

# National Coalition for Core Arts Standards

## Visual Arts Model Cornerstone Assessment: Secondary Accomplished

**Discipline:** Visual Arts

**Artistic Processes:** Creating, Presenting, Responding, and Connecting

**Title:** Creating and Exhibiting a New Work in Response to an Existing Personal Work

**Short Description of Assessment:**

Students choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.

Students choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.

Considering relevant criteria, shared feedback, and personal artistic vision, students reflect on, revise, and refine their work.

Students prepare both previously created and newly created art works for exhibition, prepare individual artist statements, plan collaborative exhibition, and develop an exhibition narrative.

Students identify meaningful experiences of peers based on observing and comparing the previous and new works as well as sharing of contextual information.

**Grade:** Secondary Accomplished

In this MCA you will find: (mark all that apply)

<input checked="" type="checkbox"/> <b>Strategies for Embedding in Instruction</b>	<input checked="" type="checkbox"/> <b>Detailed Assessment Procedures</b>	<input checked="" type="checkbox"/> <b>Knowledge, Skills and Vocabulary</b>	<input checked="" type="checkbox"/> <b>Differentiation Strategies or Strategies for Inclusion</b>
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<input checked="" type="checkbox"/> <b>Suggested Scoring Devices</b>	<input checked="" type="checkbox"/> <b>Resources needed for task implementation</b>	<input checked="" type="checkbox"/> <b>Assessment Focus Chart</b>	<input type="checkbox"/> <b>Benchmarked Student Work</b>
<input checked="" type="checkbox"/> <b>Task Specific Rubrics</b>			

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)  
(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

<input type="checkbox"/> Approximately 25-30 hours	<input checked="" type="checkbox"/> To be determine by the individual teacher
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## **Strategies for Embedding in Instruction** *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

### Accomplished:

(Students choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.)

(Students choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.)

### **Creating:**

Experiment/Imagine/Identify

1. Students will choose, analyze, and reflect on a personal work of art or design to identify a new creative problem.

Investigate/Plan/Make

2. Students will plan a new artistic investigation based on the new creative problem.
3. Students will select from a range of materials and methods to create a work of art or design.

Reflect/Refine/Continue

4. Students will share, explain, and discuss in-progress artwork.
5. Students will critique and reflect upon feedback to make decisions about refining art work.

(Students prepare both previously created and newly created art works for exhibition, prepare individual artist statements, plan collaborative exhibition, and develop an exhibition narrative.)

### **Presenting:**

Select/Analyze

1. Students will select appropriate methods for presenting previous and new work of art or design.

Prepare/Curate

2. Students will prepare an artist statement for the exhibition.
3. Students will investigate and identify a site or space for installing an exhibit or display.
4. Students will compare a variety of factors and methods when planning an exhibit.
5. Students will plan and curate an exhibition.

Exhibit/Share

6. Students will present an exhibition pairing old and new works.
7. Students will collaboratively develop exhibition narrative.
8. Students will observe and compare previous works to new works.
9. Students will reflect and share important contextual information with peers.

**Detailed Assessment Procedures** *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

## **Knowledge, Skills, and Vocabulary** *[focusing on concepts required to successfully complete the task]*

### **Key Vocabulary**

art	context	expressive properties
artifacts and objects	critique, in-progress critique	formal and conceptual vocabularies
artist statement	criteria, relevant criteria, contemporary criteria	image
artistic investigation	creativity	innovative thinking
art making approaches	curate	interpret
artistic practice & contemporary artistic practice	digital (virtual) format	materials
body of work—art or design	digital format	media
brainstorm	display	persistence
collection	engage	plan
content	exhibition—physical or virtual	personal artistic vision
context	exhibition narrative	subject matter
		theme

### **Knowledge and Skills** *[other than Key Vocabulary]*

Statements in parentheses are items listed in the Short Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

*Students will:*

(Choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.)

- Choose and analyze an earlier personal work of art or design.
- Formulate a new creative problem based on the existing work.

(Choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.)

