National Coalition for Core Arts Standards
Media Arts Model Cornerstone Assessment: High School- Proficient

Discipline: **Media Arts**

Artistic Processes: **All Processes –** *Key Processes:* ***Perceiving, Constructing, Synthesizing***

Title: **Moving Image Documentary**

Description: Each student, or small group, will produce a 2 to 3 minute video documentary about a moving image artist of their choice. The documentary will convey how the artist's style, expressive structure and media creation techniques are used to communicate the artist's message. They will also convey what the work means to the student(s) and shape the documentary for a defined audience.

Grade: **High School- Proficient**

Estimated Time for Teaching and Assessment:
Students should be provided ample time for the project for research, focus and revision - approx. 10-12 hours (not including historical review).

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered above, 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

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

Preferred Prior Knowledge: Knowledge of moving image production processes (pre-production and idea generation, basic video production, composition and camera operation, lighting, interview techniques, capturing audio, editing, etc.), experience responding to media artworks at various points of completion, analyzing student and professional moving image artworks. Student should have basic moving image (film) theory and historical knowledge of a basic range of film genres, styles and techniques, and have examined a variety of works in order to support the independent investigation.

This assessment provides experience in examining, utilizing and innovating established techniques in documentary video production. Students should be versed in standard video production processes, as well as basic methods for innovation and expression. They must understand and describe the chosen moving image (film) artist's style of working, and how that style can be synthesized within the student's analysis and personal response. This assessment model is particularly focused on the student's ability to experiment, innovate, and synthesize content and processes, and whether they are able to convey their own ideas through the assembly and editing process. **The video should display an understanding of the style and techniques of the artist, as well as demonstrate their personal connection to the artist.** Additionally, the student must consider the influence of the audience for the video product by responding to audience feedback at various points in the process.

Suggested Sequence:

1. Investigate and analyze the work of multiple moving image artists, describing methods, techniques and styles and audience reactions. (Relate)
2. **Select an artist, analyze components of their work, and articulate what the works mean to the student and how the construction of the works influence the student's response to them. (Perceive, Synthesize)**
3. Define audience and explain how expected audience may influence final project, establishing where it will be viewed. (Perceive)
4. Students present several ideas on how to communicate information on artist and personal voice in final project. (Synthesize)
5. Research and gather assets. (Develop)
6. Begin to write a script, create storyboards as necessary. (Develop, Synthesize)
7. Explain the challenges of the project and develop several ideas to address the challenges. (Evaluate, Conceive)
8. **Revise and refine project based on peer evaluation. Evaluate for effective demonstration of artist's style, techniques and intent**. **(Construct, Evaluate)**
9. Capture media and edit 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 as per feedback. (Construct)**
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*)*

Detailed Assessment Procedures

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

This assessment process will generate a variety of evidence about a student's learning, particularly regarding what they know about the documentary production process and how well they can apply that knowledge by creating a short, expressive documentary. This first level high school experience, together with similar experiences at grades 2, 5, and 8 and the Accomplished and Advanced levels at the high school, create a vital record of the student's development of a central component of learning in media arts': "Moving Image" category.

Assessment Set-up: This assessment model begins with the ***Connecting*** process and a limited inquiry into the basic variety of historical film genres and formats and significant artists, possibly including students' own chosen examples. Students should view and compare films for content, style and techniques,

as well as historical context. In considering their own documentaries, they may examine and analyze completed student project examples, if available, for possible approaches to project completion. They should discuss and determine who they think the intended audience is and ways they might update the format to make it more relevant to current young people. **Key to this analysis is examining how narrative structure and storytelling devices, and camera and editing techniques expressively communicate meaning to the viewer**. **This becomes a critical factor in this assessment at achieving the standard above**, and an important part of the student's continuing repertoire of aesthetic expression capacities. It also exhibits their mastery and transferred application of several other standards – Perceive, Construct, Synthesize.

Materials: A Project Assessment Form is used throughout the assessment to evaluate student achievement of standard. It is broken down into two sections with accompanying rubrics (one example below)
1. Process Assessment –to monitor ongoing activity, behavior and the learning process itself, including: productivity, participation, collaboration, effort, research, organization, revision, self-direction, self-evaluation, creativity, iteration, timeliness, etc.
2. Product Assessment –to evaluate stages of work from pre to post-production, and the final product, including: script, shot list, assets, production, sequencing, timing, narration, technical quality, expressive intent, creativity, etc.

Technical Specifications: The final video for upload must be in one 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

[focusing on concepts required to successfully complete the task]
Knowledge and Skills
- Identify components, (e.g. story structures, visual metaphors, camera and editing techniques) in an existing media artwork
- Research an artist and style
- Articulate personal reaction to selected artist and work, explore how to communicate reactions and insights
- Define audience considering location
- Evaluate options for approaching the project, select and justify ideas, look, and processes
- Create pre-production documents (script, storyboard, shot list, schedule, breakdown)
- 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
- Capture, collect required media for the project using tools and processes similar to selected artist
- Edit project using techniques and processes similar to selected artist
- Share the work with multiple audiences during the post-production process
- Determine and analyze reactions from various audiences
- Explain how responses can influence completion of the work
- 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
- Audience
- B-Roll
- Camera Distance and Angle
- Camera Movement (pan, tilt, tracking, handheld)
- Cinematography
- Composition
- Continuity
- Context – historical, geographic, cultural, presentation
- Editing (cut, dissolve, wipe, fade)
- Effective
- Evoke, Express
- Focus, lenses (e.g. wide-angle)
- Genre, Period
- Historical/ Contemporary
- Invention / Innovation
- Identified Moving Image/Art Vocabulary – (e.g. mise-en-scene, angle, montage, metaphor, balance, unity, emphasis)
- Perspective
- Story Arc and Structure
- Style, Technique

