



Understanding and Using Assessment Blueprints

A Facilitation Guide for Ohio Arts Assessments

Table of Contents

| | |
|--|----|
| INTRODUCTION | 4 |
| Assessment Blueprints Learning Targets..... | 4 |
| Materials at a Glance | 4 |
| Planning for Using the Assessment Blueprint Learning Lab | 4 |
| Using the PowerPoint..... | 5 |
| Guided Practice Activities..... | 5 |
| GUIDED PRACTICE #1: Interpreting Assessment Blueprints | 6 |
| Test Blueprint Sample A..... | 6 |
| Blueprint Sample A Questions | 8 |
| Test Blueprint Sample B..... | 9 |
| Blueprint Sample B Questions | 10 |
| Guided Practice #1: Interpreting Assessment Blueprints (Facilitator Copy)..... | 11 |
| Test Blueprint Sample #1: Suggested Responses (Facilitator Copy)..... | 12 |
| Test Blueprint Sample #2: Suggested Responses (Facilitator Copy)..... | 13 |
| Guided Practice #2: Using a Blueprint to Review an Assessment..... | 14 |
| GUIDED PRACTICE #2 Resources 5–12: Assessment Samples | 15 |
| Visual Arts—Grade 2 (Resource 5)..... | 17 |
| Visual Arts—High School Art I (Resource 6)..... | 19 |
| Music—Grade 3 (Resource 7)..... | 22 |
| Music—Grade 7 (Resource 8)..... | 24 |
| Theatre—Grade 3 (Resource 9)..... | 26 |
| Theatre—High School Intro to Theatre (Resource 10)..... | 28 |
| Blueprint for Dance—Grade 6: Suggested Responses | 29 |
| Dance—Grade 6 (Resource 11)..... | 30 |
| Dance—High School Beginning Dance (Resource 12)..... | 32 |
| Guided Practice #3: Creating an Assessment Blueprint | 33 |
| Facilitator Notes: Guided Practice Activity #3 | 34 |
| Resources..... | 36 |
| Resource 1: PowerPoint with Notes | 37 |
| Resource 2: Assessment Blueprints Pre- and Post-Assessment..... | 46 |
| Resource 3: Blueprint Example (Theatre—Grade 3) | 47 |
| Resource 4: Blank Blueprint Template | 48 |
| Resource 5: Visual Arts—Grade 2 | 49 |

Resource 6: Visual Arts—High School Art I56
Resource 7: Music—Grade 3 General Music..... 63
Resource 8: Music—Grade 768
Resource 9: Theatre—Grade 372
Resource 10: Theatre—High School Introduction to Theatre76
Resource 11: Dance—Grade 679
Resource 12: Dance—High School Beginning Dance83

INTRODUCTION

Assessment Blueprints Learning Targets

- Understand how to interpret various assessment blueprint templates
- Understand how assessment blueprints can impact instruction
- Create assessment blueprints to plan for assessment
- Understand how assessment blueprints can be used to plan for scaffolding and stretch

Materials at a Glance

This learning lab consists of three (3) sections as follows

1. PowerPoint Presentation

- Resource 1: PowerPoint Slide Notes (PowerPoint available in a separate file)
- Resource 2: Participant Pre- and Post- Assessment
- Resource 3: Sample Blueprint: 3rd Grade Theatre

2. Guided Practice #1: Interpreting Assessment Blueprints

- Participant Handout: Interpreting Assessment Blueprints
 - Two samples blueprints and two question sheets

3. Guided Practice #2: Using a Blueprint to Review an Assessment

- Participant Handout:
 - Resource 4: Assessment Blueprint Template
- Resource 5–12: Assessment Samples
 - Resource 5: Visual Arts—Grade 2
 - Resource 6: Visual Arts—High School Art I
 - Resource 7: Music—Grade 3
 - Resource 8: Music—Grade 7
 - Resource 9: Theatre—Grade 3
 - Resource 10: Theatre—High School Introduction to Theatre
 - Resource 11: Dance—Grade 6
 - Resource 12: Dance—High School Beginning Dance

Planning for Using the Assessment Blueprint Learning Lab

The following considerations can help you plan for successful learning sessions for each section.

- Review the PowerPoint presentation, including slide notes
- Review the activities in the facilitation guide and determine the best structure for completion. You may want to consider:
 - How to create collaborative groups to enhance the discussion
 - How to schedule time for the completion of the guided practice activities
 - Which activities best meet the current needs of arts educators
 - What change in practice do you expect as a result of the learning opportunities

Using the PowerPoint

- Make needed copies of the PowerPoint as well as resources referenced in the PowerPoint.
 - Resource 2: Participant Pre-and Post-Assessment
 - Resource 3: Blueprint Example (Grade 3 Theatre)
- Before presenting the DOK PowerPoint, instruct participants to complete the pre-assessment. To do so, they should read each statement and mark their level of agreement on the left side of the page.
 - Present the PowerPoint.
- Pause as needed throughout the presentation for questions or areas of clarification.
 - At the conclusion of the Power Point, ask participants to complete the post-assessment and to reflect on their learning using the guiding questions at the bottom of the page.

Guided Practice Activities

Facilitator copies provide suggested responses as well as considerations for discussion. Participant copies can be found in the resources section.

- **Guided Practice Activity 1:** The purpose of this activity is to practice interpreting various assessment blueprints.
- **Guided Practice Activity 2:** The purpose of this activity is to practice reviewing an assessment by applying the acquired knowledge of DOK to standards and assessment items and organizing the information into a blueprint. There are two assessments for each arts discipline (visual art, music, theatre, and dance), one at the elementary level (K–6) and one at the secondary level (7–12).
- **Guided Practice Activity 3:** The purpose of this activity is to create an assessment blueprint based on a list of standards. Participants will need to make decisions around priorities, weighting, assessment methods, etc.

GUIDED PRACTICE #1: Interpreting Assessment Blueprints

Test Blueprint Sample A

The test blueprint below displays the distribution of item types across the two parts of the assessment. Table 1 shows the two parts of the assessment separately. Table 2 shows the breakout of the combined parts of the assessment by reporting category. Table 3 displays the Content Statements that may be included on the Performance-Based Assessment.

Use the blueprints to answer the questions that follow.

Table 1

| Assessment | Format | Points per Item | Min Points | Max Points | Total Points |
|--------------------|-----------------------------------|-----------------|------------|------------|--------------|
| Performance Based | MC | 1 | 0 | 0 | 35 |
| | Performance | 25 | 25 | 25 | |
| | Graphic-response or short-answer* | 1, 2, 3 | 10 | 10 | |
| | Extended Response | 2 or 4 | 0 | 0 | |
| Written Assessment | MC | 1 | 18 | 22 | 45 |
| | Performance | 25 | 0 | 0 | |
| | Graphic-response or short-answer* | 1, 2, 3 | 14 | 18 | |
| | Extended Response | 2 or 4 | 8 | 12 | |

*Each form will have a distribution of both graphic-response and short-answer items

Table 2

| Reporting Category | Format | Points per Item | Total Points |
|-----------------------|-----------------------------------|-----------------|--------------|
| Perceiving/Knowing | MC | 1 | 15–20 |
| | Graphic-response or short-answer* | 1, 2, or 3 | |
| | Extended Response | 2 or 4 | |
| Producing/Performing | MC | 1 | 35 |
| | Performance | 25 | |
| | Graphic-response or short-answer* | 1, 2, or 3 | |
| | Extended Response | 2 or 4 | |
| Responding/Reflecting | MC | 1 | 25–30 |
| | Graphic-response or short-answer* | 1, 2, or 3 | |
| | Extended Response | 2 or 4 | |

Table 3

| Reporting Category | Content Statements Eligible for Use on the Assessment | |
|-----------------------|---|--|
| Perceiving/Knowing | 2PE | Identify and communicate how historical and cultural contexts influence ideas that inform artists. |
| | 4PE | Compare and contrast how form and style are influenced by social, environmental, and political views in artworks. |
| | 5PE | Focus attention on selected artworks to identify and pose questions about aesthetic qualities (e.g., sensory, organizational, emotional) in the works. |
| Producing/Performing | 2PR | Use digital tools to explore ideas, create and refine works of art during the artmaking process. |
| | 4PR | Select and use the elements and principles of art and design to communicate understanding of an interdisciplinary concept. |
| | 5PR | Combine the elements and principles of art and design to create visually effective compositions in original works of art. |
| Responding/Reflecting | 1RE | Apply reasoning skills to analyze and interpret the meaning in artworks. |
| | 4RE | Communicate how personal artistic decisions are influenced by social, environmental, and political views. |
| | 5RE | Express what was learned and the challenges that remain when assessing their artworks. |
| | 6RE | Use criteria to assess works of art individually and collaboratively. |

Blueprint Sample A Questions

1. Which assessment methods will be used on each of the assessment types?

Performance:

Written:

2. How many total points can be scored on the assessment?
3. Which reporting category strand will have the least number of points on the assessment?
4. Review the content statement that are eligible to be used on the assessment (table 3).
Which of these would likely be eligible to be used on the performance assessment?

How might this impact the way these standards are instructed?

5. How many points are selected response items worth? If the maximum number of multiple choice questions appear on the assessment, what is the maximum percentage of total points a student can earn?
6. How could this the assessment blueprint for this summative assessment be used to impact instruction?

Test Blueprint Sample B

Review the following blueprints, then answer the questions that follow.

SR: Selected Response

CR: Prose Constructed Response

PR: Performance Response

| Strand | Standard | #SR (points) | #CR (points) | #PR (points) |
|-------------------------|---|-----------------|-----------------|-----------------|
| Creating Dramatic Works | <ul style="list-style-type: none"> Construct a scripted or improvised scene that uses a plot curve with developed characters and vivid dialogue Develop various characters using appropriate voice, posture, movement and language to reveal a conflict and develop a resolution. Compare and contrast the basic principles and elements of various theatrical styles Construct an alternate ending for a scripted or improvised dramatic piece that engages audiences. | 0 (0) | 2 (8) | 1 (25) |
| Theatre Vocabulary | <ul style="list-style-type: none"> Use a variety of dramatic and theatrical vocabulary accurately when constructing and communicating meaning from informal and formal theatre | 5 (10) | 0 (0) | 0 (0) |
| Theatre Production | <ul style="list-style-type: none"> Explore and dramatize the principles of composition to create a stage environment by blocking the scripted action and stage positions of the characters Examine and demonstrate how theatrical artists conceptualize and convey an idea or message | 0 (0) | 1 (4) | 1 (25) |
| Responding to Theatre | <ul style="list-style-type: none"> Create criteria and apply it to the review of a theatrical performance Analyze and explain the setting, interactions of characters and conflicts in a dramatic work. Consider and discuss the consequences of a character's actions in a theatrical production | 0 (0) | 3 (15) | 0 (0) |

Blueprint Sample B Questions

1. Which strand area(s) will only be tested via a written response?
2. How many points are awarded for each correct multiple choice response?
3. Will questions about the roles and responsibilities of performing and technical artists be included on this assessment?
4. How many total points are available for this assessment?
5. Which strand has the least weight on the assessment?
6. What else might you conclude from this blueprint? What are the implications for instruction?

Guided Practice #1: Interpreting Assessment Blueprints (Facilitator Copy)

Purpose: The purpose of this activity is to practice interpreting different forms of assessment blueprints and to consider how an assessment blueprint can impact instructional decisions.

What you'll need:

1. Facilitation notes
2. Handouts for participants

Instructions:

1. Share the purpose of the activity with participants.
2. Working in pairs or small groups, have participants review each of the sample assessment blueprints and answer the questions that follow.
3. After the groups have completed the activity, facilitate the discussion of the responses using the facilitation notes which includes suggested responses and highlights key areas.

Points to Consider:

- The first sample blueprint (A) has three separate tables that, used together, comprise the blueprint. Participants may need some clarification to refer to all three tables.
- Although quite a few questions focus on the mechanics of understanding the blueprint, the most important discussion will come from participants thinking what clues the blueprint gives to the structure of instruction. You may want to ask participants, "If this blueprint was for an end of unit or end of course assessment, how would it impact your instruction?"
- Depending on the amount of time and level of discussion, you may want to break this activity into more than one session.

Test Blueprint Sample #1: Suggested Responses (Facilitator Copy)

Directions: Review the following blueprints, then answer the questions that follow.

1. Which assessment methods will be used on the performance-based assessment?

Graphic Response/ Short Answer, and Performance (Table 1)

2. How many total points can be scored on the assessment?

80 (includes both Performance Assessment and Written Assessment). It is important to note that this blueprint is for one assessment which has two parts as mentioned in the introduction. (Table 1)

3. Which reporting category strand will have the least number of point on the assessment?

Perceiving/Knowing (Table 2)

4. Review the content statement that are eligible to be used on the assessment (table 3).

Which of these would likely be eligible to be used on the performance assessment?

2PR, 4PR, 5PR, and 5RE

How might this impact the way these standards are instructed?

This may impact instruction as students should have the opportunity to practice in the same manner in which they will be assessed. Therefore, instruction should provide an opportunity for students to use digital tools, explore interdisciplinary concepts, and create original works of art. They should also be given opportunities to assess (in writing) their created artwork and describe the evidence of learning as well as the remaining challenges (Table 3)

5. How many points are selected response items worth? If the maximum number of multiple choice questions appear on the assessment, what is the maximum percentage of total points a student can earn?

Selected Response questions (or MC for multiple choice) will be worth a maximum of 22 points (the range is 18–22 points). This would represent about 27% (22/80) of the total points possible on the assessment.

