like a face so it looks more like a face to the north and south winds. I put white dots on it like the light blue patches on snow that I drew. I used white so long they get frost on them.



Wait until the activity is finished before moving to the next slide.

Masks Across Cultures

“Meets”

Mask Descriptors Chart "Meets" (page 1)

Culture	Construction Materials/Techniques	Celebration Uses
Egyptian	gold and stone it is made out of gold and wood	put it on special people
Iroquois	they carved it out of the tree and it is made out of wood	when they take dance using the mask they put it in a secret place
African	they used pebbles shells clay they carved it and it was made out of wood	la yung man is chosen to wear the mask



Spring "Meets" (page 2)

- 1 I chose spring because I like spring.
- 2 The colors that I chose are red, blue, green and purple because they look like spring and I like them.
- 3 The shapes that I used are rain drops because it rains a lot in the spring and I used eggles because it reminds me about the wind and because I used these shapes they go with spring.

Material	Quantity	Color
Cardstock	1 sheet	Red
Construction Paper	1 sheet	Blue
Construction Paper	1 sheet	Green
Construction Paper	1 sheet	Purple
Construction Paper	1 sheet	Yellow
Construction Paper	1 sheet	White

Masks Across Cultures “Meets”



The field test teachers suggested the following points:

Knowledge/Process

- The mask has two eyes, a nose, a mouth, and additional details. Its cut edges are generally smooth and the glue is applied evenly except for a loose edge around the hair. The chart lists six materials.

Creative Expression/Communication

- All elements chosen seem appropriate for spring. The rain drop shapes were chosen “because it rains a lot in the spring.” “Squiggle” lines are associated with “the wind.” The effect of the colors is mentioned “that they look like spring” but not elaborated upon. Two specific comparisons include (shapes with raindrops and squiggles with wind) and one is suggested but not explained (red, blue, green, and purple are like spring).

Masks Across Cultures

“Exceeds”

Mask Descriptors Chart

“Exceeds” (page 1)

Culture	Construction Materials/Techniques	Celebration Uses
Egyptian	gold, wood , jewels, stone hands, raw materials <u>hair</u> <u>wood</u>	It is placed on the face of very important <u>things</u> made <u>big</u> <u>small</u>
Iroquois	horse hair, <u>wood</u> <u>ropes</u> <u>hands</u> knife other carving materials <u>or</u> <u>skins</u>	in a very secret mask is known to bring the spirit with the <u>spirit</u> <u>made</u> <u>for</u> <u>others</u>
African	fabrics, shells, <u>wood</u> , feathers, beads, <u>hands</u> <u>because</u> <u>string</u>	a mask of the secret society wear when <u>become</u> <u>members</u> <u>only</u> made by <u>artist</u>



“Exceeds” (page 2)

Winter

I chose winter because I love snow. Another reason I like it is because I get to wear warm clothes! I chose white because snow and ice are that color. I chose light blue because the clouds in the sky in winter are sometimes that color and ice is too. Purple looks like ice. I used my white to make hair and a beard like the icicles that hang from my house and garage. I made the face of my mask so mad so it looks angry because the north and south winds fight with each other. I used the light blue patches so because that person stayed outside so long they get frostbitten.

Masks Across Cultures

“Exceeds”



Material	Quantity	Notes



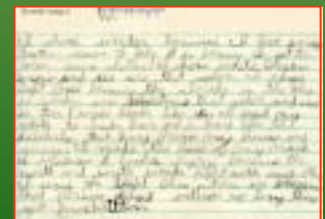
The field test teachers suggested the following points:

Knowledge/Process

- The mask has two eyes, a nose, a mouth, ears and other details (e.g. a tongue, beard, among others). All parts are smoothly cut and glued with no loose edges. The chart lists over 10 materials.

Creative Expression/Communication

- All elements chosen are appropriate for winter. The effects and reasons for colors are elaborately described with many comparisons and unique explanations. Light blue is associated with the winter sky, the color of ice, and the color of frostbite. Purple is associated with ice. The hair and beard are compared to icicles. The angry expression is connected with the battle between north and south winds.



Fruit Salad

Performance Standard 26A.C (music)

Students will write the rhythmic notation for the chant “Fruit Salad” on the attached worksheet. Work will be evaluated on how well the notation of the rhythm matches the words, the number of beats notated in each measure, and the accuracy of the drawing of the notes:

- *Knowledge:* Know how to match the notation of a rhythm to a chant and to match the number of beats in a measure to each word
- *Process:* Write an accurate eight measure rhythmic notation for a chant, placing the stems correctly on the note heads.

Fruit Salad

Procedures

Using the method selected (e.g., Orff, Kodaly), students will practice notating short chants on worksheets similar to the “Fruit Salad” worksheet.

1. In order to understand processes, traditional tools and modern technologies used in the arts (26A) students should experience sufficient learning opportunities to develop the following skills:
 - Echo, read and/or write accurately rhythm patterns with whole, half, quarter, and eighth notes and rests in 2/4, 3/4, 4/4 meter signatures.
2. Have students review and discuss the assessment task and how the rubric will be used to evaluate their work.
3. Students will learn the attached “Fruit Salad” chant by rote.
4. Distribute worksheets and instruct the students to put their name or number in the appropriate blank.
5. Students and teacher will chant line one three times with two minute pauses between each time for students to write the rhythm pattern on the worksheet.

Fruit Salad

Procedures continued

- 5 Students and teacher will chant line one three times with two minute pauses between each time for students to write the rhythm pattern on the worksheet.
- 6 Repeat step 4 for line two.
- 7 Students and teacher will chant “Fruit Salad” one more time so students can check and revise their work.
- 8 Students will submit their work to the teacher for evaluation.
- 9 Evaluate each student’s work using the Fine Arts Rubric as follows and add the scores to determine the performance level:
 - *Knowledge: Matched the notation of the rhythm to the chant and accurately matched the number of beats in each measure to each word.*
 - *Process: Wrote an accurate eight measure rhythmic notation for a chant and placed the stems correctly on the note heads.*

Fruit Salad

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- One class period

Resources

- Copy of “Fruit Salad” for teacher
- Practice worksheets
- Copies of the “Fruit Salas” task sheet
- Fine Arts Rubric

FRUIT SALAD

NAME _____ DATE _____

- Exceeds standard (must receive 11 -12 total points)
- Meets standard (must receive 8 - 10 total points)
- Approaches standard (must receive 6 - 7 total points)
- Begins standard or absent (must receive 3 - 5 total points)

	Rhythm and Words	Elements (Beats)	Notation (Drawing)
4	•Notes fit the rhythm of the words in 8 measures	•All measures have the correct number of beats	•All stems are on the correct side of the note head
3	•Notes fit the rhythm of the words in 6 or 7 measures	•6 or 7 measures have the correct number of beats	•1 error in stem placement
2	•Notes fit the rhythm of the words in 4 or 5 measures	•4 or 5 measures have the correct number of beats	•2 errors in stem placement
1	•Notes fit the rhythm of the words in 3 or less measures	•3 or less measures have the correct number of beats	•3 or more errors in stem placement
Score			

FRUIT SALAD

Name _____

2

--	--	--	--

4

Fruit Salad

Student Work Samples

Fruit Salad

2
4

The image shows a student's handwritten musical notation for the piece 'Fruit Salad'. The title 'Fruit Salad' is written at the top. Below it, the time signature '2/4' is indicated. The notation consists of two staves. The first staff contains four measures: the first measure has two quarter notes, the second has two quarter notes, the third has two eighth notes beamed together, and the fourth has two quarter notes. The second staff contains four measures: the first has two eighth notes beamed together, the second has two eighth notes beamed together, the third has two eighth notes beamed together, and the fourth has a single quarter note. The piece ends with a double bar line.

