

# Workshop 8

## Nurturing Independent Thinkers

Arts teachers find many different ways to help their students develop as artists—and as people. By using a variety of assessment strategies, teachers can help their students become mature, independent thinkers. Teachers can also find ways to refine their own teaching, based on a clear understanding of their students' progress and problems.

To nurture independent thinkers, assessments:

- Focus on thinking and judgement, not just on performance skills
- Help students look at the work of others in useful ways
- Give students opportunities and tools to assess themselves
- Give teachers insights to help them adjust their teaching

### Learning Goals

The goals of this workshop session are for you to:

- Identify qualities of effective assessment in the arts
- Compare and contrast assessment practices across the disciplines of music, dance, theatre, and visual art
- Explore how assessment is used in the three stages of the artistic process—creating, performing, and responding

# Workshop Session (On Site)

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## Getting Ready (15 minutes)

Discuss the following questions:

- How do you assess your students' progress and achievement?
- How do you give your students feedback?
- How do the students give each other feedback?

## Watching the Program (60 minutes)

The information sheets found at the end of this chapter provide helpful background on the schools, arts programs, and individual classes featured in each segment.

Consider the following questions as you watch the program. You may stop the video after each segment to discuss the questions with your colleagues.

### **Music: William Taylor [Informal/Formal Assessment Techniques]**

- How did Will's assessment techniques help students improve their skills?
- How do you assess individual performances within group work?

### **Dance: Michael O'Banion [Senior Solo Critique]**

- What were the benefits of Michael's feedback to Monique and to her peers?
- How do you make criticism a reflective learning experience rather than a judgement?

### **Theatre: Joseph Mancuso and Andrea Arden [Student Evaluation Session]**

- How did Daniel benefit from hearing—and giving—direct feedback?
- How do you use feedback from students to improve your teaching?

### **Visual Art: Jon Murray [Students Assessing Their Own Work]**

- How does Jon develop the critical habits of his students throughout their high school years?
- What do you do to help students become their own best critics?

## Activities and Discussion (45 minutes)

For this last session, choose which of the following two activity options you think would be most effective as a conclusion. Be sure to leave time for the wrap-up discussion that follows.

### **Activity Option A: Qualities of Effective Assessments (30 minutes)**

Effective assessments provide experiences that help students move toward independent thinking.

The worksheet titled *Criteria of Effective Assessments*, on the following page, shows four approaches to assessment that were seen in this program. Choose one of the approaches and decide which criteria of effective assessment—shown in the left column—it meets. At the bottom, add any other criteria you think are important for assessments.

# Criteria of Effective Assessments

For each segment, decide which criteria were met by the assessments shown.

Criteria	Music <i>Vocal music assessments</i>	Dance <i>Solo dance critique</i>	Theatre <i>Individual student evaluation</i>	Visual Art <i>Peer critiques and self-assessment</i>	
Does the assessment approach:					
Provide multiple sources of information for a detailed view of students' progress?					
Occur on an ongoing basis for an accurate picture of student achievement?					
Focus attention on what is important?					
Deal with processes as much as final products?					
Reveal what students can do and what they're trying to do?					
Compare students' current work with their past performance?					
Promote self-evaluation and self-monitoring?					
Provide evidence of competence that can be used to get jobs, scholarships, and admission to college?					
Enable teachers to reflect on and improve their practice?					
Other important criteria:					

Think about an assessment approach of your own and add it to the blank column in the chart above. Which criteria does your assessment approach meet? How might you improve your assessment so that it better nurtures students' independent thinking?

# Workshop Session (On Site), cont'd.

## Activity Option B: Assessing Students Throughout the Artistic Process (30 minutes)

The National Association of Educational Progress *Arts Education Assessment Framework* specifies that meaningful arts assessments should be built around three arts processes: creating, performing, and responding.

- *Creating* refers to expressing ideas and feelings in the form of an original work of art, for example a dance, a piece of music, a dramatic improvisation, or a sculpture.
- *Performing* refers to performing an existing work, a process that calls upon the interpretive or re-creative skills of the student.
- *Responding* refers to observing, describing, analyzing, and evaluating works of art.

Assessment priorities often differ among the arts. In this activity, you will be asked to draw on the expertise of your colleagues from other arts disciplines to gain new perspective on assessing your students.

Draw the grid below on a whiteboard or chart paper. Chart the assessment practices you typically use in your discipline during each stage of the artistic process.

Then, as a group, discuss the similarities and differences among the four art forms in assessing student progress at each stage.

	<b>Music Typical assessment techniques used</b>	<b>Dance Typical assessment techniques used</b>	<b>Theatre Typical assessment techniques used</b>	<b>Visual Art Typical assessment techniques used</b>
<b>Creating</b>				
<b>Performing</b>				
<b>Responding</b>				

See how your group's notes compare to these general statements:

- *Visual art instruction* places a high value on first-hand, creative expression and response to visual media, but often gives lower priority to the replication of existing art.
- *Music education*, on the other hand, places great emphasis on the performance of existing music and on students' responses to performance, with less emphasis on the original musical compositions of students.
- *Instruction in theatre and dance* tends to see creating and performing as a combined act, and the response of the director, choreographer, actors, dancers, designers, and audience as integral to the development of a piece.

Looking at the grid, identify an area of assessment you would like to improve. Discuss with your colleagues how techniques from their practice might transfer to your arts discipline.

# Workshop Session (On Site), cont'd.

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## Wrap-up Discussion (15 minutes)

At the beginning of this workshop, you talked with your colleagues and wrote in your journal about how teaching is an art.

- How would you assess your own artful teaching, and how has it changed over the years?
- What have you learned from seeing teaching practices in other arts disciplines, and discussing them with colleagues?
- How would you like your teaching to continue evolving?

# Wrap Up (On Your Own)

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## Homework

Think about two students—one who exhibits independent thinking and another who has trouble critically evaluating his or her own work and progress. In your journal, describe each student. As you do so, think about what qualities the ‘independent thinker’ has that allows him or her to be self-reflective and critical. Think about the characteristics the less independent student exhibits, and what specific techniques or practices might help this student become more self-reflective and independent in his or her thinking.

Now look back at the journal you started at the beginning of this workshop, and think about how your attitude toward your own teaching has changed.

## About the School

**East High School**

Denver, CO

**Type:**

Urban/Comprehensive

**Grades:**

9-12

**Students:**

1,900

Very mixed socio-economic status

**Arts Requirement:**

None

## About the Music Program

**Faculty:**

2 full-time (1 vocal and 1 instrumental)

**Students:**

142

**Facilities:**

Above Average in the Area

- 2 classrooms (instrumental and vocal)
- School auditorium

**Required Courses:**

None

**Elective Vocal Music Courses:**

Beginning Choir, Men's Ensemble, Seraphim, Honor Choir, Angelaires, Beginning Music Theory, AP Music Theory, and Voice

## About the Featured Classes

**Honor Choir X:**

This is an advanced-level mixed ensemble that performs a wide variety of music styles. The X connotes a high-level course that moves at a faster pace. As a result, students receive a higher grade point for these classes: A=5.2 instead of 4.0.

**Typical Subsequent Course:**

Angelaires

**Audition Requirements:**

Students must demonstrate music reading, vocal ability, aural skill, and part-singing ability. Rehearsal discipline, school attendance, and dedication to vocal music (particularly in other ensembles) are also examined.

**Student Motivation:**

High. Students are motivated by a love of singing.

**Men's Ensemble:**

Beginning level ensemble for boys that focuses on voice training and rudimentary music reading skills.

**Audition Requirements:**

None. Students only need the ability to match pitch (hear a note and sing it back accurately).

**Typical Subsequent Course:**

Honor Choir

**Student Motivation:**

Mixed. Some students will become motivated to stay in the choir program.

## In the Teacher's Words

***How did you develop the idea to use a tape recorder as an assessment tool?***

*Over the years I have struggled to find an efficient way to assess students. Testing them individually took several class periods and left the class unattended. I finally figured out that testing several students at once with tape recorders was the most efficient for the class and for me as the teacher.*

## Program 8: Nurturing Independent Thinkers

# Dance

### SEGMENT 2 BACKGROUND INFORMATION

**Michael O'Banion**

20 years teaching

#### About the School

**Denver School of the Arts**

Denver, CO

**Type:**

Urban/Arts-focused

**Grades:**

6-12

**Students:**

900

Very mixed socio-economic status

**Majors:**

Creative Writing, Dance, Theatre, Instrumental Music, Stagecraft & Design, Video & Cinema Arts, Visual Arts, and Vocal Music

#### About the Program

**Faculty:**

2 full-time + resident and guest artists

**Students:**

115

**Facilities:**

Above Average in the Area

- 3 large dance studios
- 2 theaters (178 seats, 550 seats)
- Full light grid
- Dressing rooms

**Required Courses:**

Modern, Ballet, Jazz, African & Spanish, Improvisation, Composition, Repertory, Performance Technique, Partnering, and Senior Seminar

**Elective Courses:**

Tap, Hip Hop, and Pointe

**Audition:**

Technique Master Class, individual choreography showing, and interview

#### About the Featured Class

**Senior Solo:**

Students choreograph other advanced students as well as their own solos, and then the graduating class works as a team to create a full evening of dance in concert form as a culminating choreographic project.

**Preparations/Prerequisites:**

Eligible students are seniors with a B or better grade

**Student Motivation:**

High

**Music Guidelines:**

For the senior choreography project, students are not generally allowed to choose music with lyrics. However, if students can justify their choices then they are usually accepted. In Monique's case, her solo was a theatrical representation about a woman left alone and fearful. The music/lyrics reinforced the subject matter and her movement choices showed integrity and risk-taking in a thematic and dramatic context.

**In the Teacher's Words**

***What is the significance of contractions in the dance vocabulary?***

*The term "contraction and release" in its inception was a fundamental of the Martha Graham technique. It has since become a universal term for the engaging of the abdominal muscles (center) as a dramatic physical movement. The contraction can be a motivating force for a dancer's change in movement. It also holds a metaphoric meaning in modern dance, where to contract is to pull energy inward, and to release is to send the energy outward. These two impulses are akin to recoiling from the world and re-entering the world.*





## Program 8: Nurturing Independent Thinkers Theatre

### SEGMENT 3 BACKGROUND INFORMATION

**Joseph Mancuso**  
20 years teaching

**Andrea Arden**  
16 years teaching

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#### About the School

**Somerset County Vocational  
Technical High School**  
Bridgewater, NJ

**Type:**  
Countywide performing arts program/  
Vocational high school

**Grades:**  
9-12

**Students:**  
60 (24 Acting, 15 Musical Theatre, and  
21 Dance)  
Very mixed socio-economic status

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#### About the Performing Arts Program

**Faculty:**  
2 full-time and 9 part-time

**Students:**  
60

**Audition:**  
Students throughout the county audition  
in March for acceptance in the following  
academic year. Acceptance is based on  
faculty assessment of two rounds of  
auditions.

**Facilities:**  
Above Average in the Area

- 600-seat performance hall
- Performance studio
- Three offices
- On-site and off-site storage
- 2 classroom spaces (under construction)
- Expanded offices (under construction)
- Dressing rooms (under construction)
- Student locker space (under construction)

**Required Courses:**

- Acting major: Acting, Voice and Movement, Speech, Theatre History, Technical Theatre, Theatre Fundamentals, and Musical Vocals
- Musical Theatre major: Acting, Ballet, Jazz, Voice, Theatre History, Technical Theatre, and Theatre Fundamentals
- Dance major: Ballet, Jazz, Modern, Composition, Choreography, Dance History, and Technical Theatre

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#### About the Evaluation Session

##### Individual Feedback Session:

Every semester the acting faculty meets with each student to discuss the student's progress.

This session allows the faculty to provide individual feedback in a more detailed way than is possible during regular scheduled class time.

Students are also asked to give the faculty feedback on their teaching and the program in general. This feedback helps the teachers adjust their practice.

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##### In the Teacher's Words

##### ***How did you develop the idea of an individual feedback session?***

*Joseph Mancuso: The process existed before my tenure and was developed by Sheila Buttermore, now head of the Dance program. In the session, the faculty reviews particular issues that might exist, and then we give the student a chance to talk back. We ask questions like, "Where's the program working for you?" "Where isn't it working for you?" "Is there something else you'd like to see in the program?"*

## Program 8: Nurturing Independent Thinkers

# Visual Art

### SEGMENT 4 BACKGROUND INFORMATION

**Jon Murray**  
26 years teaching

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#### About the School

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**Mamaroneck High School**  
Mamaroneck, NY

**Type:**  
Suburban/Comprehensive

**Grades:**  
9-12

**Students:**  
1,400  
Middle/High socio-economic status

**Arts Requirement:**

New York has a 1-credit art or music graduation requirement (180 minutes of instruction per week for one year)

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#### About the Visual Art Program

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**Faculty:**  
5 full-time

**Students:**  
425

**Facilities:**

About Average in the Area

- 5 specialized art studios
- 1 art gallery/exhibition space
- 1 office
- 1 photo room

**Required Courses:**

Art Foundation

**Elective Courses:**

Drawing & Painting, Advanced Drawing & Painting, Sculpture, Introduction to Clay, Advanced Clay, Advanced Placement (AP) Art Studio, Introduction to Illustration, Advanced Illustration, and Senior Art Experience

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#### About the Featured Classes

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**Drawing & Painting:**

Students develop drawing skills, a stronger sense of design, and insight into the behavior of color in this intermediate level studio class.

**Preparations/Prerequisites:**

Eligible students have taken Art Foundation

**Student Level:**

Intermediate, mostly tenth-graders

**Typical Subsequent Courses:**

Advanced Drawing & Painting, Illustration, and Ceramics

**Student Motivation:**

Moderate. Students have already completed one art class and decided to continue.

**Advanced Placement Art Studio:**

Advanced Placement Art Studio is a college-level studio experience for seniors who want to create an extensive portfolio for submission to the College Board in May, for AP credit.

**Preparations/Prerequisites:**

Students must be seniors and must survive a departmental portfolio review in January of their junior year. At this portfolio review, the entire art faculty considers each applicant and decides who is ready for college-level work in high school.

**Student Motivation:**

High. All have taken several art classes in high school. Some have had additional outside experiences: tutoring, summer programs, etc. For some, art is their main interest and they may not do as well in other subjects; for others, they're in AP Art because they're in "AP Everything Else" as well.

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#### In the Teacher's Words

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***What plans do most AP Art Studio students have after completing the course?***

*Most AP art students go on to college. Roughly a fifth go right to art school. More than that will go to a liberal arts college and major in art. Some will minor in art. Some leave us as undecided and decide to major in art or transfer to an art school later on.*

# William Taylor's Honor Choir Performance Evaluation Sheet

## Performance Evaluation

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

Name of Group \_\_\_\_\_

1. What is the most appealing aspect of this group's performance?
  
2. What is the least appealing aspect of this group's performance?
  
3. List two positive aspects of this group's performance.
  - 1.
  - 2.
4. List two or three areas in need of improvement.
  - 1.
  - 2.
5. Rate this group on the following musical elements from 1 (poor) to 5 (Outstanding)

Tone Quality	1	2	3	4	5
Intonation (pitch tuning)	1	2	3	4	5
Vowels (unity)	1	2	3	4	5
Balance of parts	1	2	3	4	5
Precision (rhythmic)	1	2	3	4	5
Dynamics	1	2	3	4	5
Communication	1	2	3	4	5
6. What lessons can be learned from this group that would improve our choir?

## William Taylor's Singing Test Rubric for Men's Ensemble

### Part-Singing Quiz Rubric

	5 pts.	4 pts.	3 pts.	2 pts.	1 pt.
<b>Vocal Technique</b>	Consistent tone quality and breath support.  Takes breaths in appropriate places	Good tone quality more than ½ of the time  4-7 breaths in inappropriate places	Good tone quality most of the time  1-3 breaths in inappropriate places	Weak tone quality most of the time  Weak breath many inappropriate breaths	Poor Tone quality  Random breaths everywhere
<b>Intonation</b>	Accurate throughout in all of range	Mostly accurate, with a few errors	Mostly accurate with some obviously out of tune notes	Basic sense of intonation, yet with significant problems	Not accurate, mostly out of tune.
<b>Accuracy</b>	All notes correct	1-2 note errors	3-4 note errors	5-6 note errors	7 or more note errors
<b>Total 15 points</b>					

## Joseph Mancuso's Theatre Evaluation Summary

STUDENT:		
COURSE:		
INSTRUCTOR:		

GRADES	1 <sup>st</sup> QUARTER	2 <sup>nd</sup> QUARTER	3 <sup>rd</sup> QUARTER	4 <sup>th</sup> QUARTER
Preparation & Participation				
ARTISTIC SKILLS				
Process Evaluation				
Quizzes/Exams				
<b>GRADE</b>				
<b>PROGRESS</b>				

ATTENDANCE	1 <sup>st</sup> QUARTER	2 <sup>nd</sup> QUARTER	3 <sup>rd</sup> QUARTER	4 <sup>th</sup> QUARTER
Absent				
Late				
Classes Held				

\_\_\_\_\_  
INSTRUCTOR

### DEFINITIONS OF ARTISTIC SKILLS CATEGORY

**The Actor's Instrument is comprised of three parts:**

**BODY, VOICE and EMOTIONAL LIFE (thinking/imagination/presence)**

#### **BODY:**

##### **ARTICULATION**

The ability to allow emotional experience/connection to manifest physically in the body with precision and clarity

##### **RANGE**

The ability to physically express a wide range of physical and emotional ideas

#### **VOICE:**

##### **CLARITY**

Muscularity & control (diction), clarity, musicality, vocal dexterity for the expression of the inner life

##### **ENERGY**

Resonance (projection)

#### **EMOTIONAL LIFE:**

##### **THINKING**

Crafting the ability to articulate circumstances and intention, to know what an actor needs to do to arrive at a fully expressed emotional life (artistic cognizance), to begin to self-evaluate in the context of the quarter's work

##### **IMAGINATION**

Depth of response, emotional engagement, image dexterity, emotional freedom, able to shape and identify flow of dramatic action, able to identify that there *is* an emotional life.

##### **PRESENCE**

The ability to connect inner life to external choices, to hold center, to hold concentration, "making the invisible, visible," to show a sense of "serious fun" (work ethic), to be ready to take on more challenging work

**ARTISTIC SKILLS** grades are scaled as a percentage of the "Perfect Actor" who represents 100% capability. Acting II's are expected to have higher proficiency than Acting I's. The scale is as follows:

	<b>F</b>	<b>D</b>	<b>C</b>	<b>B</b>	<b>A</b>
ACTING I	0%	5%	10%	15%	20%
ACTING II	0%	10%	20%	30%	40%

# Joseph Mancuso's Theatre Evaluation Rubric

NAME: \_\_\_\_\_
SEMESTER: \_\_\_\_\_
COURSE: \_\_\_\_\_

	F 0 - 59	D 60 to 69	C 70 to 79	B 80 to 89	A 90 to 99	Grade
<div> <div>30%</div> <div> PREPARATION &amp; PARTICIPATION </div> </div>	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Homework completion <input type="checkbox"/> Homework timeliness <input type="checkbox"/> Does not volunteer to work <input type="checkbox"/> Does not take responsibility for oneself <input type="checkbox"/> Lacks enthusiasm <input type="checkbox"/> Does not work with others	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Homework completion <input type="checkbox"/> Homework timeliness <input type="checkbox"/> Rarely volunteers to work <input type="checkbox"/> Rarely takes responsibility for oneself <input type="checkbox"/> Poor enthusiasm shown <input type="checkbox"/> Works with others poorly	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Homework completion <input type="checkbox"/> Homework timeliness <input type="checkbox"/> Often volunteers to work <input type="checkbox"/> Often takes responsibility for oneself <input type="checkbox"/> Good enthusiasm shown <input type="checkbox"/> Works with others well	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Homework completion <input type="checkbox"/> Homework timeliness <input type="checkbox"/> Volunteers to work <input type="checkbox"/> Takes responsibility for oneself <input type="checkbox"/> Very good enthusiasm shown <input type="checkbox"/> Works with others very well	<div> <div>out of 100</div> </div>	
<div> <div>20%</div> <div>ARTISTIC SKILLS</div> </div>	<input type="checkbox"/> BODY: ARTICULATION <input type="checkbox"/> BODY RANGE <input type="checkbox"/> VOICE: CLARITY <input type="checkbox"/> VOICE: ENERGY <input type="checkbox"/> THINKING LIKE AN ACTOR <input type="checkbox"/> ACTOR'S IMAGINATION <input type="checkbox"/> ACTOR'S PRESENCE	<input type="checkbox"/> BODY: ARTICULATION <input type="checkbox"/> BODY RANGE <input type="checkbox"/> VOICE: CLARITY <input type="checkbox"/> VOICE: ENERGY <input type="checkbox"/> THINKING LIKE AN ACTOR <input type="checkbox"/> ACTOR'S IMAGINATION <input type="checkbox"/> ACTOR'S PRESENCE	<input type="checkbox"/> BODY: ARTICULATION <input type="checkbox"/> BODY RANGE <input type="checkbox"/> VOICE: CLARITY <input type="checkbox"/> VOICE: ENERGY <input type="checkbox"/> THINKING LIKE AN ACTOR <input type="checkbox"/> ACTOR'S IMAGINATION <input type="checkbox"/> ACTOR'S PRESENCE	<input type="checkbox"/> BODY: ARTICULATION <input type="checkbox"/> BODY RANGE <input type="checkbox"/> VOICE: CLARITY <input type="checkbox"/> VOICE: ENERGY <input type="checkbox"/> THINKING LIKE AN ACTOR <input type="checkbox"/> ACTOR'S IMAGINATION <input type="checkbox"/> ACTOR'S PRESENCE	<div> <div>out of 100</div> </div>	
<div> <div>30%</div> <div>PROFESS EVALUATION</div> </div>	<input type="checkbox"/> Does not take artistic risks <input type="checkbox"/> Does not challenge self <input type="checkbox"/> No effort shown <input type="checkbox"/> Not receptive to feedback <input type="checkbox"/> Lacks incorporation of notes into work	<input type="checkbox"/> Rarely takes artistic risks <input type="checkbox"/> Rarely challenges self <input type="checkbox"/> Effort shown rarely <input type="checkbox"/> Rarely receptive to feedback <input type="checkbox"/> Poorly incorporates notes into work	<input type="checkbox"/> Takes artistic risks infrequently <input type="checkbox"/> Challenges self infrequently <input type="checkbox"/> Effort shown sometimes <input type="checkbox"/> Sometimes receptive to feedback <input type="checkbox"/> Incorporates notes into work infrequently	<input type="checkbox"/> Takes artistic risks almost always <input type="checkbox"/> Challenges self almost always <input type="checkbox"/> Effort shown almost always <input type="checkbox"/> Receptive to feedback almost always <input type="checkbox"/> Incorporates notes into work very well	<div> <div>out of 100</div> </div>	
<div> <div>QUIZES &amp; EXAMS</div> <div>20%</div> </div>					<div> <div>out of 100</div> </div>	
<div> <div>AVERAGE (TOTAL GRADE)</div> </div>						
<div> <div>PROGRESS:</div> <div> UNSATISFACTORY SLOWLY DEVELOPING DEVELOPING GROWING </div> </div>						

# Additional Resources

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## On the Web

### General Sites

#### National Assessment of Educational Progress: The Arts

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

*Helpful resources for understanding how the US Department of Education assesses arts learning*

#### Highlights of the NAEP 1997 Arts Assessment Report Card (PDF)

<http://aep-arts.org/naep/popular.pdf>

*PDF document highlighting a 1997 national "Report Card" on arts education at the eighth-grade level*

#### Coalition of Essential Schools

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

Select: *Resources*, then under *Classroom Practice* select *Assessment*

*A wealth of information on alternative assessments, including portfolios, exhibitions, and rubrics*

### School and Teacher Sites

#### East High School

<http://east.dpsk12.org/>

*Web site for music teacher William Taylor's school*

#### Denver School of the Arts—Dance Major

<http://dsa.dpsk12.org/>

Select: *Majors*, then *Performing Arts Department*

*Web page for the dance program that Michael O'Banion chairs*

#### Somerset County Vocational and Technical High School Performing Arts Dept.

[http://www.scti.org/HighSchool/welcome\\_to\\_scvths.htm](http://www.scti.org/HighSchool/welcome_to_scvths.htm)

Select: *performing arts at scvths*

*Information on the performing arts program where Joseph Mancuso teaches*

#### Mamaroneck High School—Art Department

<http://www.mamkschools.org/mhs/>

Select: *Departments and Class Web Pages*, then *Art*

*Web page for the visual art department where Jon Murray teaches*

## In Print

Arter, Judith A., & McTighe, Jay. *Scoring Rubrics in the Classroom: Using Performance Criteria for Assessing and Improving Student Performance*. Corwin Press, 2000. ISBN: 0761975756

*Practical approach to assessing challenging but necessary performance tasks like creative writing, "real-world" research projects, and cooperative group activities*

Costa, Arthur L., & Kallick, Bena. *Assessment Strategies for Self-Directed Learning*. Corwin Press, 2003. ISBN: 0761938710

*Strategies for designing diverse ways of gathering, organizing, and reporting evidence of self-directed learning*

Eisner, Elliot W. *The Arts and the Creation of Mind*. Yale University Press, 2002. ISBN: 0300095236

*Description of how various forms of thinking are evoked, developed, and refined through the arts*

Johnson, David W., & Johnson, Roger T. *Assessing Students in Groups: Promoting Group Responsibility and Individual Accountability*. Corwin Press, 2003. ISBN: 0761939474

*Practical guide explaining how to form productive groups and assess individual student performance during group work*

# Notes

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