

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: Secondary Advanced

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Social, Cultural, and/or Political Exhibition as a Springboard into Art Making

Short Description of Assessment:

Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.

Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.

Students select a venue, plan an exhibition, and an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.

Students document and analyze responses and feedback from viewers.

In response to viewer feedback and analysis of the exhibition experience, each student identifies a focus for further artistic investigation, plans art making approaches, selects materials and methods, and makes, reflects on, and completes a work of art or design.

Grade: Secondary Advanced

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

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

(Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.)

Responding:

Perceive /Analyze

1. Students will research a social, cultural, and/or political concept, theme, or idea addressed by artists or designers.
2. Students will perceive characteristics, identify contexts, and construct interpretations of works of art.

(Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.)

Presenting:

Select/Analyze

1. Students will identify and apply criteria and explain reasons for selecting art and artifacts for an exhibition.

Prepare/Curate

2. Students will curate works for an exhibition
3. Students will investigate, identify, and select an actual and/or digital site or space for installing an exhibition.

Exhibit/Share

4. Students will plan and construct an actual and/or digital exhibition of selected works of art or design for a specific audience.
5. Students will present an exhibition narrative.

(Students select a venue, plan an exhibition, develop an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.)

(Students document and analyze responses and feedback from viewers).

Responding

Interpret

1. Students will evaluate the effectiveness of the exhibition.
2. Students will collect viewer responses to social, cultural, and/or political concept, theme, or idea in the exhibition.
3. Students will evaluate and reflect on exhibition responses and feedback.

Communicate/Internalize

4. Students will identify how the viewer's attitudes or perceptions may have been impacted by experiencing the exhibition.

(Students research a social, cultural, and/or political concept, theme, or idea and how this is addressed by artists or designers in their work.)

Connecting:

Synthesize and Relate

1. Students will explain how artists can contribute to visionary thinking and social change.
2. Students will describe how artworks can impact social, cultural, and/or political beliefs, values, and behaviors.
3. Students will explain how an exhibition experience and viewer participation can be the source of meaningful art making.

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

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

Knowledge and Skills [other than Key Vocabulary]

Statements in parentheses are listed in the Brief 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:

(Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.)

- Research and consider how a particular social, cultural or political theme may be interpreted through artworks, artifacts or objects.

(Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.)

- Select and curate objects, artworks or artifacts for a particular theme, concept, or idea.

(Students select a venue, plan an exhibition, and an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.)

- Design, organize, and present an exhibition narrative as part of an effective exhibition.
- Select and apply appropriate methods for presenting artworks, objects, and artifacts.

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 Advanced Assessment Criteria List

This sample 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 Advanced Research Presentation Criteria Checklist

This sample device may be used by students or teachers as a tool for evaluating research work and presentation of it.

Sample Scoring Device C: Secondary Advanced Standards-Based Holistic Rubric

For this sample device, 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 D: Secondary Advanced 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.

Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
Artistic Process: Creating					
Creating <ul style="list-style-type: none"> • Experiment • Imagine • Identify 	Creativity and innovative thinking are essential life skills that can be developed.	<ul style="list-style-type: none"> • What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? 	Generate and conceptualize artistic ideas and work.	<ul style="list-style-type: none"> • Identify approaches by which artists or designers investigate social, cultural, or political themes. • Based on knowledge gained from the exhibition experience and viewer feedback, determines ideas and directions for creating a work of art or design. 	VA:Cr1.1.IIIa Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
		<ul style="list-style-type: none"> • How does collaboration expand the creative process? 			