6. How could this the assessment blueprint for this summative assessment be used to impact instruction?

This blueprint helps to define the way students will be assessed at the end of the year on the summative assessment; therefore, it helps to define considerations for how students may be instructed and assessed throughout the year. Information is provided about the emphasis of content (Perceiving/Knowing should be emphasized less than Producing/Performing or Responding/Reflecting), students should be given ample opportunity to write and participate in demonstrations of knowledge and skills (approx. 75% of the assessment versus 25% multiple choice).

Test Blueprint Sample #2: Suggested Responses (Facilitator Copy)

1. Which strand area(s) will only be tested via a written response?

Responding to Theatre

2. How many points are awarded for each correct multiple choice response?

Multiple choice responses are 2 points; typically multiple choice questions are only worth one point, but this does not have to be the case.

3. Will questions about the roles and responsibilities of performing and technical artists be included on this assessment?

No.

4. How many total points are available for this assessment? What is the breakdown across assessment methods?

87 points total are possible. 10/87 (11%) will be selected response, 27/87 (31%) will require a written response, and 50/87 (57%) will be performance based.

5. Which content strand has the least weight on the assessment?

Theatre Vocabulary has the least weight on the assessment

6. What else might you conclude from this blueprint? What are the implications for instruction?

This assessment focuses on creating dramatic works, and it is likely that the performance component will include writing and performing scenes. Additionally, theater production is heavily emphasized, and focuses on translating compositions to the stage. Students should be provided multiple opportunities to learn and practice in these areas as part of the instructional activities of the class.

Guided Practice #2: Using a Blueprint to Review an Assessment

Purpose:

The purpose of this activity is to practice creating a blueprint for an assessment that already exists as a means to review the appropriateness of the assessment.

What You'll Need:

1. Facilitation notes
2. Handouts for participants (Choose the appropriate assessment/ assessments for use with your group.)
 - Use the Assessment Blueprint Template (Resource 4) to review an assessment. Choose one or more of the following assessments to review:
 - Resource 5: Visual Arts—Grade 2
 - Resource 6: Visual Arts—High School Art I
 - Resource 7: Music—Grade 3
 - Resource 8: Music—Grade 7
 - Resource 9: Theatre—Grade 3
 - Resource 10: Theatre—High School Introduction to Theatre
 - Resource 11: Dance—Grade 6
 - Resource 12: Dance—High School Beginning Dance

Instructions:

1. Share the purpose of the activity with participants.
2. Working in pairs or small groups, have participants create a blueprint for the assessment selected (using the Assessment Blueprint Template--Resource 5). Each sample assessment includes a list of related standards.
3. To complete this activity, participants should be instructed to do the following:
 - Record the code for each standard assessed under "Learning Expectations"
 - Identify the DOK level of each of the standards
 - Identify the assessment method
 - Align each item on the assessment to the appropriate standard (if alignment is not "complete," consider the standard the teacher may have been targeting—even if it is a bit off-track)
 - Based on the assessment, determine the weighting of the standards based on number of questions and points
 - Use this information to complete the Assessment Blueprint
4. After the groups have completed the activity, facilitate the discussion of the responses using the facilitation notes which includes suggested responses and highlights key areas for each assessment.

Points to Consider:

- Depending on the amount of time and level of discussion, you may want to break this activity into more than one session.
- You may consider using the following questions to deepen the learning from the activity:
 1. Is there alignment between the DOK level of the standard and that of the assessment?
 2. Does the weighting of the assessment items seem appropriate?
 3. Are 50% or more of the assessment items at the target DOK level or higher?
 4. How might you help this teacher to improve his/her assessment?

Resources 5–12: Assessment Samples

Blueprint for Visual Art Grade 2: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|---|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|-------------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| 2.1 PE Notice and point out details and respond to expressive features in artworks. (Item 1) | 2 | WR | 8 points | | | | 8 | 22% |
| 2.5 PR Identify, select and use art and design elements and principles to express emotions and produce a variety of visual effects (e.g., nuances of surface, contour, pattern and tone). (Items 2–4) | 1–3 | WR P | | 14 points | 10 points | | 24 | 65% |
| 2.5 RE Describe how an artist uses the elements and principles of design to create expressive impact in a work of art. (Item 5) | 3 | WR | | | 5 points | | 5 | 13% |
| Total Points | | | 8 | 14 | 15 | 0 | 37 | |
| % | | | 22% | 38% | 40% | 0% | | 100% |

Visual Arts—Grade 2 (Resource 5)

| Item Number | Key | Standard | DOK of Standard | DOK of Item |
|-------------|---|----------|---|--|
| 1. | Details from the artwork | 1 PE | <i>This standard is a level 2 because students are not only asked to identify items observed but also to respond to elements in artwork, which involves application.</i> | <i>This question is a level 1 because students are identifying the details that exist in the artwork.</i> |
| 2. | Rhythm / Movement Color Shape Line | 5 PR | <i>This standard has different levels based on the various actions required by students. The highest level requires students to use elements of art to express emotions and create visual effects. However, the standard also lists identifying and selecting art elements, which could range between a 1 and a 3. Although this makes it a little more difficult, the teacher should decide the DOK level of focus, which could change for this particular standard throughout the year.</i> | <i>Items 2 and 3 are level 2 because students have to recall all of the various elements and principles that they previously learned and then look for relationships between those terms and the actual images.</i> |
| 3. | Color Texture Rhythm / Movement | 5 PR | | |
| 4. | Rubric | 5 PR | | <i>This is a level 3 because students are using elements of art and design to produce a picture that shows an emotion. They also have to develop supporting evidence describing how the element is used to capture the specific emotion and further elaborate by explaining how the picture makes them feel.</i> |
| 5. | Rubric | 5 RE | <i>This is a level 3 because students must cite evidence to describe how principles and elements of design were used in artwork. They are applying their knowledge of artistic concepts to a particular piece of art.</i> | <i>This is a level 3 because students have to support the statement by identifying details and examples from the actual piece of art.</i> |

Blueprint for Visual Arts–High School Art I: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|--|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| HSB.4 PE Identify the factors that influence the work of individual artists. | 1–2 | SR | 5 points | | | | 5 | 10% |
| HSB.1 PR Demonstrate basic technical skill and craftsmanship with various art media when creating images from observation, memory and imagination. | 2 | P | | 30 points | | | 30 | 58% |
| HSB.2 PR Apply the elements and principles of art and design using a variety of media to solve specific visual art problems. | 3 | SR P | 7 points | | | | | |
| HSB.3 RE Expand the use of arts-specific vocabulary to define and describe techniques and materials used to create works of art. | 2 | SR WR | 5 points | 5 points | | | 10 | 19% |
| Total Points | | | 17 | 35 | 0 | 0 | 52 | |
| % | | | 33% | 67% | 0% | 0% | | 100% |

Visual Arts—High School Art I (Resource 6)

| Item Number | Standard | Answer | DOK of Standard | DOK of Item |
|-------------|----------|---------------|---|---|
| 1. | 2 PR | True | <i>This standard is a level 3 because students are required to demonstrate their understanding on a visual art concept by using a variety of media to applying their knowledge to solve problems. This is a level 3 rather than a level 2 due to the variety of solutions that require strategic thinking on the part of students.</i> | <i>This item does not achieve the full intent of the standard as students are not applying their knowledge using a variety of media to solve problems. This assessment item is a level 1 because it asks students to recall information or a process that has previously been learned. In order to make this item a level 2 DOK, students may have been asked to demonstrate the technique; however, to achieve the true DOK level of the standard this would need to be observed within various samples of student created art.</i> |
| 2. | 3 RE | C | <i>This standard is a level 2 as students are required not only to recall vocabulary, but also to use it appropriately to describe techniques and materials used to create works of art.</i> | <i>These items are a level 1 because students are asked only to recall vocabulary. It is not a level 2 as there is no application of the vocabulary to works of art.</i> |
| 3. | 3 RE | D | | |
| 4. | 3 RE | D | | |
| 5. | 3 RE | 3-Dimensional | | |
| 6. | 3 RE | A | | |
| 7. | 2 PR | Primary | <i>This standard is a level 3 because students are required to demonstrate their understanding on a visual art concept by using a variety of media to applying their knowledge to solve problems. This is a level 3 rather than a level 2 due to the variety of solutions that require strategic thinking on the par of students.</i> | <i>This item does not achieve the full intent of the standard as students are not applying their knowledge using a variety of media to solve problems. This assessment item is a level 1 because it asks students to recall information that has previously been learned. In order to make this item a level 2 DOK, students may have been asked to demonstrate mixing colors to achieve the various color combinations; however, to achieve the true DOK level of the standard this would need to be observed within various samples of student created art.</i> |
| 8. | | Warm | | |
| 9. | | Analogous | | |
| 10. | | Neutral | | |
| 11. | | Secondary | | |
| 12. | | Monochromatic | | |
| 13. | 4 PE | B | <i>This standard is a level 1–2 as students are asked to identify influences on the work of artists. This is a level 1 if the interpretation is that students should be taught the information about the influences on artists and asked to recall it. It is a level 2 if students are asked to use apply this knowledge to identify artworks that have not been explicitly taught.</i> | <i>These assessment items are level 1. Even if they have not been explicitly taught, there is enough information in the questions that one could likely answer correctly without understanding influences on artists.</i> |
| 14. | | D | | |
| 15. | | A | | |
| 16. | | E | | |
| 17. | | C | | |

| | | | | |
|-----|------|--|---|--|
| 18. | 3 RE | Used to create a sense of depth | This standard is a level 2 as students are required not only to recall vocabulary, but also to use it appropriately to describe techniques and materials used to create works of art. | These questions are at a level 2 as they require students to apply vocabulary to describe the materials and techniques to create the work of art. |
| 19. | | Asymmetrical balance—figures in the foreground are balanced by depth of the landscape. | | |
| 20. | | Color contrast to places special emphasis on the dancers, as well as warm color of the dancers stand out against the neutral background. | | |
| 21. | | Warm colors | | |
| 22. | | Contrast | | |
| 23. | 2 PR | Rubric | This standard is a level 3 because students are required to demonstrate their understanding on a visual art concept by using a variety of media to applying their knowledge to solve problems. This is a level 3 rather than a level 2 due to the variety of solutions that require strategic thinking on the part of students. | This item is a level 2 because it requires students to use demonstrate a basic application of a value scale. |
| 24. | 1 PR | Rubric | This standard is a level 2 because it requires the basic application of a learned skill. | This item is a level 2-3 as it allows for multiple interpretations and responses as well as abstract thinking and reasoning; however, as presented, materials and techniques, and thereby approaches to the assignment, are limited. |

Blueprint for Music—Grade 3: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|--|------------------|------------|---------------------------|---|--------------------------|-------------------------|--------------|-------------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| 3.1 CE Visually and aurally, identify the four families of orchestral instruments. | 1 | SR | 12 points | | | | 12 | 17% |
| 3.5 CE Identify elements of music using developmentally appropriate vocabulary. | 1 | SR | 16 points | | | | 16 | 22% |
| 3.1 PR Sing a varied repertoire with accurate rhythm and pitch individually and with others. | 3 | WR P | 8 points | 8 points | | | 16 | 22% |
| 3.7 PR: Read, write and perform using eighth notes, quarter notes, half notes, and quarter rests in 2/4, 3/4, and 4/4 meter. | 1–2 | SR | | 28 points | | | 28 | 39% |
| Total Points | | | 36 | 36 | 0 | 0 | 72 | |
| % | | | 50% | 50% | 0% | 0% | | 100% |

Music—Grade 3 (Resource 7)

| Item Number(s) | Key | Standard | DOK of Standard | DOK of Item |
|----------------|--------------------------------------|----------|--|---|
| 1–3 | <i>Trombone, Cymbals, Harp</i> | 1 CE | <i>This is a level 1 standard because it focuses on the recall or memorization of information.</i> | <i>This is a level 1 task because students are asked to recall the names and families of instruments.</i> |
| 4–11 | <i>F, D, C, A, B, G, H, E</i> | 5 CE | <i>This is a level 1 standard because it focuses on the recall or memorization of information.</i> | <i>This is a level 1 task because students are asked to recall musical vocabulary</i> |
| 12–13 | Varies based on rhythm teacher claps | 7 PR | <i>This standard varies from a level 1 to a level 2 standard. At the most basic level, students are asked to recall information in order to read musical symbols. At a level 2, students would write or perform routine songs.</i> | <i>This is a level 2 question as students must transfer what they hear into written form.</i> |
| 14–15 | Varies | 7 PR | <i>This standard varies from a level 1 to a level 2 standard. At the most basic level, students are asked to recall information in order to read musical symbols. At a level 2, students would write or perform routine songs</i> | <i>This is a level 2 task because students are required to apply their knowledge of rhythm and reading music into a written form.</i> |
| 16–17 | <i>la, so, mi, do re, mi, so do</i> | 1PR | <i>This standard is a level 3 as it requires students to sing a variety of songs with accurate rhythm and pitch alone as well as with others.</i> | <i>These items are level 1 as students are required to match solfege symbols with written notes.</i> |
| 18–19 | Rubric | 1PR | <i>This standard is a level 3 as it requires students to sing a variety of songs with accurate rhythm and pitch alone as well as with others.</i> | <i>This item could be a level 2 or 3 depending on how familiar students are with the song.</i> |