Fruit Salad

2
4

The image shows another student's handwritten musical notation for 'Fruit Salad'. The title 'Fruit Salad' is at the top, followed by the time signature '2/4'. The notation is on two staves. The first staff has four measures: the first measure has two quarter notes, the second has two quarter notes, the third has two eighth notes beamed together, and the fourth has two quarter notes. The second staff has four measures: the first measure has two eighth notes beamed together, the second has two eighth notes beamed together, the third has two eighth notes beamed together, and the fourth has a single quarter note. The piece concludes with a double bar line.

Wait until the activity is finished before moving to the next slide.

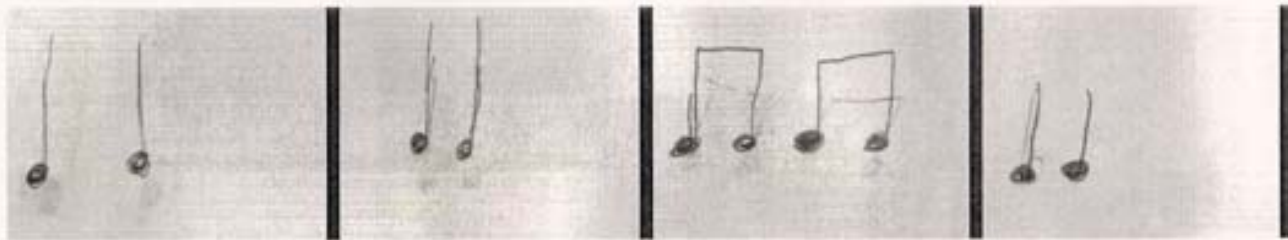
Fruit Salad

“Meets”

Fruit Salad

2

4



Fruit Salad

“Meets”



The field test teachers suggested the following points:

Rhythm and words

- The notes fit the rhythm of the words in 7 measures (measure three is incorrect).

Elements and beats

- 7 measures have the correct number of beats (measure 8 should be a half note).

Notation and drawing

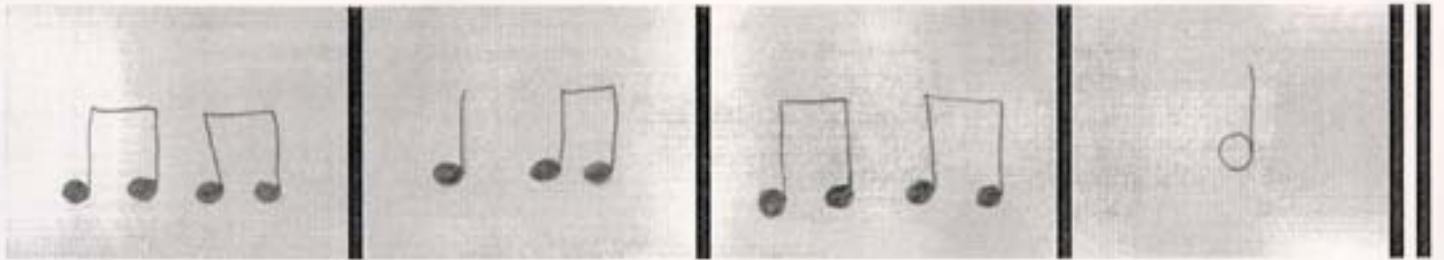
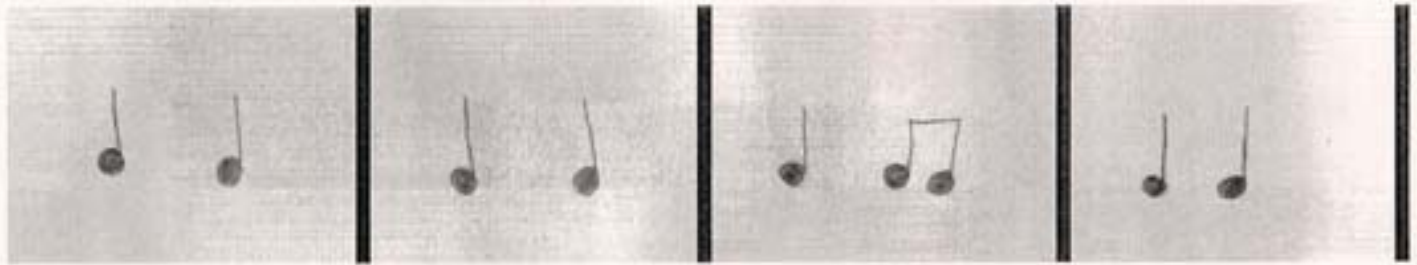
- All stems are on the correct side of the note head.

Fruit Salad

“Exceeds”

Fruit Salad

2
4



Fruit Salad

“Exceeds”



The field test teachers suggested the following points:

Rhythm and words

- The notes fit the rhythm of the words in all 8 measures.

Elements and beats

- All 8 measures have the correct number of beats.

Notation and drawing

- All stems are on the correct side of the note head.

Three Pigs

Performance Standard (25A/26A/26B).D (drama)

Students will retell the story of the Three Little Pigs using movement and voice to communicate the events of the story. In addition, they will write a summary paragraph explaining the choices they made to communicate an idea:

- *Knowledge:* Know the ways mind, body, voice, are used to communicate character, setting and emotions.
- *Process:*
- *Creative Expression:* Create a dramatization of a story from a particular viewpoint.
- *Collaboration:* Know how to work with others in a safe and appropriate manner.
- *Communication:* Write a paper explaining choices made to communicate an idea.

Three Pigs

Procedures

1. *In order to understand the sensory elements, organizational principles and expressive qualities of the arts (25A), understand processes, traditional tools and modern technologies used in the arts (26A), and apply skills and knowledge necessary to create and perform in one or more of the arts (26B),* students should experience sufficient learning opportunities to develop the following:
 - Defend movement and vocal choices used to communicate an idea,
 - Analyze the ways the mind, body, voice are used to communicate character, setting, and emotions, and
 - Use movement and voice to communicate characters, actions, emotions, and setting
- Note: Students will need to have had experience in looking at dramatic works and with story dramatization. They will need to have had opportunities to discuss ways actors communicate ideas, characters, and feelings using the vocabulary of the art form. If they are to be videotaped, they need that experience before the assessment.
- 2 Tell or review the story of “The Three Little Pigs”
 - 3 Through class discussion discuss the main characters, major events of the story and possible points of view.
 - 4 Divide students into small groups (3-5). Each group is given the task of dramatizing the story from a particular point of view.
 - 5 Give each group a planning page to complete as they go through the process.

Three Pigs

Procedures continued

- 6 Groups work collaboratively to dramatize the story.
- 7 Videotape each group as they share with the class. Set up space marked with cones or tape within which all action must take place. Set camera so that all areas are visible. Place microphone where children can be heard easily.
- 8 Individuals complete a Choice Chart and write a summary paragraph explaining the choices they made to communicate their story to the audience.
- 9 Evaluate the student's performance using the attached rubric as follows and add the scores to determine the performance level:
 - *Knowledge:* Demonstrated the concepts of mind, body, voice as they are used to communicate character, setting, and emotions.
 - *Creative Expression:* Created a dramatization of a story from a particular viewpoint.
 - *Collaboration:* Worked with others in a safe and appropriate manner.
 - *Communication:* Wrote a paper explaining and defending choices made to communicate an idea.

