

# Arts Assessment Resource Guide



Produced by:  
San Diego County  
Office of Education





## ABOUT THE CCSESA ARTS INITIATIVE

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California County Superintendents Educational Services Association represents 58 county offices of education throughout the state of California. Knowing that the visual and performing arts contribute to effective schools, the California County Superintendents Educational Services Association with generous support of the William and Flora Hewlett Foundation launched a statewide initiative in early 2006 to advocate for and strengthen arts education in California public schools. CCSESA urges every school to weave dance, music, theatre, and visual arts into the fabric of the curriculum providing all students with a comprehensive education, kindergarden through high school aligned to the Visual and Performing Arts Framework for California Public Schools. CCSESA supports schools, districts, and communities in each of the state's 58 counties through a fully equipped statewide network. CCSESA is working at the state, regional, and local levels to impact change in arts education.

### CCSESA Arts Initiative

#### VISION AND CORE PRINCIPLES

The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the 21st century. All California students from every culture, geographic region and socio-economic level—deserve quality arts learning in dance, music, theatre, and visual arts as part of the core curriculum.

#### **Rich & Affirming Learning Environments**

Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

#### **Empowering Pedagogy**

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

#### **Challenging & Relevant Curriculum**

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

#### **High Quality Instructional Resources**

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

#### **Valid & Comprehensive Assessment**

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.

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### ABOUT THE CCSESA ARTS INITIATIVE

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#### **High Quality Professional Preparation & Support**

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

#### **Powerful Family/Community Engagement**

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

#### **Advocacy-Oriented Administrative/Leadership Systems**

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

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## ARTS ASSESSMENT RESOURCE GUIDE

### FORWARD

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On behalf of the County Superintendents of the State of California, we are pleased to introduce the **CCSESA Arts Assessment Resource Guide** developed by the San Diego County Office of Education as part of the CCSESA Arts Initiative and the Curriculum and Instruction Steering Committee (CISC) Visual and Performing Arts Subcommittee.

The California County Superintendents Education Services Association (CCSESA) is an organization consisting of the County Superintendents of Schools from the 58 counties in California working in partnership with the California Department of Education. The Curriculum and Instruction Steering Committee (CISC) is a subcommittee of CCSESA, consisting of county office associate superintendents, focusing on curriculum, instruction, and professional development. The Visual and Performing Arts Subcommittee includes regional arts leads representing all eleven service regions geared at strengthening support and service in arts education to California school districts. Through the CCSESA Arts Initiative and the CISC VAPA Subcommittee, county superintendents and their staffs are building capacity to advocate and increase visibility for arts education in California public schools. One area of this work is in the development and of K-12 arts education curriculum resources aligned to the Visual and Performing Arts Framework for California Public Schools.

This project was developed by **Ron Jessee**, Visual and Performing Arts Coordinator for San Diego County Office of Education and Region 7 Arts Lead with consultation services by Patti Saraniero of Cal State University, San Marcos. It is our hope that this tool will be used by districts to implement the process of assessment of in the arts at the school district level. in the visual and performing arts. Also, we extend special thanks to Patty Taylor, CCSESA Arts Consultant, who contributed to the development and finalization of the document as well as the CCSESA/CISC Visual and Performing Arts Regional and County Leads who provided input for this project. It is our hope that this will be helpful in the planning and implementation of a rich K-12 arts education program.

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California County Superintendents Educational Services Association

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Chair, Visual and Performing Arts Subcommittee  
Associate Superintendent, San Francisco Unified School District



## TABLE OF CONTENTS

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Welcome and Overview

Assessing the Arts

What Does Quality Arts Education Assessment Look Like?

Four Myths About Arts Education Assessment

District Arts Assessment

Planning an Arts Education Assessment System in Your District

Arts Assessment Tools

Teacher Assessment of Student Learning

Student Self Assessment

Student Peer Assessment

National Organizations and Efforts Addressing Arts Assessment

California Organizations and Efforts Addressing Arts Assessment

Visual Arts Assessment

Music Arts Assessment

Dance Assessment

Theatre/Drama Assessment

Additional Arts Assessment Tools and Materials

Additional references

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## WELCOME AND OVERVIEW

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Welcome to the Arts Assessment Resource Guide. This guide is intended to illustrate the process of assessment in the arts at the school district level. There are many resources for teachers and schools to use in classroom assessment of the arts. But there are not many resources for district-wide assessment. This guide intends to address that gap.

District-wide assessment provides data about achievement. It gives feedback to parents and teachers. And it offers information to the larger community about the progress of our students. Our hope is to provide you with an accessible and informative guide to district-wide assessment. To that purpose, this guide is chock full of arts assessment resources both in print and online.

It provides examples from districts that are successfully assessing the arts and answers “frequently asked questions,” as well as outlining the process of planning and implementing arts assessment across a school district.

The guide begins with the basics by answering the following questions:

What is good arts assessment?

What does quality arts education assessment look like?

This section also describes formative, summative and authentic assessment.

Next, the guide addresses four myths about arts assessment. The four myths are:

- Success in arts is subjective.
- It is all about the end product.
- Teachers can just tack on assessment to their arts instruction.
- Assessment is contradictory to the artistic process

The guide debunks each myth, then goes on to highlight examples of large-scale arts assessment at the district, state and national levels.

Next, the guide describes how to plan an arts assessment system in your district. It can help you assemble a planning committee, be clear about what you want to accomplish with assessment in the arts, establish parameters for your assessment system, and create a timeline for implementation.

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## ARTS ASSESSMENT RESOURCE GUIDE

The guide provides descriptions and links to assessment tools such as rubrics, observation checklists, performances and portfolios.

Finally, the document narrows the focus to the four disciplines of Visual and Performing Arts which include Dance, Music, Theatre and Visual Arts. It directs you to discipline-specific references in the state and national pursuit for high quality arts assessment.

The Arts Education Assessment Resource Guide is an incredible tool that can be used to reference and build arts assessment in your district. Thanks to the partnership work of the Hewlitt Foundation, the California County Superintendents Educational Service Association, The California Department of Education and The San Diego County Office of Education, we now have a living, breathing, growing and changing resource for arts education assessment in our schools.

Arts assessment is a complex and challenging undertaking. But high-quality arts assessment is possible. We hope you will find this guide a useful resource in meeting this challenge.

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## ASSESSING THE ARTS

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Good assessment in arts education requires many of the same things that assessment in any content area requires. Good arts assessment needs time to be thoughtfully implemented, professional development for teachers using and administering the assessments and alignment with district, state or national standards in the arts. Good arts education assessment supports and develops teacher instruction and student learning.

Richard Cowell, in his 2003 article, “The Status of Arts Assessment: Examples from Music”, reminds us that assessment serves many purposes, including motivating students and teachers by recognizing work well-done; providing information to teachers and leaders to improve instruction; informing us if our instructional goals have been met; and, informing us what was and was not covered in the curriculum.

There are some aspects of arts assessment that make it unique from assessment in other core content areas.