<ul style="list-style-type: none"> • Experiment • Imagine • Identify 	<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"> • How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? • Why do artists follow or break from established traditions? • How do artists determine what resources and criteria are needed to formulate artistic investigations? 	<p>Generate and conceptualize artistic ideas and work.</p>	<ul style="list-style-type: none"> • Choose materials, methods and approaches, following or breaking established conventions to support the focus of the planned artistic investigation. 	<p>VA:Cr1.2.IIIa Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan making works of art and design based on a theme, idea, or concept.</p>
<ul style="list-style-type: none"> • Investigate • Plan • Make 	<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p>	<ul style="list-style-type: none"> • How do artists work? • How do artists and designers determine whether a particular direction in their work is effective? <ul style="list-style-type: none"> • How do artists and designers learn from trial and error? 	<p>Organize and develop artistic ideas and work.</p>	<ul style="list-style-type: none"> • Make a work of art or design that demonstrates developing and expanding upon chosen concept, theme, or idea. 	<p>VA:Cr2.1.IIIa Experiment, plan, and make works of art and design that explore personally meaningful theme, idea, or concept.</p>

<ul style="list-style-type: none"> Investigate Plan Make 	<p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p>	<ul style="list-style-type: none"> How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? 	<p>Organize and develop artistic ideas and work.</p>	<ul style="list-style-type: none"> Explain reasons for making, choosing, and arranging works, speculate on the effects of art on various groups of people, and analyze ethical responsibilities of artists and exhibitors. 	<p>VA:Cr2.2.IIIa Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.</p>
<ul style="list-style-type: none"> Reflect Refine Continue 	<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"> What role does persistence play in revising, refining, and developing work? How to artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? 	<p>Refine and complete artistic work</p>	<ul style="list-style-type: none"> Share insights, respond to, and/or make revisions to in-progress art to further creative intent. 	<p>VA:Cr3.1.IIIa Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria.</p>

Artistic Process: Presenting

<p>Presenting</p> <ul style="list-style-type: none"> • Select • Analyze 	<p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts and artworks for preservation and presentation.</p>	<ul style="list-style-type: none"> • How are art works cared for and by whom? • What criteria, methods, and processes are used to select work for preservation or presentation. • Why do people value objects, artifacts, and artworks and select them for presentation? 	<p>Analyze, interpret and select artistic work for presentation.</p>	<ul style="list-style-type: none"> • Present and justify choices made in the process of selecting, analyzing, curating, and exhibiting works of art for a theme-based exhibition. 	<p>VA:Pr4.1.IIIa Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p>
<ul style="list-style-type: none"> • Develop • Refine 	<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"> • What methods and processes are considered when preparing artwork for presentation and preservation? • How does refining artwork affect its meaning to the viewer? • What criteria are considered when selecting work for presentation, a portfolio, or a collection? 	<p>Develop and refine artistic techniques and work for presentation.</p>	<ul style="list-style-type: none"> • Analyze, select, and justify methods needed to present artwork for exhibition. 	<p>VA:Pr5.1.IIIa Investigate, compare, and contrast methods for preserving and protecting art.</p>

<ul style="list-style-type: none"> • Exhibit • Share 	<p>Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.</p>	<ul style="list-style-type: none"> • What is an art museum? • How does the presentation and sharing of object, artifacts, and artworks influence and shape ideas, beliefs, and experiences? • How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding? 	<p>Convey meaning through the presentation of artistic work.</p>	<ul style="list-style-type: none"> • Selects, prepares, and exhibits a collection of art or design works with a focus on impacting the viewers' understanding of a social cultural, and/or political concept, theme, or idea. • Prepare exhibition narrative to aid viewers in understanding the exhibition 	<p>VA:Pr6.1.IIIa Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and or political experiences.</p>
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Artistic Process: Responding

<p>Responding</p> <ul style="list-style-type: none"> • Perceive • Analyze • Interpret 	<p>People evaluate art based on various criteria.</p>	<ul style="list-style-type: none"> • How does one determine criteria to evaluate a work of art? • How and why might criteria vary? • How is a personal preference different from an evaluation? 	<p>Apply criteria to evaluate artistic work.</p>	<ul style="list-style-type: none"> • Identify and apply differing sets of criteria to determine how artists have addressed concept, theme, or idea in their work. • Document and analyze viewers' responses to exhibition and determine the effect of the exhibit on viewers' understandings. 	<p>VA:Re9.1.IIIa Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>
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Artistic Process: Connecting