Three Pigs

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- Four class periods (one to introduce the task and group planning; one for group practice; one for taping; one for paragraph writing)

Resources

- Video camera and blank tape
- Planning pages for all groups
- Copies of the Choice Chart
- Copies of the Planning Page
- Three Pigs Rubric

THREE PIGS

NAME _____

DATE _____

 Exceeds 11 - 12 total points

Approaches 4 – 7 total points

 Meets 8 - 10 total points

Begins 3 total points

Knowledge/Creative Expression/Collaboration		Knowledge/Communication	
	Acting Tools/Drama Elements	Analysis of Elements, Defense of Choices	Writing Conventions – Write a paragraph to explain choices
4	<ul style="list-style-type: none"> •Used focus, concentration and imagination throughout the work. Was serious about the work •Used body shape, facial expression, and actions to create a believable character <u>and</u> retell events of story •Able to interact with others in the group in a safe and appropriate manner throughout the process 	<ul style="list-style-type: none"> •Discussed all the elements and expressive qualities (body shape, gesture, movement, facial expression, feeling) •Descriptions are detailed and accurate •Connections and relationships are clear and logical 	<ul style="list-style-type: none"> •Paragraph is well organized •All ideas fit together •No major errors in spelling, punctuation, or grammar
3	<ul style="list-style-type: none"> •Used focus, concentration, and imagination 75%-85% of the time. If broke focus, got back together quickly •Used body shape, facial expression, or actions (combined two of the above) to create a believable character and retell events of story •Able to interact with others in group in a safe and appropriate manner throughout 75%-85% of the process 	<ul style="list-style-type: none"> •Discussed all the elements (body shape, gesture, movement, facial expression,) •Descriptions are accurate with one to two errors •Connections and relationships are made for many areas 	<ul style="list-style-type: none"> •Paragraph is organized •Most ideas fit together •Several minor errors in spelling, punctuation, or grammar and no more than one major error
2	<ul style="list-style-type: none"> •Used focus, concentration, and imagination 50% of the time •Used body shape, facial expression, or actions (one of the above) to create a believable character and retell events of story •Able to interact with others in the group in a safe and appropriate manner 50%-74% of the time during the process 	<ul style="list-style-type: none"> •Discussed most of the elements (body shape, gesture, movement, facial expression) •Descriptions included some details, accurate, with three to four errors •Connections and relationships are hard to understand 	<ul style="list-style-type: none"> •Paragraph is loosely organized •Hard for reader to understand some of major ideas •A lot of minor and several major errors in spelling, punctuation, or grammar
1	<ul style="list-style-type: none"> •Used focus, concentration, and imagination only occasionally in the work •Used body shape, facial expression, or actions but was not able to create a believable character or retell events •Able to interact with others in my group in a safe and appropriate manner only occasionally (25% -49%) 	<ul style="list-style-type: none"> •Discussion was limited or elements identified incorrectly •Details do not match the idea or are missing •Not able to make connections 	<ul style="list-style-type: none"> •Paragraph is not clear. •Very hard for reader to understand what was meant •So many errors in spelling, punctuation, or grammar that reader can't tell what said
Score			

NAME _____

DATE _____

**THREE PIGS
Choice Chart**

Use this chart to help you plan an explanation of how you used movement and voice to help communicate your ideas to your audience. Fill out the chart completely, then write one paragraph explaining the choices you made in communicating something about your character, feeling, or idea to the audience. As you write your paragraph be sure to defend your choices.

Point of View your group selected: _____

Character or feeling you were trying to communicate: _____

Element	Choice I made
Body Shape	
Facial Expression	
Movement	
Voice/Sound	

Write one paragraph explaining what you were trying to communicate and the choices you made:

NAME _____

DATE _____

NAME _____

NAME _____

NAME _____

THREE PIGS

Planning Page

Main Characters:

The Point of View we are using to retell the story:

Major Events in the Retelling:

Three Pigs “Meets”

THREE PIGS

Choice Chart

Use this chart to help you plan an explanation of how you used movement and voice to help communicate your ideas to your audience. Fill out the chart completely, then write one paragraph explaining the choices you made in communicating something about your character, feeling, or idea to the audience. As you write your paragraph be sure to defend your choices.

Point of View your group selected: Are you excited the wolf's point of view

Character or feeling you were trying to communicate: pig/television reporter

Element	Choice I made
Body Shape	I made myself look shorter when I was a pig. SAT stool on my feet.
Facial Expression	I made myself look excited and happy when I was the TV reporter. I made myself look surprised when ^{the wolf ate} eating the pig.
Movement	I slid on ice when I went to the freezer.
Voice/Sound	I made my voice sound louder.

Write one paragraph explaining what you were trying to communicate and the choices you made:

The point of view we selected was the wolf. I played a pig and a television reporter. I made myself look shorter. I tried to make my voice loud and clear, and I wanted to sound excited. When I was playing the role of the television reporter I wanted to make myself look excited.

THREE PIGS

Planning Page

Main Characters: Cherry (owns Taco Pig), Sherry (owns McPig), Jeff (owns KFPig), Buca the Wolf, Television Reporter

The Point of View we are using to retell the story: the wolf, Buca

Major Events in the Retelling:

Buca, the wolf is interviewed by a TV reporter. She is asking him how he ended up eating the three pigs. He tells his side of the story.

Pigs start own businesses- Taco Pig, McPig and KFPig Restaurants

Buca the wolf wants some pig for dinner.

Buca goes to Taco Pig. There is no pig at Taco Pig so he gets mad.

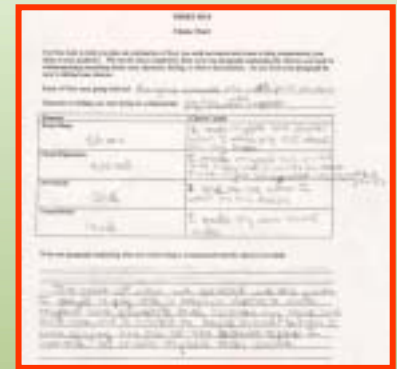
The pig at Taco Pig slips and so Buca eats the pig for dinner because he did not want to waste good meat.

So, he goes to McPig. He gets madder because there is still no pig. He eats a pig that locked herself in the freezer.

So, he goes to KFPig to find some pig. There is still no pig. Buca gets extremely mad.

The third pig sees his anger and takes action. He stuffs a chicken leg in Buca's mouth.

Buca tells the TV reporter that he never meant to hurt any pigs but he was just hungry.



Three Pigs “Meets”

The field test teachers suggested the following points:

Knowledge: Analysis of Elements, Defense of Choices

Accurately noted all the elements: body shape, facial expression movement, and voice/sound. Explained most connections between the choice of element and the reason for this choice (e.g., “I made myself look shorter when I was the pig; as a television reporter “I tried to make my voice loud and clear.”)

Communication: Writing Conventions, Write a Paragraph

Most ideas fit together and the writing was generally grammatical.

Three Pigs “Exceeds”

THREE PIGS

Choice Chart

Use this chart to help you plan an explanation of how you used movement and voice to help communicate your ideas to your audience. Fill out the chart completely, then write one paragraph explaining the choices you made in communicating something about your character, feeling, or idea to the audience. As you write your paragraph be sure to defend your choices.

Point of View your group selected: salesman

Character or feeling you were trying to communicate: salesman

Element	Choice I made
Body Shape human	stand up
Facial Expression surprise disbelief	bigger eyes narrowed eyes
Movement picked up materials gestures	curved arms around gestures
Voice/Sound normal	surprise in it sarcasm

Write one paragraph explaining what you were trying to communicate and the choices you made:

Since I was playing the salesman I decided to stand up to show I was human. When the pigs told me what they were their houses and I widened my eyes in surprise then narrowed them in disbelief. When I picked up the materials for the houses I curved my arms to show I was holding something. I also made gestures to make it more believable. When they were buying material I put surprise in my voice and was sarcastic when I told them they had good materials to build their houses out of.

