



## **TENNESSEE GROWTH MEASURES FOR NON-TESTED SUBJECTS AND GRADES**

### **PRELIMINARY RECOMMENDATIONS**

The State of Tennessee has embarked on a new commitment to ensure that teacher evaluations are linked to meaningful supports and decisions that help educators improve their practices. With that commitment, the state adopted a course of action for determining growth measures in untested subjects and grades, that takes into account the process for identifying and/or developing the measures as much as it does the result.

In November of 2010, twelve Development Teams (see box at right) comprised of educators and subject matter experts, were charged with developing a list of appropriate growth measure instruments to recommend to the Department of Education (existing or new processes) for the purposes of educator evaluation. The attached document reflects the FINE ARTS PRELIMINARY recommendations.

It is important to note that these are the thoughtful recommendations by the team; however, a few more steps must take place before this particular educator group's growth measure instruments are finalized.

1. All recommendations from the Development Teams will go before a Technical Advisory Group (consisting of state and national experts in the field of assessment) for review and final recommendation to the DOE. The DOE will work with the Technical Advisory Group to develop clear and transparent criteria for selecting or rejecting recommendations from the Development Teams.
2. The Technical Advisory Group will work with the DOE to determine whether educators will have one measure as their growth option or if several measures will be available from which educators can select.
3. The Technical Advisory Group will also oversee the process for determining one year's worth of growth for each measure.
4. Vetted recommendations from the Technical Advisory Group will then go to the DOE for review. The DOE will provide the final approval on all measures. If instruments need to be developed, the DOE will determine what measures can be easily adapted for the short term to allow all educator evaluations to begin on time (in accordance to the First to the Top law<sup>1</sup>).

#### ***Educator Groupings***

1. Pre-kindergarten – Grade 3
2. Fine Arts (e.g., art, music, dance, theatre, photography)
3. Computer Technology
4. Educators with caseloads (social workers, counselors, psychologists, speech and language specialists)
5. Library Media Specialists
6. Physical Education/Health Education/Wellness
7. Career Technical Education
8. World Languages
9. English Language Learner
10. Special Education
11. High School Courses in English, Math, Science and Social Studies without State Tests
12. Academic Interventionist

Tennessee understands that this work is very difficult and that the state will need to refine both the process and measures over time. To this end, the state intends to be flexible, and to make necessary adjustments throughout the development process and in subsequent years, while engaging educators in a thoughtful, intentional way. If you have questions regarding this process, please contact Sara Heyburn in the Governor's Office at [sara.heyburn@tn.gov](mailto:sara.heyburn@tn.gov).

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<sup>1</sup> Tennessee First to the Top Act of 2010. 2010 Tennessee Act 5. 16 January 2010.

# **Tennessee First To the Top**

## **Fine Arts Growth Measures Committee Recommendations**

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## Fine Arts Growth Measures Committee

### Recommendations-

- TDOE establishes Measurement Instruments (rubrics based on State Standards) and a training protocol for Blind Peer Review Teams.
- Using the Measurement Instruments, arts teachers will measure student growth.
- Measures will include multiple methods including written work and performance samples. Both individual and group samples will be included when appropriate.
- LEA-established Blind Peer Review Audit Teams, which are trained by TDOE, will provide subject-specific (Visual Art, Theatre, Dance, Music) adjudication of each teacher's Student Growth Evidence Portfolio to substantiate and verify the teacher's reported Student Growth Data.
- While a predetermined percentage of all arts teachers will have their Student Growth Data audited by the Blind Peer Review Audit Teams, teachers whose reported Student Growth Data are not corroborated by LEA administrators will be audited by the Blind Peer Review Audit Team.

### Abstract

The purpose of this report is to outline the proposal for measuring student growth in the arts, as it relates to Tennessee legislation requiring a percentage of teacher evaluation to be based on student growth. The Fine Arts Growth Measures Committee (GMC) began with consultation from state and national associations for dance, music, theatre, and visual art, the Tennessee Council of Visual and Performing Arts Supervisors, and other national consultants. After reviewing existing literature on arts assessment, conducting a state-wide teacher survey, and reviewing Tennessee Department of Education (TDOE) instructions and protocol, the Fine Arts Growth Measures Committee (GMC) recommends a system by which the TDOE establishes Measurement Instruments (rubrics based on State Standards) and a training protocol for Local Blind Peer Review Teams. Using the Measurement Instruments, arts teachers will measure student growth. We recommend that teachers use State Growth Measures Rubrics to document the rate of student growth according to state standards. Measures will include multiple methods (Local Education Agencies LEAs will have the freedom to choose measurement instruments based on criteria from the TDOE), including both written work and performance samples, (individual and group, when appropriate). LEA-established Blind Peer Review Audit Teams, which are trained by TDOE, will provide subject-specific (Visual Art, Theatre, Dance, Music) adjudication of each teacher's Student Growth Evidence Portfolio to substantiate and verify the teacher's reported Student Growth Data. While a predetermined percentage of all arts teachers will have their Student Growth Data audited by the Blind Peer Review Audit Teams, teachers whose reported Student Growth Data are not corroborated by LEA administrators will be audited by the Blind Peer Review Audit Team. The Fine Arts Growth Measures Committee (GMC), state arts associations, and national consultants agree that proposed recommendations facilitate the building of data systems that measure student growth and success. The proposed recommendations will improve instruction without adding unreasonable expense or time/resource commitments for teachers, students, or administrators.

## **Tennessee First To the Top**

### **Fine Arts Growth Measures Committee (GMC) Recommendations:**

Measurement in the arts must be multifaceted, as Tennessee State Standards reflect student achievement that is cognitive, aural, visual, and temporal. In the “untested subjects,” the possibility of teacher assessment that relies on student achievement data from the “tested subjects” has caused alarm for many arts educators, administrators, and professional associations. It has been explained that the State Board of Education is considering such a plan because it is a solution to a complex, yet important opportunity. To paraphrase American writer and journalist H. L. Mencken, “For every complex problem, there is a solution that is simple, neat, and wrong.” A finding from a state-wide survey of arts teachers shows strong opposition in any attempt to link arts teacher evaluation to anything other than student growth in their specific content area. If Arne Duncan’s mantra is “Tight on goals, loose on means”, the Fine Arts Growth Measures Committee (GMC) suggests our recommendations are “tight on goals” that affect student growth in the arts through increased accountability and education toward Tennessee Department of Education (TDOE) Standards for Arts Education.

### **Standardization**

Standardized tests for the arts have been suggested by some as a possible avenue to consider for arts assessment. According to Burke (2011), there are pitfalls for standardized tests in the arts. “Because of the increased emphasis on standardized testing, many teachers have totally abandoned or greatly reduced the time spent setting a relevant context for learning experiences” (p. 7). Maranzano (2000) noted that “traditional methods for the evaluation of teachers appear to have limited applicability for the majority of elementary and secondary school educators engaged in the

field of fine and performing arts, due primarily to the specialized nature of their respective teaching disciplines” and called for more inclusive models for performance evaluation.

A National Assessment of Educational Progress report (NEAP, 2010) mentioned that decisions regarding important factors, such as costs, use of time, and other logistic and pragmatic considerations must be made. Because school schedules are very full, assessment models that require excessive instructional time or administrative time are not feasible. Likewise, models that require a funding formula that does not meet a cost/benefit ratio will have little chance for wide-scale implementation. Currently, the South Carolina Arts Assessment Program (SCAAP, 2010) is an example of the most developed large scale arts assessment system. In this program, standardized written and performance assessments are available for a certain percentage of 4th grade students across the state. Based on conversations with program officials, the time and cost to develop comparable measures for every child in every grade for all Tennessee school students may exceed \$20 million annually.

Pistone and Brzoska (2002) also made a distinct delineation between the different types of assessment designs depending on the goals of the assessment. For example, the authors mentioned that an assessment designed for the purposes of (1) determining student achievement towards state standards, (2) improving arts instruction, (3) increasing school accountability, and/or (4) establishing district/state profiles of achievement will look very different than an assessment designed for the sole purpose of measuring student growth or measuring teacher effectiveness. Burke (2011) noted that large scale standardized tests are primarily designed for accountability (the rank ordering of schools and students). The author pointed out that such assessments are not designed to affect specific teaching practices. The Fine Arts Growth Measures Committee (GMC) proposed plan does not address an assessment system that compares schools/districts with other schools/districts, nor

does it seek to compare arts achievement in Tennessee to achievement in other states. The primary goal of the Fine Arts Growth Measures Committee (GMC) plan for teacher evaluation is to develop a system that allows teachers to measure student growth according to state standards for the purpose of informing and improving instruction.

### **Tennessee Arts Teacher Survey**

Pistone and Brzoska (2002) reported that in instances where statewide assessment efforts faced problems, the reason often cited was “too little time for building teacher and public support for the program” (p. 13). In December 2010, the Fine Arts Growth Measures Committee (GMC) developed a 9-item survey designed to gain input from all arts teachers in the state, collect a communication database of interested stakeholders, and ensure that the Fine Arts Growth Measures Committee (GMC) proposed an action plan that reflected the philosophical beliefs of the vast majority of stakeholders.

The survey consisted of 2 questions with 4 parts to each question. The instructions asked teachers to rate their responses to questions on a scale from one to five, one indicating strong disagreement and five indicating strong agreement. The first question asked, “How important are the following factors in the development of Student Growth Measures in the Arts? (1) The evaluation of actual student performances/visual artwork, (2) The evaluation of written work, i.e. end of course exams, arts history/culture exams, (3) The ability to document student growth through ensemble performances, when appropriate, and (4) The ability for individual school districts to have input on the types/content of written and performance evaluations.” The second question asked, “To what extent do you agree with the following statements? (1) Content-specific arts educators/professionals should be involved in the measurement of student growth in the arts, (2) It is important that a portion of Arts Teachers' evaluations are tied to student growth specifically in

their content area, (3) The TN State Department of Education should develop common rubrics/protocols by which all written and performance evaluations will be measured, and (4) Assessment software (i.e. Smart Music, Alfred) should be an option for documenting student growth when appropriate. “The survey was distributed electronically to the participants.

The content validity of the electronic survey was developed from a review of the current research literature in arts assessment and in consultation with national arts education consultants. After developing the items, the electronic survey was field tested to ensure the technical aspects of the survey would not prohibit any teacher from participating. Once technical considerations were satisfied, the survey was distributed to members of the Tennessee Council of Visual and Performing Arts Supervisors, the Tennessee Music Education Association, Tennessee Art Education Association, Tennessee Association of Dance, and the Tennessee Educational Theatre Association. Teachers ( $N = 636$ ) responded to the survey.



### Results

As was documented in the literature, the respondents tended to be favorable toward the assessment of student growth in the arts relying on actual student performances/visual artwork (Figure 1).

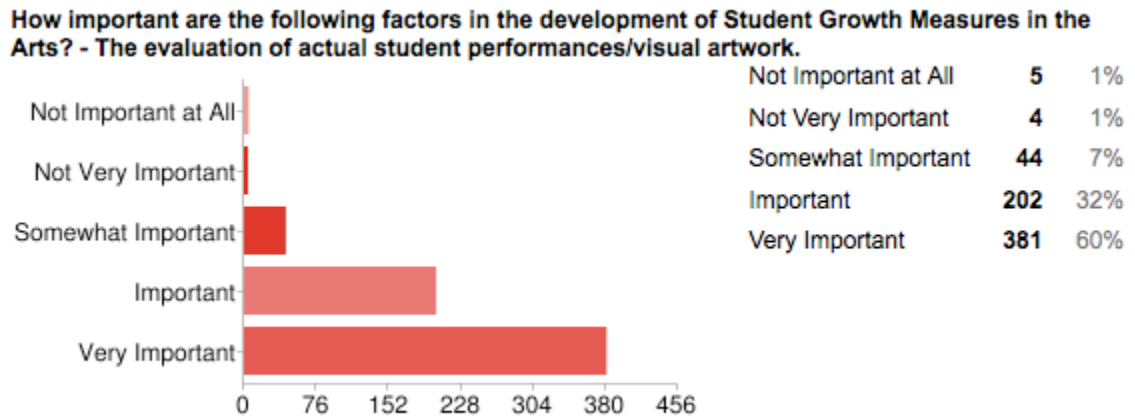
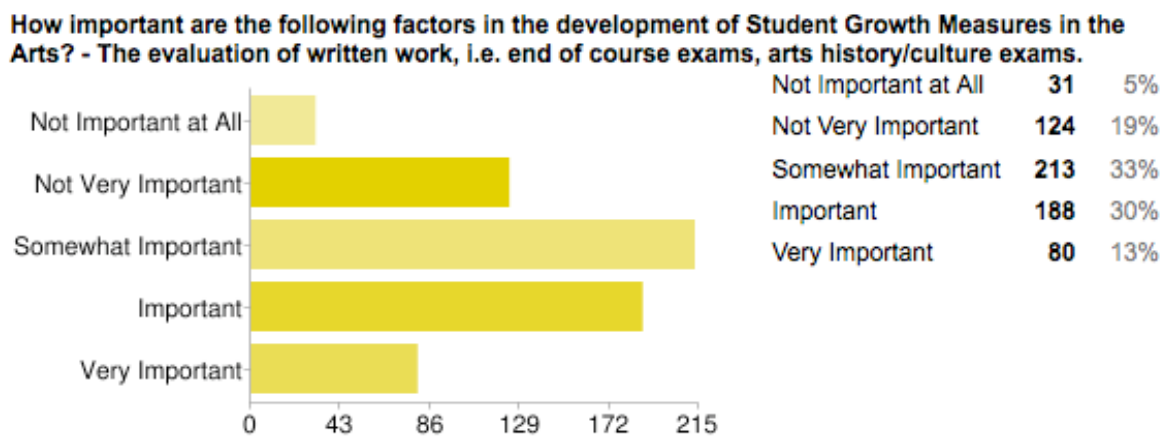
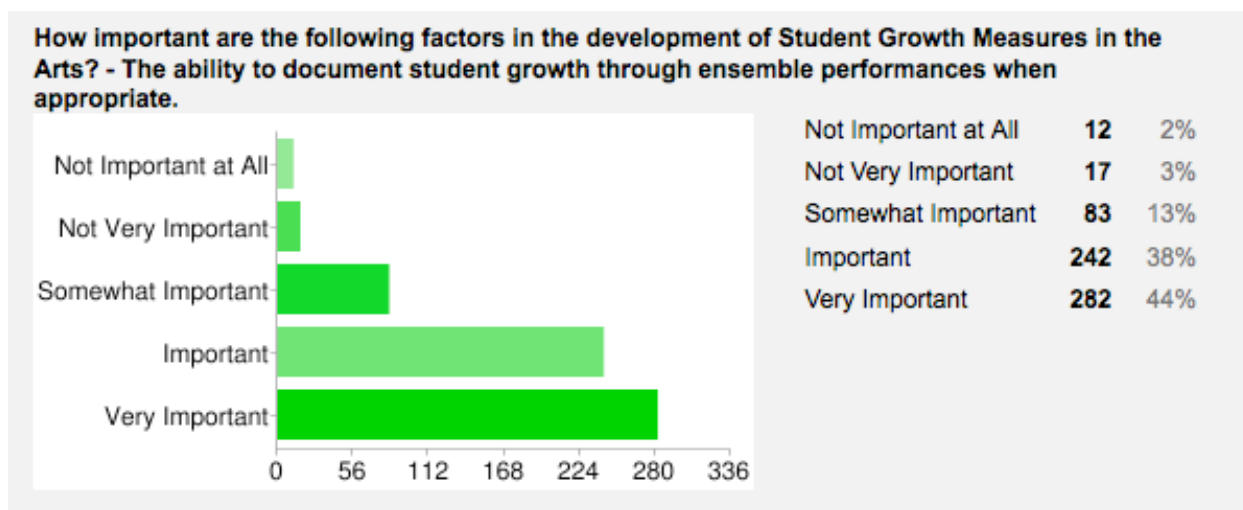


Figure 1. Opinions of Tennessee arts educators regarding the importance of the evaluation of student performance/visual artwork in the development of Student Growth Measures in the Arts.

While 76% of teachers reported the evaluation of written work as being at least somewhat important (Figure 2), it did not receive the same degree of importance as the evaluation of performance based student work.



*Figure 2.* Opinions of Tennessee arts educators regarding the importance of the evaluation of student written work in the development of Student Growth Measures in the Arts. As state standards in music specify that teachers lead students to sing and play instruments alone and with others, 95% of survey respondents reported that the ability to document student growth through ensemble performances when appropriate was at least somewhat important, with 82% at the important/very important level.



*Figure 3.* Opinions of Tennessee arts educators regarding the importance of the evaluation of ensemble performances in the development of Student Growth Measures in the Arts.

Survey respondents tended to report that it is important that individual school districts should have input on the types/content of written and performances evaluation, with 55% responding at the very important level (Figure 4).

**How important are the following factors in the development of Student Growth Measures in the Arts? - The ability for individual school districts to have input on the types/content of written and performance evaluations.**

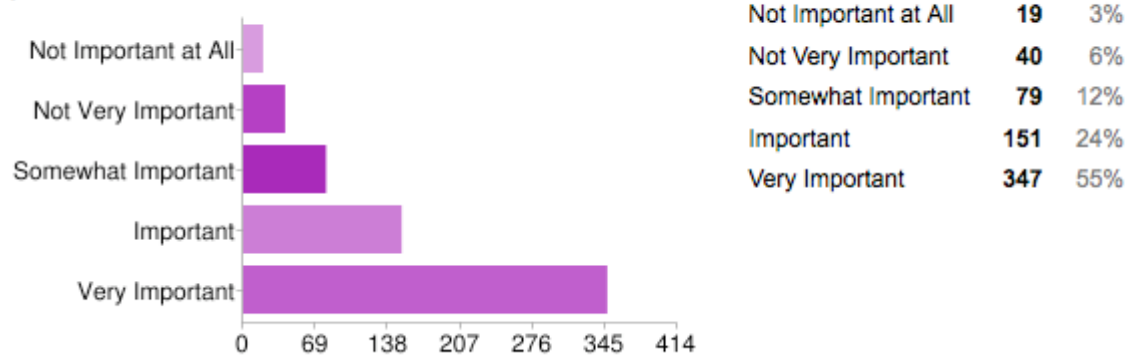


Figure 4. Opinions of Tennessee arts educators regarding the ability for school districts to provide input on the content of written and performance evaluations in the development of Student Growth Measures in the Arts.

Perhaps the strongest response in the survey, respondents reported an overwhelming desire to have content-specific arts educators/professionals involved in the measurement of student growth in the arts (Figure 5).

**To what extent do you agree with the following statements? - Content-specific arts educators/professionals should be involved in the measurement of student growth in the arts.**

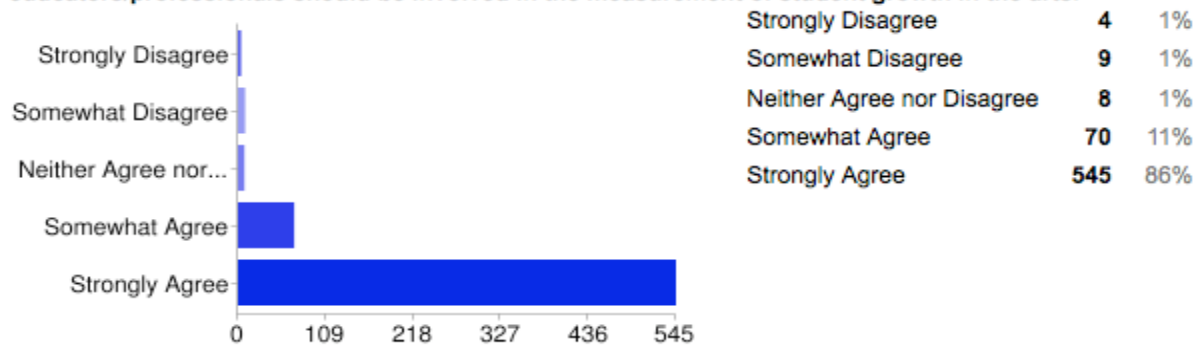


Figure 5. Opinions of Tennessee arts educators regarding the involvement of content-specific arts educators in the measurement of student growth.

A majority (79%) of survey respondents also reported a desire to have a portion of their evaluations based on student growth in their specific content area (Figure 6).

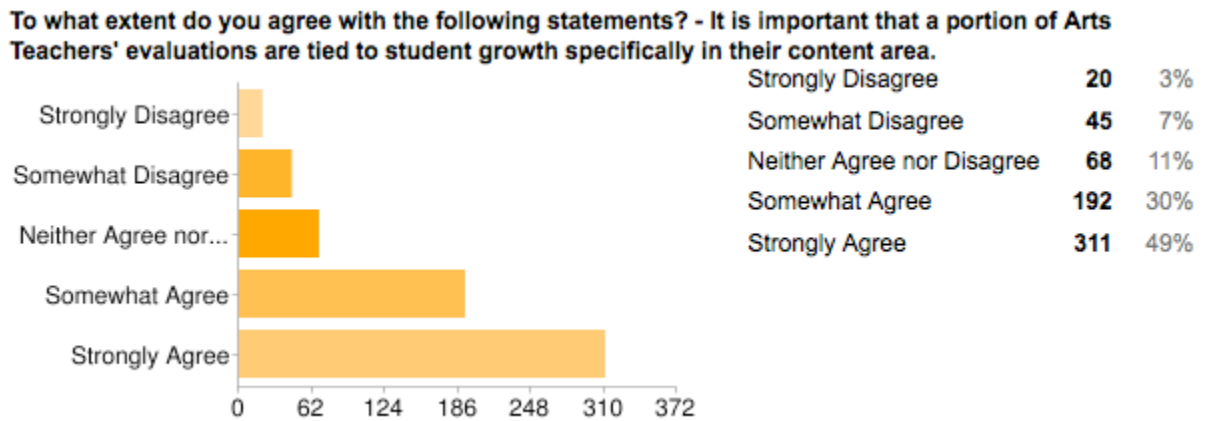


Figure 6. Opinions of Tennessee arts educators regarding the importance of tying arts teachers' evaluations to student growth in their content area. A majority (60%) of survey respondents also reported a desire to have the Tennessee State Department of Education develop common rubrics/protocols by which all written and performance evaluations will be measured (Figure 7).

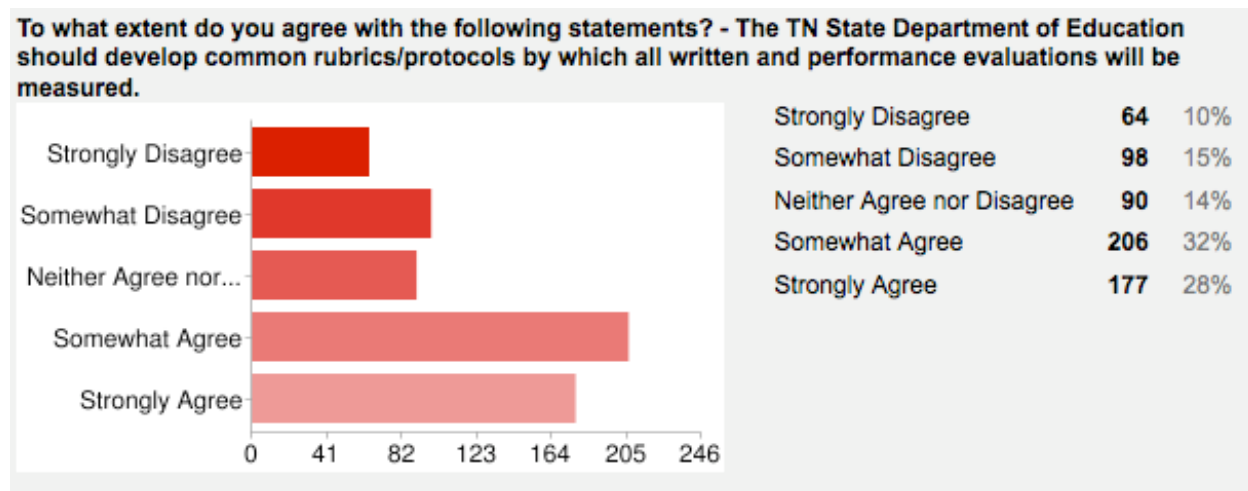


Figure 7. Opinions of Tennessee arts educators regarding the Tennessee State Department of Education develop rubrics/protocols by which all written and performance evaluations will be

measured. Teachers also responded in favor of documenting student work (visual and performing art) with pictures and/or recordings (for individual and groups with appropriate) (Figure 8).

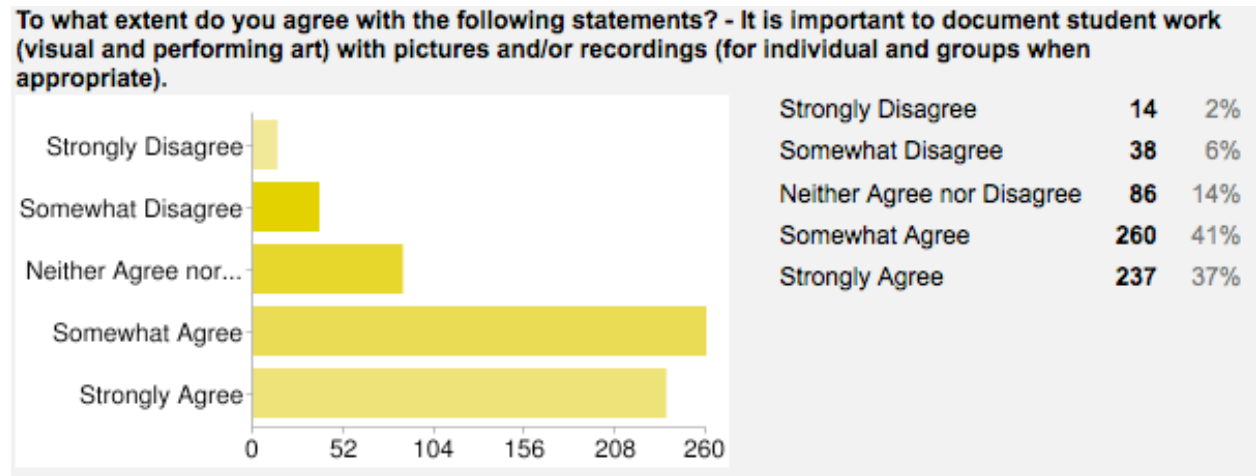
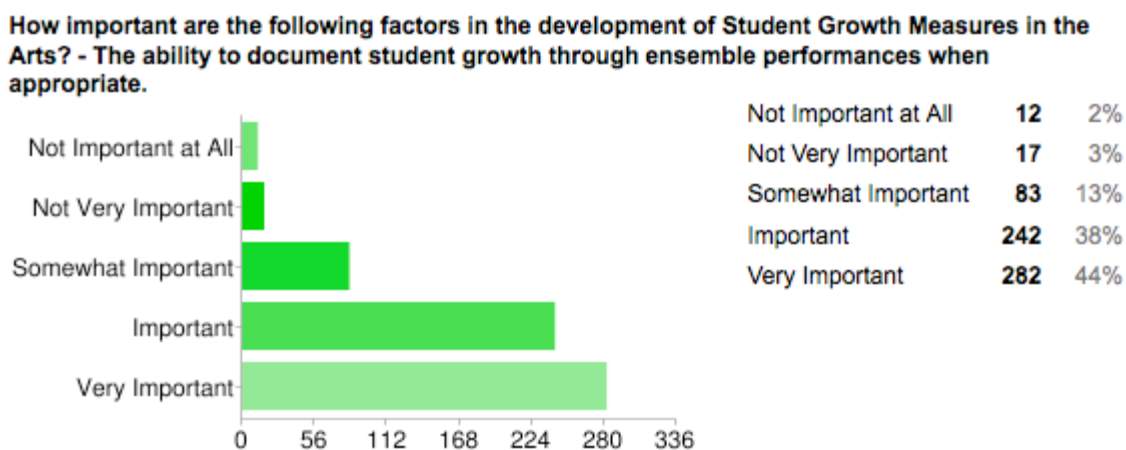


Figure 8. Opinions of Tennessee arts educators regarding the importance of documenting student work (visual and performing art) with pictures and/or recordings (for individual and groups with appropriate).

Respondents also tended to report that it is important that student growth in the arts must include group/ensemble products (Figure 9).



*Figure 9.* Opinions of Tennessee arts educators regarding the ability to document student growth through ensemble performance in the development of Student Growth Measures in the Arts.

### **Discussion and Committee Recommendations**

Barker and Searchwell (2010) noted that there is a shift towards highlighting the teacher's role in facilitating positive student outcomes. A driving purpose of the First to the Top legislation is to provide teachers with an evaluation model that informs instruction and improves teaching practices. Leading researchers in the arts (Froseth & Weaver, 1996) have contended that, if done properly, teacher self-assessment is a highly effective tool for increasing effective, positive teaching practices. The Fine Arts Growth Measures Committee (GMC) recommends that arts teachers use State Growth Measures Rubrics (in development) to document the rate of student growth according to State Standards, relying on multiple measures that include both written work AND performance samples (individual and group, when appropriate). Possible examples of LEA/TDOE-approved student growth measures may include student project work samples, interactive assessment computer software data reports, visual art/performing art work products, audio and video recordings, adjudicated festival performance assessment reports, end of course examinations, or other state-approved measures.

The Fine Arts Growth Measures Committee (GMC) recommends that a predetermined percentage of all arts teachers (determined by TDOE and the technical advisory committee, but a recommended 20%) will have their Student Growth Data audited by the Blind Peer Review Audit Teams. To provide an additional layer of accountability, the Fine Arts Growth Measures Committee (GMC) recommends that teachers, once they have measured a representative sample of their student work products with the Tennessee Instrument for Student Growth Measurement in the Arts

(TISGMI), will have their data report corroborated by an administrative representative from the LEA. In instances where the teacher's Student Growth Data are not confirmed by LEA administrators, the teacher will submit their Student Growth Data and supporting documentation to the Blind Peer Review Audit Teams.

While only a representative sample of multiple student growth measures will be included in the teacher's Student Growth Data and supporting documentation, it is the expectation that arts teachers will measure growth for all students whom they teach. While many teachers already participate in assessing and documenting growth for all students, the Fine Arts Growth Measures Committee (GMC) recommends that the TDOE establish protocol and training programs that facilitate this documentation for all teachers. In addition, the Fine Arts Growth Measures Committee (GMC) recommends that the TDOE guide the process by which acceptable growth rates are determined.

In a publication from Corwin Press, Burke (2011) outlined a process by which student achievement can be raised based on increased awareness and accountability towards standards. The author noted, “ 1) Teams of teachers work together to embed the language of the standards (vocabulary, people, events, and concepts) from their state standards into their curriculum, instruction, and assessment, 2) Teachers monitor students' progress toward meeting the standards by the ongoing use of formative assessments used to provide feedback to improve student learning (assessment for learning), and 3) Teacher teams examine student work, analyze and interpret the data, and differentiate their instruction as needed to meet the diverse needs of their students” (p. 3). The Tennessee First to the Top - Measures of Student Growth Arts Committee proposes a “tight on goals” plan that effects student growth in the arts through (1) increased accountability and

education toward TDOE Standards for Arts Education, and (2) reliance on local districts to create teacher peer review teams and to facilitate assessment instrument selection.

### **Budget**

The Tennessee First to the Top - Measures of Student Growth Arts Committee recommends that a reasonable portion of the First to the Top funding be allocated to LEA's for the sole purpose of facilitating teacher evaluation based on student growth in the "untested" subjects. In addition, the Fine Arts Growth Measures Committee (GMC) recommends that a reasonable portion of the First to the Top funding be allocated to the Tennessee State Department of Education for the purpose of instrument development, audit team training, and implementation.

Pistone and Brzoska (2002) worked with the Arts Education Partnership and the Council of Chief State School Officers to create a list of important considerations in the creation of large-scale assessment instruments. First, they noted that such development takes considerable time. Of the large-scale assessment programs they studied, three to five years were designated for the planning and development phase. Additionally, the authors mentioned that stakeholders should understand the distinct phases of activity along with the assistance and funding required for each, applying collaborative strategies from the outset. Finally, the report suggested that a key factor of large-scale assessment should link assessment to the same standards across district and state schools.

Burke (2011) outlined six steps in order to create valid rubrics from teaching and learning standards: (1) target the standards, (2) find the big ideas, (3) organize teacher checklists, (4) create performance tasks, (5) develop student checklists, and (6) design rubrics. The Fine Arts Growth Measures Committee (GMC) recommends a system by which the TDOE establishes (1) Measurement Instruments (rubrics based on State Standards), by which arts teachers will measure student growth, and (2) a training protocol for Local Blind Peer Review Teams. While the literature



review suggests that it takes time to develop valid and reliable rubrics, the Fine Arts Growth Measures Committee (GMC) suggests that instruments can be developed and implemented for pilot testing for the 2011-2012 academic school year, with full implementation to begin during the 2012-2013 academic school year. Teacher training towards this process will be multifaceted, including online training, on-demand video online, professional development through state associations, and school district staff in-service.

*Rubric development.*

Content Areas	# of Rubrics, 1 per set of content standards	Requested Funds Per Rubric at \$25 per hour (40 hours per rubric)	Totals
Dance	8	\$1,000	\$8,000
Music	15	\$1,000	\$15,000
Theatre	8	\$1,000	\$8,000
Visual Arts	9	\$1,000	\$9,000
Teacher Developer Totals			<u>\$40,000</u>
National Consultant for each content area (4) total.		\$2000 each	\$8,000
			Total \$48,000.00

*Blind peer review training.*

Content Areas	# of Members	Requested Funds Per Member at \$300	Totals
Dance	6	\$300	\$1,800
Theatre	6	\$300	\$1,800
Visual Art	150	\$300	\$45,000
Music	150	\$300	\$45,000
			\$93,600

*Teacher training.*

Method	Timeline	Requested Funds	Totals
Online Course Development	6 Months	\$8,000.00	\$8,000.00
On-Demand Video Online	4 Month	\$6,000.00	\$6,000.00
Staff Development (State Associations)	Ongoing	\$1,000 per content area	\$4,000
School District In-Service	Ongoing	Percent of FTTT funding allotted to LEAs.	
Total			\$18,000

*Blind peer review service.*

Content Areas	# of Members	Requested Funds Per Consultant at \$25 per hour	Totals
Dance	6	\$500	\$3,000
Theatre	6	\$500	\$3,000
Visual Art	150	\$500	\$75,000
Music	150	\$500	\$75,000
Total			\$156,000

*Subtotals.*

Rubric Development	\$48,000
Blind Peer Review Training	\$93,600
Blind Peer Review Service	\$156,000
Teacher Training	\$18,000

Total: \$315,600

The above budget outline, while not exhaustive, represents a reasonable financial commitment that relies on an initial commitment and significantly less financial commitment in

subsequent years. The Fine Arts Growth Measures Committee (GMC) recommends that teachers who serve on the blind peer review audit teams should receive professional development credit for hours equal to the time served in active review, or that the state should pay for substitutes so that the review process could take place during normal school hours.

### Standards-Based Rubrics

Existing research literature and consultants specializing in arts assessment agree with the Fine Arts GMC that valid rubric development requires time and resources. While the current proposal outlines a timeline and budget for rubric development, below are initial samples of potential rubrics in the arts. While the samples are initial draft excerpts, it is our intention that the technical advisory committee can gain an understanding of the Fine Arts GMC’s recommendation.

#### Music Performance Assessment

Checks for Understanding: Standards 1 and 2.0-Perform	Score	Advanced 4	Proficient 3	Basic 2	Below Basic 1
Pitch/Technique		Performs all notes correctly, No fumbling, No missing accidentals, Appropriate articulations/diction	Plays most notes correctly, Very little fumbling, No missed accidentals, Mostly appropriate articulations/diction	Performs some notes correctly, Some fumbling, Some missed accidentals, Some appropriate articulations/diction	Performs few notes correctly, Considerable fumbling, many missed accidentals, Ignores articulations/diction
Rhythm/Style		Performs all rhythms correctly, No fumbling	Performs most rhythms correctly, Very little fumbling	Performs some rhythms correctly, some fumbling	Performs few rhythms correctly, considerable fumbling
Tempo/Timing		Maintains appropriate tempo, Steady Beat	Mostly appropriate tempo, Somewhat steady beat	Inappropriate tempo, Unsteady beat	No discernible tempo/beat
Tone/Musicality		Beautiful, focused tone, Good breath support all the time, Vibrato (if appropriate) All appropriate dynamics	Good, mostly focused tone, Good breath support most of the time, Mostly appropriate dynamics	Weak, occasionally focused tone, Inconsistent breath support, Some appropriate dynamics	Poor, unfocused tone, Little or no breath support, few or no appropriate dynamics
Composite Score:					
Notes: Suggestions for Assessment: Scales, Prepared Etudes, Selected Excerpts from Ensemble Music					

Above- Instrumental and Vocal Music Sample

## Below- Theatre (9-12) Sample

Checks for Understanding:	Score	Advanced 4	Proficient 3	Basic 2	Beginner 1
<b>Standard 1.0 Script Writing</b>		<b>1.1.1</b>			
<b>1.1 Dramatic Structure</b> 1.1.1 Compose, collaboratively, an original scene that incorporates dramatic structure.		Can identify dramatic structure, outline & write a polished scene with strong evidence of dramatic structure	Can identify dramatic structure, outline & write a draft of scene with strong evidence of dramatic structure in scene	Can identify dramatic structure and outline scene but dramatic structure is not strongly evidenced in text of scene	Has some understanding of dramatic structure but struggles to identify it or to outline scene
		<b>1.1.2</b>			
<b>1.1 Dramatic Structure</b> 1.1.2 Compose collaboratively, an original scene that incorporates dramatic structure and characterization.		Has good understanding of dramatic structure & characterization and outline & write a polished scene with strong evidence of dramatic structure & characterization	Has good understanding of dramatic structure & characterization and can outline & write a draft of scene but dramatic structure & characterization are not strongly evidenced in text of scene	Has good understanding of dramatic structure & characterization and can outline scene but dramatic structure is not strongly evidenced in text of scene	Has basic understanding of dramatic structure & characterization but struggles to identify it or to outline scene
		<b>1.1.3</b>			
<b>1.1 Dramatic Structure</b> 1.1.3 Compose, collaboratively, a short play that incorporates dramatic structure and characterization.		Has strong understanding of dramatic structure & characterization, effortlessly identifying, outlining & writing a well edited short play	Has strong understanding of dramatic structure & characterization & has little difficulty identifying it, outlining & writing a draft of a short play	Has strong understanding of dramatic structure & characterization & has little difficulty identifying it & outlining a short play	Has strong understanding of dramatic structure & characterization & demonstrates effort identifying it & outlining a short play
		<b>1.1.4</b>			
<b>1.1 Dramatic Structure</b> 1.1.4 Compose, collaboratively, a short play for practical application.		Has an innate understanding of dramatic structure & characterization, effortlessly identifying, outlining & writing a well edited short play that is suitable for a public audience	Has an innate understanding of dramatic structure & characterization, effortlessly identifying, outlining & writing a well edited short play that is suitable for an audience of peers	Has strong understanding of dramatic structure & characterization, effortlessly identifying, outlining & writing a well edited short play that is a solid effort at a play to be performed	Has strong understanding of dramatic structure & characterization, effortlessly identifying, outlining & writing a well edited short play that is better on paper than in performance

Below (next three images)- Visual Art Samples

Student Assessment Rubric for Sequential Elementary Art Instruction

Checks for Understanding:	Score	Advanced 4	Proficient 3	Basic 2	Beginning 1
<b>Media, Techniques, and Processes</b>					
Media		Demonstrates intended, precise, and careful use of all media	Demonstrates intended, precise, and careful use of most media	Demonstrates intended, precise, and careful use of some media	Demonstrates intended, precise, and careful use of limited/no media
Techniques		Demonstrates intended, precise, and careful use of all techniques	Demonstrates intended, precise, and careful use of most techniques	Demonstrates intended, precise, and careful use of some techniques	Demonstrates intended, precise, and careful use of limited/no techniques
Processes		Demonstrates intended, precise, and careful use of all processes	Demonstrates intended, precise, and careful use of most processes	Demonstrates intended, precise, and careful use of some processes	Demonstrates intended, precise, and careful use of limited/no processes
Total:					
<b>Elements of Art and Principles of Design</b>					
Elements		Elements applied in all areas according to assignment guidelines	Elements applied in most areas according to assignment guidelines	Elements applied in some areas according to assignment guidelines	Elements not applied according to assignment guidelines
Principles		Principles of design applied in all areas according to assignment guidelines	Principles of design applied in most areas according to assignment guidelines	Principles of design applied in some areas according to assignment guidelines	Principles of design applied in limited areas according to assignment guidelines
Purpose		Purpose applied in all areas according to assignment guidelines	Purpose applied in most areas according to assignment guidelines	Purpose applied in some areas according to assignment guidelines	Purpose applied in limited areas according to assignment guidelines
Context		Context applied in all areas according to assignment guidelines	Context applied in most areas according to assignment guidelines	Context applied in some areas according to assignment guidelines	Context applied in limited areas according to assignment guidelines
Total:					

Checks for Understanding:	Score	Advanced 4	Proficient 3	Basic 2	Beginning 1
<b>Subject Matter/Symbols and Ideas</b>					
Subject Matter/Symbols		Demonstrates appropriate subject matter/symbols in all areas according to assignment guidelines	Demonstrates appropriate subject matter/symbols in most areas according to assignment guidelines	Demonstrates appropriate subject matter/symbols in some areas according to assignment guidelines	Demonstrates appropriate subject matter/symbols in limited areas according to assignment guidelines
Ideas		Demonstrates appropriate thought process in all areas according to assignment guidelines	Demonstrates appropriate thought process in most areas according to assignment guidelines	Demonstrates appropriate thought process in some areas according to assignment guidelines	Demonstrates appropriate thought process in limited areas according to assignment guidelines
Total:					
<b>Historical and Cultural Influences</b>					
Historical Influences		Demonstrates historical and/or cultural influences as related to assignment guidelines	Applies historical and/or cultural influences as related to assignment guidelines	Recognizes historical or cultural influences as related to assignment guidelines	Does not recognize or apply historical and/or cultural influences as related to assignment guidelines
Cultural Influences		Demonstrates cultural influences as related to assignment guidelines	Applies cultural influences as related to assignment guidelines	Recognizes cultural influences as related to assignment guidelines	Does not recognize cultural influences as related to assignment guidelines
Total:					

Checks for Understanding:		Advanced 4	Proficient 3	Basic 2	Beginning 1
Reflecting and Assessing					
Completion		Demonstrates completion throughout project	Most areas demonstrate completion	Some areas demonstrate completion	Limited areas demonstrate completion
Craftsmanship		Demonstrates strong craftsmanship throughout project	Most areas demonstrate strong craftsmanship	Some areas demonstrate strong craftsmanship	Limited areas demonstrate strong craftsmanship
Evaluation		Demonstrates ability to evaluate own artwork and/or artwork of others	Applies ability to evaluate own artwork and/or artwork of others	Developing ability to evaluate own artwork and/or artwork of others	Does not demonstrate ability to evaluate own artwork and/or artwork of others
Total:					
Interdisciplinary Connections					
Interdisciplinary Connections		Demonstrates and applies all interdisciplinary connections within assignment guidelines	Demonstrates and applies most interdisciplinary connections within assignment guidelines	Demonstrates and applies some interdisciplinary connections within assignment guidelines	Does not apply or demonstrate interdisciplinary connections within project guidelines
Composite Score:					
Notes:					

Below- Sample Tally Sheet for Music Teacher Composite Data:

Standard	Scale	Total
Perform (1, 2, 4)	1.....50	
Create (3, 5)	1.....15	
Respond (6, 7)	1.....20	
Connect (8, 9)	1.....15	
Total		

**Questions for All Development Teams**

- Q-** Does the instrument provide a valid and reliable academic score that would measure student growth? Provide documentation as evidence. (e.g., Score Achievement Definition/Level(s), Scale Score Scale definition and example, Technical Manual, Technical Research Studies, etc.)

**A-** In as much as there are no standardized comprehensive tests previously developed for wide-scale (state-wide) measurement of arts achievement, yes, the proposed development of standards-based rubrics will facilitate valid and reliable academic scores.

2. **Q-** Is the instrument valid and reliable? Provide documentation as evidence for each.

(e.g., Technical Manual, Technical Research Studies, Face validity evidence, etc.)

**A-** Based on conversations with national consultants, yes, the proposed development of standards-based rubrics will measure what they are intended to measure and ensure that students across the state will be measured by the same standards. National arts education experts were consulted to verify that the proposed plan, if implemented correctly, would meet the research-based requirements inherent with the implementation of large-scale assessment. The following researchers/arts experts agree our proposal is aligned to current national trends in arts education and contains a scientific basis that would satisfy the requirements for educational testing.

Debbie Rohwer, Ph.D., University of North Texas

Judy Bowers, Ph.D., Florida State University

Wendy Barden, Ph.D., Arts Supervisor, Assessment Consultant

Molly Weaver, Ph.D., West Virginia University

3. **Q-** Could the instrument be used for a statewide standardized administration? Provide documentation as evidence (e.g., Administration Manual, Administration Criteria, Effective Standardized Practices for Administration, etc.).

**A-** Yes, a similar process was developed and implemented in other states, such as Connecticut. Below is an excerpt from a document found on the Connecticut Department of Education website,

<http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320834>:

*The goal of Connecticut's Common Arts Assessment Initiative is to develop common tools to measure student learning of visual art and music standards at the district and school levels. The pilot and final versions of the assessments will be available to teachers on a voluntary basis in order to:*

- *monitor and improve student learning in the arts;*
- *ensure that all students have the opportunity to learn in the arts; and*

- *promote collaboration and exchange of instructional ideas among teachers*

*The pilot and final versions of the assessments will also be available to districts as tools to monitor and improve student learning in the arts, including the ability to compare learning across schools and districts.*

*In keeping with the principles of backwards design, the final versions of the assessments that are developed will inform the development of the next generation of Connecticut arts standards.*

*Connecticut's common arts assessments are:*

- *developed by arts educators;*
- *based on the knowledge and skills outlined in Connecticut's arts standards;*
- *aligned with the NAEP framework – i.e., 3 Artistic Processes of creating, performing, and responding;*
- *focused by adding content expectations; and*
- *practical, to be useful in a range of art and music classrooms.*

*The final arts assessment tools will include:*

- *Multiple means of assessing student learning, including authentic performance tasks as well as on-demand items;*

- *Scoring tools (rubrics, rating scales, checklists);*
- *Benchmark student work (anchor sets); and*
- *(Eventually) grade-by-grade benchmarks for K-8 and high school course assessments.*

*The assessment development process began by reviewing existing arts assessment initiatives in non-Connecticut states and districts. It is currently...*

- 1. focusing on assessments for key grade levels: grades 8, 5, and 2 (in that order); and*
- 2. involving arts educators statewide in:*

- *developing tasks/items;*
- *developing units, as appropriate, in which to embed the items;*
- *piloting tasks and collecting and scoring student work;*
- *reviewing and refining tasks and scoring tools;*
- *selecting student work to benchmark/anchor levels on scoring tools<sup>1</sup>; and*
- *developing multiple examples of units that contribute to high student achievement, and making them available on [www.CTcurriculum.org](http://www.CTcurriculum.org).*

- 4. Q-** Could the instrument be implemented in all classrooms statewide? If yes, what resources would be required? Provide documentation as evidence (e.g., Technology required or not, Costs per student for administration, scoring, and reporting, Time considerations for administration, collection, and reporting).

**A-** Yes. Please see the budget section of this document for specific reporting costs and administration methods. As the Standards-Based Student Growth Rubrics allow for districts/teachers to choose multiple measures for student growth, there are no mandates on specific technology requirements, yet it is reasonable to assume that



teachers will use technology (computers, video recording device, audio-recording device) in preparing the Student Growth Evidence Portfolio.

5. **Q-** Does the instrument measure content that represents essential instructional objectives? Provide documentation as evidence (e.g., Instrument to TN Curriculum comparison and alignment, Depth of Knowledge reporting and alignment, etc.).

**A-** Yes, in so far as the measurement instruments are fundamentally based on Tennessee State Standards for Arts Education.

6. **Q-** What scoring metrics are used for this instrument? Provide documentation as evidence (e.g., Scale Score, Scale, Raw Score, Rubric Score, etc.).

**A-** While this proposal suggests that we be given adequate time to continue the development of the instruments, we are secure in reporting that the scoring metrics will be rubric-based, and this can be altered based on recommendations from the technical advisory committee.

7. **Q-** Does the scoring take into consideration all cognitive levels? Provide documentation as evidence (e.g., Blooms Taxonomy, Learning Domains, Knowledge Dimensions, etc.).

**A-** Again, as the measurement instruments are fundamentally based on Tennessee State Standards for Arts Education, they take into consideration all cognitive levels. If the question is referencing the skills in the cognitive domain of Bloom's Taxonomy, most arts standards (especially the performance-based areas) tend to focus on Application, Analyzing, Evaluation, Synthesis and Creation.

8. **Q-** What performance (achievement) levels have been determined for the instrument? Provide documentation as evidence (e.g., Advanced, Proficient, Basic, Below Basic, Below Proficient, Mastery, etc.)

A- Advanced, Proficient, Basic, Beginning

9. Q- Could an individual student growth score be calculated from the instrument's score?

Provide documentation as evidence (e.g., Scale Score, Gain Score, rubric score, etc.).

A- Yes, an individual student growth score can be calculated from the instrument's score.

10. Q- What measure of growth could be used based on the instrument? Provide

documentation as evidence (e.g., Growth score, TVAAS, norm population, etc.).

A- Student data growth score and norms will be derived from the standards-based rubrics.

11. Q- Could data be collected at more than one point in time? Provide documentation as evidence (e.g., Pre-Post test design, prior year administration, multiple administrations, etc.)

A- Yes. Because the Standards-Based Student Growth Rubrics allow for districts/teachers to choose multiple measures for student growth, it is possible that all previous examples could be included to help document the rate of student growth, to correspond with Tier I, II and III as outlined by TDOE.

12. Q- Is the instrument designed for secure administrations? Provide documentation as evidence (e.g., secure design, secure delivery, etc.).

A- Secure administration is not required, yet student data will be secure.

13. Q- How are students with disabilities provided equal access through the instrument?

Provide documentation as evidence (e.g., accommodations, modifications, etc.)

A- There are no factors in the proposed plan that would prohibit students with disabilities from having equal access. Additionally, the same premise is true for all populations of students, schools, or districts.

14. **Q-** How are students exposed to the format of the instrument prior to the administration? Provide documentation as evidence (e.g., Practice assessments, Item samples, Similar instrument integrated into instructional measurement, etc.).

**A-**The measurement instruments are fundamentally based on Tennessee State Standards for Arts Education, therefore students and parents will have full access to the contents of the measurement instrument by which their growth data will be documented.

15. **Q-**Are there any noted unintended consequences? Provide documentation as evidence (e.g., Bias, Misinterpretation of Results, Restricting curriculum, fairness, etc.).

**A-** There may be a concern that the teachers randomly selected for the Blind Peer Review Audit Process will report that the findings of the peer review team do not align with teacher-reported results. Other states, however, have used similar methods of peer review for program evaluation, such as the Colorado Gifted and Talented Education project. In instances where teachers contest the results of the Blind Peer Review Audit, it is possible that the teacher's student growth data and supporting documentation could be reviewed by another committee from a different area of the state.

16. **Q-** How does the instrument impact instruction? Provide documentation as evidence (e.g., Differentiate instruction, improve student achievement, direct student interventions, etc.).

**A-**The Fine Arts Growth Measures Committee suggests that the proposal represents a "tight on goals" plan that affects student growth in the arts through (1) increased accountability and education toward TDOE Standards for Arts Education, and (2) reliance on local districts to create teacher peer review teams and assessment instrument selection. The Fine Arts Growth Measures Committee (GMC) and

consultants agree that the proposed plan will increase student achievement in the arts and therefore possibly increase the amount of scholarship funding to Tennessee students. In his New York Times best-selling book “A Whole New Mind,” Daniel Pink outlined the national trend in top corporations who choose candidates who are well versed in arts disciplines instead of candidates with MBAs. He and others have contended that students who are expressive and creative are the best hope for the future of industry and commerce in the United States. The First to the Top plan that measures student growth in the arts will provide a very important framework for student growth and teacher effectiveness.

**17. Q-**What are the barriers to using the instrument (statutorily, regulatory, etc.)?

**A-** The first year of implementation will require a pilot process.

### References

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## Fine Arts Growth Measures Committee Information-

The committee is comprised of lead teachers, administrators, and Tennessee State Department of Education officials, all with specific expertise in the fine arts areas of dance, music, theatre, and visual art. All regions of Tennessee were represented, as well as school districts of various sizes, demographics, and socio-economic statuses. Officers/representatives of the following state arts associations were represented on the committee: Tennessee Council of Visual and Performing Arts Supervisors, the Tennessee Music Education Association, Tennessee Art Education Association, Tennessee Association of Dance, and the Tennessee Educational Theatre Association. The committee was facilitated by Dr. Jeanette Crosswhite, Director of Arts Education, TDOE. Committee members, area(s) of specialization and school affiliation are listed below.

**Dru Davison, Ph.D.,**

Music and Dance, Memphis City Schools, Arts Administration, Fine Arts Growth Measures Committee Chairperson

**Joel Denton**

Music, Hamilton County, Ooltewah High School, East Tennessee School Band/Orchestra Association, Past President

**Amanda Galbraith**

Visual Art, Shelby County, Ellendale Elementary, District Lead Teacher for K-12 Visual Art

**Flowerree Galetovic**

Visual Art, Knox County, Bearden High School, Tennessee Art Education Association, President

**Sandy Ham**

Music, Williamson County, Sunset Elementary

**Carrie Paulo**

Theatre, Shelby County, Arlington High School

**Karen Wilson**

Dance, Hamilton County, Chattanooga Center for the Creative Arts, Tennessee Association of Dance