- “Doing” and “making” are critical components of arts education. Arts *knowledge* is assessable and so is the *process* of making art as well as the *artwork* itself. Each of these components – knowledge, process and production – is intertwined, and each needs to be represented and accounted for in the assessment system.
- Arts education assessment is authentic. In other words, it examines students’ work much like “real world” work is assessed. While pencil-and-paper testing may have a role, much of arts assessment is based on more complex and in-depth examinations of student work. Strategies that accomplish authentic assessment include portfolios, personal reflection and critique.

Colwell, R. (2003). The Status of Arts Assessment: Examples from Music. *Arts Education Policy Review*, 105, 11-18.



### WHAT DOES QUALITY ARTS EDUCATION ASSESSMENT LOOK LIKE?

There are a number of qualities that should be present in arts education assessment. Dennie Palmer Wolf and Nancy Pistone, in their book *Taking Full Measure: Rethinking Assessment Through the Arts*, identified the following qualities for arts education assessment.

- **An insistence on excellence**

Expectations for student work should be high and clearly communicated.

- **Judgment**

Artwork should elicit a variety of responses.

- **Importance of self-assessment**

Artists engage in self-assessment of their work. Student artists should also be actively engaged in this process.

- **Multiple forms of assessment**

Using multiple forms of assessment captures nuances that are missed with only one approach. Each assessment tool provides a new piece of information and insight and broadens our understanding of students' learning and work.

- **Ongoing assessment**

Assessment should be embedded into the learning process and ongoing throughout the school year (rather than occurring at only one point in the calendar). Student artists benefit greatly from the circular process of creation, analysis, and revision.

#### Formative & Summative Assessment

Good assessment in any content area utilizes both formative and summative strategies. *Formative* strategies are used in process, allowing the teacher and student to chart progress and guide development. There are a variety of formative assessment tools available to teachers and students, including observation checklists, rubrics, and personal reflection prompts.

*Summative* strategies look at outcomes – did students learn or were able to do what we set out to teach them? The Connecticut State Department of Education (<http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320838>) suggests that the following criteria should apply to summative assessment to ensure validity and usefulness. Summative arts assessment tasks should:

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- Be challenging, meaningful, and related to the arts instruction;
- Require that students in the performing arts create, perform and respond and students in the visual arts should create and respond. Each of these tasks is part of the artistic process and students should successfully demonstrate each;
- Provide students with clear examples of high-quality student work;
- Include critique, revision and student self-assessment.

What is “authentic assessment”?

Assessment is authentic when it mirrors work done by real people in the real world. Traditional pencil-and-paper tests are not considered authentic as real-life occupations typically use other forms of assessment. Arts education makes great use of authentic assessment when students are creating their own art works. Grant Wiggins (1998) identified the following standards for authentic assessment.

- 1. The assessment task is much like one found in a real-world setting.**
- 2. The assessment requires judgment and innovation.** Students must create their own solutions to problems rather than using only formulas or established procedures.
- 3. The assessment asks students to “do” the subject.** Rather than regurgitating facts, students must conduct the work of the content area. They must know *and* do.
- 4. Students must use skills and knowledge to complete complex tasks.** Authentic assessment requires students to integrate skill and knowledge – often from more than one content area – to solve problems and create solutions.
- 5. The assessment allows students to practice, get feedback and revise performances and products.** Authentic assessments utilize the circular loop of performance, feedback, and revision. Student work develops and evolves through this use of assessment.



## ARTS ASSESSMENT RESOURCE GUIDE

The National Association for Music Education (<http://www.menc.org/resources/view/performance-standards-for-music-introduction>) established guidelines for quality music assessment. One of their key guideline is that arts assessment should be authentic. The National Art Education Association (<http://www.naea-reston.org/assessment.html>) published *Assessing Expressive Learning* which is a guide to authentic assessment in visual arts.

### Assessment in Context

Edward Warburton (2002) encourages those using authentic assessment to not be limited to or focus solely on the final product or outcome. Warburton states that assessment in context includes not only genuine final products but it also includes activities that are true to the making of the art form. He points out that playing scales on a piano is not an authentic product but it is an authentic task in the musical training of pianists. So assessment in context includes both final products such as portfolios or performances as well as “traditional pedagogical activities” such as playing scales or warm-up exercises.

### *To Learn More...*

Read *Taking Full Measure: Rethinking Assessment Through the Arts* by Dennie Palmer Wolf and Nancy Pistone in its full format. It was published by the The College Board in 1991.

**Connecticut State Department of Education’s** “The Arts: A Guide to K-12 Program Development” published in 2002. Available at <http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320838>

Visit the **National Association for Music Education’s** website to learn more about their standards for assessment at <http://www.menc.org/resources/view/performance-standards-for-music-introduction>

Wiggins, G. (1998). *Educative assessment: Designing assessment to inform and improve student performance*. San Francisco: Jossey-Bass.

Warburton, E.C. (2002). From talent identification to multidimensional assessment: toward new models of evaluation in dance education. *Research in Dance Education*, 3 (2), 103-121.

## FOUR MYTHS ABOUT ARTS EDUCATION ASSESSMENT

When first introduced to the idea of assessing the arts, many educators are reluctant for a number of reasons. Let's take this opportunity to dispel some commonly held myths about arts education assessment.

**Myth #1: Success in the arts is subjective.** Achievement in the arts is often thought of as highly subjective. We are all familiar with having a personal response to a piece of visual art or music that differs from others' responses. There is a prevalent myth that the arts cannot be assessed because of this subjectivity. In actuality, there are many aspects of arts education that can be assessed within state or national standards.

- a. Each art form has *content*. Traditions, history and vocabulary are all assessable knowledge that is included in each art form.
- b. Each art form employs *technique*. Technique involves specific skills that can be measured. For a simple example, when a student plays the correct series of notes, that is easy to assess. When a wrong note is played, that is also easy to identify. In ballet, a student correctly performs a plié when the body is in the proper position. Arms, feet, hips, back, shoulders – these must be in a specific alignment to accomplish this task.
- c. Each art form encourages *intellectual behavior*. Carmen Armstrong, in her book *Designing Assessment in Art*, identified seven behaviors that are specifically developed by the visual arts (It is not difficult to see how these could be adapted to the other art forms). The seven behaviors are:

KNOW                      PERCEIVE                      ORGANIZE  
 INQUIRE    VALUE    MANIPULATE    COOPERATE

Each of these behaviors can be used to create goals and assessment tools for student learning. For example, Armstrong illustrates how a student's ability to *inquire* can be measured across a continuum from low to high. A progression of a student's ability to *inquire* is provided, beginning with a student elaborating on a topic, developing into experimenting or reflecting on that topic and then, lastly, able to innovate. These behaviors are necessary for success in the arts but also in other content areas of the curriculum.