THREE PIGS

Planning Page

Main Characters:

the pigs the salesperson
the wolf
the mother

The Point of View we are using to retell the story:

the salespersons

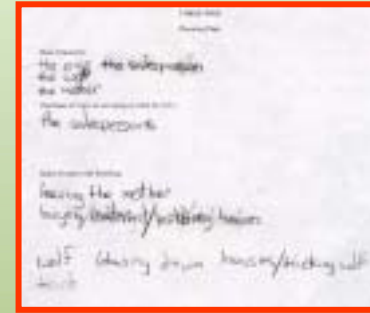
Major Events in the Retelling:

leaving the mother
buying material/building houses

wolf blowing down houses/tricking wolf
trick



Three Pigs “Exceeds”



The field test teachers suggested the following points:

Knowledge: Analysis of Elements, Defense of Choices

Accurately noted all the elements, body shape, facial expression movement, and voice/sound. Gave detailed and accurate descriptions with clear and logical relations between what the student chose to do and why (e.g. “When the pigs told me what their houses were made of I widened my eyes in surprise then narrowed them in disbelief.”)

Communication: Writing Conventions, Write a Paragraph

The paragraph was well organized progressing through time with clear connections (e.g., when this happened then I did that.)

Choreographic Principles and Form

Performance Standard Da25A26B.G (dance)

1. Develop and perform a movement pattern in round form, emphasizing the choreographic principles of contrast, repetition and variety accordingly:
 - *Process*: Perform movement pattern, maintaining round form and remembering the sequence of movements throughout the performance.
 - *Creative Expression*: Make contrast and variety obvious through imaginative use of body actions, body parts, spatial factors and movement qualities.
 - *Communication*: Explain how the group performed its movement pattern in round form, how repetition should be used and what it looks like in a dance (with examples), and how variety and contrast were developed in the dance (with examples).

Choreographic Principles and Form

Procedures

1. *In order to understand the sensory elements, organizational principles and expressive qualities of the arts (25A) and apply skills and knowledge necessary to create and perform in one or more of the arts (26B)*, students should experience sufficient learning opportunities to develop the following:

- Give examples of choreographic principles (i.e., contrast, repetition, transition, variety, balance) and musical choreographic forms (i.e., AB, canon, rondo, theme and variation).
- Perform with others in unison and canon and with spatial clarity.
- Structure phrases and sections of dances based on teacher's framework.
- Describe and practice round form.

Note: Define the principles, list possibilities on the board for each and ask for suggestions from class.

- Repetition: original pattern always there in some form. Repeat action using different body parts, same action on other side of the body, additional actions, i.e., bending, stretching, and jumping.
- Variety: Using space in different ways (direction, level, size)
- Contrast: Performing actions in opposite qualities (e.g., quick/slow, strong/light, sustained/percussive, swinging/collapsing).

Choreographic Principles and Form

Procedures

- 2 Have students review and discuss the assessment task and how the rubric will be used to evaluate their work.
- 3 Explain the task assignment:
 - Groups of four will create simple walk patterns into four part round form, all will face the same direction throughout the pattern and follow identical floor patterns (see example below).
 - Students will be accompanied by a percussion instrument of the teacher's choice. The accompaniment will help dancers maintain the same tempo/speed of movement.
 - Part 1 – Four very slow forward walks on a straight pathway the legs and feet are the only active part of the body. The pattern will start with the left foot.
 - Part 2 – Travel sideways to the left, four counts, on a straight pathway showing contrast and variety in the traveling pattern and placing emphasis on the way body parts move.
 - Part 3 – Travel backward, four counts, on a straight pathway showing contrast and variety in the traveling pattern and placing emphasis on the way body parts move.
 - Part 4 – Travel sideways to the right, four counts, on a straight pathway showing contrast and variety in the traveling pattern and placing emphasis on the way body parts move.
 - Each dancer will have returned to their original starting place.

Choreographic Principles and Form



- Dancers' relationship will be in a line standing side by side facing the same direction (toward the camera or imagined stage front). Each dancer will travel on his/her own straight pathway.
- Dancers will explore ways to show repetition, contrast and variety in their actions for the second, third and fourth time the pattern is repeated. They will select from those possibilities the movements they want to use. All dancers' movements will be identical throughout the dance. The difference will be in the starting and finishing time for each dancer.
- Each member of the group will perform the pattern four times starting exactly four counts after the preceding dancer has completed the first phrase of four.
- Dancers will hold clear starting and finishing positions and they will determine where they face for the front of the stage.
- Dancers should have a chance to practice within an area that represents the scope of the video camera. Mark this area with cones showing the four corners of the space (width, depth).
- Before entering into the actual testing day, the students will review with the teacher the scoring rubrics for the dance performance and the written test.

Choreographic Principles and Form

Procedures

- 4 Assign groups a number for order of performance.
- 5 Have each group perform within the area marked with cones. This area should be no wider than the scope of the video camera. The camera should be placed at center front of the simulated stage. An assistant will film the dancers while the teacher will manage the organization of groups signaling when to start, when to rest, where those not performing will be seated. All filming should focus on the full body of all dancers. The focus must remain on the dancers throughout their performance.
- 6 Grade the performances by watching the taped performance, viewing it as many times as necessary for the teacher to give a fair rating.
- 7 Have other groups complete the written portion of the assessment while waiting to perform.
- 8 Evaluate the student's performance using the "Choreographic Principles and Form" rubric as follows:
 - *Process*: Round form was maintained and the sequence of movements was remembered throughout the performance.
 - *Creative Expression*: Contrast and variety were made obvious through imaginative use of body actions, body parts, spatial factors and movement qualities throughout the performance repetition.
 - *Communication*: The explanations of how the group performed its movement pattern in round form, how repetition should be used and what it looks like in a dance (with examples), and how variety and contrast were developed in the dance were thorough, well-detailed, and accurate (with examples).
 - *Note*: Suggestion for combining evaluations: take the average the communication scores (0 – 4) and add the process score (0 – 4) and creative expression score (0 – 4): 4 = 11 to 12; 3 = 9 to 10; 2 = 6 to 8; and 1 = 1 to 5..

Choreographic Principles and Form

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- Two class periods prior to test for review and practice of concepts
- One class period to prepare the dance study
- One class period for video taping the performances and completing written assessment

Resources

- Cones to mark performance area
- Video camera, tripod, video tape
- Large room with bright lighting and clear, clean floor space
- Copies of the “Choreographic Principles and Form” task sheet
- Choreographic Principles and Form Rubric

NAME _____ DATE _____

CHOREOGRAPHIC PRINCIPLES AND FORM

- Exceeds = 8 total points Approaches = 4 - 5 total points
 Meets = 6 - 7 total points Begins = 1 - 3 total points

	PROCESS	CREATIVE EXPRESSION
	Choreographic Form	Choreographic Principles
4	<ul style="list-style-type: none"> Maintained round form and remembers the sequence of movements throughout the performance. 	<ul style="list-style-type: none"> Throughout the performance repetition, contrast and variety were made obvious through imaginative use of body actions, body parts, spatial factors and movement qualities.
3	<ul style="list-style-type: none"> Maintained round form showing need for minor correction in sequence during the performance. 	<ul style="list-style-type: none"> During most of the performance repetition, contrast and variety were clear through imaginative use of body actions, body parts, spatial factors and movement qualities
2	<ul style="list-style-type: none"> Maintaining round form and sequence of movement was dependent on others in the group. 	<ul style="list-style-type: none"> During brief moments of the performance repetition, contrast and variety were clear through use of body actions, body parts, spatial factors and movement qualities
1	<ul style="list-style-type: none"> Attempted but was unable to maintain round form or sequence of movements. 	<ul style="list-style-type: none"> Attempted but found difficulty in demonstrating movements that illustrate repetition, contrast, and variety.
0	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect
Score		