- Choose from a range of traditional and contemporary materials and methods to create a new personal work of art or design.
- Share in-progress artwork.

(Consider relevant criteria, shared feedback, and personal artistic vision, students reflect on, revise, and refine their work.)

- Identify and apply relevant criteria and provide and receive feedback.

**Strategies for Inclusion** (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see Inclusion Guidelines](#)

**Differentiation Strategies** (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

*Additional Resource:* Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

## Resources *(download April 26, 2014):*

Image sources with contextual information, such as reproductions, projections or online sources. Artworks, objects or artifacts selected specifically for presentation. Materials and equipment necessary for preparing and presenting an exhibition. Venues, physical or digital, for exhibition. Artmaking materials and equipment.

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>  
<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

## Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

### **Sample Scoring Device A: Secondary Accomplished Assessment Criteria List**

This sample assessment device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

### **Sample Scoring Device B: Secondary Accomplished Standards-Based Holistic Rubric**

For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

### **Sample Scoring Device C: Secondary Accomplished Standards-Based Holistic Check List**

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

## Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
<b>Artistic Process: Creating</b>					
<b>Creating</b> <ul style="list-style-type: none"> <li>• Experiment</li> <li>• Imagine</li> <li>• Identify</li> </ul>	Creativity and innovative thinking are essential life skills that can be developed.	<ul style="list-style-type: none"> <li>• What conditions, attitudes, and behaviors support creativity and innovative thinking?</li> <li>• What factors prevent or encourage people to take creative risks?</li> <li>• How does collaboration expand the creative process?</li> </ul>	Generate and conceptualize artistic ideas and work.	<ul style="list-style-type: none"> <li>• Develop plans to alter an existing personal artwork that addresses a new creative problem.</li> </ul>	<b>VA:Cr1.1.IIa</b> Individually or collaboratively formulate new creative problems based on student's existing artwork.



<ul style="list-style-type: none"> <li>• Experiment</li> <li>• Imagine</li> <li>• Identify</li> </ul>	<p>Artists and designers shape artistic investigations, following or breaking traditions in pursuit of creative art-making goals.</p>	<ul style="list-style-type: none"> <li>• How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?</li> <li>• Why do artists follow or break from established traditions?</li> <li>• How do artists determine what resources and criteria are needed to formulate artistic investigations?</li> </ul>	<p>Generate and conceptualize artistic ideas and work.</p>	<ul style="list-style-type: none"> <li>• Identify potential materials, methods, and practices for making works of art or design.</li> <li>• Select and explain choices for materials, methods, and practices for addressing creative problems.</li> </ul>	<p><b>VA:Cr1.2.IIa</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p>
<ul style="list-style-type: none"> <li>• Investigate</li> <li>• Plan</li> <li>• Make</li> </ul>	<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p>	<ul style="list-style-type: none"> <li>• How do artists work?</li> <li>• How do artists and designers determine whether a particular direction in their work is effective?</li> <li>• How do artists and designers learn from trial and error?</li> </ul>	<p>Organize and develop artistic ideas and work.</p>	<ul style="list-style-type: none"> <li>• Document the evolution from the original work of art or design to the new work of art or design</li> <li>• Analyze and reflect on personal growth in skills and knowledge; set goals for new artistic problem.</li> </ul>	<p><b>VA:Cr2.1.IIa</b> Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.</p>

<ul style="list-style-type: none"> <li>• Reflect</li> <li>• Refine</li> <li>• Continue</li> </ul>	<p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	<ul style="list-style-type: none"> <li>• What role does persistence play in revising, refining, and developing work?</li> <li>• How to artists grow and become accomplished in art forms?</li> <li>• How does collaboratively reflecting on a work help us experience it more fully and develop it more completely?</li> </ul>	<p>Refine and complete artistic work</p>	<ul style="list-style-type: none"> <li>• Experience, interpret, apply criteria, and share insights about in-progress work of other students.</li> <li>• Understand and reflect on ideas and insights of others about personal work.</li> <li>• Plan and make revisions to in-progress art to further manifest personal artistic vision.</li> </ul>	<p><b>VA:Cr3.1.IIa</b> Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p>
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**Artistic Process: Presenting**