LOW LEVEL                      MEDIUM LEVEL                      HIGH LEVEL  
 ELABORATE    EXPERIMENT/REFLECT                      INNOVATE

THE  
 ARTS  
 EDUCATION  
 STANDARDS



**Myth #2: It is all about the end product.** In the professional world of the arts, yes, it is all about the end product. The success of a concert, film or play in the professional realm depends on what is seen or heard by the audience. However, in arts education, the *process* of making the art is as valuable and important as the resulting art work. Arts education is a complex and multi-layered educational process. The end product, such as a sculpture or an aria, is but one piece of the student's learning and experience. Arts education is about knowledge, process *and* product, thus making the arts an exciting and multi-layered curricular area to assess.

Arts teachers assess a variety of process-related criteria in their students. In their study published by the National Art Education Association, Dorn, Madeja and Sabol (2004) found that the visual arts teachers they studied used the following criteria in assessing their students' behavior and learning in the art classroom. These criteria are not about the artworks or the students' artistic abilities but about their process of learning art. At least 75% of the teachers in their study identified the following criteria as the five they used most commonly to assess students in visual arts.

1. *Effort* – are students trying, particularly with something new or challenging?
2. *Problem-solving ability* – when faced with an obstacle, how do students respond? What do they do next?
3. *Improvement or growth* – Students may not master a technique or concept but are they making progress toward that goal? Are students challenging themselves?
4. *Classroom behavior* – Classroom behavior might look a little different in an arts context. Are students supportive of each other, offering constructive criticism about each others' work? Students may not be working quietly by themselves, although there may be instances where that is appropriate. Students may be working collaboratively. For example, students in a theatre class may be actively engaged in creating a scene – talking, laughing, moving classroom furniture. This may be the ideal classroom behavior for this class, rather than working independently at a desk.
5. *Self-motivation or initiative* – Are students engaged? Are they pursuing answers to their own questions?

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As you can see, all of the criteria are useful and assessable in any educational context, not just the arts. These criteria emphasize the importance of the artistic process and its value for all students.

Looking at the process of students' learning in the arts has recently been studied by Project Zero at Harvard University. They developed the Studio Thinking Framework, which identifies eight "Studio Habits of Mind". To learn more about the Studio Thinking Framework as well as how the Alameda County Office of Education is incorporating it into their schools, visit their website at: [http://www.artiseducation.org/about\\_frameworks](http://www.artiseducation.org/about_frameworks)

**Myth #3: Teachers can just tack on assessment to their arts instruction.** Many classroom teachers feel the lack of the arts in their own education. The idea of assessing students in the arts becomes even more daunting. However, they are not alone in their lack of preparation in assessing the arts. Dorn, Madeja and Sabol (2004) found that the majority of visual arts teachers in their study had no assessment training during their own college education. In addition, approximately 25% of the visual arts teachers had no training at all in assessing their art form. Professional development in arts education assessment is a need that extends to all teachers who use and teach the arts.

**Myth #4: Assessment is contradictory to the artistic process.** Actually, the artistic process includes embedded assessment. If you look at the simple graphic below, you will see there is an assessment component to the artistic process. Assessment and art making are inextricably linked. Assessment can come from the artist as self-assessment and it come from external sources, such as the public or arts critics. We commonly think of these types of assessment as critiques.

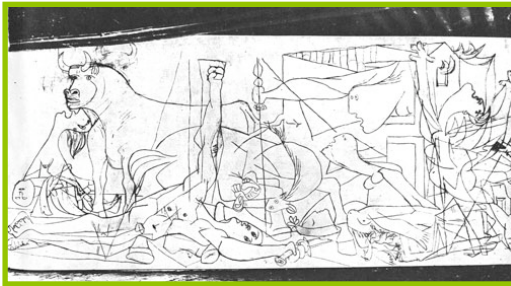
#### THE ARTISTIC PROCESS





The audience typically does not get to see that making art is, in large part, about assessing and revising. Rehearsing a concerto or a production of *Macbeth* is about assessing the work and revising it. Two of the most famous paintings of the twentieth century, “*Guernica*” by Pablo Picasso and “*Madame X*” by John Singer Sargent, look the way they do today because both artists sketched and revised many times before they painted the final version. Sargent sketched “*Madame X*” over 30 times before settling on the iconic image we recognize today.

Picasso sketches



Sargent sketches



“The first draft reveals the art, revision reveals the artist.” – Michael Lee

**To Learn More...**

*Assessing Expressive Learning: A Practical Guide for Teacher-Directed Authentic Assessment in K-12 Visual Arts Education.*

Charles M. Dorn, Stanley S. Madeja, & F. Robert Sabol (2004); Published by Lawrence Erlbaum.

*Designing Assessment in Art.* Carmen L. Armstrong (1994).

Published by the National Art Education Association.



## DISTRICT ARTS ASSESSMENT

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District-wide arts assessment, as in any other content area, can be used to inform and improve instruction as well as to provide accountability. The arts offer many diverse and authentic opportunities to assess student learning. District-wide assessment can utilize traditional assessments such as paper-and-pencil tests; however, the wide variety of assessment choices makes authentic assessment viable.

Following are three examples of arts assessment that can be conducted on a large scale, such as across an entire district. The first two examples include a curricular unit in which the assessment is embedded. Mary Stokrocki, in *Arts Education Policy Review* in 2005, noted that large-scale assessment “needs to provide good examples of instructional activities with related assessment devices that lead to deep understanding of the arts and inquiry skills” (p. 20).

*Example 1.* Farmington (Connecticut) Public Schools (<http://www.sde.ct.gov/sde/lib/sde/PDF/Curriculum/artsgde/283286.pdf>) uses a variety of methods district-wide to assess their students’ learning in the arts. Fifth graders in the district complete a visual art processfolio over the year. All fourth, seventh and eleventh graders complete an in-class visual art assessment that includes drawing and written reflection. This assessment also includes scoring criteria for the teacher to assess student work habits. This assessment activity is based on the Arts PROPEL model ([www.pz.harvard.edu/research/PROPEL.htm](http://www.pz.harvard.edu/research/PROPEL.htm)) developed at Project Zero at Harvard University.

*Example 2.* This example, from the Maryland State Department of Education ([http://mfaa.msde.state.md.us/source/MDFAItegrating\\_3e\\_1.asp](http://mfaa.msde.state.md.us/source/MDFAItegrating_3e_1.asp)), is a detailed 8th grade visual art and science unit that embeds the assessment process. This unit offers several things as a district assessment tool. First, the unit is laid out with detail and standardization so that multiple teachers could utilize it as a summative assessment across classrooms and schools. Second, all of the assessment components, such as student instruction and the scoring instructions, are included and clearly delineated. Lastly, it is a demonstration of how to use assessment in an integrated arts project.

*Example 3.* Another example of authentic assessment can be found in the Advanced Placement program. The A.P. Course in Studio Art culminates not in a traditional test but in a portfolio of student work. More information, including scoring criteria of student portfolios, is available on the College Board’s website ([http://www.collegeboard.com/student/testing/ap/sub\\_studioart.html](http://www.collegeboard.com/student/testing/ap/sub_studioart.html))

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Additional large-scale assessment resources

The National Assessment of Educational Progress (NAEP) Assessment of Arts Education is conducting assessment in music and visual arts with 8<sup>th</sup> graders in 2008. These results will be available in 2009. The previous assessment was conducted in 1997 and assessed 8<sup>th</sup> graders in music, theatre and visual arts. A brief overview of the 1997 NAEP Arts Education assessment (<http://nces.ed.gov/pubs98/98527.pdf>) is available in pdf format.

