

# National Coalition for Core Arts Standards

## Media Arts Model Cornerstone Assessment: HS Accomplished

**Discipline:** Media Arts

**Artistic Processes:** All Processes – Key Processes: *Producing, Connecting*

**Title:** Transmedia Documentary – Describing an Artist over Two Platforms

**Description:** Students will work in groups to create a documentary that explores a digital media artist. The documentary should be presented through two different platforms (video and digital games) and include interactivity with an audience. The components should stand independently, but bring depth and complexity to the subject when each of the individual components are experienced.

**Grade:** HS Accomplished

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Approximate time 15 hours. Time to be determined by the individual teacher

### Estimated Time for Teaching and Assessment:

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

## Strategies for Embedding in Instruction

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*[Possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit.]*

**Preferred Prior Knowledge:** *Understanding of the possibilities and limitations of the video and digital game platforms, knowledge of moving image production processes (pre-production and idea generation, video production, composition and camera operation, lighting, interview techniques, capturing audio, editing), knowledge of game development (planning and conceptualization, prototyping, programming, testing), discovering common themes in multiple source materials responding to media artworks at various points of completion, roles of collaborative media art creation*

This process provides experience with utilizing and innovating established techniques in video and game production. Students must research and articulate the thematic ideas present in an artist's style and background, and how those themes can be expressed through video and games. This assessment model is particularly focused on the student's ability to experiment, innovate, and synthesize content and processes over multiple platforms and use the unique qualities to effectively communicate original and connected ideas tied to selected artist. Additionally, the student must consider the audience for the film product and express how the audience and the context of interacting with the work will influence the creation or form of the project, responding to audience feedback at various points in the process.

### **Suggested Sequence:**

1. Research multiple sources for information on a selected media artist. (Relate)
2. Explore how information on the selected artist could be presented in different media. (Conceive)
3. Select conceptual considerations to provide unity and flexibility in the creation of the project. (Develop, Perceive, Synthesize)
4. Define audience and explain how expected audience may influence final project. (Perceive)
5. Present and test several ideas on how to communicate information, insights, and concepts. (Synthesize)
6. Develop pre-production items: write a script, create storyboards, and develop and test prototypes. (Develop, Synthesize)
7. Explain the challenges of the project and develop several ideas to address the challenges. (Evaluate)
8. Revise and refine project based on peer evaluation. Evaluate for effective use of the selected media and how connections arise between individual components of the work. (Construct)
9. Capture media, edit, program, and test project as per plans. (Construct)
10. Present for peer and instructor evaluation. Evaluate for effectiveness in communicating style, idea, and personal voice. (Present, Evaluate)
11. Refine documentary components as per feedback. (Refine)
12. Present work to class peers and to additional audience and determine effectiveness of improvements. (Present)
13. Present works in public format – e.g. web, festival (Present)
14. Student reflection on what was experienced and learned in viewing others and refining and presenting own work. (Synthesize)

### **Suggested Questions:**

- What is significant about the life and work of selected artist?
- How do the works of selected artist convey themes or ideas?
- How might the themes in the artist's work look or function in different platforms?
- What problems will exist in building this project?
- How can the students share the workload to make each component strong and unique, yet unified with the other platform?
- Where will your audience experience the work?
- What refinements can be made during the process?
- How effective are the end pieces together and separately?

## Detailed Assessment Procedures

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

This assessment process will generate a variety of evidence about a student's learning; what they know about the video production process and how well they can apply the knowledge by creating a video and a digital game that explore similar themes. This HS Accomplished experience together with similar experiences at grade 2, 5, 8, and three levels at the high school create a vital record of the student's development of central component of learning in media arts.

**Assessment Set-up:** This assessment model begins with the Connecting process and the evaluation of a selected artist and his/her work. The student must be able to articulate the themes and ideas present in the work and life of the selected artist, and must be able to establish a narrative or thematic foundation for the project. Students will problem solve, generate ideas, and test approaches and plans during a pre-production period. This period will rely on input from the collaborative team as a whole. As they construct the projects on various platforms, students will present the work in progress to peer groups to collect feedback on how ideas are presented and how audiences are interacting with various platforms. The final components will be viewed individually and collectively and assessed in how well they display media creation techniques and the clarity and originality behind ideas presented.