Blueprint for Music—Grade 7: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|--|------------------|------------|---------------------------|---|--------------------------|-------------------------|--------------|------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| 7.5 CE Describe a varied repertoire of music with appropriate music vocabulary. | 2 | SR WR | 24 points | | | | 24 | 35% |
| 7.1 PR Independently or collaboratively, perform a varied repertoire of music, representing diverse genres and cultures and showing expression and technical accuracy at a level that includes modest ranges and changes of tempo, key, and meter. | 3 | P | | | 40 points | | 40 | 59% |
| 7.4 PR Read, write, and perform rhythmic (including dotted rhythms) and melodic patterns in a variety of meters. | 2 | WR | | 4 points | | | 4 | 6% |
| Total Points | | | 24 | 4 | 40 | | 68 | |
| % | | | 35% | 6% | 59% | | | 100% |

Music—Grade 7 (Resource 8)

| Item Number | Key | Standard | DOK of Standard | DOK of Item |
|-------------|---|----------|---|---|
| 1–9 | E H B G D F C I A | 5 CE | <i>This standard is a DOK 2 as it requires students to apply musical terminology to describe a repertoire of music.</i> | <i>These items are DOK 1 because they require the student to recall or recognize vocabulary that was previously learned and match the correct definition to the term. To raise this to a level 2, students would be required to apply this knowledge to musical selections.</i> |
| 10–15 | Short Answer | 5 CE | <i>This standard is a DOK 2 as it requires students to apply musical terminology to describe a repertoire of music.</i> | <i>These items are DOK 1 because they require the student to recall or recognize vocabulary that was previously learned and match the correct definition to the term. To raise this to a level 2, students would be required to apply this knowledge to musical selections.</i> |
| 16–21 | C A B D E A | 5 CE | <i>This standard is a DOK 2 as it requires students to apply musical terminology to describe a repertoire of music.</i> | <i>These items are DOK 1 because they require the student to recall or recognize vocabulary that was previously learned and match the correct definition to the term. To raise this to a level 2, students would be required to apply this knowledge to musical selections.</i> |
| 22–24 | Below Above Mouth, Tongue, Nose | 5 CE | <i>This standard is a DOK 2 as it requires students to apply musical terminology to describe a repertoire of music.</i> | <i>These items are DOK 1 because they require the student to recall or recognize vocabulary that was previously learned and match the correct definition to the term. To raise this to a level 2, students would be required to apply this knowledge to musical selections.</i> |
| 25 | Rubric | 4 PR | <i>This standard is a level 2 because students are applying their knowledge of musical notation to a written piece of music.</i> | <i>This item is a level 2 because although students are comparing 2 pieces there are limited and defined difference between them, which does not require complex or abstract thinking.</i> |
| 26 | Rubric | 1 PR | <i>This standard would be a level 3 because students need to be able to perform a variety of music that meets technical accuracy in multiple areas.</i> | <i>This assessment is a level 3 because students have to perform a song that requires reasoning by reading the music and accurately adjusting their performance to meet technical accuracies in a variety of areas.</i> |

Blueprint for Theatre—Grade 3: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|---|------------------|------------|---------------------------------|---|--------------------------------|-------------------------------|-----------------|-------------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| 3.3 CE Explain how the cultural and physical setting of a dramatic and theatrical work affects characterization | 3 | WR | | | 30 points | | 30 | 31% |
| 3.2 PR Use voice, movement, space, and physical objects to communicate a storyline and a character's thoughts, feelings, and ideas. | 4 | WR P | | | | 40 points | 40 | 42% |
| 3.1 RE Describe the visual, aural and kinetic elements present in stories and plays from various cultures. | 2 | SR | 10 points | | | | 10 | 10% |
| 3.3 RE Compare and contrast the elements (e.g., plot, character, theme, and setting) of various narratives | 2 | WR | 10 points | 6 points | | | 16 | 17% |
| Total Points | | | 20 | 6 | 30 | 40 | 96 | |
| % | | | 21% | 6% | 31% | 42% | | 100% |

Theatre—Grade 3 (Resource 9)

| Item Number(s) | Key | Standard | DOK of Standard | DOK of Item |
|----------------|--|----------|--|--|
| 1–10 | E C B I G H F J A D | 1 RE | <i>This is a level 2 standard because students are being asked to apply theatrical vocabulary to describe elements in stories and/or plays. This goes beyond recalling information because they have to analyze information from what is provided in the story/play.</i> | <i>These questions are level 1 questions because they focus on the recall of the definitions of terms and do not require students to apply their knowledge.</i> |
| 11 | Rubric | 3 RE | <i>This standard is a level 2 standard because students are being asked to compare and contrast narratives, and thereby identify similarities and differences.</i> | <i>This is a Level 1 item because students are being asked only to identify, or recall various story elements.</i> |
| 12–13 | Rubric | 3 RE | <i>This standard is a level 2 standard because students are being asked to compare and contrast narratives, and thereby identify similarities and differences.</i> | <i>This is a level 2 item because it requires students to identify similarities and differences amongst the stories, which requires a conceptual understanding of a procedure and also requires students to apply previously learned concepts of material that they learned at DOK level 1. This goes beyond identifying the plot or setting, for example.</i> |
| 14–15 | Rubric | 3 CE | <i>This standard is a level 3 because it requires students to make judgements and decisions about the interactions of literary elements and characters, requiring a degree of transferring knowledge. Additionally, it is likely that there is more than one correct conclusion or approach.</i> | <i>This is a level 3 assessment task because it requires abstract thinking and reasoning. Although two texts are involved, they do not need to be synthesized; rather, they can be approached separately. Although it may seem that the student would need to apply knowledge about culture (thereby pushing it to a level 4), they really only need to understand the culture presented in the text and do not need to bring additional knowledge or construct new knowledge.</i> |
| 16 | Rubric | 2 PR | <i>This is a level 4 standard that requires students to integrate several concepts (elements of theatre, literacy elements, culture, etc.) to create an original scene.</i> | <i>This is a level 4 assessment task because students are being asked to transfer knowledge and create something original based on knowledge and skills in several content areas.</i> |

Blueprint for Theatre—High School Intro to Theatre: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|---|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| HSB.1 CE Explain how theatrical artists create meaning to convey a playwright's intent. | 2 | WR | 10 points | | | | 10 | 10% |
| HSB.2 CE Compare and contrast dramatic and theatrical works as products and reflections of the time period and culture in which they were created. | 3 | | | | 60 points | | 60 | 60% |
| HSB.2 RE Evaluate variations of universal themes and characters across different time periods and cultures and explain how they were used in selected dramatic works. | 4 | | | | | | | |
| HSB.3 CE Examine and explain the impact of cultural, social, political, and technological influences on key theatrical figures, works, and trends in various cultures | 3 | WR | | | 20 points | | 20 | 20% |
| HSB.6 PR Apply accurate terminology in dramatic and theatrical activities. | 1 | SR | 10 points | | | | 10 | 10% |
| Total Points | | | 20 | 0 | 80 | 0 | 100 | |
| % | | | 20% | 0% | 80% | 0% | | 100% |

Theatre—High School Intro to Theatre (Resource 10)

| Item Number | Key | Standard | DOK of Standard | DOK of Item |
|-------------|--|---------------|---|---|
| 1 | E K B F D L H A G J | 6 PR | <i>This is a level 1 DOK because students are required to recall and apply accurate theatrical terms.</i> | <i>This assessment item is a level 1 because students are being asked to recall the accurate definition of terminology related to dramatic and theatrical activities.</i> |
| 2 | Rubric | 1 CE | <i>This standard is a level 2 because it asks students to explain the relationship between theatrical artists and playwrights, specifically looking at how artists create meaning to convey the intent of the playwright.</i> | <i>This is a level 2 assessment item because it requires students to identify multiple technical positions in theatre and to relate how their job functions bring meaning to a playwright's intent</i> |
| 3 | Rubric | 3 CE | <i>This standard is a level 3 because students are required to draw conclusions or make interpretations by citing evidence to reason and justify how certain things may have influenced theatrical works and trends in various cultures.</i> | <i>This question is a level 3 because students are asked to develop supporting evidence from cultural trends and historical events that may have impacted a playwright or theater technician in different time periods or cultures. This requires students to cite evidence that involves the artist's use of elements in the artwork and how it contributes to the meaning of the work.</i> |
| 4 | Rubric | 2 CE and 2 RE | <i>Standard 2CE is a level 3 because the focus is on comparing and contrast dramatic and theatrical works from a specific culture or time period. Students would use supporting evidence to justify their conclusions. Standard 2RE is a level 4 because it requires complex thinking and asks students to examine different time periods and cultures and explain their relationship to different theatrical works. This standard requires students to transfer information from multiple disciplines and works.</i> | <i>This item is a level 3/4 because students are asked to use multiple sources of information from various academic disciplines (history and fine arts) to create a scenario and describe details of the scenario, incorporating historical and cultural information. They are being required to investigate the impact of time and personality on the arts and support their conclusions with evidence gathered from a variety of sources.</i> |

Blueprint for Dance—Grade 6: Suggested Responses

| Learning Expectations | | Assessment | | | | | | | |
|---|------------------|------------|---------------------------------|---|--------------------------------|-------------------------------|-----------------|-------------|-----|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % | |
| 6.1 PE Deepen personal awareness of the expressive body as it moves and feels in personal and communal spaces. | 4 | | | | | | 28 points | 28 | 70% |
| 6.2 PE Deepen personal awareness of the expressive body as it moves and feels in relation to the dance elements. | 4 | | | | | | | | |
| 6.1 PR Create movement that is influenced by personal, social, cultural, and political concepts | 4 | | | | | | | | |
| 6.5 PE View works by various influential choreographers. | 1 | WR | 9 points | | | | 9 | 23% | |
| 6.3 RE Identify an influential choreographer and describe his or her choreographic work in terms of genre, form, and style. | 2 | | 1 point | 2 points | | | 3 | 7% | |
| Total Points | | | 10 | 2 | 0 | 28 | 40 | | |
| % | | | 25% | 5 % | 0% | 70% | | 100% | |

Dance—Grade 6 (Resource 11)

| Item Number | Key | Standard | DOK of Standard | DOK of Item |
|-------------|--------|---------------------|--|---|
| 1 | Rubric | 3 RE | <i>This is a level 2 because not only does the standard ask students to identify an influential choreographer which is a level 1, but they also have to explain the choreographic work in relation to genre, form, and style</i> | <i>This is a level 1 because students are asked to recall the name of a choreographer.</i> |
| 2 | Rubric | | | <i>This item could be a level 1 or level 2. If the information is specifically provided in the video and students are being asked to recall this information, it would be a level 1. However, if this information was not explicitly outlined in the video and students were required to describe and explain their reasoning using inferencing, this would be a level 2.</i> |
| 3 | Rubric | | | <i>This is a level 2 because students are applying skills and recognizing relationships between the elements of dance and how those elements conveyed the social issue addressed in the performance.</i> |
| 4 | Rubric | 5 PE | <i>This standard is a level 1 because it requires students to only view works by various influential choreographers.</i> | <i>This is a level 1 item because students are asked to recall information from the video, specifically the names of the choreographers</i> |
| 5 | Rubric | | | <i>This is a level 1 item because students are asked to recall facts about the choreographers from the video</i> |
| 6 | Rubric | | | <i>This is a level 1 item because students are required to recall information from a video that they just watched.</i> |
| 7 | Rubric | 1 PE 2PE 1 PR | <i>These standards are all level 4 because students are asked to create a dance that requires connections among concepts and ideas in other content areas. It requires students to plan and develop movement, using creativity in their reasoning.</i> | <i>This is a level 4 because students are asked to plan, create, and demonstrate an original dance that includes multiple conditions. They must also make connections to inter-disciplinary concepts. This requires students to synthesize information and connect common themes.</i> |

Blueprint for Dance—High School Beginning Dance: Suggested Responses

| Learning Expectations | | Assessment | | | | | | |
|--|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| HSB.3 PE Observe and describe specific historic and traditional dances from various cultures. | 1 | SR WR | 10 points | | | | 10 | 10% |
| HSB.6 PE Articulate points of view about dance and respond thoughtfully to the viewpoints of others. | 3 | | | | 5 points | | 5 | 5% |
| HSB.6 PR Create and perform dances from various cultures and historical periods. | 4 | | | | | 75 points | 75 | 75% |
| HSB.3 RE Analyze and interpret recognized works by a variety of historical and contemporary choreographers | 3 | | | 10 points | | | 10 | 10% |
| Total Points | | | 10 | 10 | 5 | 75 | 100 | |
| % | | | 10% | 10% | 5% | 75% | | 100% |

Dance—High School Beginning Dance (Resource 12)

| Item Number(s) | Key | Standard | DOK of Standard | DOK of Item |
|----------------|---|----------|--|--|
| 1–10 | False True False False True Strong Bound Quick Indirect Free | 3 PE | <i>This standard is a level 1 because students are only required to describe historic and cultural dances.</i> | <i>These questions are level 1 because students are recalling information that has been taught/ learned.</i> |
| 11 | Rubric | 3 RE | <i>This standard is a level 3 because students are required to analyze and interpret a wide range of choregraphical works. This could result in multiple correct responses and will likely required students to justify their responses.</i> | <i>Depending on what information was included on the dance that was viewed this could be anywhere from a level 1 to a level 3. If the information was explicitly provided in the commentary, students would merely be recalling this information. However, if the information was not provided explicitly in the video, students would be required to analyze the effect of historical periods on the creation of the dance. They would need to justify these conclusions with evidence for their decisions.</i> |
| 12 | | | | <i>This is a level 2 because students are asked to identify similarities and differences between two dances. This allows students the opportunity to show their understanding of a concept through a basic skill.</i> |
| 13 | Rubric | 6 PE | <i>This is a level 3 because students are utilizing independent thinking to analyze and reason. They must apply complex thinking and support for their reasoning.</i> | <i>This is a level 3 because students have to connect their personal philosophies and experiences to choices made for dance.</i> |
| 14 | Rubric | 6 PR | <i>This is a level 4 because students are planning and creating a dance while applying concepts of dance and previously learned dance movements to represent various cultures and historical periods. This requires complex thinking and application and crosses barriers of multiple disciplines.</i> | <i>This is a level 4 because students must plan, design, and select dance moves that are connect and relate ideas among content areas including specific cultures or historical time periods. They are using this knowledge to express how their movements describe particular ideas through their created dance.</i> |

Guided Practice #3: Creating an Assessment Blueprint

Directions: Review the following standards used in an assessment to certify firefighters. Use Resource 5–Assessment Blueprint Template to create an assessment blueprint for the certification assessment. Consider the assessment methods that are most appropriate, the target Depth of Knowledge levels, and weighting of the standards as they relate to one another. Assume the assessment will be worth 200 points.

1. **ADVISING AND INTERACTING WITH OTHERS:** These items test for the ability to interact with other people, to gather and present information, and to provide assistance and advice in a courteous and professional manner. Items will present a variety of scenarios which require the application of knowledge of and skills needed to successfully interact with others.
2. **MECHANICAL REASONING:** Each item will present a sketch or description of one or more mechanical devices, hand tools, dials or gauges. Answers will require a demonstration of understanding how the devices work, how the devices are used, or how to read the devices correctly.
3. **SOLVING PROBLEMS INVOLVING NUMBERS:** These items require the use of addition, subtraction, multiplication, and division to solve problems that might be encountered in fire service activities. In some of the items, sketches of simple geometric figures may be shown or simple geometric terms used. The problems are presented in the context of the job. Knowledge of firefighting is not required. Formulas or equations will be provided where required and a calculator may be used.
4. **GENERAL SCIENCE:** These items require the demonstration of knowledge of the basic principles of physics and chemistry, or the definitions of relevant terms, properties and processes; or to apply the knowledge to given situations. The items cover, but are not necessarily limited to, properties of common substances encountered in firefighting, basic principles of electricity, and basic principles of combustion and heat transfer.
5. **REASONING CLEARLY AND SELECTING A PROPER COURSE OF ACTION IN FIREFIGHTING SITUATIONS:** Each item will present a brief description of a situation which a firefighter may encounter on the job, followed by four alternative courses of action. Correct answers will require the evaluation of the situation and selection, from among the four choices given, the most appropriate course of action or best answer to the question.
6. **PHYSICAL AGILITY:** Perform the following tasks successfully
 - A. TASK 1–Stair Climb with High Rise Pack: Carry a high-rise standpipe pack (two 50-foot sections of 1 1/2-inch hose weighing 50 pounds) to the third floor of the fire tower. Deposit the hose in the designated location. After Task 2 is completed, this hose will be returned down the stairs to the starting location.
 - B. TASK 2 –Hose Hoist: From a third story window, using a hand motion hoist a 50 foot donut roll of 2 1/2 inch hose (about 50 pounds) connected by 5/8 inch rope. This task will be completed twice.
 - C. TASK 3–Forcible Entry: Using the Keiser Force Machine, and a nine-pound hammer, drive a steel beam 5 feet.
 - D. TASK 4–Hose Advance: Pick up the nozzle and move a 1 3/4-inch charged hose straightforward 75 feet.
 - E. TASK 5–Victim Rescue: Drag a 175 pound dummy a distance of 100 feet.

Facilitator Notes: Guided Practice Activity #3

Purpose: The purpose of this activity is to practice creating a blueprint based on a given set of standards. Participants will need to consider the DOK level of the standard, how to weight assessment items, and how to balance the rigor of the assessment.

What You'll Need:

1. Facilitation Notes
2. Handouts for Participants
 - Handout for Guided Practice Activity 3
 - Resource 4: Assessment Blueprint Template

Instructions:

1. Review the learning targets for this segment.
2. Share the purpose of the activity with participants.
3. Working in pairs or small groups, have participants create a blueprint for the standards listed in activity #3. They will use Resource 4 (Assessment Blueprint Template) to create their blueprint. To complete this activity, participants should be instructed to do the following:
 - Record the number for each standard assessed under "Learning Expectations."
 - Identify the DOK level of each of the standards
 - Identify an appropriate assessment method
 - Based on the assessment, determine the weighting of the standards based on number of questions and points. (This assessment is worth 200 points)
 - Determine how assessment items will be spread across the DOK levels. Participants should remember to try to achieve the goal of creating an assessment with 50% of the assessment items at the target DOK level (based on the standard) or higher

Points to Consider:

- Participants will usually find this much more difficult than creating an assessment blueprint from an assessment that has already been created.
- There are no right or wrong responses, but there are some guiding factors to discuss as follows:
 - Standard 1: Will likely be assessed via MC or CR items. (DOK level 2/3)
 - Standard 2: Will likely be assessed via MC (DOK level 1)
 - Standard 3: Will likely be assessed via MC or CR (DOK level 2)
 - Standard 4: Will likely be assessed via MC or CR (DOK level 1/2)
 - Standard 5: Will likely be assessed via MC (DOK level 2)
 - Standard 6: Will likely be assessed via PA (DOK level 1)
- Participants will usually weight Standard 6 heavily (often 50% of the assessment)
- Participants will usually vary on weighting for standards 1–5, but it may be helpful to poll participants to see how they weighted these standards and to ask for them to explain the rationale behind the weights chosen.

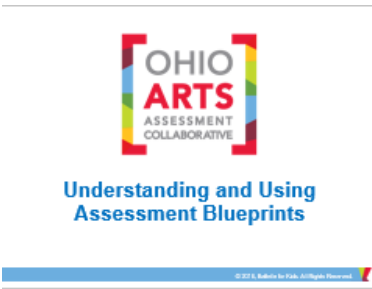
Application Practice:

1. Use the blueprint template (Resource 4) to review an assessment recently used in class. Once the assessment is blueprinted, you may want to consider the following questions:
 - Do assessment items accurately represent the target Depth of Knowledge level of the standards? (Remember the rule of thumb is 50% of the items should be at the targeted DOK level or higher.)

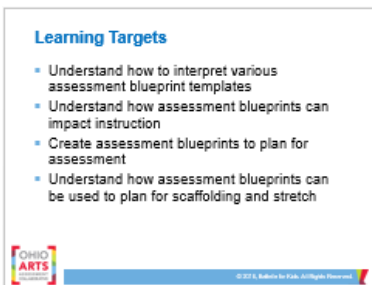
- Do the assessment methods chosen accurately reflect the standards?
 - Do the weighting reflect the instruction provided? Consider if more instructional time was provided to standards that are more heavily weighted.
 - Does the assessment provide for stretch and scaffolding?
2. Work with a colleague to collaboratively plan a unit by beginning with an assessment blueprint. You may use (Resource 4) or may design a blueprint that best fits your needs. You may want to consider the following in your planning:
- Which standards can be clustered to form a coherent unit?
 - What is the Depth of Knowledge level for the standards? (This is the target DOK level)
 - Are some of the standards for the unit more of a priority than others? (You may want to consider “unwrapping” or “deconstructing” complex standards.)
 - How should higher priority standards be weighted?
 - Which assessment method(s) are most appropriate for each standard?
 - Is stretch needed in this assessment? If so, how will it be incorporated into the assessment?

Resources

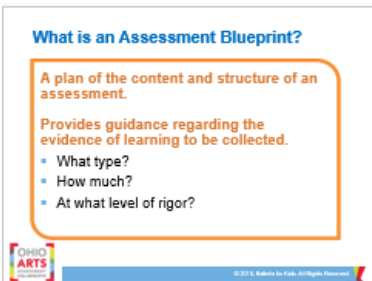
Resource 1: PowerPoint with Notes



Slide 1: Cover Slide

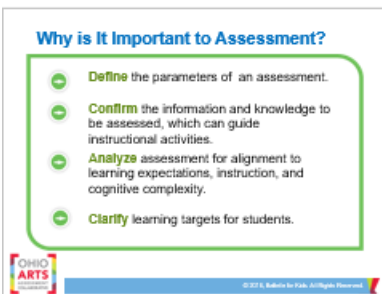


Slide 2: Learning Targets



Slide 3: What is an Assessment Blueprint?

An assessment blueprint is a plan for an assessment. Much like a blueprint for a house defines specific elements of that will be in the home, an assessment blueprint details the specifics about an assessment. A well-designed blueprint can help teachers plan instruction by assisting them in thinking through the evidence of learning that will be collected, including: (CLICK) What type of evidence will be collected? How much evidence will be collected? And (CLICK) At what level of rigor should the evidence be?




Slide 4: Why is it Important to Assessment?

Assessment blueprints have many important purposes and uses. An assessment blueprint can be used to (CLICK) define the parameters of an assessment which in turn (CLICK) confirm what will be assessed and can therefore inform instruction. Additionally (CLICK), a blueprint provides a way for teachers to (CLICK) analyze an assessment for alignment to learning expectations, instruction, and cognitive complexity. What this really means is that it provides an opportunity for a teacher to consider if the assessment is reflective of the learning opportunities provided in class and helps to eliminate the possibility that we, “teach one thing, but assess something else.” Lastly, (CLICK) assessment blueprints can be used with students, to clarify learning targets, as well as to create a plan to prepare and study before an assessment.

Components of an Assessment Blueprint

Usually Includes

- Standards/Learning Targets
- Total Number of Items
- Assessment Methods
- Weighting
- Cognitive Complexity




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Slide 5: Components of an Assessment Blueprint

There are many different types of assessment blueprints and many different formats. We are going to explore a particular template, but the template we will use can be modified to fit your needs. Although the format may be different, assessment blueprints usually contain the same general information. You can expect to see standards or learning targets, the number of items for each standard, and information on assessment method. Some blueprints also include “weights” (or define the importance or prevalence of some standards over others) and may even contain information regarding cognitive complexity.

Elementary Visual Art Blueprint

| Standard/Learning Target | Weight | Knowledge, Skills, Applications |
|--|--------|--|
| Standard 1, Benchmark 1A, 4-4 Performance Standard Apply the elements of art in an assigned visual arts problem. | 25% | <ul style="list-style-type: none"> Elements of Art (line, shape, color, form, texture, space, value) Principles of Design (balance, contrast, emphasis, movement, pattern, rhythm, unity) Identify Elements of Art Label Elements of Art Identify Principles of Design Label Principles of Design |
| Standard 1, Benchmark 2B, 4-4 Performance Standard Select a variety of materials, tools, and techniques for producing various artistic forms. | 25% | <ul style="list-style-type: none"> History of Art (classical, modern, post-modern, 20th century) Art Team Visual arts techniques (drawing, painting, 3-D) Use a variety of materials, tools, and techniques Use a variety of media Use a variety of techniques Use a variety of materials Use a variety of tools Use a variety of techniques Use a variety of media Use a variety of materials Use a variety of tools Use a variety of techniques Use a variety of media |




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Slide 6: Elementary Visual Art Blueprint

Notice that on this sample blueprint, (CLICK) the standards or learning outcomes are listed on the left (CLICK). This is followed by “weights” (CLICK) given to the standards and followed by (CLICK) (CLICK) the knowledge, skills, and applications related to the standard, which serves to provide examples and a simple illustration of cognitive complexity.

High School Dance Blueprint

| Big Idea | Type of Task | | | | Points |
|---------------------------------------|--------------|-----|-----|-----|--------|
| | SR | SA | ER | PEA | |
| Critical Thinking and Reflection=10% | 0-4 | 0-2 | 0 | | 5 |
| Historical and Global Connections=15% | 1-5 | 0-2 | 0-1 | | 7-8 |
| Skills, Techniques, and Processes=5% | 1-5 | 0-2 | 0 | | 2-3 |



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Slide 7: High School Dance Blueprint

Again, blueprints can be formatted differently. This is a high-level blueprint for a High School Introduction to Dance assessment. This first section of the blueprint only covers the response portion of the assessment, not the performance portion. This portion of the assessment is worth 30 percent of the total overall assessment and will include selected response, short answer, and extended response questions. You can also see the weight of each assessment by Big Idea. For example, we can see that Historical and Global Connections will account for 15 percent of the assessment and have a total of 7–8 points. These points will come from either selected response, short answer, or extended response items. There will be no extended response questions associated with the Big Ideas Critical Thinking and Reflection or with Skills, Techniques, and Processes. (CLICK)

The performance based section of this assessment will be composed of two types of performances. The first is an on-demand performance. This might be a task that students are provided in class and required to complete within that specific class period. They are not given time

outside of class to prepare for the performance. The second performance task that might appear on the Introduction to Dance Exam is a planned performance. We can tell from the blueprint that there will be 1 planned performance task assigned to students, which might be a performance that requires students extended time to prepare. Each of these two performance tasks, both the on demand and the planned performance, are weighted at 35% of the overall assessment.

Note that this assessment blueprint does not address the cognitive complexity of the items on the assessment.



Slide 8: Webb's Depth of Knowledge

As you may recall, we have discussed Webb's Depth of Knowledge as a way to develop assessment items aligned to the cognitive complexity and expectations of academic standards. Let's take a moment to review the Depth of Knowledge levels. Level 1: (CLICK) Recall and Reproduce (to recall facts and perform routine procedures); Level 2: (CLICK) Basic Application of Skills/Content (process and applying information at a basic level, such as analyzing or comparing and contrasting in routine situations); Level 3: (CLICK) Strategic Thinking (requires reasoning or abstract thinking in non-routine applications as well as providing evidence or justification for ideas); and Level 4: (CLICK) Extended Thinking (usually requires multiple steps with one or more sources or content areas).

