

# Media Arts Model Cornerstone Assessment

## Media Arts: Producing

### Grade 8: Moving Image I (i.e. Filmmaking, Video Production)

**Description:** Each student will produce a short, 2 minute video documentary about a visual artist of their choice, using expressive narrative and editing techniques to evoke and exhibit the artist's particular intention, style and genre.

### Assessment Focus

Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Grade 8)
<b>Creating</b>					
<ul style="list-style-type: none"> <li>Developing</li> </ul>	Media artists plan and organize creative elements, components and/or content into a process structure that can effectively realize the artistic idea.	How do media artists plan and organize ideas and components to achieve the desired end product?	Generate and conceptualize artistic ideas and work.	<ul style="list-style-type: none"> <li>Researches subject</li> <li>Gathers and organizes assets and materials</li> <li>Writes script w/ images                             <ul style="list-style-type: none"> <li>Artist</li> <li>Context</li> <li>Work, style, design descriptions</li> </ul> </li> </ul>	1. Perform pre-production processes and specified roles to develop content and production processes for media artworks (e.g. researching, writing, sketching, designing, organizing, choreographing).
<ul style="list-style-type: none"> <li>Constructing</li> </ul>	The organization, forming and integration of aesthetic elements, principles and processes creates purpose, meaning, expression and artistic quality.	How do media artists utilize the stylistic conventions and technical parameters of the media to express meaning?	Organize and develop artistic ideas and work.	<ul style="list-style-type: none"> <li>Records narrative</li> <li>Edits sequence, effects</li> <li>Exports format</li> </ul>	1. Carefully form, organize and integrate content and components to convey purpose, story, emotion or ideas in media artworks.

<b>Producing</b>					
<ul style="list-style-type: none"> <li><b>Refining</b></li> </ul>	Media artists adapt and refine their work in response to people, places and contexts, and their own reflection.	1. How and why do media artists improve and refine their work?	Refine and complete artistic work.	Refines production for expressive intent, based on feedback	1. Refine and modify media artworks, intentionally emphasizing or modifying particular expressive elements for specific purposes, audiences and places.
<b>Responding</b>					
<ul style="list-style-type: none"> <li><b>Perceiving</b></li> </ul>	Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	1. How do media artists 'read' works of media art and discern their relational components?  2. How do media artworks function to convey meaning and manage experience?	Perceive and analyze artistic work	Participates in and contributes to analysis.	1. Identify, describe, compare, contrast and analyze the qualities and relationships of the components in media artworks  2. Identify, describe and compare how various forms, methods, and styles in media artworks can manage experience and create intention.
<b>Connecting</b>					
<ul style="list-style-type: none"> <li><b>Synthesizing</b></li> </ul>	Media artworks synthesize meaning and form cultural experience.	How do we synthesize and relate knowledge and experiences to understanding and making media artworks?	Synthesize and relate knowledge and personal experiences to make art	<ul style="list-style-type: none"> <li>Synthesizes research to express meaning.</li> <li>Examines media artworks for expressive synthesis and culture-forming.</li> </ul>	1. Access, evaluate and relate personal and external resources (e.g. cultural/societal knowledge, assets, experiences, interests, research, exemplary works) to conceive, and inform the creation of media artworks.  2. Explain and demonstrate the use of media artworks to form new meaning and knowledge and reflect and form cultural experiences (e.g. learning, new information, online and local/global experiences).

# Assessment Implementation

## Relevant Knowledge, Skills and Vocabulary *[focusing on concepts required to successfully complete the task]*

### Key Vocabulary

- Transition
- Segue
- Sequence
- Montage
- Synchronous (“synch up”, “out of synch”)
- Timing
- Style
- Genre
- Intent
- Movement
- Focus
- Complement
- Enhance
- Effects – zoom, pan, tilt, dissolve, cut
- Effective
- Evoke
- Express
- Art and Design Vocabulary – line, color, shape, form, balance, unity, emphasis, etc.
- Contemporary
- Context – historical, geographic, cultural, presentation

### Knowledge and Skills [other than Key Vocabulary]

#### *Students will:*

- Explain role and nature of documentaries; note expressive documentary techniques
- Research an artist
- Gather historical assets about the artist
- Write a script about the artist, explaining historical and cultural context, artist’s work, genre, style and intent
- Use visual evidence to support their description
- Record the narration of the script
- Edit sequences and add effects, sound to accompany the script and evoke the expressive description of the artist’s work
- Share the completed work in the appropriate format for presentation
- Revise and refine the script and edited work for expressive intent
- Evaluate their own and others work
- Reflect on the experience and what was learned

## Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

*Preferred Prior Knowledge: Basic ability to use visual art vocabulary to analyze and interpret imagery. Basic abilities in video production – generating ideas, research, scriptwriting, visual storytelling, video production, editing, vocal audio, presenting and evaluating video news stories and informational, narrated, visual presentations.*

This process provides experience in historical documentary research and production. Students function as historians to describe an artist's background. They must understand and describe the artist's cultural context and describe their style of working, exhibiting a range of images. This assessment model is particularly focused on the student's insights into a visual artist's expressive style and message, whether the student can verbally analyze and describe that using visual evidence, and whether they are able to convey that through the assembly and editing process. **The video should evoke this expressive intent of the artist by how the student modulates their voice, the descriptive terms they use, the specificity of design vocabulary (line, color, shape, balance, rhythm, etc.), focus of the camera, editing qualities, use of panning and zooming into the image(s) and synchronicity of word and image.**

### *Suggested Sequence:*

1. Investigate the status and role of documentaries in contemporary culture. (Relate)
2. **Examine and discuss various example art history documentaries for expressive techniques, relevance, interest and engagement.** (Perceive, Synthesize)
3. Present challenge and criteria with examples of choices of historical, contemporary and/or local visual artists.
4. Students investigate various artists and determine their interest. (Synthesize)
5. Research and gather assets about the chosen artist. (Develop)
6. Begin to write a script and continue gathering appropriate assets to depict historical, cultural, geographic context, and specific artworks to exemplify artist's style and intent. (Develop, Synthesize)
7. Revise and refine script and assets based on peer evaluation. **Evaluate for effective description of artist's style, genre and intent.** (Refine, Evaluate)
8. Narrate script and edit images to produce rough draft version of documentary. (Construct)
9. Present for peer and instructor evaluation. **Evaluate for effectiveness in narration, compositions, angles, focus, timing, movement and sound to explain and express artist style, genre and intent.** (Present, Evaluate)
10. **Refine documentary as per feedback. (Refine)**
11. Re-present and determine effectiveness of improvements and need for further refinement. (Present)
12. Present works in public format – e.g. web, festival (Present)
13. Student reflection on what was experienced and learned in viewing others and refining and presenting own work. (*Synthesize*)

### *Time requirements:*

Students should be provided ample time for the project for focus and revision (approx. 10-15 hours).

## Differentiation Strategies

- Pair or team collaborations
- Peer to peer assistance
- Differentiated assignment – e.g. “exhibit and describe one image”
- Extended time
- Assistive technology – e.g. dictation, audio playback of text, etc.

**(Under Construction)**

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

### Students

1. Documentary Assignment Rubric
  - a. Process – productivity, participation, collaboration, effort, etc
  - b. Product – script, shot list, assets, production, etc.

2. Self-Critique Form
3. Peer/Teacher Critique Forms
4. Final Reflection

**(Under Construction)**

## **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; what they know about the documentary production process and how well they can apply the knowledge by creating a short, expressive documentary. This eighth grade experience together with similar experiences at grade 2, grade 5, and three 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 an inquiry into this particular genre and format. The instructor will provide background and contextual information in the art history documentary genre. Students should view and compare the example videos for content, style and techniques, as well as contemporary relevance. 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 editing and narrative, camera and editing techniques expressively communicate meaning to the viewer. This becomes a critical factor in this assessment at achieving the Refine standard above**, and an important part of the student's continuing repertoire of aesthetic design capacities. It also exhibits their mastery and transferred application of several other standards – Perceive, Construct, Synthesize.

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 **(under construction)**.

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:

- 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

## **Resources** *[resources necessary to carry out assessment (digital recording device, images, video, audio, specific media, specific technology, etc.)*

- 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, etc.
- Internet access
- Projector
- LIMITED RESOURCES ALTERNATIVES: Students may use books as visual resources, and any video recording device to record and focus on and within imagery. With proper planning and rehearsal, it is also possible to edit within the camera, narrating into the internal microphone while shooting. This style of production could take much less time (approx. 4-5 hours) to accomplish.

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

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