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<p><b>Presenting</b></p> <ul style="list-style-type: none"> <li>• Develop</li> <li>• Refine</li> </ul>	<p>Artists, curators and others consider a variety of factor and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p>	<ul style="list-style-type: none"> <li>• What methods and processes are considered when preparing artwork for presentation and preservation?</li> <li>• How does refining artwork affect its meaning to the viewer?</li> <li>• What criteria are considered when selecting work for presentation, a portfolio, or a collection?</li> </ul>	<p>Develop and refine artistic techniques and work for presentation.</p>	<ul style="list-style-type: none"> <li>• Select and apply appropriate methods for presenting personal artwork.</li> <li>• Collaboratively plan an exhibition to display the personal art works.</li> <li>• Create an artist statement and exhibition narrative to include with the presentation.</li> </ul>	<p><b>VA:Pr5.1.IIa</b> Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</p>
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**Artistic Process: Responding**

<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Interpret</li> </ul>	<p>Visual imagery influences understanding of and responses to the world.</p>	<ul style="list-style-type: none"> <li>• What is an image?</li> <li>• Where and how do we encounter images in our world?</li> <li>• How do images influence our views of the world?</li> </ul>	<p>Perceive and analyze artistic work.</p>	<ul style="list-style-type: none"> <li>• Document and analyze responses to the original work of art or design and the new work of art or design.</li> </ul>	<p><b>VA:Re7.2.IIa</b> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p>
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<ul style="list-style-type: none"> <li>Apply</li> </ul>	<p>People evaluate art based on various criteria.</p>	<ul style="list-style-type: none"> <li>How does one determine criteria to evaluate a work of art?</li> <li>How and why might criteria vary?</li> <li>How is a personal preference different from an evaluation?</li> </ul>	<p>Apply criteria to evaluate artistic work.</p>	<ul style="list-style-type: none"> <li>Provide rationale for criteria used in evaluating the work of art or design.</li> <li>Provide and rationale Compare personal criteria and goals for the work with criteria developed by peers.</li> <li>Analyze relevance of various criteria to understand and evaluate the work.</li> </ul>	<p><b>VA:Re9.1.IIa</b> Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p>
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**Artistic Process: Connecting**

<p><b>Connecting</b></p> <ul style="list-style-type: none"> <li>Synthesize</li> <li>Relate</li> </ul>	<p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<ul style="list-style-type: none"> <li>How does art help understand the lives of people of different times, places and cultures?</li> <li>How is art used to impact the views of a society?</li> <li>How does art preserve aspects of life?</li> </ul>	<p>Relate artistic ideas with the social, cultural, and historical context to deepen understanding.</p>	<ul style="list-style-type: none"> <li>Use research methods and experimentation to explore ways to formulate a new creative problem based on the existing work.</li> </ul>	<p><b>VA:Cn10.1.IIa</b> Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making</p>
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**Benchmarked Student Work** *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

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**Sample Scoring Device A: Secondary Accomplished Assessment Criteria List**

NOTE: This sample assessment device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Secondary Accomplished Assessment Criteria List

Student Name \_\_\_\_\_ Date \_\_\_\_\_

	Yes	No	Comments
<b>Experiment</b>			
Uses multiple approaches to begin creative work			
Investigates previous art or design to create a new creative problem			
<b>Investigate</b>			
Organizes ideas and develops a plan			
Understands and follows safety procedures			
<b>Reflect</b>			
Applies relevant criteria to art in-progress			
Revises work if necessary			
<b>Develop</b>			
Prepares an artist statement			
Curates an exhibition of previous and new art and design			
<b>Interpret</b>			
Interprets works of art or design using observation and contextual information			
Shares insights about meaningful experiences with peers			
<b>Relate</b>			
Documents the complete creative process			
Explains how personal experiences lead to meaningful artmaking			
Identifies continuity and/or development in their own artistic making			

Teacher Comments:

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**Sample Scoring Device B: Secondary Accomplished Standards-Based Holistic Rubric**

NOTE: For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Secondary Accomplished Standards-Based Holistic Rubric

Student Name \_\_\_\_\_ Date \_\_\_\_\_

<b>Performance Standards:</b>	<b>Not observed</b>	<b>Limited evidence</b>	<b>Sufficient evidence</b>	<b>Strong evidence</b>
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<b>Creating</b>	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.
Individually or collaboratively formulate new creative problems based on student's existing artwork.	Does not identify or formulate a new creative problem based on an existing work of art,	From an existing work of art, does not successfully identify and formulate a new creative problem to stimulate the making of a new work of art or design.	From an existing work of art, identifies and formulates a new creative problem to stimulate the making of a new work of art or design.	From an existing work, identifies and formulates multiple new creative problems and chooses a new direction to stimulate the making of a new work of art or design.
Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Does not take into account a range of materials and methods of both traditional and contemporary artistic practices when planning a work in response to a new creative problem.	Chooses from a limited range of materials and methods of traditional or contemporary artistic practices to plan a work in response to a new creative problem.	Chooses from a range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem.	Chooses from a wide range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem and provide rationale for choices.
Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.	Shows no growth in acquiring skills and knowledge in a specific art form.	Demonstrates limited acquisition of skills and knowledge obtained in a specific art form.	Demonstrates development of skills and knowledge in a specific art form.	Demonstrates exceptional acquisition of skills and knowledge in a specific art form.
Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	Does not engage in critique process nor reflects on or applies feedback from others.	Engages in constructive critique; does not consider feedback from others to inform personal artistic vision when revising or refining work.	Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work.	Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work and provides rationale.
<b>Presenting</b>	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.



Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Does not evaluate, select, nor apply methods or processes when preparing art for exhibition.	Evaluates and selects, but does not effectively apply methods or processes when preparing art for exhibition.	Evaluates, selects, and applies methods or processes when preparing art for exhibition.	Evaluates, selects, and applies effective and appropriate methods and processes when preparing art for exhibition.
<b>Responding</b>	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.
Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Does not evaluate how effectively the new work influences audience.	Evaluates how effectively the new work influences audience, but does not provide evidence.	Evaluates how effectively the new work influences audience and provides evidence.	Evaluates how effectively the new work influences audience; provides and analyzes evidence.
Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Does not identify nor appraise the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem.	Identifies but does not appraise the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem.	Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem.	Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem; provides rationale.
<b>Connecting</b>	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.	Degree to which performance standard has been met.
Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.	Does not use a variety of inquiry methods to explore new creative problem.	Uses a limited variety of inquiry methods to explore new creative problem.	Uses a variety of inquiry methods to explore the new creative problem.	Uses a variety of inquiry methods to extensively explore the new creative problem.

Comments:

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**Sample Scoring Device C: Secondary Accomplished Standards-Based Holistic Check List**

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Secondary Accomplished Standards-Based Check List

Student Name \_\_\_\_\_ Date \_\_\_\_\_

<b>Performance Standards</b>	<b>Evidence</b>	<b>Not Observed</b>	<b>Observed</b>	<b>Comments</b>
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<p><b>Creating:</b> Individually or collaboratively formulate new creative problems based on student's existing artwork.</p>	<p>From an existing work of art, identifies and formulates a new creative problem to stimulate the making of a new work of art or design.</p>			
<p>Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p>	<p>Chooses from a range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem.</p>			
<p>Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.</p>	<p>Demonstrates development of skills and knowledge in a specific art form.</p>			
<p>Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p>	<p>Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work.</p>			
<p><b>Presenting:</b> Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</p>	<p>Evaluates, selects, and applies methods or processes when preparing art for exhibition.</p>			

<p><b>Responding:</b> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p>	<p>Evaluates how effectively the new work influences audience and provides evidence.</p>			
<p>Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p>	<p>Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem.</p>			
<p><b>Connecting:</b> Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.</p>	<p>Uses a limited variety of inquiry methods to explore new creative problem.</p>			

Additional Comments:

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