Standards Set the Stage for Depth of Knowledge

| Standard | DOK Level | Assessment Item | DOK Level |
|---|-----------|---|-----------|
| Identify musical instruments from different historical periods and world cultures. | 1 | Name these instruments and the country from which they originate. | 1 |
| Demonstrate proficient technical skills and craftsmanship with various art media when creating images from observation, memory, or imagination. | 2 | Draw the still life your teacher has set up. Choose a color in a monochromatic color scheme to paint the still life. Use your knowledge of how to mix paint to create tints and shades of the same color. | 2 |

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Slide 9: Standards Set the Stage for Depth of Knowledge

How do we apply Depth of Knowledge to our classrooms? When educators understand the Depth of Knowledge level of the standards, they have a clearer idea of the type of assessment that is needed to determine if students have met the standard. In turn, this impacts the level of instruction and the practice opportunities provided for students. In the first example, the standard is a DOK Level 1. Students would need to recall the names of instruments from various historical periods and world cultures, assuming that students have been taught and exposed to various instruments meeting the criteria. In the second example, the standard is a DOK Level 2 as students are required to apply technical and craftsmanship skills using a variety of media. The assessment item is also a Level 2, requiring students to apply basic skills in routine ways.

Blueprint Example: Grade 3 Theatre

| Learning Expectations | | Assessment | | | | | Total Points | Weight |
|---|---------------------------|------------|-----------|-------------|------------|--|--------------|--------|
| Learning Expectation | Target Depth of Knowledge | Item ID | Item Type | Item Weight | Item Count | | | |
| 3.2PR: Create and perform original theatrical pieces that demonstrate an understanding of theatrical conventions. | 3 | 100 | | | | | 100% | |
| 3.2PR: Create and perform original theatrical pieces that demonstrate an understanding of theatrical conventions. | 4 | 17 | | | | | 17% | |
| 3.2PR: Create and perform original theatrical pieces that demonstrate an understanding of theatrical conventions. | 2 | 14 | | | | | 14% | |
| 3.2PR: Create and perform original theatrical pieces that demonstrate an understanding of theatrical conventions. | 2 | 14 | | | | | 14% | |
| Total Points | | | | | | | 100% | |

Levels of Cognitive Complexity

| Level | Count | Percentage |
|-------|-------|------------|
| 1 | 0 | 0% |
| 2 | 28 | 28% |
| 3 | 100 | 100% |
| 4 | 17 | 17% |

Rigor

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Slide 10: Blueprint Example: Grade 3 Theatre

This is the assessment blueprint template that we will work through in today’s session (HO 2). Let’s explore the information on this template. Notice that the template is divided into two sections: Learning Expectations (or Standards) and Assessment Items. Let’s look first at the Learning Expectations. (CLICK) Notice that the standards that will be assessed are listed as well as (CLICK) the target Depth of Knowledge level for each standard. Listing this information sets the stage for planning the assessment. Moving to the assessment items, notice that the 3rd column (CLICK) lists the assessment method that will be used. We will discuss how to determine the appropriate assessment method based on the standards. The next section (CLICK) records the various Depth of Knowledge levels for the questions. We will also discuss how to spread points for questions across various DOK levels as well as why you may want to do so. This template also shows the “weight” (CLICK) of each standard on the entire assessment based upon the number of points assigned to each standard. On this particular assessment blueprint, you can see that the 3rd standard (3.2PR) has a weight of 42 percent. This means that nearly ½ of the assessment will center on this standard. This gives teachers an opportunity to reflect and ask questions, such as: Was this the focus of my instruction? Is this standard important enough to be ½ of the assessment? The last component of this assessment blueprint template is rigor. If you look down the columns, you can see that the majority of this assessment contains assessment items written at a Level 4 (CLICK) (42 percent of the assessment). Again, this information can give teachers an opportunity to reflect and ask questions, such as: Is this level of rigor appropriate based on the standards? Is it the appropriate level for my students based on prior achievement levels?

Slide 11: Assessment Methods

Assessment Methods

| SELECTED RESPONSE | WRITTEN RESPONSE | PERFORMANCE |
|---|--|---|
| <ul style="list-style-type: none"> Multiple Choice Matching True/False | <ul style="list-style-type: none"> Short Answer Extended Response Essay | <ul style="list-style-type: none"> Product Visual Verbal Physical |


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One element that is included in most blueprint formats is the method of assessment. Assessment Methods have been classified different ways by different assessment experts. The classification system (or knowing the label) is not as important as understanding how to choose the best assessment methods. For our purposes, we have classified the assessment methods into three categories: Selected Response, Written Response, and Performance. Selected Response items are those where students demonstrate their knowledge by making a choice from a provided list of possible answers. Written Response items

are those that require students to demonstrate their knowledge through the written word. Performance items require students to demonstrate their knowledge through a performance, which could be a product (not to be confused with project could be complex or simple), a visual performance (such as a film or art work), verbal performance (such as concert or a speech), or a physical performance (such as a dance or a sport).

Determining Assessment Method

- Matching the learning expectation to the assessment method impacts validity.
- Some learning expectations may be able to be measured with multiple methods.
- Some methods are not appropriate for some learning expectations.



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Slide 12: Determining Assessment Method

When thinking about which assessment method to use, there are some considerations for choosing the best method. Some learning expectations are better matched to some methods of assessments than others. Some of this is common sense if you think it through. For example, if you want to know if a student can dribble a basketball, do you ask her to write about it? Describe how to dribble? Or, do you just give her a ball and ask her to dribble? Although that example is clear, it is not always this obvious. It is also important to consider practical applications. Although we know the best way to assess students would often be one on one through writing or performance, this is not always practical. It is also important to note that sometimes, more than one method could be used and sometimes, certain methods are not appropriate based on the standards (think back to the dribbling example). It is important to recognize that the method chosen can impact the validity of the assessment item. To stay with the basketball example, if we ask a student to write about HOW to dribble a ball, we would still not really know if she could actually do it. Therefore, a written response item would not be a valid measure.

Determining Assessment Method




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Slide 13: Determining Assessment Method

Often (but not always), a standard's Depth of Knowledge level can give an indication of the assessment method that may be appropriate. For example, since Level 1 (CLICK) is based on recall, it would make sense that standards at this level could be assessed via selected response. Level 2 items (CLICK) focusing on a basic level of application would likely be assessed with multiple choice or constructed response items. Level 3 items (CLICK) would likely not be appropriate for the selected response methods since the focus is on strategic thinking. Since strategic thinking often results in different solutions or processes, constructed response or performance assessment is likely a better choice of assessment

method. Finally, standards that require extended, non-routine thinking, and applying information across disciplines (Level 4) (CLICK) will likely need to be assessed via a performance assessment.

Depth of Knowledge and Assessment Method

| Selected Response Item | Constructed Response Item | Performance Item |
|---|---|--|
| <p>1 Level 1</p> <p>Recognize selected artists who contributed to the cultural heritages of the people of the United States.</p> | <p>2 Level 2</p> <p>Compare and contrast visual forms of expression found throughout local regions and in different cultures of the world.</p> | <p>3 Level 3</p> <p>Speculate about an artist's intentions and message in a work using relevant references to the work.</p> |
| | | <p>4 Level 4</p> <p>Create a work of art in collaboration with others to address a social or cultural issue.</p> |

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Slide 14: Depth of Knowledge and Assessment Method

Let's look at how this plays out with a content example. If we think about the intersection of visual art and culture, we can imagine that Level 1 items would focus on recall of factual information and would be well suited to selected response as an assessment method. (CLICK) Level 2 items could be assessed using selected response or constructed response items. Level 3 (CLICK) and Level 4 (CLICK) items lend themselves more naturally to constructed response and performance assessment. This graphic illustrates that Depth of Knowledge Level 1 and 2 are usually assessed by via selected response or constructed response with selected response being more likely for standards at Level 1. Standards with a Depth of Knowledge Level of 3 or 4 are usually assessed via constructed responses or performance assessments, with Level 4 being more likely to require a performance. However, this is not ALWAYS the case. Think back to the dribbling example. Dribbling would be a Level 1 skill, yet it would require a performance assessment.

Depth of Knowledge and Stretch

Does the assessment allow high-achieving and low-achieving students to show growth?

- Include questions of varying difficulty and complexity (foundational, basic, and advanced level).
- Examine baseline results to inform decisions regarding the need for stretch on the assessment.

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Slide 15: Depth of Knowledge and Stretch

Stretch is important so that low-achieving and high-achieving students can show growth. Webb suggests that at least 50 percent of questions be at or above the complexity level of the learning target. However, the distribution of questions at various levels should be decided via collaborative conversations with colleagues. The question may come up regarding stretch that is beyond the current grade-level standards. At times, it may be appropriate to stretch below or above the current grade level so that students can show growth. An example of this would be reading at grade level. If a diagnostic assessment early in the year shows that a 2nd grade student is reading on a 3rd grade level, then the assessment would need to stretch beyond 3rd grade for the student to show growth. This is often seen when same skill standards are tightly built on a vertical scale, especially at lower grade levels in skill based areas, such as reading or math. However, it is also important that there is alignment between standards, instruction, and

assessment—meaning that objectives that are not part of the standards for that grade level and will not be instructed should not be included. Since a student learning objective (SLO) is a measure of a teachers impact on student growth, skills that the teacher will not instruct, should not be included.

Depth of Knowledge and Stretch

Identify the major periods, genres and composers in the development of Western and non-Western music. (DOK Level 1)

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Slide 16: Depth of Knowledge and Stretch

This example shows how DOK can also be used for enrichment and to add stretch to assessments. Although the standard is a DOK Level 1, items can be stretched from (CLICK) Level 1: Recall to (Click) Level 2: Application, to (Click) Level 3: Strategic Thinking and (CLICK) Level 4: Extended Thinking.

Scaffolding with Depth of Knowledge

| Standard | DOK Target | DOK Level Assessed |
|----------|------------|--------------------|
| | 1 | |
| | 2 | |
| | 3 | |

Slide 17: Scaffolding with Depth of Knowledge

Sometimes standards are straightforward, (such as example 1), but many times they can be complex (examples 2 & 3). Complex standards often have “underlying” or “foundational” knowledge and skills at a lower DOK level. It is helpful to “deconstruct” or take apart these more complex standards to understand how instruction and assessment can be differentiated and scaffolded for students who begin at different prior-achievement levels. As you can see in the last example, although the target of the standard may be a Level 3, there are underlying skills and knowledge that occur at Levels 1 and 2. It helps to understand the idea of scaffolding if you have students at lower achievement levels. If a student is not ready for the knowledge/skills targeted in the standard, deconstructing the standards can help you understand where to meet that student as you guide him or her to the target knowledge and skills.

Depth of Knowledge and Stretch

- Assessment items may be above or below the depth of knowledge level of the standard; however, 50 percent of assessment items should be at the depth of knowledge level of the standard or higher.
- Assessing only at the highest DOK level will miss opportunities to understand what students do and don't know—go for a range; end “high” in selected/prioritized content.

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Slide 18: Depth of Knowledge and Stretch

When developing assessment blueprints and thinking about how to distribute questions across various depth of knowledge levels, you may want to consider the following guidelines. Assessment items may be above or below the depth of knowledge level of the standard. However, 50 percent of assessment items should be at the depth of knowledge level of the standard or assessing only at the highest DOK level will miss opportunities to know what students do and don't

know—go for a range; end “high” in selected/prioritized content.

Weighting Assessment Items

How much evidence is enough?

- The broader the learning target is in scope, the larger the sample you will need to ensure it is covered thoroughly.
- The more important the learning target is, the larger your sample should be.
- The more important the decision to be made on the basis of the result, the larger the sample should be.

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Slide 19: Weighting Assessment Items

Thinking back to the assessment blueprint template, weighting is another important consideration. Weighting is a response to the question, “How much evidence is enough?” There are some considerations for making weighting decisions, such as how broad is the learning target, how important is the target to be assessed, and what type of decisions will be made based on the results. Weighting is, in large part, determined by teacher judgment. Assessments must include enough questions or tasks to lead to a confident conclusion about how each student performed in attempting to master each relevant standard or target. We must decide how much evidence is enough for each Learning Priority.

Blueprint Example

Learning Expectations | Stretch | Scaffolding

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Slide 20: Blueprint Example

Now that we have had time to think about the components of the assessment blueprint template, let’s think about HOW you might complete the template. You would first complete the first three columns (Learning Expectations, Target DOK Level (base on learning expectations), and Assessment Method. You would then jump to the weight you would want to apply to each of the learning expectations and then determine points (based upon the overall point value of the assessment) and make decisions regarding stretch.

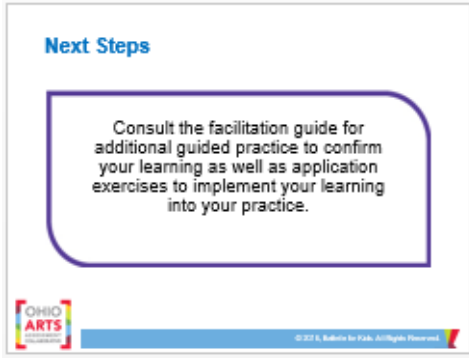
Key Takeaways

- Assessment blueprints allow educators to plan assessments and can also be used to review assessments.
- There are a variety of formats for assessment blueprints, and elements can be customized to meet the needs of teachers, schools, or districts.
- Assessment blueprints can be used to plan for “stretch” and “scaffolding” as part of the assessment planning process.