- Exceeds = 11 - 12 total points Approaches = 6 - 8 total points
 Meets = 9 - 10 total points Begins = 1 - 5 total points

COMMUNICATION – Written Assessment			
	Form	Repetition	Contrast and Variety
4	<ul style="list-style-type: none"> The explanation of how round form was produced in dance was thorough, well-detailed and accurate. 	<ul style="list-style-type: none"> Explained repetition telling that original pattern is always there and gave detailed examples of how repetition is accomplished 	<ul style="list-style-type: none"> Explained how body actions, body parts, space and movement qualities were applied in each part of the dance and provided detailed examples.
3	<ul style="list-style-type: none"> Most of the explanation of how round form was produced was clear, detailed and accurate. 	<ul style="list-style-type: none"> Explained repetition telling that original pattern is always there and provided some examples of how repetition is accomplished 	<ul style="list-style-type: none"> Explained how body actions, body parts, space and movement qualities were applied in each part of the dance and provided some examples.
2	<ul style="list-style-type: none"> Some of the explanation of how round form was produced was clear and accurate. 	<ul style="list-style-type: none"> Explained repetition telling that repetition is accomplished by repeating actions but provided no clear example. 	<ul style="list-style-type: none"> Explained that body actions, body parts, space and/or movement qualities were applied but did not indicate how they were used.
1	<ul style="list-style-type: none"> Attempted explanation but it indicated need for greater clarification on the meaning of round form. 	<ul style="list-style-type: none"> Attempted explanation but it indicated greater clarification on the meaning of repetition. 	<ul style="list-style-type: none"> Attempted explanation but it indicated need for greater clarification on the meaning of repetition, variety and contrast.
0	<ul style="list-style-type: none"> Missing and/or inaccurate 	<ul style="list-style-type: none"> Missing and/or inaccurate 	<ul style="list-style-type: none"> Missing and/or inaccurate
Score			

Choreographic Principles and Form

Student Work Samples

CHOREOGRAPHIC PRINCIPLES AND FORM
Student Task Sheet

1. I can describe how we showed our movement pattern in round form.
You start with 4 people. Every 4 beats another person goes until everyone is dancing. The direction the person goes is front, left, back, + finally right. This keeps going until the last person ends in the spot he/she started in.

2. I can tell how repetition should be used and what it looks like in a dance.
The movement that we chose for our repetition sequence is tapping. We know that it is repetition because we do it over + over again. You can still move in different ways.

3. I can describe how variety and contrast were developed in our dance.
We worked variety into our dance by changing the levels, direction, tempo, + also by changing our movement fluently. Contrast was very easy to work into our dance by going at different angles.

CHOREOGRAPHIC PRINCIPLES AND FORM
Student Task Sheet

1. I can describe how we showed our movement pattern in round form.
One person would start out of four corners and every four beats another dancer would start in the round. Our first level of our round was plain walking very slowly. It is over when everyone has danced the same pattern and is back to their original starting spot. First you start going to the front on your left foot, then you go to the left, to the back, and to the right.

2. I can tell how repetition should be used and what it looks like in a dance.
We used tapping for our repetition part of our dance. Repetition is the same movement over and over again. You can do that motion in different forms or different directions and it will still be considered repetition. The exact way we did this is, we did regular steps to the front, shuffle all the back, shuffle all the left, steps backward and shuffle all the back again to the right.

3. I can describe how variety and contrast was developed in our dance.
We had variety and contrast by changing movements, level, direction, tempo, variability. In our variety part we started with hip points going forward, knee turn to the left, turns backward and steps going to the right. For contrast we did punches and dragging steps forward, knee changing direction to the left, shuffles and a jump going diagonally to the right and back and jump going backwards to the left to the end.

Wait until the activity is finished before moving to the next slide.

Choreographic Principles and Form

“Meets”

“Meets”

CHOREOGRAPHIC PRINCIPLES AND FORM

Student Task Sheet

1. I can describe how we danced our movement pattern in round form.

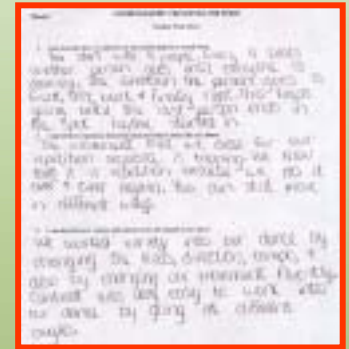
You start with 4 people. Every 4 beats another person goes until everyone is dancing. The direction the person goes is front, left, back, + finally right. This keeps going until the last person ends in the spot he/she started in.
2. I can tell how repetition should be used and what it looks like in a dance.

The movement that we chose for our repetition sequence is tapping. We know that it is repetition because we do it over + over again. You can still move in different ways.
3. I can describe how variety and contrast were developed in our dance.

We worked variety into our dance by changing the levels, direction, tempo, + also by changing our movement fluently. Contrast was very easy to work into our dance by going at different angles.

Choreographic Principles and Form

“Meets”



The field test teachers suggested the following points:

Form:

- Provided a clear description including the number of dancers, beats, and directions.

Repetition:

- Explained that the repetition in their dance was produced by tapping and that they tapped in different ways but doesn't specify what these ways were.

Contrast and Variety:

- Explains they varied their level, direction, tempo and movement. Mentions they added contrast by moving at angles but includes few specific examples.

Choreographic Principles and Form

“Exceeds”

NAME “Exceeds” DATE _____

CHOREOGRAPHIC PRINCIPLES AND FORM

Student Task Sheet

1. I can describe how we danced our movement pattern in round form.

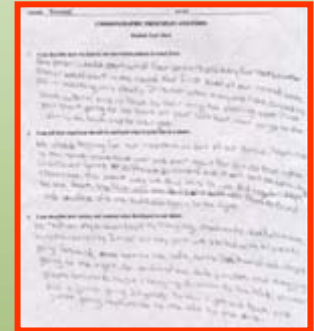
One person would start out of four dancers and every four beats another dancer would start in the round. Our first level of our round was plain walking very slowly. It is over when everyone has danced the same pattern and is back to their original starting spot. First you start going to the front on your left foot, then you go to the left, to the back, and to the right.
2. I can tell how repetition should be used and what it looks like in a dance.

We used tapping for our repetition part of our dance. Repetition is the same movement over and over again. You can do that motion in different forms or different directions and it will still be considered repetition. The exact way we did this is, we did regular steps to the front, shuffle off the Buffalo to the left, taps backward and shuffle off the Buffalo again to the right.
3. I can describe how variety and contrast were developed in our dance.

We had variety and contrast by changing, movements, level, direction, tempo and balance. In our variety part we started with triplets going forward, knee turn to the left, turns backward and skips going to the right. For contrast we did punches and dragging steps forward, hops changing direction to the left, shuffles and a jump going diagonally to the right and back and jumps going backwards to the left to the end.

Choreographic Principles and Form

“Exceeds”



The field test teachers suggested the following points:

Form:

- Provided a clear description that included the number of dancers, beats, and directions and also explained what foot it began on.

Repetition:

- Explained that their repeated action was tapping and gave many specific examples of how they varied it with flops, shuffles, and so forth.

Contrast and Variety:

- Explains that they varied movement, level, and direction, tempo, and ability. Gives many detailed examples of how this variety was achieved (e.g. triplets, skips, punches, drags, and jumps) and gives many specifics about the direction changes.