The NAEP has a web report entitled *Developing An Arts Assessment: Some Selected Strategies*, (<http://nces.ed.gov/nationsreportcard/pubs/strategies>) which offers strategies for performance assessment in the arts.

Some states are currently developing or implementing statewide testing in the arts. For example, South Carolina is testing all four of the arts in a web-based format. Kentucky conducts statewide standardized testing in all four arts in grades 5, 8 and 11. In 2008 Florida began statewide assessment in music for fourth graders. The California Department of Education does not currently test in any of the arts content areas. To learn more about statewide arts assessment, the *Maryland Assessment of Fine Art Education* (<http://www.aep-arts.org/resources/index.htm?PHPSESSID=16f8d5ee2f886e56a0b19bf12d94d588>) is a thorough literature review of all the states conducting arts assessment in 2001.

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*To Learn More About Large-Scale Assessment in the Arts*

**National Assessment of Educational Progress (NAEP) Assessment of Arts Education**

<http://nces.ed.gov/naep3/arts/>

**South Carolina Arts Assessment Program**

<http://scaap.ed.sc.edu/default.asp>

**Kentucky Department of Education Arts & Humanities Assessment**

<http://www.kde.state.ky.us/KDE/Instructional+Resources/Curriculum+Documents+and+Resources/Core+Content+for+Assessment/Core+Content+for+Assessment+4.1>

**Florida Music Assessment Project**

<http://www.flmusiced.org/>

***Maryland Assessment of Fine Art Education: State of the Art in Large-Scale Fine Arts Assessment***

<http://www.aep-arts.org/resources/index.htm?PHPSESSID=16f8d5ee2f886e56a0b19bf12d94d588>

**Hudson City (Ohio) School District's Statement about Arts Assessment**  
[www.hudson.edu/files/picardp/Fine%20Arts%20COS/C%2005\\_Assessment.doc](http://www.hudson.edu/files/picardp/Fine%20Arts%20COS/C%2005_Assessment.doc)

Stokrocki, M. (2005). Reconsidering everyday assessment in the art classroom: Ceramics and science. *Arts Education Policy Review*, 107 (1), 15-21.



### PLANNING AN ARTS EDUCATION ASSESSMENT SYSTEM IN YOUR DISTRICT

Nancy Pistone in *Envisioning Arts Assessment* (2002) ([http://www.aep-arts.org/publications/info.htm?publication\\_id=11](http://www.aep-arts.org/publications/info.htm?publication_id=11)) identified steps for a school district to take to create an arts assessment system. Building on these steps, guiding points have been provided to assist you in thinking through important questions.

#### 1. Assemble a planning committee.

Consider which stakeholders need to be included. Arts specialists, classroom teachers, administrators, district assessment staff, parents, and community artists are all constituents who can provide valuable input and guidance in the assessment process. Learn what other districts are doing to assess the arts in their curriculum. Maximize your planning process by drawing on the successes and lessons learned by other districts.

Consider conducting a needs assessment. What are the perceptions and needs for assessment in the arts? A needs assessment will allow the planning committee the opportunity to survey existing assessment as determine the attitudes and understandings of the many stakeholders.

#### 2. Be clear about what you want to accomplish with assessment in the arts.

What are your goals and objectives? Assessment can identify student accomplishment, contribute to classroom instruction and provide data for district accountability. The committee should be clear on the priorities the assessment will address. Consider the following points in your planning process.

Articulate what should students be able to know and do in the arts at each grade level. This is done by *connecting assessment to standards and instruction*. What do the California Visual and Performing Arts standards tell us about what students should know and do in the arts? The state standards are key to good assessment. Good assessment is strongly tied to standards and instruction; they are interrelated and they inform each other. The Maryland State Department of Education provides a clear graphic illustration about the relationship between standards, instruction and assessment. ([http://mfaa.msde.state.md.us/source/MDFaeducation\\_1d\\_1.asp#relationship](http://mfaa.msde.state.md.us/source/MDFaeducation_1d_1.asp#relationship))

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The Connecticut State Department of Education has a guide (<http://www.sde.ct.gov/sde/lib/sde/PDF/Curriculum/artsgde/287295.pdf>) on how to use state standards in building assessment plans.

San Diego City Schools has created curriculum maps based on the state standards (<http://www.cita.uci.edu/artslessons.html>) for all of the arts for kindergarten, 1<sup>st</sup> and 2<sup>nd</sup> grades. These maps outline the curriculum goals for the school year and make for a solid foundation for developing an accompanying assessment component.

- Establish assessment criteria. What criteria will you use in assessing students? Will your criteria focus on the process of learning about and making art or will it focus on students' resulting artworks? Or both?
- Develop assessment procedures that will identify skills, knowledge, and outcomes. Strive to make these assessment procedures as authentic as possible.

### 3. Establish parameters for your assessment system.

There are many specifics of your assessment system that need to be determined in your planning process. Here are some to start with.

- Designate individuals or teams to develop the assessment. There are many aspects of assessment development. Because arts assessment is a developing area, it is important to remember *validity* and *reliability* when developing quantitative measures. *Validity* tells you if your assessment is actually measuring what you want it to measure. *Reliability* ensures that the assessment is consistent. For example, a reliable assessment gets the same results regardless of whether it is administered before or after lunch.
- Clarify which grade levels will be assessed. Many assessment processes begin with one or a few grade levels and add more as the process is refined.
- Provide professional development to district arts specialists, classroom teachers, administrators, and/or artists to implement the assessments.
- Determine how the assessment will be carried out and by whom.
- Identify from whom assessment information be collected (students, teachers, artists).



- Assign the task of collecting assessment information.
- Determine the schedule for this collection.
- Clarify who will be interpreting the assessment information.
- Decide on a dissemination plan for the assessment results to be shared with the stakeholders.

**4. Create a timeline for implementation.**

- Assessment systems take time to develop and implement. A feasible timeline should allow for development, testing and revision of the assessment process and tools. The following guiding points are for use and reflection during implementation of your assessment.
  - Review how the assessments are being implemented.
  - Examine how assessment is informing instruction.
  - Look at how assessment results are being shared with students, other teachers, school and district administrators, families, and the community at large.
  - Determine if the stakeholders understand the assessment to be fair and accurate.
  - Analyze how the assessment process is adapted and revised as needed.

Allowing time for development and evaluation of the assessment is a critical component of the process. One Washington school district is introducing district-wide assessment over several years. Seattle Public Schools in the 2008/09 school year will begin to implement their district-wide classroom-based performance assessment. In the 2007-08 school year certified arts teachers were encouraged to try out the new assessment. Reporting was not required, so teachers did not have to score the assessment. Rather, teachers were encouraged to use this assessment tool to understand how it works and what it offers. This “toe in the water” was preceded by professional development that introduced the assessment tool and process.