**Materials:** A Project Assessment Form is used throughout the process to evaluate student achievement of standard. It is broken down into two sections with accompanying rubrics

1. Process Assessment –to monitor ongoing activity, behavior and the learning process itself, including: participation, collaboration, effort, research, organization, revision, etc.
2. Product Assessment –to evaluate stages of work from pre to post-production, and the final product, including: script, production, narration, technical skill, etc. (example attached)

**Technical specifications:** The final video for upload must be in one of these formats: .mp4, .mov, .avi, .wmv; standard aspect ratios 4:3 or 16:9; frame rates >24fps; sound – mp3 or aac > 44.1kHz (YouTube standard)

## Knowledge, Skills and Vocabulary

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*[focusing on concepts required to successfully complete the task]*

### **Knowledge and Skills**

- Select and research a digital media artist
- Analyze the different themes, ideas, and processes encountered during research
- Discover connections and new insights into artist and work
- Create idea boards to gather and synthesize how the creative works might work or function
- Establish the narrative and thematic foundations for the transmedia works
- Participate with existing transmedia works, articulate how media artists have utilized various platforms in their works
- Define audience (establish where it will be seen outside the classroom)
- Define collaborative roles
- Evaluate options for approaching the project, select and justify ideas, look, and processes
- Plan the pre-production stages of the project using storyboards, scripts, prototypes, sketches, etc.
- Pitch ideas to peers, consider revisions and refinement based on feedback
- Define the challenges or constraints that exist to creating the project, explore multiple ways to overcome the obstacles
- Gather, capture, create, collect the media required for the project
- Assemble and test the multiple platforms of the media artwork
- Share the work with multiple audiences during the post-production process, refine the interactivity components of the work
- Determine and analyze reactions from various audiences
- Share the completed work in the appropriate format for presentation

- Evaluate their own and others work
- Reflect on the experience and what was learned

**Key Vocabulary**

- |                 |              |                        |
|-----------------|--------------|------------------------|
| ▪ Platforms     | ▪ Plan       | ▪ Unity                |
| ▪ Transmedia    | ▪ Storyboard | ▪ Composition          |
| ▪ Collaborate   | ▪ Prototype  | ▪ Interview Techniques |
| ▪ Interactivity | ▪ Test       | ▪ Juxtaposition        |
| ▪ Theme         | ▪ Edit       | ▪ Tone                 |
| ▪ Context       | ▪ Program    |                        |
| ▪ Audience      | ▪ Refine     |                        |

<p><b>Differentiation Strategies</b>  <i>(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)</i>  Resource:  (sample) <a href="http://www.ascd.org/publications/books/100216/chapters/Undersanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx">http://www.ascd.org/publications/books/100216/chapters/Undersanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx</a></p>	<p><b>Strategies for Inclusion</b>  <i>(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.)</i>  Resource: (sample)  <a href="http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/_1229">http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/_1229</a></p>
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**Resources Needed for Task Implementation**

*[For task implementation]*

- Video camera with microphone
- Computer or Multimedia Mobile Device for each student or team
- Desktop or online editing software – e.g. Windows Moviemaker, Mac iMovie, Popcorn.com, etc.
- Desktop or online game programming software – e.g. Cordea, Scratch, Game Maker, AppMakr, etc.
- Internet access
- Projector or TV

**Suggested Scoring Devices**

*[rubrics, checklists, rating scales, etc. based on the Traits]*

1. Rubrics for scoring student work
2. Teacher Project Assessment Form
3. Final Student Reflection Form
4. Self-Critique Form
5. Peer/Teacher Critique Forms

**Task-specific Rubrics**

1. Documentary Assignment Rubric to score the following dimensions:
  - a. Process – productivity, ability to problem-solve, participation, collaboration, effort, etc
  - b. Product – quality of final components, does presentation of idea work in selected media (example attached)

**2. MA High School Accomplished**

**3. Task:** Students will work in groups to create a documentary that explores a digital media artist. The documentary should be presented through two different platforms (video and digital games) and include interactivity with an audience. The components should stand independently, but bring depth and complexity to the subject when each of the individual components is experienced.