Contour Drawing

Performance Standard Vi25A26A26B.G (visual art)

Make a contour drawing of a hand creating an illusion of depth accordingly:

- *Knowledge*: Know the concepts related to contour and cross-contour drawing.
- *Process*: Create a 2-D (8-1/2" x 11") proportional drawing of the hand and wrist using contour drawing, utilizing cross-contours techniques, line quality, shading, and craftsmanship.
- *Creative Expression*: Use various applications of line and style to express a mood in the drawing. Use additional elements such as background, objects, clothing, jewelry, and hair to embellish the creativity of the drawing.

Contour Drawing

1. *In order to understand the sensory elements, organizational principles and expressive qualities of the arts (25A), understand processes, traditional tools and modern technologies used in the arts (26A), and apply skills and knowledge necessary to create and perform in one or more of the arts (26B),* students should experience sufficient learning opportunities to develop the following:
 - Demonstrate an understanding of contour and cross contour drawing,
 - Create unique specific effects using a combination of media, tools, and processes, and
 - Create the illusion of depth in a 2-D artwork.

Note: It is important those students have the following experiences prior to the assessment: Discuss the left brain and right brain research as outlined in "Drawing on the Right Side of the Brain." Several exercises from the book may be used.

- Demonstrate, using the overhead projector, the process of blind and modified blind contour drawing, using cross contours to create the illusion of depth.
- Practice, with guidance, drawing their hand. Emphasis should be on attention to details, slow and careful drawing, focusing on the connections between pencil tip and eye movement.
- Do a number of practice drawings of their shoe and various complex objects offered. These will take several class periods. Vary the length of time allowed. Discussion will include terms such as proportion, expression, line quality (with varying pressure), creation of shadows, placement on the paper, craftsmanship and the issue of embellishment, originality, detail, elaboration. These items will be discussed during critique period at the end of each day's class. Examples of contour drawing by various artists will be observed and discussed.
- Continue to practice unique, realistic drawings using contour drawing. Each day, one hand will be drawn, plus many other objects.

Contour Drawing

- 2 Have students review and discuss the assessment task and how the rubric will be used to evaluate their work.
- 3 Ask each student to create a contour drawing of his/her hand on 8-1/2" x 11" paper. Thirty minutes will be allowed for the final drawing. No coaching will be allowed during the assessment.
- 4 Evaluate each student's work using the "Contour Drawing Rubric" as follows:
 - *Knowledge*: Demonstrated a strong grasp of concepts related to contour and cross-contour drawing
 - *Process*: The contour drawing of the hand was complete and well-executed in terms of its technique, line quality, shading, proportional realism, and craftsmanship.
 - *Creative Expression*: The expression of mood was effectively created through the use of various lines, the hand position and the details and embellishments used in the contour drawing.

Contour Drawing

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- Five class periods

Resources

- Drawing pencil: 2B or Ebony Pencils, black gel ink pens or similar
- Drawing paper, 8 x 11, 12 x 18, 3 - 4 pieces each day
- Still life material, mechanical objects, shoes, toys, objects in the room, cloth, etc.
- "Drawing on the Right side of the Brain" by Betty Edwards, J. P. Tarcher, Inc, Los Angeles. 1979
- "Drawing on the Artist Within" by Betty Edwards, Simon & Schuster, NY. 1986
- "Drawing," Robert Kaupelis
- Contour Drawing Rubric

NAME _____

DATE _____

CONTOUR DRAWING Exceeds = 22 - 24 total points Approaches = 12 - 16 total points Meets = 17 - 21 total points Begins = 1 - 11 total points

	KNOWLEDGE/PROCESS			CREATIVE EXPRESSION		
	Technique, Line Quality, Shading	Proportion Realism	Craftsmanship	Expression Mood	Hand Position	Detail, Elaboration, Embellishment Creativity
4	<ul style="list-style-type: none"> Line quality is varied to a high degree Might have accented corners, thick/thin, dark/light, varied textures Shading shows complex definition of light and shadow, areas of emphasis Shows ONE source of lighting 	<ul style="list-style-type: none"> Looks like a real hand, accurately drawn, no errors in proportion 	<ul style="list-style-type: none"> Neat, no smudges, folds, tears or creases. Erasures are invisible 	<ul style="list-style-type: none"> Uses light and dark lines, or delicate and strong lines, broken or repetitious line to express a mood May use humor, a theme, mood Highly unique style consistent throughout the drawing 	<ul style="list-style-type: none"> Hand is other than flat position (fingers overlapped, bent, palm showing, fingers coming toward the viewer, etc.) AND hand is holding something 	<ul style="list-style-type: none"> Additional elements such as background, objects, shadows, clothing, jewelry, hair, scars; developed to a high degree and very detailed Hand may be holding objects or have objects around it in the background Hand and wrist are drawn Wrinkles are drawn very accurately, line quality of details varies Shadows are included and are accurate and consistent
3	<ul style="list-style-type: none"> Line quality varied but only in a few places Shading shows simple definition of light and shadow, areas of emphasis Source of light not as obvious with some deviation 	<ul style="list-style-type: none"> Looks real, good proportion but may have an error or two 	<ul style="list-style-type: none"> Neat, no smudges, folds, tears or creases Erasures are barely visible 	<ul style="list-style-type: none"> May use humor, light and dark lines, theme to a lesser degree Style is unique but may be inconsistent or vary throughout the drawing 	<ul style="list-style-type: none"> Hand is other than flat position (fingers overlapped, bent, palm showing, fingers coming toward the viewer, etc.) Hand is NOT holding anything 	<ul style="list-style-type: none"> Included elaboration of shadows, clothing, jewelry, objects, but details are less well defined or carefully done Hand and wrist are drawn Contains good detail, knuckles, nails, wrinkles Details are not as finely rendered
2	<ul style="list-style-type: none"> Line quality varies slightly but is inconsistent as to placement Uses shading in isolated area, or shading may be inconsistent Source of light may be confusing and difficult to place 	<ul style="list-style-type: none"> Looks slightly misshaped or out of proportion, fingers are out of proportion or thumb is misplaced or misshaped 	<ul style="list-style-type: none"> Neat, no smudges, folds, tears or creases Erasures are visible 	<ul style="list-style-type: none"> Good drawing but little personal expression, no humor, minimal expression, drawing is straightforward, typical hand with few changes in line quality 	<ul style="list-style-type: none"> Hand is placed in a simple position with fingers flat or slightly curved 	<ul style="list-style-type: none"> Detail minimal, no or little elaboration Nails are semi-realistic or drawn in outline only Hand and wrist included Few wrinkles included.
1	<ul style="list-style-type: none"> No shading technique used Line quality lacks variety or is missing No light source 	<ul style="list-style-type: none"> Hand is badly misshaped, out of proportion, strong exaggeration in some areas 	<ul style="list-style-type: none"> Neatness errors are obvious, erasures visible 	<ul style="list-style-type: none"> Expressive elements are minimal or absent Struggling, lacks theme and/or mood Has no distinctive style or highly inconsistent style 	<ul style="list-style-type: none"> Hand is flat, palm down 	<ul style="list-style-type: none"> Very sparse detail, if any Nails drawn very simple or like "thumbles" Nails and knuckles are stereotypical (e.g., 3 identical wrinkles on all fingers). Wrinkles rigid, inaccurate Wrist may not be included
0	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect 	<ul style="list-style-type: none"> Missing and/or incorrect
Score						

Contour Drawing

Student Work Samples



Wait until the activity is finished before moving to the next slide.

Contour Drawing

“Meets”



Contour Drawing

“Meets”



The field test teachers suggested the following points:

Knowledge/Process

- **Technique**

Line quality mostly light and delicate with an occasional darker, stronger accent.