For the 2008-09 school year, each certified arts teacher will use the new assessment with one class of students in grades 5, 8 or 10. Scoring will be required

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as the district will be reporting results to the state of Washington. This next step will be accompanied by further professional development on scoring and scoring consistency.

Seattle Public Schools is hoping to use the new assessment over the next few years to (a) identify the crucial key concepts that need to be taught in every art form at every grade level; (b) inform the scope and sequence of instruction in the arts; and (c) to strategically use district resources to fill in identified gaps.

### ***To Learn More...***

Read *Envisioning Arts Assessment* in its full format. It was published by the Arts Education Partnership and Council of Chief State Schools Officers (CCSSO) and is available as a pdf at [http://www.aep-arts.org/publications/info.htm?publication\\_id=11](http://www.aep-arts.org/publications/info.htm?publication_id=11).

The Connecticut State Department of Education's website provides a publication, *The Arts, A Guide to K-12 Program Development*. While the publication is intended to guide district staff through the development of an entire arts curriculum, it does include direction in developing district-wide assessment in the arts. For more information, visit <http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320838>

The Maryland State Department of Education provides a historical timeline outlining how they developed a statewide assessment system. While this is a statewide effort, the chronology of the process offers insight to district-level planning. [http://mfaa.msde.state.md.us/source/MDFAEducation\\_1e.asp#urlholder](http://mfaa.msde.state.md.us/source/MDFAEducation_1e.asp#urlholder)

The New Hampshire Department of Education created a handbook for designing and implementing arts assessments at the district level. While some of this process is specific to New Hampshire, Part 3 of the document outlines steps to plan a district-wide arts assessment. More information is available at [www.ed.state.nh.us/EDUCATION/doe/organization/curriculum/Arts/NH%20Arts%20Assessment%20Handbook.doc](http://www.ed.state.nh.us/EDUCATION/doe/organization/curriculum/Arts/NH%20Arts%20Assessment%20Handbook.doc)



### ARTS ASSESSMENT TOOLS

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The arts offer a wide variety of traditional and alternative assessments, some of which are familiar whereas others may be new approaches to assessing student learning. This section is an overview of the different tools available to assess the arts as well as online resources that can provide further information.

These tools are commonly used for classroom assessment by teachers and students. However, these tools can also be used for district-level assessment. Descriptions of the tools are provided along with some illustrations of how they might be used in a large scale assessment.

#### **Teacher Assessment of Student Learning**

**Rubrics** are a common assessment tool in all content areas, including the arts. There are numerous examples of arts rubrics available online, including those listed below.

One component in the Seattle Public Schools' district-wide assessment will be a rubric and checklist to document and assess student learning. An example is available at their website ([http://www.seattleschools.org/area/arts/theater/Assessments/1\\_the\\_ass.html#k\\_1\\_web](http://www.seattleschools.org/area/arts/theater/Assessments/1_the_ass.html#k_1_web))

**Observations** are opportunities for teachers to document their informal study of student work. Observations allow teacher to track progress in student learning that might otherwise go undetected. Observation checklists or guidelines can be useful tools in accomplishing this.

The Theatre Education Assessment Models (TEAM) (<http://www.tcg.org/tools/education/teams/observation.cfm>) is one model that provides a number of observation templates for classroom teachers.

A more formal and in-depth approach to observation is action research. Action research is where the teacher becomes the researcher, documenting and analyzing student learning. In Alameda County, classroom teachers and teaching artists are conducting action research. Through the Alameda County Office of Education, the Classroom Action Research Tool ([http://www.artiseducation.org/teaching-learning\\_classroom-action-research](http://www.artiseducation.org/teaching-learning_classroom-action-research)), teachers and artists can share their findings and learn from each other.

**Performance** assessment requires students to perform a task. Typically these tasks require preparation, review and revision. They are often followed by critique

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or reflection. In the arts, performance assessment can be demonstrated through *products* and *performances*.

*Products* that could come out of a performance assessment task could be a sculpture, a costume or a musical score. Stanley Madeja (2004) reminds us that when we think of student artworks in assessment terms, we should think about how we can use these works as evidence of student learning and achievement. Madeja asks us to consider artworks as indicators of progress in our assessment criteria, such as problem-solving.

Examples of *performances* could be the presentation of a scene from a play, a dance or a musical recital. The Maryland State Department of Education provides examples of performances ([http://mfaa.msde.state.md.us/source/MDFAddeveloping\\_2a\\_1c2.asp](http://mfaa.msde.state.md.us/source/MDFAddeveloping_2a_1c2.asp)) that include examples of activities that students engage in, written reflections by students and video of the performance. All of the Maryland performance assessment activities could be used on a district-wide basis as they are designed to be recorded and scored later.

Performance tasks are considered authentic assessment as they require a demonstration of skills. Performance assessment offers a more in-depth understanding of student learning and skill acquisition than a paper-and-pencil test; however, it is a more time-consuming process and typically requires multiple steps. Good performance tasks consider student learning and achievement from multiple perspectives. This provides in-depth information but is also a lengthy and complex process.

**Portfolios** are a popular assessment tool across the curriculum. A traditional portfolio includes a student's best work in a subject area. Typically a portfolio is *summative* – it is an overview of what a student has accomplished at the completion of a course or program. The Theatre Education Assessment Models (TEAM) (<http://www.tcg.org/tools/education/teams/portfolio.cfm>) offers an overview of the use of portfolios in the arts. This particular approach examines the components of a playwriting portfolio and provides a scoring guide for teachers and students.

An example of a high school photography portfolio is available at the ArtWorks website (<http://artwork.asu.edu/arts/teachers/assessment/discipline4.htm>). It includes student art work, a written statement by the student artist, a rubric and scoring chart.



**Processfolio** was developed by Arts PROPEL at Project Zero within a visual art context; however, it has been adapted for use in the other areas. A processfolio is *formative* – it charts the development of an artwork's creation as well as the student artist. From beginning notes, drafts, revisions, edits, all the way through to the completed piece – these are included in the processfolio.

An example of a district-wide processfolio (<http://www.sde.ct.gov/sde/lib/sde/PDF/Curriculum/artsgde/283286.pdf>) is seen in Farmington (Connecticut) Public Schools, 5th graders in the district complete a visual art processfolio over the year.

Madeja, S. (2004). Alternative assessment strategies for schools. *Arts Education Policy Review*, 105, 3-13.

### ***To Learn More... About Observation***

**Theatre Education Assessment Models (TEAM)**'s observation tools at <http://www.tcg.org/tools/education/teams/observation.cfm>

**ArtsWork at Arizona State University** has observation checklists and tools at <http://artswork.asu.edu/arts/teachers/assessment/performance2.htm>

### ***To Learn More... About Arts Rubrics***

**The New York State Education Department** has a useful brochure on arts assessment, including instructions to design your own rubric at <http://www.emsc.nysed.gov/guides/arts/partIII1.pdf>

**Seattle Public Schools** has sample rubrics in each of the art areas: <http://www.seattleschools.org/area/arts/index.dxml>

**ArtsWork at Arizona State University** has music, theatre and visual art rubrics at <http://artswork.asu.edu/arts/teachers/assessment/index.htm>.