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

Resources Needed for Task Implementation

[For task implementation]

- Computer or Multimedia Mobile Device for each student or team (2-3 recommended)
- Desktop or online editing software – e.g. Windows Moviemaker, Mac iMovie, Popcorn.com, Wevideo.com, Adobe Premiere, etc.
- Internet access
- Projector or Monitor
- A variety of historical film resources. Note: This project may also be adapted to investigate 1. A visual artist of choice, either from online digital assets, or from printed texts. 2. Any moving image category (e.g. animation, TV, etc.). 3. Any arts or media arts category (e.g. video game, web site, music artist)
- Limited Resources Versions – Record directly from monitor or projection screen, narrating into mic, in-camera editing.

Suggested Scoring Devices

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

Students
1. Documentary Assignment Rubrics – Process, Product
2. Self-Critique Form
3. Peer/Teacher Critique Forms
4. Final Reflection – written, verbal and/or produced

Task-specific Rubrics

Student Project Rubrics
1. Process – Dimensions: productivity, participation, organization, collaboration, effort, etc
2. Product – Dimensions: script, shot list, storyboard, assets, production coherence, etc. (example attached)

Moving Image: Documentary	Product Assessment Rubric		Gr: HS Proficient	
Production Components	Below Standard	Approaching Standard	At Standard (may contain limited deficiencies)	Above Standard (Accomplished)
Content/ Message/ Expression	• Weak • Unfocused • Uninteresting • Not-defensible • Not creative; rote • Unoriginal • Overly simple	• Inconsistent; Presents Artist • Sometimes unfocused • Sometimes uninteresting • Sometimes lacks evidence • Sometimes uncreative • Sometimes unoriginal • Under-complex	• Solid; Describes Artist • Exhibits focus • Interesting • Sufficient evidence • Basically creative • Original • Basic complexity	• Strong; Expresses Artist • Focused • Intriguing • Ample evidence • Innovative • Unique • Complex
Structure/ Story/ Script	• Poorly structured • Disorganized • Incoherent • Thematically conflicting	• Sometimes weakly structured • Sometimes disorganized • Sometimes incoherent • Sometimes thematically conflicting	• Achieves structural integrity • Organized • Basically coherent • Thematically sound	• Strong structure • Organizational continuity • Coherent • Thematically consistent
Visuals	• Composition is often weak, discordant, • Editing is disruptive • Pacing is off • A/B rolls mismatched • Research footage is poorly chosen • Lighting is poor • Effects are distracting, inappropriate	• Composition sometimes weak • Editing sometimes disruptive, loose • Pacing sometimes off • A/B rolls sometimes mismatched • Research footage sometimes doesn't work • Lighting is sometimes poor • Effects sometimes distract	• Composition supports story • Editing supports story • Good pacing • A/B rolls match • Research footage adequate • Good lighting • Effects support story	• Composition assists story • Editing is tight and assists story • Pacing assists story • B roll complements story • Research footage assists story • Lighting assists story • Effects assist story
Sound • **Narration** • **Dialog/interview** • **Music** • **Ambient/FX**	• Distracting technical errors • Imbalanced • Inconsistent • Detracts from story • Unoriginal	• Some technical errors • Some imbalance • Some inconsistence • Sometimes detracts from story • Sometimes unoriginal	• No major technical errors • Balanced • Consistent • Supports story • Original	• Technically sound • Balance assists story • Consistent • Complements story • Original and/or creative

Assessment Focus					
Process Components	**Enduring Understandings**	**Essential Questions**	**Anchor Standards**	**Key Traits**	**Performance Standards (Proficient)**
Creating					
• Developing	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.	• Researches subject • Defines artistic goals of the final project • Gathers and organizes assets and materials • Proposes several ideas regarding form and content of project	Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.
• Constructing	The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	How do media artists improve/refine their work? What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?	Refine and complete artistic work.	• Defines audience and purpose of final project • Selects and justifies artistic choices • Demonstrates expressive intent • Examines how media forms can be integrated and unified	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone. b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.

Producing					
• Practicing	Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	What skills are required for creating effective media artworks and how are they improved?	Develop and refine artistic techniques and work for presentation	• Fulfills selected roles; improves various skills • Defines challenges or limitations that exist in completing the project ○ Collaborates to develop possible solutions to challenges ○ Modifies approach based on failures that happen during the process	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks. c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.
Responding					
• Perceiving	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? How do media artworks function to convey meaning and manage audience experience?	Perceive and analyze artistic work	• Responds to media artworks created by a number of established moving image artists • Analyzes intentions of and responses to methods and techniques	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists. b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.

Connecting					
• Synthesizing	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.	• Synthesizes research and personal contexts to express meaning • Evaluates how personal understanding works in concert with the approaches of an established moving image artist in the creation of the documentary	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests, and cultural experiences.

Benchmarked Student Work

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

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