The slight shading does suggest a light source.

- **Proportion/Realism**

Looks real and uses good proportion though some awkwardness with the knuckle of the middle finger.

- **Craftsmanship**

Neatly drawn with no obvious erasures.

Creative Expression

- **Expression Mood**

A light, delicate line is consistent throughout the drawing.

- **Hand Position**

The fingers are bent with the middle finger and thumb touching. We see only the outer surface of the hand as the palm is not visible.

- **Detail**

Hand and wrist are drawn. A ring is included and some knuckle details are shown. The fingers show some detail but the hand itself is not as finely rendered.

Contour Drawing

“Exceeds”

“Exceeds”



Contour Drawing

“Exceeds”



The field test teachers suggested the following points:

Knowledge/Process

- **Technique**

Lines are strong and sure with high contrast between thicker, darker lines outlining hand and those lighter more delicate lines delineating folds. Shading creates definite contrast between shadowy interior of hand and highlighted surface.

- **Proportion/Realism**

Hand looks realistically solid and is drawn with accurate proportions.

- **Craftsmanship**

Neat presentation with no smudges, creases, or distracting erasures.

Creative Expression

- **Expression Mood**

Consistent strong style. Fingers drawn with lively lines.

- **Hand Position**

The hand, which is shown holding something, is cupped presenting us with both inner and outer surfaces.

- **Detail**

Fingers are accurately and clearly indicated as are the wrinkles in the knuckles and the skin folds created with cupping. The hand is holding a ring shaped object drawn with convincing volume created by accurate shading.

Ensemble Rehearsal Techniques

Performance Standard Mu26A.G (music)

Critique an instrumental or vocal ensemble performance accordingly:

- *Knowledge*: Identify strengths and weaknesses of specific musical elements, making critical judgments on the individual and ensemble performance.
- *Collaboration*: Provide specific, constructive suggestions for improvement for the ensemble.
- *Communication*: Write a critique of your own (or your section's) performance after ensemble rehearsal. Critique the performance of the entire ensemble after listening to the performance on tape.

Ensemble Rehearsal Techniques

Procedures

1. *In order to understand processes, traditional tools and modern technologies used in the arts (26A)*, students should experience sufficient learning opportunities to develop the following:
 - Demonstrate or describe efficient practice/rehearsal procedures.
 - Identify strengths and weaknesses of specific musical elements, making critical judgments on the individual and ensemble performance, and suggesting strategies for improvement.
 - Critique at least one rehearsal performance following the procedure in “Assessment Procedures” below.

Note: Students should practice writing critiques of their own performance in an ensemble and performances of the entire ensemble using the task sheet and the rubric. They should also discuss ways to improve performance using the rehearsal critiques.

- 2 Audio tape the rehearsal of an instrumental or vocal ensemble performance of a selection that has not been critiqued by the class.

Ensemble Rehearsal Techniques

Procedures continued

- 3 Immediately after the rehearsal, have students review and discuss the assessment task and how the rubric will be used to evaluate their work. Review the instructions on the “Ensemble Rehearsal Critique” task sheet.
- 4 Ask each student to complete the upper half of the sheet.
- 5 Ask each student to complete the bottom half of the task sheet while listening to the audio tape three times with two-minute pauses between each playing and five minutes after the third playing.
- 6 Have each student orally provide constructive feedback to the ensemble.
- 7 Evaluate each student’s work using the “Ensemble Rehearsal Critique Rubric” as follows:
 - *Knowledge:* Made many specific, appropriate references to musical elements in the performance (e.g., I forgot to give the half notes two beats on measure 3 but I held the quarter notes longer to make up for it).
 - *Collaboration:* The suggestions for improvement were constructive and effective.
 - *Critique:* The critique was complete, thorough, well-detailed, and well-reasoned. The suggestions addressed highly articulated practice strategies and revisions clearly linked to specific critical comments (e.g., if the flutes play staccato as the trumpets did in the first version,). Evidence of complex coordination of two or more points of view and relations across one or more musical element (e.g. after the sopranos came in, the tenors got louder and I started singing flat; the second time I sang softer and I was better in tune).

Ensemble Rehearsal Techniques

Examples of Student Work

- Meets
- Exceeds

Time Requirements

- Three to four class periods

Resources

- Audio tape and recorder
- Scores of individual parts of musical selection for student reference
- Copies of “Ensemble Rehearsal Critique” task sheet
- Ensemble Rehearsal Critique Rubric

ENSEMBLE REHEARSAL CRITIQUE RUBRIC

- Exceeds = 11 - 12 total points
- Meets = 9 - 10 total points
- Approaches = 6 - 8 total points
- Begins = 1 - 5 total points

KNOWLEDGE/COMMUNICATION			
	Musical Elements	Revisions or Practice Strategies	Critical Judgments
4	<ul style="list-style-type: none"> • Made many specific and appropriate references to musical elements in the performance (e.g., I forgot to give the half notes two beats on measure 3 but I held the quarter notes longer to make up for it). 	<ul style="list-style-type: none"> • Suggested highly articulated practice strategies and revisions clearly linked to specific critical comments (e.g., the flutes should play staccato like the trumpets do in the first version). 	<ul style="list-style-type: none"> • Provided evidence of complex coordination of two or more points of view and relations across one or more musical element (e.g. "after the sopranos came in, the tenors got louder and I started singing flat; the second time I sang softer and I was better in tune").
3	<ul style="list-style-type: none"> • Referred to musical elements with increased specificity and coherence (e.g., the flutes played the eighth notes like quarter notes). 	<ul style="list-style-type: none"> • Suggested specific and constructive revisions or practice plans sometimes linked to critical comments (e.g., "the drums should tap their feet for better rhythm"). 	<ul style="list-style-type: none"> • Provided evidence of single coordination of musical elements between two points of view (e.g., "Trumpets were too loud; I couldn't be heard" or "sopranos missed their entrance; we didn't").
2	<ul style="list-style-type: none"> • Referred to isolated musical elements and/or makes overly broad, sometimes inappropriate or irrelevant references to the performance (e.g., out of tune or sloppy rhythm). 	<ul style="list-style-type: none"> • Offered broad, superficial or unconstructive suggestions (e.g., "sing more in tune" or "find the bad spots and practice them"). 	<ul style="list-style-type: none"> • Described one or more single points of view not coordinated with musical dimensions (e.g., "I was too loud"; "we were out of tune"; "the drums dragged").
1	<ul style="list-style-type: none"> • Identified problems with the musical elements in the performance but did not refer to them (e.g., bad or much better or great). 	<ul style="list-style-type: none"> • Made suggestions for improvement but did not refer to specific musical elements to improve (e.g., "listen to the teacher" or "take your instrument home"). 	<ul style="list-style-type: none"> • Response marginal for determining critical perspective (e.g., "very bad"; "good"; "practice").
0	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or inappropriate 	<ul style="list-style-type: none"> • Missing and/or inappropriate

NAME _____ DATE _____

ENSEMBLE REHEARSAL CRITIQUE

Write down your **CRITIQUE** of the ensemble performance specifying **LOCATION** (measures where you performed particularly well or need to improve) and **MUSICAL ELEMENTS** (such as rhythm, intonation, dynamics, balance, articulation, and phrasing). Using words such as "because," be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning **REVISIONS OR PRACTICING STRATEGIES** for yourself or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.