**The New York City Department of Education's Office of Arts and Special Projects** offers sample rubrics for dance at [http://schools.nyc.gov/offices/teachlearn/arts/c+a\\_assessments.html](http://schools.nyc.gov/offices/teachlearn/arts/c+a_assessments.html)

**The Alaska Department of Education and Early Development** offers a number of sample assessment tools including rubrics at <http://www.eed.state.ak.us/TLS/Frameworks/arts/6assess1.htm#sample>

*To Learn More... About Arts Performance Assessment*

The **National Assessment of Education Progress (NAEP)** at the U.S. Department of Education has sample performance assessment tools in all four arts on their website at

<http://nces.ed.gov/nationsreportcard/pubs/strategies/>

**Center for Educator Development in Fine Arts** has performance information on their website at

[http://www.cedfa.org/teaching/index.php?file=assessment/perf\\_assessment.php&expand=4,17](http://www.cedfa.org/teaching/index.php?file=assessment/perf_assessment.php&expand=4,17)

**The National Association for Music Education** has performance standards information for preK-12 at

<http://menc.org/resources/view/performance-standards-for-music-introduction>

**State Collaborative on Assessment and Student Standards (SCASS Arts)** through the Council of Chief State School Officers (CCSSO) has a publication, *Arts Assessment: Developing Performance Tasks*, is available in pdf at

[http://www.ccsso.org/content/pdfs/Arts\\_Handbook.pdf](http://www.ccsso.org/content/pdfs/Arts_Handbook.pdf)

*To Learn More... About Portfolio and Processfolio*

**Theatre Education Assessment Models (TEAM)**

<http://www.tcg.org/tools/education/teams/portfolio.cfm>

**Project Zero's Arts PROPEL** and processfolios.

<http://www.pz.harvard.edu/research/PROPEL.htm>

**Student Self Assessment**

Self and peer assessment in the arts are growing in popularity as useful tools. As we know, and many researchers have noted, self and peer assessment are tools that are frequently used in the arts on the professional level. They have found their way into K-12 settings as well. These assessments can take a variety of forms, including **journals** and **portfolios**.



## **Student Peer Assessment**

**Critique** is a form of self and peer assessment. Essentially, critique in the arts is the analytical and interpretative discussion about a work of art. Elisabeth Soep wrote that an appropriate and successful arts critique for a K-12 setting should include the following dimensions:

- Be purposeful
- Be participatory
- Provide both positive and negative feedback, both of which are supported by specifics
- Encourage more interpretation on the part of the viewer than evaluation
- Recognize the important role of the viewer of the artwork

Soep, E. (2004). Visualizing judgment: Self-assessment and peer assessment in arts education. In EW Eisner and MD Day (Eds.), *Handbook of Research and Policy in Art Education* (pp. 667-687). Mahwah, NJ: Lawrence Erlbaum.

### ***To Learn More... About Critique***

**The Kennedy Center's ArtsEdge** website has articles on using critique in the classroom:

“Teaching Students to Critique”

<http://artsedge.kennedy-center.org/content/3338/>

“Art Critiques Made Easy”

<http://artsedge.kennedy-center.org/content/3932/>

*Studio Thinking: The Real Benefits of Visual Arts Education* by Lois Hetland, Ellen Winner, Shirley Veenema & Kimberly M. Sheridan (2007). Published by Teachers College Press.



## **National Organizations and Efforts Addressing Arts Assessment**

### **The Council of Chief State School Officers (CCSSO)**

([http://www.ccsso.org/Projects/SCASS/Projects/Arts\\_Education\\_Assessment\\_Consortium/](http://www.ccsso.org/Projects/SCASS/Projects/Arts_Education_Assessment_Consortium/))

Within CCSSO is the State Collaborative on Assessment and Student Standards (SCASS). SCASS Arts is a collaboration among some of its member states to develop assessment tools in the arts for large-scale assessments. The group has published the *Handbook on Developing Performance Assessments in Arts Education: Lessons Learned*. This site has an update on their current progress along with publications available for purchase and download.

### **National Assessment of Educational Progress (NAEP) Assessment of Arts Education**

(<http://nces.ed.gov/naep3/arts/>)

In 1997 the U.S. Department of Education nationally assessed 8<sup>th</sup> graders in music, visual arts and theatre. Extensive materials from this assessment, including assessment tools are available online (<http://nces.ed.gov/nationsreportcard/arts/>). This assessment included

- authentic tasks to assess students' abilities in *creating* and *performing* in music and theatre and *creating* in visual arts;
- prompts for student self-assessment;
- test questions to assess students' abilities to *respond*.

In 2008 the NAEP is nationally assessing 8<sup>th</sup> graders in music and visual arts. Results will be available in 2009.

The U.S. Department of Education has two documents to provide guidance and further information about arts assessment. The first is the *1997 Arts Education Assessment Framework* intended to guide assessment in each of the art areas (<http://www.nagb.org/pubs/artsed.pdf>) and the second is a web report entitled *Developing An Arts Assessment: Some Selected Strategies*, which offers

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strategies for using performance assessment in the arts (<http://nces.ed.gov/nationsreportcard/pubs/strategies/>).

**Project Zero:**

(<http://www.pz.harvard.edu/Research/ResearchAssess.htm>)

Based at Harvard University's Graduate School of Education, Project Zero has conducted a variety of projects that examined assessment in the arts. There are two arts-specific projects related to assessment.

- **Arts PROPEL**

(<http://www.pz.harvard.edu/research/PROPEL.htm>)

Arts PROPEL developed assessment models for middle and high school students in music and visual arts. Handbooks are available for purchase at Project Zero's website.

- **Studio Thinking**

(<http://www.pz.harvard.edu/Research/StudioThink.htm>)

This study examined instruction and assessment high school visual arts classrooms. The accompanying book is available for purchase at Project Zero's website.

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## **California Organizations and Efforts Addressing Arts Assessment**

**The California Arts Project (TCAP)** is an excellent statewide resource for teacher professional development in arts assessment. More information about their summer institutes and other professional development opportunities is available at (<http://csmp.ucop.edu/tcap/index.php>). In addition, TCAP is currently collecting statewide data about the allotment and use of the state block grants for the arts and physical education. More information about this project is available at (<http://csmp.ucop.edu/tcap//maximizingnewresources/>).

### **California Alliance for Arts Education (CAAE)**

([www.artsed411.org](http://www.artsed411.org))

The CAAE produced a 2008 policy paper about accountability in the arts in California schools. A copy of the paper is available in pdf format at (<http://www.artsed411.org/advocate/papers.aspx>).

### **California Arts Assessment Network (CAAN)**

(<http://www.teachingarts.org/CAAN/>)

This organization provides leadership and resources in arts assessment in California. Membership is at the school or district level. Resources include an assessment item pool, which provides assessment questions in each of the arts, and *Multiple Measures I & II*, which offer assessment across grades and art forms. More information is available at their website.