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Slide 21: Key Takeaways

To conclude this segment, let’s review the key takeaways: 1) Assessment blueprints allow educators to plan for assessment as well as to review existing assessments; 2) Assessment blueprints can have many different formats. Templates should be created that meet the needs teachers, schools, or districts; and 3) Assessment blueprints can help educators plan for “stretch” and “scaffolding,” which will impact instruction and assessment.



Slide 22: Next Steps

As a next step, consult the facilitation guide for additional guided practice activities as well as the application activities.

Resource 2: Assessment Blueprints Pre- and Post-Assessment

Directions: Using the following scale, rate your knowledge and skill before and after viewing the content of the PowerPoint.

- 1=No Knowledge/Skill 2=Limited Knowledge/Skill 3=Proficient Knowledge/Skill
 4=Advanced Knowledge/ Skill 5=Expert Knowledge/Skill

Pre-Assessment

Post-Assessment

- | | | |
|-----------|---|-----------|
| 1 2 3 4 5 | 1. I can read and interpret various forms of assessment templates. | 1 2 3 4 5 |
| 1 2 3 4 5 | 2. I understand how an assessment blueprint can impact assessment and instruction. | 1 2 3 4 5 |
| 1 2 3 4 5 | 3. I understand how an assessment blueprint can capture stretch and scaffolding as related to assessment and instruction. | 1 2 3 4 5 |
| 1 2 3 4 5 | 4. I can use an assessment template to review an assessment for quality | 1 2 3 4 5 |
| 1 2 3 4 5 | 5. I can create and use an assessment blueprint to develop a classroom level assessment. | 1 2 3 4 5 |

After viewing the content, reflect on the following areas.

| Need to know more about... | Opportunities to improve my practice... | Can implement right away... | Possible challenges |
|----------------------------|---|-----------------------------|---------------------|
| | | | |

Resource 3: Blueprint Example (Theatre—Grade 3)

| Learning Expectations | | Assessment | | | | | | |
|--|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|-------------|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| 3.3 CE Explain how the cultural and physical setting of a dramatic and theatrical work affects characterization. | 3 | WR | | | 30 | | 30 | 31% |
| 3.2PR Use voice, movement, space, and physical objects to communicate a storyline and a character's thoughts, feelings, and ideas. | 4 | P | | | | 40 | 40 | 42% |
| 3.1RE Describe the visual, aural, and kinetic elements present in stories and plays from various cultures. | 2 | SR | 10 | | | | 10 | 10% |
| 3.3RE Compare and contrast the elements (e.g. plot, character, theme, and setting) of various narratives. | 2 | WR | | 16 | | | 16 | 17% |
| Total Points | | | 10 | 16 | 30 | 40 | 96 | |
| % | | | 10% | 17% | 31% | 42% | | 100% |

Abbreviation Key

SR – Selected Response; P – Performance; WR – Written Response

Resource 4: Blank Blueprint Template

Blueprint for Assessment _____

(Grade Level and Arts Discipline)

| Learning Expectations | | Assessment | | | | | | |
|-----------------------|------------------|------------|------------------------------|--|-----------------------------|----------------------------|--------------|---|
| Learning Expectations | Target DOK Level | Method | DOK 1 Recall or Reproduce | DOK 2 Basic Application of Skills/ Concepts | DOK 3 Strategic Thinking | DOK 4 Extended Thinking | Total Points | % |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| Total Points | | | | | | | | |
| % | | | | | | | | |

Resource 5: Visual Arts—Grade 2

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.



1. Look at the artwork above. List four details you see in the picture. (2 points each)

Answers will vary but should include details observable in the artwork.

A. _____

B. _____

C. _____

D. _____



2. In the artwork above, which four elements or principles are used most to create visual effects? (2 points each)

Answer: Rhythm/ Movement; Color; Shape; Line

A. _____

B. _____

C. _____

D. _____



3. In the artwork above, which three elements or principles are used most to create visual effects? (2 points each)

Answer: Color; Texture; Rhythm/Movement

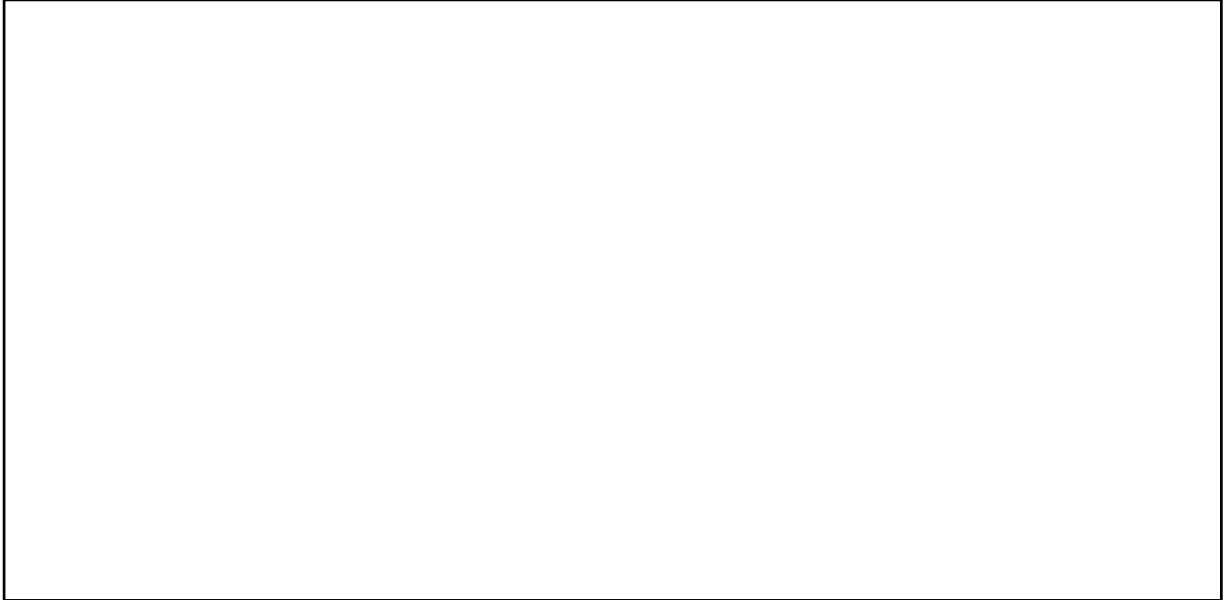
A. _____

B. _____

C. _____

4. Artists use elements and principles such as line, shape, texture, and color to express emotion or feeling. In the box below, draw a picture that shows an emotion using the elements **color and line**. On the line below write the word that tells what emotion your picture shows. Then write a sentence answering the question. (10 points)

Answer: Rubric



Emotion: _____

How does the picture show how you feel?

4. Artists use elements and design to create expressive impact. In this artwork, the artist created a playful impact. Write two sentences to tell how the artist made this artwork look playful. (5 points)

Answer: Rubric



References for Artworks:

(all artworks free of known copyrights)

Question 1:

Jan Brueghel The Elder (Flemish, 1568–1625).

The Entry of the Animals Into Noah's Ark, 1613, Oil on panel (54.6 x 83.8 cm) (21 ½ x 33 in.).

The J. Paul Getty Museum, Los Angeles.

Question 2:

Jacoba van Heemskerck van Beest (Dutch, 1876–1923).

Landscape with a Sun, 1915 Color woodcut on japan paper, (12.1 x 16 cm (4 ¾ x 6 5/16 in.).

Gift of Ruth Cole Kainen.

Courtesy of National Gallery of Art.

Question 3:

Vincent van Gogh (Dutch, 1853–1890).

Green Wheat Fields, Auvers, 1890, Oil on canvas.

72.39 x 91.44 cm (28 ½ x 36 in.).

Collection of Mr. and Mrs. Paul Mellon.

Courtesy of National Gallery of Art, Washington.

Question 5:

Henri Rousseau (French, 1844–1910).

A Centennial of Independence, 1892, Oil on canvas.

111.8 x 158.1 cm (44 x 62 1/4 in.).

The J. Paul Getty Museum, Los Angeles.

Standards: Visual Arts Content Standards Grade 2

Perceiving/Knowing (PE)

- 1PE Notice and point out details and respond to expressive features in artworks.
- 2PE Distinguish the subject matter and artistic style of two or more visual artists.
- 3PE Compare the form, materials and techniques in selected works of art using descriptive language.
- 4PE Identify and compare the purposes for creating art objects from various cultures.
- 5PE Identify and describe cultural symbols, image and contexts of works of art.
- 6PE Identify and share the uses of visual art outside the classroom and provide examples.
- 7PE Generate artmaking ideas from their daily experiences and the environment.

Producing/Performing (PR)

- 1PR Demonstrate increasing skill and craft in the use of art tools and materials with attention to their diverse qualities.
- 2PR Envision what cannot be observed directly and depict it visually.
- 3PR Create artworks based on imagination and observation of familiar objects and scenes.
- 4PR Demonstrate flexibility in their creative processes and use of art materials.
- 5PR Identify, select and use art and design elements and principles to express emotions and produce a variety of visual effects (e.g., nuances of surface, contour, pattern and tone).
- 6PR Use visual art materials to express an idea that reflects their own social or cultural identity.

Responding/Reflecting (RE)

- 1RE Use basic self-assessment strategies to improve their artworks.
- 2RE Understand the difference between assessing the quality of an artwork and their personal preference for the work.
- 3RE Relate the subject matter and ideas in their own artworks to those in the works of others.
- 4RE Share their personal interpretations of the meanings conveyed in various works of art.
- 5RE Describe how an artist uses the elements and principles of design to create expressive impact in a work of art.
- 6RE Identify and articulate important historical and cultural contributions of selected visual artists.
- 7RE Recognize and discuss that people have various opinions about art and value art for different reasons.

Resource 6: Visual Arts—High School Art I

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.

Section 1: Selected Response, Matching, and Short (1 point for each question)

1. Drawing a few lines within a space creates an area of darker value.

True or False

2. What is the type of shading technique that draws many small dots or marks that are close together within a space called?

- A. Cross hatching
- B. Blending
- C. Stippling**
- D. Hatching

3. What is the range of light to dark colors in an artwork known as?

- A. Space
- B. Color
- C. Shape
- D. Value**

4. What are the visual building blocks that are used to create a work of art known as?

- A. Principles of art
- B. Guidelines of art
- C. Regulations of art
- D. Elements of art**
- E. All of the above

5. Is a form two dimensional or three dimensional?

3-Dimensional


6. Using a vanishing point when drawing means you are using what type of perspective?


- A. linear**
- B. atmospheric
- C. diminishing
- D. converging line


Directions: Match the color combinations to the correct color scheme. In the space beside the color combination, write the name of the color scheme from the word bank that matches the color combination. (HSB.2PR) (6 points, 1 point each)


Color Theory Word Bank


- | | | |
|------------------|---------------|----------------|
| Monochromatic | Complementary | Primary |
| Tertiary | Cool Colors | Neutral Colors |
| Analogous Colors | Triadic | Secondary |
| Warm Colors | Tint | Shade |


7.  _____ Primary

8.  _____ Warm

9.  _____ Analogous

10.  _____ Neutral

11.  _____ Secondary

12.  _____ Monochromatic

Directions: Artists' works are influenced by their surroundings and environment. Match the following descriptions to the most logical painting from the group of paintings below. Write the letter of the correct painting next to the description and name of the artist. (HSB.4PE) (5 points, 1 point each)

13. **B** Edward Hopper painted compositions that depicted everyday life for common people in the 1930's and 40's.
14. **D** Homer Winslow was a famous watercolorist who was strongly influenced by nature and marine subjects. Many of his works depict the most serious moments of human struggle.
15. **A** Vincent Van Gogh was strongly influenced by the impressionist painters he surrounded himself with when he moved to France. The style of the Impressionist artists was the way in which they dealt with texture and color by using small strokes with their paintbrush.
16. **E** Claude Monet was an Impressionist painter who was inspired by nature and light. He painted with many colors to create realistic looking landscapes and objects of nature.
17. **C** Henri Rousseau was a self-taught avant-garde painter who was influenced by dream and fantasy-like images. His soft colors and bold lines made him famous.

A.



B.



C.



D.



E.



Section 2: Short Answer Questions (1 point for each question)

Use the painting below by Edgar Degas to answer the following questions based on the basic elements of art and principles of design.



18. Describe how the element of space is used in this painting.

To create a sense of depth

19. Is this painting an example of symmetrical or asymmetrical balance? Why?

Asymmetrical—figures in the foreground are balanced by the depth of the landscape

20. What principle of art did Edgar Degas use to place special importance on the dancers?

Color (contrast)

21. Identify the dominant color scheme Degas used in this painting.

Warm Colors

22. Degas used subdued colors in the background to create **Contrast** against his brightly colored dancers. Choose a term from the list below.

- Unity
- Contrast
- Perspective
- Space

Section 3: Performance (These items are scored with a rubric)

23. Create a value scale that is well blended. (5 points)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

White

Black

24. Read the following prompt for your performance event. You have two (2) class periods to complete the assignment. (25 points)

Many artists use content in their artwork to tell a story. We see a perfect example of this when we look at book covers. The cover creates an image for the story the author is telling. For the following artistic response, please pick a well-known book and create a book cover using only the title of the book for inspiration. When creating the cover, please take into consideration the elements and principles of design. You must create a full value range that is well blended, however you may not smudge! Remember, you can create a smooth value by layering the pencils. Your goal is a well-blended and realistic or imaginative final image. This drawing will be done in black and white only.

Suggestions for Book Titles

The Secret Garden
Wardrobe

Goodnight Moon

The Lion, the Witch, and the

Where the Wild Things Are

Lord of the Flies

Where the Sidewalk Ends

References for Artworks:

(Not included in student copy)

13. Vincent van Gogh (Dutch, 1853–1890).
Farmhouse in Provence, 1888, Oil on canvas 46.1 x 60.9 cm (18 1/8 x 24 in.).
Courtesy National Gallery of Art.
14. Edward Hopper (American, 1882–1967).
Cape Cod Evening (1939) Oil on canvas 76.2 x 101.6 cm (30 x 40 in.).
Courtesy National Gallery of Art.
15. Henri Rousseau (French, 1844–1910).
The Equatorial Jungle, 1909. Oil on canvas, 140.6 x 129.5 cm (55 3/8 x 51 in.).
Courtesy National Gallery of Art.
16. Winslow Homer (American, 1836–1910).
The Flirt (1874) Oil on panel 21.59 x 30.48 cm (8 1/2 x 12 in.).
Courtesy National Gallery of Art.
17. Claude Monet (French, 1840–1926).
Banks of the Seine, 1880. Oil on canvas, 73.4 x 100.5 cm (28 7/8 x 39 9/16 in.).
Courtesy National Gallery of Art.
- 18–22. Edgar Degas (French 1834–1917).
Four Dancers, 1865. Oil on Canvas 151.1 x 180.2 cm (59 1/2 x 70 15/16 in.).
Courtesy National Gallery of Art.

High School Visual Art Standards

Perceiving/Knowing

- 1PE Examine and articulate the effects of context on visual imagery.
- 2PE Identify and describe the sources artists use for visual reference and to generate ideas for artworks.
- 3PE Identify the relationship between community or cultural values and trends in visual art.
- 4PE Identify the factors that influence the work of individual artists.
- 5PE Describe the role of technology as a visual art medium.
- 6PE Describe the decisions made in the design of everyday objects.

Producing/Performing

- 1PR Demonstrate basic technical skill and craftsmanship with various art media when creating images from observation, memory and imagination.
- 2PR Apply the elements and principles of art and design using a variety of media to solve specific visual art problems.
- 3PR Explore multiple solutions to visual art problems through preparatory work.
- 4PR Establish the appropriate levels of craftsmanship when completing artworks.
- 5PR Investigate how to access available digital tools and innovative technologies to create and manipulate artwork.
- 6PR Identify and apply visual literacy as a means to create images that are personally expressive.

Responding/Reflecting

- 1RE Explore various methods of art criticism in responding to artworks.
- 2RE Identify assessment practices to manage, monitor and document their learning.
- 3RE Use appropriate vocabulary to define and describe techniques and materials used to create works of art.
- 4RE Investigate the role of innovative technologies in the creation and composition of new media imagery.
- 5RE Identify and explain one or more theories of aesthetics and visual culture.
- 6RE Identify various venues for viewing works of art.
- 7RE Recognize and articulate the importance of lifelong involvement and advocacy in the arts.

Resource 7: Music—Grade 3 General Music

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.

Instruments

| | | | | |
|-----------|-------------|-------------|------------|---------|
| Bass drum | Cymbals | Harp | Tambourine | Trumpet |
| Bassoon | Flute | Piano | Timpani | Tuba |
| Clarinet | French horn | String bass | Trombone | Violin |

Instrument Families (4 points each)

1. Circle the instrument below that belongs in the **brass** family and write the name of the instrument here **trombone**



2. Circle the instrument below that belongs in the **percussion** family and write the name of the **percussion** instrument in this row: **cymbals**










3. Circle the instrument below that belongs in the **string** family and write the name of the **string** instrument in this row: **harp**











Elements of Music (2 points each)

Match the definition with the correct answer. Write the matching letter in the blank.

- | | | | | |
|-----|----------|---|--------------------|---|
| 4. | F | Highness or lowness of a tone or note | A. Rhythm |  |
| 5. | D | Two or more notes sounding at the same time | B. Melody |  |
| 6. | C | Tone color or tone quality that makes one sound source, instrument, or voice different from another | C. Timbre |  |
| 7. | A | The length of sounds and silences that occur in music | D. Harmony |  |
| 8. | B | A series of pitches and silences that form the main part of a song | E. Texture |  |
| 9. | G | The level of loudness or softness of sound | F. Pitch |  |
| 10. | H | The overall structure or plan of a piece Of music | G. Dynamics |  |
| 11. | E | The way melody and harmony are combined to create layers of sound | H. Form | AB, ABA |

Rhythm (4 points each)

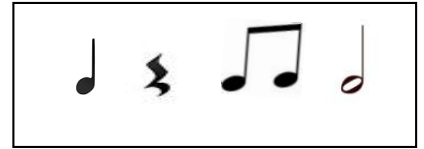
Your teacher will clap one rhythm pattern in each group. Circle the rhythm that you hear. Listen carefully before you circle your answer. **(Answer varies)**

12. a.  b.  c.  d. 
13. a.  b.  c.  d. 

FACILITATOR RESOURCES

Rhythm Writing (10 missing beats; 2 points per beat for 20 total points) **(Answer varies)**

Fill in the measures with the correct number of beats.
Use the following symbols to complete the measures below.
Look carefully at the time signatures.



14. 14. $\frac{2}{4}$ | | | |

15. 15. $\frac{3}{4}$ | | | |

Melody (4 points each)

Write the solfege syllable below each note. Use do, re, mi, so, la, or do¹ for your answers.

16.
so la so mi do

17.
do re mi so do

Melody (8 points) (Scored using rubrics below)

Once you learn a familiar song of your teacher’s choice, you will be asked to perform it with others. You will be assessed on accurate pitch and rhythm using the following checklist:

18. **Pitch** **Points**

| | | | |
|----------|---|---|--|
| 4 points | – | Student sang all pitches accurately | |
| 3 points | – | Student sang most pitches accurately except for one or two | |
| 2 points | – | Student sang some pitches accurately except for three to four | |
| 1 point | – | Student sang one to two pitches accurately | |
| 0 points | – | Student did not sing any pitches accurately | |

19. **Rhythm** **Points**

| | | | |
|----------|---|---|--|
| 4 points | – | Student sang all rhythms accurately | |
| 3 points | – | Student sang most rhythms accurately except for one or two | |
| 2 points | – | Student sang some rhythms accurately except for three to four | |
| 1 point | – | Student sang one to two rhythms accurately | |
| 0 points | – | Student did not sing any rhythms accurately | |

Grade 3 Music Standards

Perceiving/Knowing/Creating

- 1CE Visually and aurally, identify the four families of orchestral instruments.
- 2CE Identify and discriminate between sounds produced by various instruments and the human voice.
- 3CE Listen to and identify the music of different composers of world cultures.
- 4CE Identify and respond to simple music forms (e.g., AB, ABA).
- 5CE Identify elements of music using developmentally appropriate vocabulary.
- 6CE Identify careers in music including composing, performing and conducting.

Producing/Performing

- 1PR Sing a varied repertoire with accurate rhythm and pitch individually and with others.
- 2PR Follow and respond to the cues of a conductor.
- 3PR Use the head voice to produce a light, clear sound while maintaining appropriate posture.
- 4PR Play a variety of classroom instruments with proper technique.
- 5PR Sing, move and respond to music from world cultures and different composers.
- 6PR Improvise and compose simple rhythmic and melodic phrases.
- 7PR Read, write and perform using eighth notes, quarter notes, half notes and quarter rests in 2/4, 3/4 and 4/4 meter.
- 8PR Read, write and perform in treble clef a extended pentatonic melodies in G, F and C.
- 9PR Demonstrate appropriate audience etiquette at live performances.

Responding/Reflecting

- 1RE Compare and discuss the use of similarly-named elements (e.g. form, line, rhythm) in music and other art forms.
- 2RE Notice and describe what they hear in selected pieces of music and compare their responses to those of others.
- 3RE Explain personal preferences for specific musical selections using music vocabulary.
- 4RE Evaluate audience etiquette associated with various musical performances and settings.
- 5RE Analyze music in terms of how it communicates words, feelings, moods or images.
- 6RE Compare interpretations of the same piece of music as they occur through dance, drama and visual art.
- 7RE Create criteria and use it to critique their own performances and the performances of others.

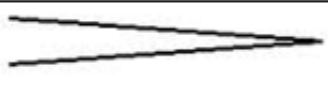

Resource 8: Music—Grade 7

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.

Matching: Match the musical word with its definition by placing the letter of the definition in the space next to the musical word. (9 points)

- | | |
|---------------------------------------|--|
| 1. Phrase <u> E </u> | A. The organization of sounds and silences in time |
| 2. Tempo <u> H </u> | B. Producing sound through the proper use of air |
| 3. Breath Support <u> B </u> | C. Singing a correct pitch in tune |
| 4. Style <u> G </u> | D. Highness or lowness of a note |
| 5. Pitch <u> D </u> | E. A musical segment with a clear beginning and ending: like a simple sentence |
| 6. Diction <u> F </u> | F. Pronouncing the words clearly as you sing |
| 7. Intonation <u> C </u> | G. A distinctive character or technique of a song: the way you perform a piece |
| 8. Dynamics <u> I </u> | H. The speed of the music |
| 9. Rhythm <u> A </u> | I. The contrast between loud and soft |

10–15. Fill in the missing words, symbols, abbreviations or definitions: (6 points)

| What you see in the music | The full term | Definition |
|---|--------------------|---|
|  | Decrescendo | Gradually getting softer |
|  | Crescendo | Gradually getting louder |
| <u>Rall.</u> | <u>Rallentando</u> | Gradually getting slower |
| <u>Accel.</u> | Accelerando | Gradually getting faster |
| Rit. | <u>Ritardando</u> | Getting slower immediately |
| Unis. | Unison | Everyone singing the same note at the same time |

16. Return to the original speed (1 point)
- A. accelerando
 - B. ritardando
 - C. a tempo**
 - D. rallentando
 - E. crescendo
17. The distance between notes (1 point)
- A. interval**
 - B. step
 - C. space
 - D. octave
 - E. rhythm
18. Singing with no accompaniment (1 point)
- A. accompaniment
 - B. a cappella**
 - C. diction
 - D. decrescendo
 - E. tutti
19. The underlying steady pulse of a song (1 point)
- A. rhythm
 - B. tempo
 - C. time
 - D. beat**
 - E. style
20. The length of the notes (1 point)
- A. legato
 - B. staccato
 - C. rhythm
 - D. beat
 - E. duration**
21. Two vowel sounds next to each other (1 point)
- A. diphthong**
 - B. intonation
 - C. diction
 - D. unison
 - E. slur

Short answer and constructed response: Read the questions carefully and answer completely.

22. When dealing with intonation, when you sing flat, are you singing above or below the note? (1 point)

Below the note

23. When dealing with intonation, when you sing sharp, are you singing above or below the note? (1 point)

Above the note

24. List three parts of the face that are used to form vowel sounds. (3 points)

Mouth, Tongue, Nose

25. Explain the difference between rhythm #1 and rhythm #2. (4 points)

#1



#2



26. Your teacher will provide you with a piece of music to sing. This piece will be one that you have worked on as a class in the past, and you will be sing your part. Your performance will be scored using a rubric that includes the following: (40 points)

- Pitch
- Intonation
- Rhythm
- Tempo
- Diction
- Vowels
- Phrasing
- Tone Quality

Grade 7 Music Standards

Perceiving/Knowing/Creating

- 1CE Recognize, identify and demonstrate form in world music (e.g., Western and non-Western) and popular music.
- 2CE Identify the style and historical period of various music examples.
- 3CE Recognize and identify historical and cultural contexts (e.g., time and place of a music event) that have influenced music.
- 4CE Identify key signatures of major scales.
- 5CE Describe a varied repertoire of music with appropriate music vocabulary.
- 6CE Identify various careers for musicians (e.g., in education, entertainment and technical support)

Producing/Performing

- 1PR Independently or collaboratively, perform a varied repertoire of music, representing diverse genres and cultures and showing expression and technical accuracy at a level that includes modest ranges and changes of tempo, key and meter.
- 2PR Perform accurately, independently or collaboratively, with good posture producing an appropriate tone quality.
- 3PR Improvise, compose and arrange music.
- 4PR Read, write and perform rhythmic (including dotted rhythms) and melodic patterns in a variety of meters.
- 5PR Notate concert pitch major scales (i.e., Band C, F, Bb, Eb, Ab; Strings: A, D, G, C, F).
- 6PR Read and notate melodies in treble and bass clef using key signatures.

Responding/Reflecting

- 1RE Apply multiple criteria to evaluate the quality and effectiveness of music performance and composition including their own.
- 2RE Compare and contrast a variety of live or recorded music performances using appropriate audience etiquette.
- 3RE Develop criteria based on elements of music to support personal preferences for specific music works.
- 4RE Explain how and why people use and respond to music.
- 5RE Compare and contrast the meaning of common terms and processes used in various arts disciplines.

Resource 9: Theatre—Grade 3

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.

Section A: (10 points)

For questions 1–10, match the words to the correct sentence by writing the correct letter on each line.

- a. aural b. characterization c. fairytale d. kinetic e. orally
f. characters g. plot h. setting i. theme j. visual

1. Folktales are stories that are passed down **E** from generation to generation.
2. Cinderella is an example of a **C** .
3. **B** is the actions, speech, and gestures you can see.
4. The **I** is the main idea of a story.
5. **G** is the action or storyline of a story.
6. When and where a story take place is called the **H** .
7. The people in a play are called **F** .
8. Sets, scenery, lights, make-up, and costumes are part of the **J** elements present in stories or plays.
9. Music and sound are called **A** effects present in stories and plays.
10. **D** elements are the ways in which a character moves or is moved on stage or in a story.