	CRITICAL COMMENTS	REVISIONS OR PRACTICE PLANS
Location	My (or Section's) Performance (fill out immediately after performance)	For Myself (or My Section) (fill out immediately after performance)
Location	Ensemble's Performance (fill out after listening to recorded performance)	For the Whole Ensemble (fill out after listening to recorded performance)

Ensemble Rehearsal Techniques

“Meets”

"Meets"

ENSEMBLE REHEARSAL CRITIQUE

Adapted from Arts Propel Project

Write down your CRITIQUE of the ensemble performance specifying LOCATION (measure[s]) where you performed particularly well or need to improve) and MUSICAL ELEMENTS (such as rhythm, intonation, dynamics, balance, articulation, phrasing, etc.). Using words such as "because," be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for your self or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.

CRITICAL COMMENTS		REVISIONS OR PRACTICE PLANS
Location	My (or Section's) Performance (filled out immediately after performance)	For Myself (or My Section) (filled out immediately after performance)
measure 7	"When we (sopranos) sing the first line we ran out of breath so we all had to extra breath when we weren't supposed to."	We can fix this by taking a bigger breath in the beginning so we can get all the way through the phrase.
measures 28+29	"Our teacher had us stop for 7 months after "it" and then when we came back we sounded a bit flat and were breathless."	If we take a bigger breath during the rest and keep our interest in, we will have much better and louder sounding music.
Location	Ensemble's Performance (filled out after listening to recorded performance)	For the Whole Ensemble (filled out after listening to recorded performance)
measure 7	I think we did much better this time because we took bigger breaths in the beginning and therefore got all the way through the phrase.	During the performance we took much bigger breaths we could get through the long phrase. We also stood straighter so the air wouldn't be forced out of bodies to enter.
measure 16	When the boys came in I thought they were a little loud and a bit flat. Then when we came in again they were overpowering our parts.	If the boys sang a little it would be better so they didn't overpower anybody. Also they need to articulate in the notes and sing out.

Ensemble Rehearsal Techniques

Meets

Critical Comments

Location	My (or Section's) Performance	For Myself (or My Section)
Measure 7 Measure 88 & 89	. (filled out immediately after performance) When we (sopranos) sang the first line, we ran out of breath so we all had to take a breath when we weren't supposed to Our teacher had us stop for 4 counts after "they will sing" and then when we came back in we sounded flat and were breathy.	(filled out immediately after performance) We can fix this by taking a bigger breath in the beginning so we can get all of the way through the phrase If we take a bigger breath during the rest and keep our (?) in, we will have much fuller and better sounding music
Location	Ensemble Performance	For the Whole Ensemble
Measure 7 Measure 16	(filled out after listening to recorded performance) I think we sounded much better this time because we took bigger breaths in the beginning and therefore got all the way through the phrase. When the boys came in I thought they were a little loud and a bit flat. Then when we came in again they were overpowering our part.	filled out after listening to recorded performance During the performance we took much bigger breaths so we could get through the long phrase. We also stood straighter so our air wouldn't be forced out of our bodies too fast. If the boys sing a little it would be better so they didn't overpower anybody Also they need to (understand)? the notes and sing out

Ensemble Rehearsal Techniques

“Meets”



The field test teachers suggested the following points:

Musical Elements

- Referred to musical elements with increased specificity and coherence (e.g. talked about sounding *flat* and *breathy*, taking breaths in the middle of *phrases*, and resting for four *counts*.)

Revisions or Practice Strategies:

- Suggested specific and constructive revisions or practice plans sometime linked to critical comments (e.g. taking bigger breaths before phrases and adjusting one's body's position in order to have a fuller sound.)

Critical Judgments:

- Provided evidence of single coordination of musical elements between two points of view (e.g. the boys' loud tones overpowered the girls' voices)

Ensemble Rehearsal Techniques

“Exceeds”

“Exceeds”

ENSEMBLE REHEARSAL CRITIQUE

Adapted from Arts Propel Project

Write down your CRITIQUE of the ensemble performance specifying LOCATION (measure[s]) where you performed particularly well or need to improve) and MUSICAL ELEMENTS (such as rhythm, intonation, dynamics, balance, articulation, phrasing, etc.). Using words such as “because,” be sure to mention any links between your own or your section’s performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for your self or the ensemble. Be sure to include the main problem in terms of the musical elements and location in the piece that you or the ensemble should practice on before or during the next rehearsal.

CRITICAL COMMENTS			REVISIONS OR PRACTICE PLANS		
Location	My (or Section's) Performance (filled out immediately after performance)		For Myself (or My Section) (filled out immediately after performance)		
Music Room	consistently bad intonation (flat) throughout, people took breaths in the middle of phrases, many boys sang the girls part when it was more melodic than theirs, in measures 87 & 88 there was some word confusion		Work through the piece slowly & work on each tone, take deeper & fuller breaths before phrases, have more practices w/ the girls and concentrate on your own part		
Location	Ensemble's Performance (filled out after listening to recorded performance)		For the Whole Ensemble (filled out after listening to recorded performance)		
	improved intonation as a whole, word confusion in measures 87 & 88, good acoustic balance between parts but could use a little more alto in measures 86-91		point out word changes or mispronounced words after first rehearsal, have more practices together to get a better feel for the balance between parts, work w/ the group more on balance in practices		

Ensemble Rehearsal Techniques

Exceeds

Location	My (or Section's) Performance	For Myself (or My Section)
Music Room	Consistently bad intonation (flat) throughout, people took breaths in the middle of phrases, many boys sang the girl's part when it was more melodious than theirs in measures 87 & 88 there was some word confusion	Work through the piece slowly. Work on each tone, take deeper, fuller breaths before phrases, have more practices w/the girls and concentrate on your own part
Location	Ensemble Performance	For the Whole Ensemble
	<p>(filled out after listening to recorded performance)</p> <p>Improved intonation as a whole, word confusion in measures 84 & 87. Good acoustic balance between parts but could use a little more alto in measures 89-91.</p>	<p>filled out after listening to recorded performance</p> <p>point out word changes or mispronounced words after first rehearsal, have more practices together to get a better feel for the balance between parts. Work s/the group more on balance in practices</p>

Ensemble Rehearsal Techniques

“Exceeds”



The field test teachers suggested the following points:

Musical Elements

- Made many specific and appropriate references to musical elements: (e.g. talked about using bad *intonation*, taking *breaths*, in the middle of *phrases*, having good *acoustic* balance, needing more *alto*, tone, and portions of the piece sounding *melodious*)

Revisions or Practice Strategies:

- Suggested highly articulated practice strategies and revision: (Work on tones, take deeper breaths, work on balance, more practices with both parts together.)

Critical Judgments:

- Critical judgment showed evidence of complex coordination of two or more points of view and relations across one or more musical elements: (Boys sang girl's part when it was more melodious; intonation improved but could use more alto; more balance wanted between the parts.)

Should You Try This At Home?

Group Activity Two

- Organize a group of teachers who are teaching the same grade level or same content.
- Choose one of the assessments from the CD or web-site and review it carefully.
- Become familiar with the RUBRIC and see if you can use it to score the student work samples given in the assessment. Do this without knowing which one is *meets* and which one *exceeds*.
- All of teachers in the group should teach the lesson and give the same assessment.
- The teachers should bring their student work from the assessment to a meeting and practice scoring each other's work. Compare your scores to the scores of the other teachers in the group. See if you have the same score and similar reasons why the group came up with this score.
- Keep practicing until everyone can use the RUBRIC consistently and accurately.



Resources for Group Activity Two

- An appropriate assessment at the grade level.
- Appropriate RUBRIC for the assessment
- Sample student work with the assessment
- Resources are found on www.isbe.net
- Your own students' work



If you have questions or ideas about the Classroom Assessments or Performance Descriptors please call:

- Illinois State Board of Education
- Curriculum and Instruction
- 217/557-7323