### **California Department of Education (CDE) Visual and Performing Arts**

(<http://www.cde.ca.gov/pd/ca/vp/vapaguidance.asp>)

The California Visual and Performing Arts Framework includes a chapter on arts assessment. The Framework is available in pdf at (<http://www.cde.ca.gov/re/pn/fd/documents/vpa.pdf>) The CDE published an introductory guide to arts assessment, *Prelude to Performance Assessment in the Arts: Kindergarten through Grade Twelve* (1993). This can be purchased for \$8.50 from the CDE directly at (<http://www.cde.ca.gov/re/pn/rc/ap/pubdisplay.aspx?ID=001119>).

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### Visual Art Assessment

*The Art of Teaching the Arts* is an online video workshop series for high school visual art teachers from Annenberg Media. The one-hour workshop session “Nurturing Independent Thinkers” focuses on student assessment. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/hsarts/program8/>)

ArtsWork at Arizona State University has visual art assessment information and rubrics available on their website at (<http://artswork.asu.edu/arts/teachers/assessment/index.htm>).

The California Art Education Association has two publications available for purchase on visual art assessment. They are *In the Process : A Visual Arts Portfolio Assessment Pilot Project* (\$10.50, includes postage and tax) and *Into the Portfolio Process-A Handbook for Portfolio Assessment in the Visual Arts* (\$17.50, includes postage and tax). For more information and to place an order, contact Donna Banning of the CAEA at ([dbanning@telis.org](mailto:dbanning@telis.org)).

Center for Educator Development in Fine Arts has information about performance assessment and rubrics for visual arts on their webpage at ([http://www.cedfa.org/teaching/index.php?file=assessment/perf\\_assessment.php&expand=4,17](http://www.cedfa.org/teaching/index.php?file=assessment/perf_assessment.php&expand=4,17))

*Connecting with the Arts* is an online video workshop series for middle school teachers from Annenberg Media. The one-hour workshop session “Identifying What Students Are Learning” focuses on student assessment in the arts. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/connectarts68/index.html>)

The National Art Education Association offers a number of publications about assessment in visual art on their website at (<http://www.naea-reston.org/assessment.html>).

The Rhode Island Art Learning Network is a statewide resource for arts learning, including information on assessment in each of the art areas and proficiency standards in the arts for high school graduation. More information is available at (<http://www.riartslearning.net>).

Seattle Public Schools have a webpage on visual art instruction and assessment at (<http://www.seattleschools.org/area/arts/visualarts/index.dxml>).

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## Music Assessment

*The Art of Teaching the Arts* is an online video workshop series for high school music teachers from the Annenberg Channel. The one-hour workshop session “Nurturing Independent Thinkers” focuses on student assessment. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/hsarts/program8/>).

ArtsWork at Arizona State University has music assessment information and rubrics available on their website at (<http://artswork.asu.edu/arts/teachers/assessment/index.htm>).

Center for Educator Development in Fine Arts has information about performance assessment and rubrics for music on their webpage at ([http://www.cedfa.org/teaching/index.php?file=assessment/perf\\_assessment.php&expand=4,17](http://www.cedfa.org/teaching/index.php?file=assessment/perf_assessment.php&expand=4,17)).

*Connecting with the Arts* is an online video workshop series for middle school teachers from Annenberg Media. The one-hour workshop session “Identifying What Students Are Learning” focuses on student assessment in the arts. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/connectarts68/index.html>).

Dr. Edward Asmus at the University of Miami has created music assessment tools that are available for download. (<http://www.music.miami.edu/assessment>)

*Integrating Curriculum, Theory and Practice: A Symposium on Assessment in Music Education* These conference proceedings will be published in 2009. More information is available at (<http://conferences.dce.ufl.edu/isame/default.aspx?page=233>).

*Learning Through Music* Assessment at the Conservatory Lab Charter School. This website outlines how this school assesses early elementary students in music. (<http://arts4learning.org/supportmaterial.aspx?smid=3048>)

“Music— A Resource Guide for Standards-Based Instruction” outlines instruction and assessment in music. The New York State Education Department created

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this pdf document and it is available on their website at (<http://www.emsc.nysed.gov/ciai/cores.htm#3ela>)

*The Music and Literacy Connection* (2004) by Dee Hansen, Elaine Bernstorff and Gayle M. Stuber. Published by the National Association for Music Education. The focus of this book is on music education for preschool and early elementary students. There is a chapter that covers music assessment and includes sample tools for teachers to use.

Music in Education National Consortium has a digital portfolio website of a variety of music projects in schools. Viewers can examine the projects from start to finish and each project includes an assessment section. (<http://digitalportfolios.music-in-education.org>)

“Performance Standards for Music: Assessment Strategies” is available at the National Association for Music Education’s website for pre-K – 12<sup>th</sup> grade. Available at (<http://menc.org/resources/view/performance-standards-for-music-introduction>).

The Rhode Island Art Learning Network is a statewide resource for arts learning, including information on assessment in each of the art areas and proficiency standards in the arts for high school graduation. More information is available at (<http://www.riartslearning.net>).

Rubrics Cube Framework – developed by the Music in Education National Consortium, this framework is an approach to integrating learning, teaching, and assessing into a comprehensive unified whole. More information about this framework is available in the Journal for Music-in-Education at ([http://journal.music-in-education.org/pdfs/JMIE2007\\_PartFour\\_Full.pdf](http://journal.music-in-education.org/pdfs/JMIE2007_PartFour_Full.pdf)).

Seattle Public Schools have a webpage on music instruction and assessment at (<http://www.seattleschools.org/area/arts/visualarts/index.dxml>).

Society for Research in Music Education’s Special Research Interest Group in Assessment at (<http://assessment.webhop.org>).

Wisconsin Department of Public Instruction has information for educators about grading and assessment in music at (<http://dpi.wi.gov/cal/mugrdinstess.html>).

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## Dance Assessment

*The Art of Teaching the Arts* is an online video workshop series for high school dance teachers from the Annenberg Channel. The one-hour workshop session “Nurturing Independent Thinkers” focuses on student assessment. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/hsarts/program8>).

*Assessing Dance in Elementary Physical Education* by Theresa Purcell Cone and Stephen L. Cone (2005) outlines dance assessment for elementary teachers. In addition to samples of assessment tools, this book provides a sample curricular unit in dance with an assessment component. Published by the National Association for Sport and Physical Education.

“Authentic Assessment in the Arts: Empowering Students and Teachers” by Dale W. Schmid (2003) in *The Journal of Dance Education*, Volume 3, Issue 2. This article includes rubrics for dance assessment. ([http://www.nj.gov/education/njpep/classroom/arts\\_assessment/worddocs/Schmid\\_article.pdf](http://www.nj.gov/education/njpep/classroom/arts_assessment/worddocs/Schmid_article.pdf))

Center for Educator Development in Fine Arts has information about performance assessment and rubrics for dance on their webpage at ([http://www.cedfa.org/teaching/index.php?file=assessment/perf\\_assessment.php&expand=4,17](http://www.cedfa.org/teaching/index.php?file=assessment/perf_assessment.php&expand=4,17)).