<p>Connecting</p> <ul style="list-style-type: none"> • Relate 	<p>Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>	<ul style="list-style-type: none"> • How does engaging in creating art enrich people's lives? • How does making art attune people to their surroundings? • How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? 	<p>Synthesize and relate knowledge and personal experiences to make art.</p>	<ul style="list-style-type: none"> • Make art based on knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, 	<p>VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p>
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<ul style="list-style-type: none"> • Synthesize • Relate 	<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"> • How does art help us understand the lives of people of different times, places, and cultures? • How is art used to impact the views of a society? • How does art preserve aspects of life? • 	<p>Relate artistic ideas and works with societal, cultural and historical context to deepen understanding</p>	<ul style="list-style-type: none"> • Identify and analyze the effectiveness of artworks, collections, or exhibitions in shaping viewers' ideas about a social, cultural, or political concept, theme, or idea • Use the analysis of feedback from viewers to plan further personal artistic investigation. 	<p>VA:Cn11.1.IIIa Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</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 Advanced 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 Advanced Assessment Criteria List

Student Name _____ Date _____

	Yes	No	Comments
Analyze			

Compares different interpretations of artwork or collection of art				
Uses evidence to defend critical analysis of art or design				
Select				
Justifies choices made in the selection of works to exhibit				
Curates a theme based collection to impact the viewer				
Completes an exhibition statement				
Synthesize				
Documents and analyzes exhibition feedback				
Uses research and analysis of viewer comments to identify a focus for new art				
Experiment				
Uses multiple approaches and/or invents new approaches to begin creative work				
Selects from a range of materials, methods, and practices				
Investigate				
Develops a plan for a work of art or design				
Understands the responsibility of using images, materials, tools, and equipment				
Demonstrates persistence				
Reflect				
Refines work in response to feedback, if appropriate				
Self-assesses art for continuous improvement				

Teacher Comments:

Sample Scoring Device B: Secondary Advanced Research Presentation Criteria Checklist

NOTE: This scoring device may be used by students or teachers as a tool for evaluating research work and presentation of it.

Secondary Advanced Research Presentation Criteria Checklist

Student Name: _____

Date: _____

Before completing your assignment, please review this checklist:

My research				Comments
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1. Summarizes information from multiple sources	Yes	No	
2. Provides information about the context (social/cultural/political)	Yes	No	
3. Is informed by factual information about the artist and his/her intention	Yes	No	
4. Finds information through scholarly and reputable sources	Yes	No	
My analysis			
5. Uses examples from the artwork to support claims	Yes	No	
6. Sites research findings to support claims	Yes	No	
7. Uses well-constructed arguments to support claims.	Yes	No	
My presentation, sketchbook/journal, web site, or written work			
8. Communicates clearly	Yes	No	
9. Uses English and grammar correctly	Yes	No	

Sample Scoring Device C: Secondary Advanced Standards-Based Holistic Rubric

NOTE: For this 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 Advanced Standards-Based Holistic Rubric

Student Name _____ Date _____

Performance Standards:	Not observed	Limited evidence	Sufficient evidence	Strong evidence
Creating	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.

<p>Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p>	<p>Does not determine ideas and directions for creating a work of art or design that can influence social change.</p>	<p>Based on knowledge gained and feedback from exhibition viewers, identifies limited ideas and directions for creating a work of art or design that can influence social change.</p>	<p>Based on knowledge gained and feedback from exhibition viewers, determines ideas and directions for creating a work of art or design that can influence social change.</p>	<p>Based on knowledge gained and feedback from exhibition viewers, determines complex ideas and directions for creating a work of art or design that can influence social change and provides rationale.</p>
<p>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making works of art and design based on a theme, idea, or concept.</p>	<p>Does not take into account various materials and methods of traditional and contemporary artistic practices.</p>	<p>Chooses from a limited range of materials and methods of traditional and contemporary artistic practices and follows or breaks established conventions (ways) when planning a work of art.</p>	<p>Chooses from a range of materials and methods of traditional and contemporary artistic practices and follows or breaks established conventions (ways) while developing a plan for creating a work of art or design.</p>	<p>Chooses from a wide range of materials and methods of traditional and contemporary artistic practices, and follows or breaks established conventions (ways) while developing a plan for creating a work of art or design.</p>
<p>Experiment, plan, and make works of art and design that explore a personally meaningful theme, idea, or concept.</p>	<p>Does not plan nor make a work of art or design that explores a personally meaningful theme, idea, or concept.</p>	<p>Attempts to plan and make a work of art or design that minimally explores a personally meaningful theme, idea, or concept.</p>	<p>Plans and makes a work of art or design that explores a personally meaningful theme, idea, or concept.</p>	<p>Plans and makes an exceptional work of art or design that thoroughly explores a personally meaningful theme, idea, or concept.</p>

Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria.	Shares, but does not reflect on insights about works of art or design in progress, when planning and making revisions.	Reflects on and shares insights about works of art or design in progress; plans and makes revisions that are not in response to traditional and contemporary criteria aligned with personal artistic vision.	Reflects on and shares insights about works of art or design in progress; plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision.	Reflects on and shares insights about works of art or design in progress; provides supporting rationale for insights; plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision.
Presenting	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.
Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.	Does not evaluate, justify, nor present choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.	Limits evidence of evaluating, justifying, and presenting choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event	Evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.	Thoroughly evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.
Investigate, compare, and contrast methods for preserving and protecting art.	Does not investigate, compare, contrast, nor select methods for preserving and protecting art.	Selects methods for preserving and protecting art without prior analysis or investigation	Investigates, compares, contrasts, and selects methods for preserving and protecting art.	Investigates, compares, contrasts, and selects methods for preserving and protecting art and provides rationale.

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Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and or political experiences.	Selects, prepares, and exhibits a collection of art or design works that fails to impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea.	Selects, prepares, and exhibits a collection of art or design works with less than adequate success in impacting the viewers' understanding of a social cultural, and/or political concept, theme, or idea.	Selects, prepares, and exhibits a collection of art or design works that impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea.	Selects, prepares, and exhibits a collection of art or design works focused on significantly impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea.
Responding	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.
Construct evaluations of a work of art or collection of works based on differing sets of criteria.	Does not analyze nor evaluate works of art	Based on limited criteria, evaluates works of art to a limited extent	Based on different sets of criteria, analyses and evaluates works of art.	Based on different sets of criteria, thoroughly analyses and evaluates works of art.
Connecting	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.
Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.	Does not synthesize knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.	To a limited extent, is able to synthesize knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.	Synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.	Thoroughly synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.
Appraise the impact of an artist or a group of artists on society's beliefs, values, and behaviors.	Does not identify, analyze, nor explain the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.	Minimally identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.	Identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.	Expansively identifies, analyzes, explains, and documents the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.

Comments:

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 Advanced Standards-Based Holistic Check List

Student Name _____ Date _____

Performance Standards	Evidence	Not Observed	Observed	Comments
<p>Creating: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p>	<p>Based on knowledge gained and feedback from exhibition viewers, determines ideas and directions for create a work of art or design that can influence social change.</p>			
<p>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making works of art and design based on a theme, idea, or concept.</p>	<p>Chooses from a range of materials and methods of transitional and contemporary artistic practices and follows or breaks established conventions while developing a plan for creating a work of art or design.</p>			
<p>Experiment, plan, and make works of art and design that explore a personally meaningful theme, idea, or concept.</p>	<p>Plans and makes a work of art or design that explores a personally meaningful theme, idea, or concept.</p>			

<p>Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria.</p>	<p>Reflects on and shares insights about works of art or design in progress, plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision.</p>			
<p>Presenting: Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p>	<p>Evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p>			
<p>Investigate, compare, and contrast methods for preserving and protecting art.</p>	<p>Investigates, compares, contrasts, and selects methods for preserving and protecting art.</p>			
<p>Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and/or political experiences.</p>	<p>Selects, prepares, and exhibits a collection of art or design works that impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea.</p>			
<p>Responding: Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>	<p>Based on different sets of criteria, analyzes and evaluates works of art.</p>			

<p>Connecting: Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p>	<p>Synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.</p>			
<p>Appraise the impact of an artist or a group of artists on society's beliefs, values, and behaviors.</p>	<p>Identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.</p>			

Additional Comments:
