

## **501 Draft Rubric for Dance Improvisation (Individual)**

**Source:** Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	<i>1</i>
<b>Grade(s)</b>	<i>4</i>	<b># Scale length</b>	<i>4</i>

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

This rubric may be adapted for rating musical or dramatic improvisation.

### **Holistic Scale**

- 3** Student uses a wide range of movement elements (time, space, force, and body shape). He/she is able to convincingly demonstrate [what the improvisation is intended to represent/address]. Performs well-defined movement using compositional forms.
- 2** Student performs with clear changes in force, time, space, and body shape, but may stop or start a little early or late with a certain tentativeness to his/her actions.
- 1** Student uses only one level of space, relies on one body part, demonstrates no change, but demonstrates a clear beginning, middle, and end.
- 0** Student does not perform movement sequence at all.

## **502 Draft Rubric for Dance Improvisation (Group)**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	<i>1</i>
<b>Grade(s)</b>	<i>4</i>	<b># Scale length</b>	<i>4</i>

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

### **Holistic Scale**

- 3** Actively participates in collaborating with peers to create [what the improvisation is intended to represent/address]. Initiates the group effort with his/her own ideas or feelings. Will perform well-defined movements using compositional forms.
- 2** Actively participates in collaborating with peers to create a sequence of movement and discusses the meaning of their sequence. Clear changes in force, time, space, and body shape.
- 1** Passively participates in collaborative peer effort, offering no ideas. Performs perfunctorily. Waits for others to suggest ideas to the group.
- 0** Does not participate.

## **503 Draft Rubric for Recalling and Reproducing Movement and Creating a Variation (page 1 of 2)**

**Source:** Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	4
<b>Grade(s)</b>	8, 12	<b># Scale length</b>	4

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

The assignment was to repeat a 24-count phrase that was taught (phrase "A"), improvise a second, 16-count phrase (phrase "B"), then repeat the initial phrase.

### **Scale I: Replication, Reproduction and Recall**

- 3** Student repeats the phrase and performs accurately with ease. He/she also performs with confidence, and demonstrates clear articulation with all parts of the body. He/she will communicate the given phrase [to be reproduced].
- 2** Student reproduces the phrase with accurate rhythm, movement, direction and sequence so that it is clearly recognizable, but with differences from the phrase as demonstrated.
- 1** Student cannot perform the phrase accurately with clarity of movement and body alignment. His/her movements, rhythm, direction, and order of actions are not demonstrated correctly. Student response is more or less random.
- 0** No response. Student doesn't perform.

### **Scale II: Creation of a Variation of a Taught Phrase**

- 3** Student creates the variation "B" with ease. The phrases which h/she created and performed contrast clearly with the original "A" phrase. The student demonstrates clearly well-defined movements in both phrases.
- 2** Student created phrase demonstrates effective use of time, space, force, and body shapes, incorporating choreographic principles. The pattern the student creates is not in contrast to the taught "A" phrase. H/she struggles some to complete the "A" and "B" phrases.
- 1** Student cannot create a 16-count phrase. Student response is more or less random, with starting and stopping before the end of the phrase or will have only a single solution.
- 0** No response. Student doesn't create and perform a variation phrase. (cont'd.)

## ***503 Draft Rubric for Recalling and Reproducing Movement and Creating a Variation (page 2 of 2)***

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

### **Scale III: Evaluation Criteria for Expressiveness**

- 3** Student goes beyond the movement as demonstrated and enhances both the "A" phrase and his/her own "B" phrase of the movement with personal feelings. The student communicates clarity and excitement within both movement phrases.
- 2** Student accurately reproduces the movement quality as demonstrated. He/she performs his/her variation with clarity and assurance.
- 1** Student lacks focus, is uncommitted to the movement, both his/her own and the given phrase. The movements are small and close to the body and seem tentative and self-conscious. Lacks expressiveness in time, force and space.
- 0** No response.

### **Scale IV: Physical Control and Coordination**

- 3** Student brings excitement, commitment and intensity to the performance. The student uses principles of alignment to maintain balance and control. He/she articulates clearly contrasting movement dynamics and fills out the time during the phrases. The student demonstrates careful attention to detail when performing the "A" and "B" sequences.
- 2** Student has smooth transitions between levels, directions, and rhythms. He/she fills out the time during sustained movements, and maintains correct balance and ending position. The student can use body parts in isolation as appropriate in the phrases.
- 1** Student cannot coordinate the locomotor and other movement demands of the phrase. He/she is off-balance and is unable to sustain movements to complete the phrase.
- 0** No response

## **504 Draft Rubric for Comparison and Evaluation of Dance Performances**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	3
<b>Grade(s)</b>	12	<b># Scale length</b>	3

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

The task requires that the student view videos of two dance performances, then write a critical review for the student newspaper in which the dances are described and compared and in which the student must argue which should be performed at his/her school. The rubric may be adapted for use with comparisons of musical or dramatic performances or works of art.

### **Scale I: Use of Vocabulary**

- 3 Student will be able to use appropriately dance vocabulary describing and analyzing the dances...including style, elements and choreographic principles.
- 2 Student uses appropriate dance vocabulary when describing the dances.
- 1 Student shows that s/he is limited in dance vocabulary and remarks on response sheet are limited.

### **Scale II: Accuracy of Descriptions**

- 3 Student describes and analyzes the effect of the use of movement elements and choreographic principles in the dances when making their critical discussion of which dance should be seen at their school.
- 2 Student makes comparisons and contrasting remarks about the two dances and speculates which should be seen at their school.
- 1 Student is able to label some elements of dance in each dance seen on video and is able to place the dances in correct periods of time, as well as include opinions about the dances.

### **Scale III: Accuracy of Comparisons**

- 3 Student is able to...make accurate critical judgments about the form, content, and meaning of the dances. The student makes a clear choice and accurately and convincingly supports it.
- 2 Student comparison of the two dances are mostly accurate, but have some inaccurate use of vocabulary. Student conclusions are unconvincingly supported by examples.
- 1 Student comparisons are limited and contain inaccuracies in analyzing the dances.

## **505 Identifying Beat**

**Source:** Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	4, 8	<b># Scale length</b>	4

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

### **Holistic Scale**

- 3** Student claps the correct beat throughout the song.
- 2** Student usually claps the correct beat but is unable to sustain the correct beat throughout the song.
- 1** Student claps, but on the wrong beats (clapping half notes or is not beat competent).
- 0** No response

## **506 Reading Musical Notation**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	<i>1</i>
<b>Grade(s)</b>	<i>4, 8</i>	<b># Scale length</b>	<i>4</i>

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

### **Holistic Scale**

- 3** Student plays 90% or more correct notes and rhythms.
- 2** Student plays more than half of the notes and rhythms correctly.
- 1** Student plays almost all incorrect notes.
- 0** No response

## **507 Draft Rubric for Describing and Comparing Musical Performances (page 1 of 2)**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	3
<b>Grade(s)</b>	12	<b># Scale length</b>	4

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools. This rubric may be adapted to rate comparisons of dance or dramatic performances or works of art.*

### **Scale I: Use of Vocabulary**

- 4 Student...uses an extensive musical vocabulary which includes description of musical elements, stylistic qualities and expressive elements.
- 3 Student...accurately uses a basic musical vocabulary which includes description of musical elements and some technical terms.
- 2 Student...uses a few basic musical terms, but the majority is lay language, and music terms are sometimes used inaccurately.
- 1 Student...uses little or no musical vocabulary.

### **Scale II: Accuracy of Descriptions**

- 4 Student correctly identifies instruments/voices and discusses specific details of instrumental or vocal timbre or orchestration; describes music under rhythm and tempo, melody, and harmony in richly detailed terms; discusses form in detail; under style, identifies historical period or style of folk or popular music and discusses genre within that style and how this example fits or does not fit the category, and correctly identifies the geographical origins of non-western examples and includes country and possible performers; describes expression with detail and makes judgments about the interpretation of the score.
- 3 Student correctly identifies instruments/voices and discusses instrumentation of ensemble; describes music under rhythm and tempo, melody, and harmony in detailed specific terms; discusses form with some detail; under style, identifies historical period or style of folk or popular music and labels genre within that style, and correctly identifies the geographical origins of non-western examples and include country; describes expression with detail. The student is able to compare and contrast the two selections of music and describe each of them, using at least some correct musical vocabulary, and the differences between the two.

(cont'd.)



## **507 Draft Rubric for Describing and Comparing Musical Performances (page 2 of 2)**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

- 2 Student can identify most instruments/voices; describes music under rhythm and tempo, melody, and harmony in general terms; recognizes broad categories under form; under style can identify historical period or style of folk or popular music and makes some distinctions about geographical origins of non-western examples; limited response under expression.
- 1 Student is not able to describe what is happening in the music except in very broad terms (uses only lay language).

### **Scale III: Accuracy of Comparisons**

- 4 Student's comparisons of two performances are accurate, including both technical and expressive considerations and result in a valid and well-supported conclusion regarding which performance is superior.
- 3 Student's comparisons of two performances are mostly accurate, but contain some inaccuracies; student tends to focus on either technical or expressive differences, rather than addressing both; student's conclusion regarding which performance is superior is accurate, but only partly supported by comparisons.
- 2 Student's comparisons are limited, and contain many inaccuracies; student's conclusion regarding which performance is superior is almost completely unsupported, and may be inaccurate.
- 1 Student provides no valid comparisons beyond the obvious (A is faster, B is louder). Student may or may not state a preference between the two.

## **508 Draft Rubric for Description of Character's Appearance and Feelings**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	4	<b># Scale length</b>	4

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

### **Holistic Scale**

- 4** Described physically characters with many details, names feelings with many details.
- 3** Gave two or more answers (looks like and feeling) with little or no detail.
- 2** Gave one answer (looks like or feeling) with little or no detail.
- 1** Made an effort, but didn't answer the question.

## **509 Draft Rubric for Evaluating Portrayal of a Character**

*Source:* Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	<i>1</i>
<b>Grade(s)</b>	<i>4</i>	<b># Scale length</b>	<i>4</i>

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

The task required the student to state what his drama partner did well in his/her portrayal of a character and to explain why.

### **Holistic Scale**

- 4** Identified a moment or element and explained with details why it was good.
- 3** Identified a moment or element, explained with little detail.
- 2** Identified a moment or element, but offered no explanation
- 1** Didn't explain at all.

## 510 **Draft Rubric for Dramatic Performance**

**Source:** Council of Chief State School Officers' National Assessment of Educational Progress Fine Arts Consensus Project

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	8, 12	<b># Scale length</b>	3

**Note:** *This draft rubric was provided by CCSSO solely for use by CPS staff. It may not be circulated outside the Chicago Public Schools.*

The task required the students to improvise a skit based on a newspaper article.

### **Holistic Scale**

- 3** All characteristics of a "2" response, plus works off of fellow actors, modulates rhythms, mood, pacing. Is interesting to watch; has presence.
- 2** All characteristics of a "1" response, plus adds interesting features to the character, listens to audience response.
- 1** The actor understands his/her character, can be heard, can be seen (does not hide from audience), stays in character.

# **511 Marge Dickinson's Visual Art Assessment Rubric**

(page 1 of 4)

**Source:** Marge Dickinson, Arts Assessment Trainer, 19047 U.S. Highway 34, Galva, IL 61434, 309-932-2880, fax 309-932-2180.

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	4
<b>Grade(s)</b>	<i>Not specified</i>	<b># Scale length</b>	5

## **Scale I: Focus**

Criteria established in the assignment (see list below). The focus is more than the art product; it extends to...deadlines, format, critique, identification, paperwork.

Some possible criteria that may be used:

- Student submitted development material (rough drafts journal, research)
- Student submitted a critique
- Student worked hard in and out of class
- Project completed
- Student followed directions/classroom rules
- Student made effort to meet objectives and goals
- Work completed on time
- Effort/attitude
- Contributed to discussions
- Participated in critiques
- Grade sheet filled out completely

- 4 Assignment on time; meets or exceeds all criteria.
- 3 Assignment on time with one criterion missing.
- 2 Assignment on time but has two criteria missing.
- 1 Assignment late or has three or four criteria missing.
- 0 Assignment late or has inappropriate solution to the problem, incomplete

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## **511 Marge Dickinson's Visual Art Assessment Rubric (page 2 of 4)**

*Source:* Marge Dickinson, Arts Assessment Trainer, 19047 U.S. Highway 34, Galva, IL 61434, 309-932-2880, fax 309-932-2180.

### **Scale II: Elements/Principles/Expressive**

Correct use of elements (line, shape/form, value, space, color, texture), principles (balance, harmony, variety, emphasis, rhythm/movement/repetition, gradation, proportion and unity) and expressive elements (emotions, concepts, metaphors, etc.) to solve problem.

Some possible criteria that may be used:

- Expressiveness of theme
  - Uses good composition (uses good design principles--specify which)
  - Demonstrates understanding of elements and principles of design (list them)
  - Work reveals what student feels and/or ideas
  - Work is response to personal or life experiences
  - Proportions are correct
  - Modeling done through value changes
  - Contrast of dark and light
  - Color used expressively
  - Large and small shapes used
  - Use of contour line
  - Center of interest shown through contrast, value changes, movement
  - Harmonious color use
  - Variety of textures
  - Equal distribution of positive/negative space
  - Illusion of space created
  - Symmetrical balance achieved (or asymmetrical)
  - Emphasis achieved by contrast (isolation, dominance, etc.)
  - Repeated pattern evident in the texture
  - Space accurately portrayed
- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

# **511 Marge Dickinson's Visual Art Assessment Rubric**

(page 3 of 4)

*Source:* Marge Dickinson, Arts Assessment Trainer, 19047 U.S. Highway 34, Galva, IL 61434, 309-932-2880, fax 309-932-2180.

## **Scale III: Craftsmanship/Technique**

Craftsmanship is aptitude, skill, manual dexterity in use of media and tools. Technique is manner and skill with which the artist employs the tools/materials to achieve the chosen effect.

Some possible criteria that may be used:

- Skillful use of media
  - Care taken with project
  - Work area cleaned daily
  - Media used with correct technique
  - Technical skill in the use of media
  - Visual detail (neatness)
  - Appropriate use of supplies and materials
  - Care taken
  - Safe and effective use of tools
  - Skillful and appropriate use of materials
  - Harmony of technique
  - Pot crafted well
  - Colors portrayed accurately
  - Paint applied smoothly
  - Function of object is obvious
- 4 Assignment exhibits great skill/master in manipulation of media and technique used to express creative idea.
- 3 Assignment exhibits proficiency in manipulation of media and technique used to express creative idea.
- 2 Assignment exhibits some degree of skill in manipulating of media and technique used to express creative idea.
- 1 Assignment exhibits less than average ability or skill in manipulation of media and technique used to express creative idea.
- 0 Assignment exhibits little or no apparent skills in manipulation of media and technique used to express creative idea.

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# **511 Marge Dickinson's Visual Art Assessment Rubric**

(page 4 of 4)

*Source:* Marge Dickinson, Arts Assessment Trainer, 19047 U.S. Highway 34, Galva, IL 61434

## **Scale IV: Creativity/Elaboration/Inventiveness/Independence**

Involves amplification, development of theme in unique manner. Work exhibits a distinctive, individual style (manner of expression) unique to the student. Student works independently.

Some possible criteria that may be used:

- Creative, unique solution to the problem
  - Theme is elaborated upon
  - Experimentation with combinations of material
  - Transfer of concepts/techniques from one assignment to another (from past experience to present assignment)
  - Experimentation
  - Risk taking
  - Willing to make changes
  - Own style
  - Innovative
  - Departure from original intent
  - Worked through problems and difficulties
  - Originality of idea
  - Experimentation with imagery
  - Experimentation with material
  - Divergent or inventive thinking
  - Student worked independently
- 4** Superior degree of originality throughout; very unique solution; theme has been elaborated upon to a high degree; ability to take initiative in assignment that augments what is learned. Self-initiated. Complex solution.
- 3** Above average degree of originality throughout; theme is present with some elaboration; shows ability to work and think independently. May have sought additional material to accomplish project idea.
- 2** Average degree of originality throughout; theme is present with little elaboration; some initiative in working and independent thinking.
- 1** Below average originality; theme is not fully developed; little initiative in working or thinking independently.
- 0** Lack of originality; theme is very weak, trite, stereotypical, copied or traced; very little or no initiative; student waits to be told what to do.

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## 512 Dramatic Performance

Source: Ogden Elementary School, Chicago, Illinois

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	2	<b># Scale length</b>	4

### Holistic Scale

- 3** Understands character and has presence.  
Can be heard and modulates voice.  
Can be seen and is interesting to watch.  
Stays in character and reflects character's mood.  
Knows events of story and when to act.
- 2** Understands character.  
Can be heard and sometimes modulates voice.  
Can be seen.  
Stays in character and adds interesting features to character.  
Knows events of story and when to act.
- 1** Understands character.  
Can be heard.  
Can be seen.  
Stays in character.  
Knows events of story and sometimes miscues when acting.
- 0** Actor does not participate in dramatic activity.

## 513 Scoring Rubric for Acting

*Source:* /Steven Mitchell, Trinity Center Elementary School District, California. Cited in *Prelude to Performance Assessment in the Arts*, California Department of Education, 1994

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	<i>K-3</i>	<b># Scale length</b>	6

### Holistic Scale

**Note:** Children were asked to select toys they would like to represent in a holiday play and to "write" a line that they would say on stage to epitomize the characters of their toys. Students were to walk around the stage at equal distances from one another, "freezing" in place, with each child taking a turn walking to the front of the stage, reciting his or her line, and then returning to line of students. This rubric may be easily adapted for use with other assignments.

- 6 Fully achieves the essence of the character, while insightfully demonstrating both an individual and team commitment to excellence.** Demonstrates full understanding of the character through focused movement during the duration of the scene. Walks out of line in character, stops center stage, and delivers line in character with pacing and projection that can clearly be heard in the back of the room. Keeps the same space in line from the person in front at all times. Shows awareness of and is attentive to others and to the group as a whole.
- 5 Accomplishes the purpose of the task.** Shows clear understanding of the character even though movement and vocalization are through the majority of the scene. When walking out in line, delivering line, and walking back, has a softer focus than that in level 6. Keeps the same space in line from the person ahead the majority of the time. Is effectively involved with others.
- 4 Substantially achieves the purposes of the tasks.** Displays understanding of the character even though movement and vocalization are not constantly in focus. Delivers characterization adequately; however, clarity and projection wane. Allows space in line from person in front to fluctuate occasionally. Is attentive to the group.
- 3 Through movement and voice occasionally hints at the truth of who the character is.** Characterization in movement and line delivery are less than truthful, and clarity and projection are weak. Gaps in line space are evident. Interacts with the group in a fragmented manner.
- 2 Through movement and vocalization creates little believability that this character is who or what the costume says he or she is.** Shows only a faint sign of characterization in voice or what the costume says he or she is. Projection and clarity make words hard to hear and understand. Pays little attention to others in the group.
- 1 Does not accomplish the purpose of the task.** Shows no evidence of characterization in voice or through body movement. Sentence delivery cannot be understood or is not delivered at all. Exhibits no interaction with group members.

## **514 Gallery Review: Aesthetic Perception, Valuing, and Heritage (page 1 of 2)**

**Source:** Jack Haehl, Terra Linda High School, San Rafael Unified School District, San Rafael, California. In *Prelude to Performance Assessment in the Arts*, California Department of Education, 1994.

<b>Subjects:</b>	<i>Fine arts</i>	<b># of scales</b>	1
<b>Grade(s)</b>	<i>High school</i>	<b># Scale length</b>	6

**Note:** Students were asked to visit a gallery, museum, or artistic event and write reviews of the exhibits. Students must write a review at least 500 words long that addresses a list of questions they are given. This rubric might also be used to rate a review of a portfolio (the student's or someone else's) or, with minor adaptations, a critique of musical, dance, or dramatic performances as well.

### **Holistic Scale**

- 6** Makes fulfillment of the task a creative expression. Review reflects excellent application of skills in critical analysis, interpretation, and judgment. Review shows extensive use and understanding of terms from the art glossary and visual art vocabulary. Comments, metaphors, and descriptive language are insightful and based on careful analysis. Interpretation reflects knowledge and makes relevant references to art history and/or heritage. The criticism of the work is clearly stated and is based on descriptive examples. The reader gains a clear picture of the exhibit or event and an understanding of the reviewer's point of view.
- 5** Completes the task in an incisive and thorough manner. Review exhibits skill in critical analysis, interpretation, and judgment. Student uses terms from the art glossary and vocabulary list, as well as metaphors and descriptive language. References are made to related works from the history of art. Critical judgments are clear and reader gains an insight into the work or event.
- 4** Substantially completes the task, with some ideas or concepts missing. The review includes analysis, interpretation, and critical judgment. Some terms from the art glossary and vocabulary list are used. At least one reference is made to related work from the history of art. The reviewer's opinion is stated, and the reader gains a basic understanding of the artwork or event.
- 3** Partially completes the task with minimal or perfunctory effort. There is an attempt to include analysis, interpretation, and critical judgment in the review. A few terms from the art glossary and vocabulary list are used. A reference to work from the history of art may be included, but the connection to the work being reviewed may not be clear. The review takes a position on the work, but it is not strongly substantiated. There is an attempt to describe the work or event, but the reader may not gain a clear picture.

(cont'd.)

## **514 Gallery Review: Aesthetic Perception, Valuing, and Heritage** (page 2 of 2)

*Source:* Jack Haehl, Terra Linda High School, San Rafael Unified School District, San Rafael, California. In *Prelude to Performance Assessment in the Arts*, California Department of Education, 1994.

- 2** Minimally completes the task with fragmented results--may need redirection in the future. Use of analysis, interpretation, and critical judgment may be evident, but not clearly exhibited. Few, if any, terms from the art glossary or vocabulary list are used. No references are made to relate works from the history of art. If one is used, it is not relevant. The reviewer does not make his or her opinion regarding the exhibit or event clear, and it is not based on stated observations. It is difficult for the reader to gain an idea of what the exhibit or event was like.
- 1** Shows little evidence of having attempted to accomplish the task. The review does not go through the steps of analysis, interpretation, and judgment, nor does it contain any terms or vocabulary. The reader gains no understanding of the exhibit or event or of what the reviewer based an opinion on.