Dimension	Above Standard	At Standard	Approaching Standard	Below Standard
<p><b>STRUCTURE &amp; ORGANIZATION</b>  <b>Key Traits:</b>            · Select a digital media artist and research multiple works, influences, and biographical information            · Formulate key narrative and thematic components to communicate information about artist            · Explore several possible ideas, platforms, and connections in communicating theme or narrative            · Define challenges of the project and develop means to overcome obstacles</p> <p><b>Evidence of learning:</b>            final product, any process documentation (storyboard, script, map, etc.)</p> <p><b>Standards:</b>            MA:Cr2.1.II.a            MA:Cr3.1.II.a</p>	<ul style="list-style-type: none"> <li>• Process documentation (storyboards, scripts, game maps, etc.) evidence complex, elaborate, well-conceived and organized planning.</li> <li>• All created and gathered elements (images, sounds, graphics, video, animation and narration) are organized into a logical, coherent, compelling sequence.</li> <li>• Thematically strong and consistent, including numerous rich details sharing a compelling story about the artist and their work.</li> <li>• Game play or interactivity and navigation are elaborate, coherent and engage and immerse the user.</li> <li>• Design, aesthetic and tone are highly refined and developed as evidenced in all elements of planning and production.</li> </ul>	<ul style="list-style-type: none"> <li>• Process documentation (storyboards, scripts, game maps, etc.) is well conceived and organized.</li> <li>• All created and gathered elements (images, sounds, graphics, video, animation and narration) are organized into a logical, coherent sequence.</li> <li>• Theme and point of view are established, clear and convey the subject artist and their work, supported by evidence.</li> <li>• Game play or interactivity and navigation are consistent and engage the user.</li> <li>• Design, aesthetic and tone are established in all elements of planning and production.</li> </ul>	<ul style="list-style-type: none"> <li>• Process documentation (storyboards, scripts, game maps, etc.) is vague and/or seems disorganized. .</li> <li>• Created and gathered elements (images, sounds, graphics, video, animation and narration) are inconsistently chosen, or inconsistently organized into a logical, coherent sequence.</li> <li>• Theme and point of view are inconsistent or weakly developed with some components relating to artists and their work, supported by evidence.</li> <li>• Game play or interactivity and navigation are underdeveloped or confusing for the user.</li> <li>• Design, aesthetic and tone are somewhat developed.</li> </ul>	<ul style="list-style-type: none"> <li>• Process documentation (storyboards, scripts, game maps, etc.) is highly disorganized and/or incomplete.</li> <li>• Created and gathered elements (images, sounds, graphics, video, animation and narration) incomplete, ill fitting, off topic, or disorganized.</li> <li>• Game play or interactivity and navigation not present or weakly conceived or incomprehensible for the user.</li> <li>• Thematically unclear or unfocused incoherent, incomprehensible, off-topic, or undeveloped.</li> </ul>
Dimension	Above Standard	At Standard	Approaching Standard	Below Standard

<p><b>PRODUCTION QUALITIES</b></p> <p><b>Key Traits:</b></p> <ul style="list-style-type: none"> <li>•Explore how platforms can be used in original ways to communicate narrative and thematic elements</li> <li>•Evaluate how project conveys meaning holistically and in components, utilizes selected platform, and connects with audiences</li> <li>•Refine structure and content during all stages of production</li> <li>•Exhibit skillful use of chosen tools and techniques.</li> </ul> <p><b>Evidence of learning:</b> final product, any process documentation, student reflection</p> <p><b>Standards:</b>  MA:Pr5.1.II.b  MA:Pr5.1.II.c  MA:Pr6.1.II.c</p>	<ul style="list-style-type: none"> <li>•Effectively and originally applies production processes that focus, support, enhance and integrate the style and content of the piece. This includes choices of shot, recorded and gathered content, lighting, shot composition, animation and game play/interaction implementation. .</li> <li>•Evidence of effective and persistent refinements, edits and elaboration of the style and content of the piece in novel, compelling and insightful ways. This includes consideration of all elements of production to seamlessly support the story and point of view and engage and immerse the audience. Any elements of programming and/or coding work flawlessly.</li> </ul>	<ul style="list-style-type: none"> <li>•Effectively applies production processes that focus, support and integrate the style and content of the piece. This includes choices of shot, recorded and gathered content, lighting, shot composition, animation and game play/interaction implementation. .</li> <li>•Evidence of effective and persistent refinements and edits and to support the style and content of the piece. This includes consideration of all elements of production to support the story and point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Inconsistently applies production processes that may lack focus, support and integration of style and content of the piece. This includes inadequate choices of shot, recorded and gathered content, lighting, shot composition or confusing game play/interaction and navigation.</li> <li>•Evidence of inconsistent refinement and editing and lack of elaboration of the style and content of the piece. This includes inadequate consideration of all elements of production.</li> </ul>	<ul style="list-style-type: none"> <li>•Weak application of production processes that lack focus, supporting detail or integration of style and content of the piece. This includes inadequate choices or omission of shot, recorded and gathered content, or inattention to lighting and shot composition or unusable or broken game play/interaction and navigation.</li> <li>•Little or no evidence of refinement in editing and little elaboration of the style and content of the piece. This includes neglecting consideration of many elements of production.</li> </ul>
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Dimension	Above Standard	At Standard	Approaching Standard	Below Standard
<p><b>CONTENT/ MESSAGE</b> <b>Key traits:</b></p> <ul style="list-style-type: none"> <li>•Define key thematic foundation of the project</li> <li>•Share and refine possible ways to organize and integrate content</li> <li>•Plot out how content on each platform can connect, support, and add complexity to other elements</li> <li>•Determine the best way to use selected platforms to communicate intent</li> <li>•Collaborate and consider how multiple insights can increase originality of project and approaches</li> <li>- Analyze how the perception tied to the individual platforms influence how an audience experiences that component of the narrative</li> </ul> <p>Explain how the perspectives of the collaborators, the research sources, and the interaction audiences have between platforms combine to form new cultural experiences</p> <p><b>Evidence of learning:</b> final product, any process documentation, student reflection</p> <p><b>Standards:</b> MA:Cr3.1.II.a MA:Cr3.1.II.b MA:Cn10.1.II.b</p>	<ul style="list-style-type: none"> <li>•The composition of shot and gathered material, narration and design/aesthetic choices provides an insightful and in depth evocation of the artist and their work.</li> <li>•The work evidences a deep comprehension and analysis of the significance of the subject artist’s style, methods, and cultural significance.</li> <li>•There is a unique, focused and complex viewpoint elaborately expressed and supported by originally executed content and tone.</li> <li>•All media, including video, audio, animation and game play/interactivity enhance each other in style and content.</li> </ul>	<ul style="list-style-type: none"> <li>•The composition of shot and gathered material, narration and design/aesthetic choices, gaming and navigation provides an accurate and complete description of the artist and their work.</li> <li>•The work evidences and understanding of the subject artist’s style, methods, and cultural significance.</li> <li>•There is an established focus and viewpoint supported by content and tone.</li> <li>•All media, including video, audio, animation and game play/interactivity are integrated in the style and content.</li> </ul>	<ul style="list-style-type: none"> <li>•The composition of shot and gathered material, narration and design/aesthetic choices, gaming and navigation provides thin, incomplete or confusing description of the artist and their work.</li> <li>•The work evidences a vague and incomplete understanding of the subject artist’s style, methods, and cultural significance.</li> <li>•There is little evidence of a viewpoint about the subject and/or lack of support by content or tone.</li> <li>• Media, including video, audio, animation and game play/interactivity exhibit weak integration in style and content.</li> </ul>	<ul style="list-style-type: none"> <li>•The composition of shot and gathered material, narration and design/aesthetic choices, gaming and navigation are lacking coherence and are incomplete.</li> <li>•The work rarely addresses the subject artist’s style, methods, or cultural significance.</li> <li>•There is no expressed viewpoint about the subject.</li> <li>• Media, including video, audio, animation and game play/interactivity are incomplete or unrelated in style and content.</li> </ul>

## Assessment Focus

Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (HS Accomplished)
<b>Creating</b>					
<ul style="list-style-type: none"> <li>Develop</li> </ul>	Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	Organize and develop artistic ideas and work.	<ul style="list-style-type: none"> <li>Select a digital media artist and research multiple works, influences, and biographical information</li> <li>Formulate key narrative and thematic components to communicate information about artist</li> <li>Explore several possible ideas, platforms, and connections in communicating theme or narrative</li> <li>Define challenges of the project and develop means to overcome obstacles</li> </ul>	<p>MA:Cr2.1.II.</p> <p>a. Apply a personal aesthetic in designing, testing and refining original artistic ideas and production strategies for media arts productions, considering artistic intentions, constraints of resources and presentation context.</p>
<ul style="list-style-type: none"> <li>Construct</li> </ul>	The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?	Refine and complete artistic work.	<ul style="list-style-type: none"> <li>Define key thematic foundation of the project</li> <li>Share and refine possible ways to organize and integrate content</li> <li>Plot out how content on each platform can connect, support, and add complexity to other elements.</li> </ul>	<p>MA:Cr3.1.II.</p> <p>a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles such as continuity and juxtaposition.</p>



				<ul style="list-style-type: none"> <li>• Determine the best way to use selected platforms to communicate intent</li> <li>• Collaborate and consider how multiple insights can increase originality of project and approaches</li> </ul>	<p>MA:Cr3.1.II.</p> <p>b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.</p>
<b>Producing</b>					
<ul style="list-style-type: none"> <li>• Practice</li> </ul>	<p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.</p>	<p>What skills are required for creating effective media artworks and how are they improved?</p>	<p>Develop and refine artistic techniques and work for presentation.</p>	<ul style="list-style-type: none"> <li>• Explore how platforms can be used in original ways to communicate narrative and thematic elements</li> <li>• Evaluate how project conveys meaning holistically and in components, utilizes selected platform, and connects with audiences</li> <li>• Refine structure and content during all stages of production</li> </ul>	<p>MA:Pr5.1.II</p> <p>b. Demonstrate effective ability in creative and adaptive innovation abilities, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.</p> <p>c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.</p>
<ul style="list-style-type: none"> <li>• Present</li> </ul>	<p>Media artists purposefully present, share and distribute media artworks for various contexts.</p>	<p>How does time, place, audience and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?</p>		<ul style="list-style-type: none"> <li>• Exhibit skillful use of chosen tools and techniques.</li> </ul>	<p>MA:Pr6.1.II.a</p> <p>a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts such as mass audiences, and physical and virtual channels.</p>

Responding					
<ul style="list-style-type: none"> <li>Perceive</li> </ul>	Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components?	Perceive and analyze artistic work	Analyze how the perception tied to the individual platforms influence how an audience experiences that component of the narrative	MA:Re7.1.II a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and feedback on how they impact audience.
<ul style="list-style-type: none"> <li>Evaluate</li> </ul>	Skillful evaluation and critique are critical components of experiencing, appreciating and producing media artworks.	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?	Apply criteria to evaluate artistic work.	Develops and applies criteria. Evaluates and defends. Considers complex intentions/contexts Independently solicits feedback-peers/mentors.	MA:Re9.1.II a. Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
Connecting					
<ul style="list-style-type: none"> <li>Synthesize</li> </ul>	Media artworks synthesize meaning and form cultural experience.	How do we relate knowledge and experiences to understanding and making media artworks?	Synthesize and relate knowledge and personal experiences to make art.	Explain how the perspectives of the collaborators, the research sources, and the interaction audiences have between platforms combine to form new cultural experiences	MA:Cn10.1.II. b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.

## Benchmarked Student Work

*[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

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

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