*Connecting with the Arts* is an online video workshop series for middle school teachers from Annenberg Media. The one-hour workshop session “Identifying What Students Are Learning” focuses on student assessment in the arts. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/connectarts68/index.html>).

*Dance Teaching Methods and Curriculum Design: Comprehensive K-12 Dance Education* (2003) by Gayle Kassing and Danielle M. Jay includes a chapter, “Selecting the Appropriate Assessment Tools for Dance”. It provides pragmatic guidance on creating a variety of assessment tools, including rubrics, checklists and written tests. Published by Human Kinetics.

Resources from Dance Education Web’s assessment and curriculum page at (<http://danceducationweb.org/curriculum.html>)

Information and sample rubrics for dance assessment are available from the

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## ARTS ASSESSMENT RESOURCE GUIDE

New York City Department of Education's Office of Arts and Special Projects. Available at ([http://schools.nyc.gov/offices/teachlearn/arts/c+a\\_assessments.html](http://schools.nyc.gov/offices/teachlearn/arts/c+a_assessments.html)).

The Public Schools of North Carolina provide a dance rubric for grades 3-12 on their website. This rubric can be formative or summative and is intended to be used for dance compositions. For more information, please visit (<http://www.dpi.state.nc.us/curriculum/artsed/resources/handbook/dance/14creative>).

The Rhode Island Art Learning Network is a statewide resource for arts learning, including information on assessment in each of the art areas and proficiency standards in the arts for high school graduation. More information is available at (<http://www.riartslearning.net>).

Seattle Public Schools have a webpage on dance instruction and assessment at (<http://www.seattleschools.org/area/arts/visualarts/index.dxml>).

Schaeffer, C. (2006). Journal this! *Dance Spirit*, 10, 61-63.

This succinct article outlines reflection prompts to use with dance students as a self assessment.

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## Theatre/Drama Assessment

*The Art of Teaching the Arts* is an online video workshop series for high school theatre teachers from Annenberg Media. The one-hour workshop session “Nurturing Independent Thinkers” focuses on student assessment. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/hsarts/program8>).

ArtsWork at Arizona State University has theatre assessment information and rubrics available on their website at (<http://artswork.asu.edu/arts/teachers/assessment/index.htm>).

Center for Educator Development in Fine Arts has information about performance assessment and rubrics for theatre on their webpage at ([http://www.cedfa.org/teaching/index.php?file=assessment/perf\\_assessment.php&expand=4,17](http://www.cedfa.org/teaching/index.php?file=assessment/perf_assessment.php&expand=4,17))

*Connecting with the Arts* is an online video workshop series for middle school teachers from Annenberg Media. The one-hour workshop session “Identifying What Students Are Learning” focuses on student assessment in the arts. More information, as well as the online video, is available at (<http://www.learner.org/channel/workshops/connectarts68/index.html>).

The Rhode Island Art Learning Network is a statewide resource for arts learning, including information on assessment in each of the art areas and proficiency standards in the arts for high school graduation. More information is available at (<http://www.riartslearning.net>).

Seattle Public Schools have a webpage on theatre instruction and assessment at (<http://www.seattleschools.org/area/arts/visualarts/index.dxml>).

TEAM: Theatre Education Assessment Models: Created by Theatre Communications Group (TCG), these models were not developed for a specific context (only for schools or only for informal learning contexts) but were intended to create tools to be used in a variety of settings. More information is available at (<http://www.tcg.org/tools/education/teams/TEAMindex.cfm>).

“Theatre – A Resource Guide for Standards-Based Instruction” outlines instruction and assessment in theatre. The New York State Education Department created this document and it is available on their website at (<http://www.emsc.nysed.gov/ciai/arts/pub/Theatrestandeic.pdf>).



### **Additional Arts Assessment Tools and Materials**

Arts Impact. This organization has developed performance-based learning assessment tools that are available on their website. More information is available at (<http://www.arts-impact.org/assessment>).

Arts for All, the arts education effort in Los Angeles, has some links to potential assessment tools and sites (<http://tools.laartsed.org/search.aspx>).

ArtsEdge at the Kennedy Center in Washington, D.C., is a database of resources for arts education. Their resources include *A Guide to Authentic Assessments*. More information is available at (<http://artsedge.kennedy-center.org/teach/hto.cfm>).

The Center for Children & Technology's website hosts an article "Contextual Arts Education Assessment: Counting in Context" by Terry Baker. More information is available at ([http://cct.edc.org/report\\_summary.asp?numPublicationId=182](http://cct.edc.org/report_summary.asp?numPublicationId=182)).

The New Hampshire Department of Education has a number of online resources for the development and implementation of arts assessment in general. More information is available at (<http://www.ed.state.nh.us/education/doe/organization/curriculum/Arts/Arts.htm>).

The Rhode Island Art Learning Network is a statewide resource for arts learning, including information on assessment in each of the art areas and proficiency standards in the arts for high school graduation. More information is available at (<http://www.riartslearning.net>).

The state of South Carolina is assessing the arts statewide through web-based assessment. More information is available at (<http://scaap.ed.sc.edu>)

"The New Bloom's Taxonomy: Implications for Music Education" by Wendell Hanna, published by *Arts Education Policy Review* (2007) examines the national standards in music education through the revised Bloom's taxonomy. The article is an approach towards a more objective assessment of the arts, particularly music.

The New Hampshire Alliance for Arts Education outlines the steps in evaluating arts education programs in schools. More information is at (<http://www.nhaae.org/ptk/justification/evaluation.html>).

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The New England Arts Assessment Network has an excellent online annotation of assessment resources, including models, rubrics and professional development. A pdf of this document is available at ([http://www.barrfoundation.org/usr\\_doc/New\\_England\\_Arts\\_Assessment\\_Network\\_-\\_Annotated\\_Resource\\_List.pdf](http://www.barrfoundation.org/usr_doc/New_England_Arts_Assessment_Network_-_Annotated_Resource_List.pdf)).

The New York State Alliance for Arts Education's Toolkit for Teaching the Arts contains a section on evaluation and assessment. This provides a brief introduction to evaluation and assessment in the arts as well as links to other resources and tools. Available at (<http://www.nysaae.org/toolkit/evaluation.htm>).

The Ohio Department of Education has a brief summary about research and arts assessment ([http://ims.ode.state.oh.us/ode/ims/rrt/research/Content/Instruction\\_Learning\\_What\\_We\\_Know.asp](http://ims.ode.state.oh.us/ode/ims/rrt/research/Content/Instruction_Learning_What_We_Know.asp)).

Washington's Office of Superintendent of Public Instruction has a variety of arts assessment tools and information available at (<http://www.k12.wa.us/Assessment/WASL/Arts/default.aspx>).

### **Arts Assessment Conferences and Professional Development Opportunities**

Second International Symposium on Assessment in Music Education at University of Florida School of Music, April 9-11, 2009 - (<http://conferences.dce.ufl.edu/ISAME>)

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### **Additional References**

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