Section B (10 points; scored with rubric)

11. Your teacher will read you two versions of the familiar story of Cinderella. When the reading is finished, fill in the chart using information from the stories. You may use your notes you took during the reading as well as your printed copies of the story to help you with your answers.

In your answer, be sure to:

- Include the title of the story at the top of the chart
- List two characters from the stories
- Describe the setting and tell the plot (story line) for each of the stories.

| Title of the Story | Story 1 _____ | Story 2 _____ |
|--------------------------------------|-------------------------|-------------------------|
| Main and Secondary Characters | 1. 2. | 1. 2. |
| Setting and Plot | | |

Section C: (36 points; scored with rubric)

Use the information from the chart as well as your printed copies of the stories to answer the following questions.

12. Describe three ways in which the stories are the same. (3 points)
13. Describe three ways the stories are different. (3 points)
14. List three ways the character that is like Cinderella is affected by her culture in the two stories you read. (15 points)
15. List three ways the character that is like Cinderella is affected by the physical setting in the two stories you read. (15 points)

Section D: (40 Points; scored with rubric)

16. Write scene about a family tradition or custom using words, voice, and movement and one character. After you have completed your written description, you will perform the scene in front of your classmates.

Your story:

- Must have a beginning, middle, and end
- Must tell what the character would say and how they would say it
- Must describe the setting
- Must describe the main character
- Must have a story line or plot telling about a family custom, culture, or tradition

Grade 3 Theatre Standards

Creating

- 1CE Identify the plot and retell the sequence of events in a story, play or theatre experience.
- 2CE Identify character types and relationships between characters including thoughts, feelings and information about them.
- 3CE Explain how the cultural and physical setting of a dramatic and theatrical work affects characterization.
- 4CE Differentiate dialogue from action in a specific piece of literature.
- 5CE Discuss the playwright's intent in a script.
- 6CE Recognize and describe the roles of writers in live theatre, film, video and other media forms of the day.

Producing/Performing

- 1PR Create the movement and expressive voice of a character to explain and solve problems encountered by the character.
- 2PR Use voice, movement, space and physical objects to communicate a storyline and a character's thoughts, feelings and ideas.
- 3PR Use various design components to create an appropriate and striking environment for a scene or story.
- 4PR Direct peers in performing a task in a dramatic situation.
- 5PR Express a character's thoughts and feelings in writing.
- 6PR Use problem-solving and communication skills to dramatize a story or current event.
- 7PR Use elements and processes of theatre to integrate information from other academic content areas.

Responding/Reflecting

- 1RE Describe the visual, aural and kinetic elements present in stories and plays from various cultures.
- 2RE Identify universal characters and themes in stories and plays from various time periods and cultures.
- 3RE Compare and contrast the elements (e.g., plot, character, theme, and setting) of various narratives.
- 4RE Share personal opinions about a play or theatre experience and respectfully consider the opinions of others.

5RE Develop personal criteria to use for discussion, performance and evaluation of one's own theatrical experiences.

Resource 10: Theatre—High School Introduction to Theatre

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**.

1. Match the following terms with their appropriate definition. (10 points)

- | | |
|---------------------------------|--|
| <u>E</u> actor | A. person in charge of all financial aspects of a production |
| <u>K</u> antagonist | B. person who designs dance steps for a musical |
| <u>B</u> choreographer | C. person attending a performance |
| <u>F</u> conflict | D. person who molds all aspects of a production into a whole |
| <u>D</u> director | E. person who brings to life the author's work |
| <u>L</u> exposition | F. part of the plot resolved at the climax |
| <u>H</u> playwright | G. the main character who must overcome some struggle |
| <u>A</u> producer | H. author of a performance piece |
| <u>G</u> protagonist | I. person in charge of all music performed in a musical |
| <u>J</u> scenic designer | J. person who designs all visual aspects of a performance |
| | K. person opposing the main character in a story |
| | L. telling background information which occurred before the story begins |

2. Identify five people in technical positions who are involved in bringing the playwright's intent to the stage and give a brief job description for each. (10 points)

(Scored with rubric)

3. Consider the historic periods listed and identify a cultural trend or historic event that could have had a big influence on writers of that time period. Consider wars, rulers in power, predominant religious beliefs, common occupations of the citizens, the status of those who would attend, etc., and explain how they might have impacted a playwright or theater technician. (20 points)

(Scored with rubric)

Greek

Roman

Commedia dell'arte

Elizabethan

1700's and 1800's

4. Imagine that you are giving a dinner party and you are inviting one character from each of the time periods listed in Question 3. Draw a table with seating for six. You'll sit at the head of the table. Choose a character from each of the periods. Write the name of each character where you would like them to sit at the table and explain why you want them to sit between the people on either side of them. Consider what similarities and differences they have, what meant the most to them and speculate on what they might talk about with the characters on either side of them including yourself. Be specific and include reasons for each character. (60 points)

(Scored with rubric)

Learning Standards High School I Drama/Theatre:

Perceiving/Knowing Creating (CE)

- 1CE Explain how theatrical artists create meaning to convey a playwright's intent.
- 2CE Compare and contrast dramatic and theatrical works as products and reflections of the time period and culture in which they were created.
- 3CE Examine and explain the impact of cultural, social, political and technological influences on key theatrical figures, works and trends in various cultures.
- 4CE Distinguish between the roles of actor and director and discuss how they relate to each other in a theatrical production.
- 5CE Recognize and identify the standards and different aspects of performance used to critique and assess theatrical works.

Producing/Performing (PR)

- 1PR Manipulate vocal qualities, posture, movement and language to express variety in characters and situations.
- 2PR Use technical elements safely to focus attention, establish mood, locale and time and to support the plot.
- 3PR Write and act out a dramatic or tragic scene.
- 4PR Generate a plan for technical production including the safe operation of tools and production equipment.
- 5PR Demonstrate improvisation and explain how it benefits character, scene and script development.
- 6PR Apply accurate terminology in dramatic and theatrical activities.
- 7PR Integrate other art forms into a dramatic presentation.

Responding/Reflecting (RE)

- 1RE Explain how a performance style communicates a message or story narrative.
- 2RE Evaluate variations of universal themes and characters across different time periods and cultures and explain how they were used in selected dramatic works. 3
- RE Distinguish and describe various genres such as comedy, tragedy and fantasy when engaging in dramatic work and performance.
- 4RE Discuss the importance of drama and theatre in a community and provide examples.
- 5RE Create and use criteria developed during theatrical study to state, discuss and defend opinions about the quality of personal or peer performances.
- 6RE Identify specific purposes and intents for portfolio and resume development in the dramatic and theatrical fields.

Resource 11: Dance—Grade 6

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are **indicated in bold**. (All items scored with a rubric)

DVD Viewing Social Issue: Answer the following questions from the DVD viewing. Remember to use dance vocabulary when appropriate.

1. Name a choreographer that addresses social issues in their work. (1 point)

2. Give one reason the choreographer chose a specific social issue. (1 point)

3. Use the elements of dance to describe the choreographer's work. (1 point)

DVD Assessment for Choreographic Work Viewing

Directions:

4. In the box below, list the two choreographers that we saw and learned about on the DVD. Use correct spelling. (3 points)
5. List two facts about the choreographers. (3 points)
6. Name one dance that each choreographer is known for making. Use correct spelling. (3 points)

7. With a partner, create an original movement sequence that depicts a social issue using the elements of dance with a clear beginning, middle and end. After your dance has been created, you will have two examples of music that you can use for your dance. You will have an opportunity to practice the dance with the music and during this time you are expected to memorize your dance and practice it with consistent focus. While creating your dance, use the checklist below to make sure that you have all of the things needed in your dance. You will have the next 20 minutes to practice before being expected to perform your dance in front of the class. (28 points)

Student Performance CHECKLIST Assessment:

- Beginning, middle, and end
- Elements of dance: time, space, energy
- I know and remember my dance sequence
- I am focused when I dance
- Our dance is about a social issue which is _____.

Grade 6 Dance Standards

Perceiving/Knowing

- 1PE Deepen personal awareness of the expressive body as it moves and feels in personal and communal spaces.
- 2PE Deepen personal awareness of the expressive body as it moves and feels in relation to the dance elements.
- 3PE Observe and ask questions about movement concepts.
- 4PE Explore the body's range of movement possibilities.
- 5PE View works by various influential choreographers.
- 6PE Recognize how thoughts and ideas influence dance.
- 7PE Observe dances with attention to rhythmic structure, with or without musical accompaniment.

Producing/Performing

- 1PR Create movement that is influenced by personal, social, cultural and political concepts
- 2PR Perform dances from various global cultures, theatrical styles and historical periods.
- 3PR Perform movement phrases with increased focus, alignment, strength, flexibility, coordination and skill.
- 4PR Demonstrate and use available technology including new media to create, record and share dances in conventional and innovative ways.
- 5PR Demonstrate how to dance with a supporting partner or group

Responding/Reflecting

- 1RE Identify a variety of career possibilities in which dance skills are useful.
- 2RE Explain the role of dance in daily life across various periods and cultures and provide examples.
- 3RE Identify an influential choreographer and describe his or her choreographic work in terms of genre, form and style.
- 4RE State and support a personal preference of dance genre, form and style.
- 5RE Create and apply criteria to make judgments about self-made dances and dances made by others.
- 6RE Share ideas and raise questions about the relevance of dance skills to their lives and adult career choices.
- 5RE Compare and contrast the meaning of common terms and processes used in various arts disciplines.

Resource 12: Dance—High School Beginning Dance

Directions: Review each question. Identify the standard you believe this question is aligned to, the Depth of Knowledge (DOK) Level you believe this standard is aligned to, and the DOK Level of the question. A copy of the standards for this unit are included at the end of this activity. Answers for each assessment item are indicated in bold.

Questions 1–5: True or False (1 point each)

Directions: Circle the appropriate answer.

- West African dancing uses a light use of weight.
True **False**
- Classical Ballet, for the most part, utilizes very direct spatial intent.
True False
- Themes in German Modern dance did not reflect what was happening historically in Germany during the 1930's.
True **False**
- South African Gumboot Dancing was influenced by Steppin' on college campuses.
True **False**
- Irish step dancing utilizes free flow in the lower half of the body while maintaining bound flow in the torso.
True False

Questions 6–10: Fill in the Blank (1 point each)

Directions: Fill in the blank with the appropriate effort/shape quality next to the definition.

- Classical Indian dancing utilizes a _____ **strong** _____ use of weight.
- Martha Graham's style could easily be described as having _____ **bound** _____ flow.
(HSB:3RE)
- Irish step dancing could easily be described as using _____ **quick** _____ time.
- West African dance could easily be described as using _____ **indirect** _____ spatial intent with the upper half of their bodies.
- The movement style of the American modern dance pioneers could easily be described as using _____ **free** _____ flow.

QUESTIONS 11–13: Short Essay (5 points each)

Directions: Your teacher will show you several choreographical examples that you will use to answer the following questions. (Scored using a rubric)

11. Describe how history impacted the choreographic intention of the first piece you viewed. What themes emerged as a result of what was happening historically? When answering this question, be sure to include language that describes effort/shape qualities.

12. Compare and contrast the qualitative differences of two (2) of the cultural dances you viewed.

13. How do your personal philosophies or movement experiences impact your creative choices?

14. Small group performance (75 points; scored using a rubric)

Directions: In a small group of 3–4, create a dance that is at least five minutes in length. Each member of your group is responsible for speaking and your group must address the following elements of your dance:

- Introduce presentation (must have title) and explain what the group intends to demonstrate.
- Clear articulation about the selected dance style with reference to origin, movement qualities (weight, space, time, flow), and connection to a specific culture or historical time period. Examples of styles include, but are not limited to, Ballet, Modern, Jazz, Tap, Hip-Hop, etc.
- Group demonstration of the selected movement style. This component is intended to teach the class about the movement characteristics of their selected style.

High School Dance Standards

Perceiving/Knowing

- 1PE Explain how the study of dance broadens perspectives on the arts and the connection to the global community.
- 2PE Identify and explore how the study of dance provides knowledge and skills essential to life and personal health.
- 3PE Observe and describe specific historic and traditional dances from various cultures.
- 4PE Explain the impact of history and culture on dance as an art form. 5PE Recognize the importance of artistry and technical proficiency in dance.
- 6PE Articulate points of view about dance and respond thoughtfully to the viewpoints of others.
- 7PE Use inquiry skills to develop opinions about dance.

Producing/Performing

- 1PR Explore a variety of improvisational techniques in order to generate original movement material.
- 2PR Demonstrate self-awareness and awareness of others.
- 3PR Compose and perform a dance that demonstrates expression and clarity of intention.
- 4PR Explore interdisciplinary ideas to support and inspire the choreographic process.
- 5PR Demonstrate self-direction and accountability for technical growth to facilitate communication.
- 6PR Create and perform dances from various cultures and historical periods.

Responding/Reflecting

- 1RE Apply review and revision processes to improve personal dance works.
- 2RE Identify criteria for assessing dance performances.
- 3RE Analyze and interpret recognized works by a variety of historical and contemporary choreographers.
- 4RE Analyze and discuss the relationship between form and meaning in dances from various cultures.
- 5RE Discuss technical theater and design innovations.
- 6RE Make entries in journals and create goals that connect somatic understanding with the ability to enhance performance and technique.
- 7RE Evaluate and refine the elements of an effective rehearsal process