

Visual Art CBPA Presentation

9-12 grades

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Pasco High School

This is my second year piloting and administering the CBPA test at Pasco High.

I teach mixed grade classes of Drawing and Painting: Drawing and Painting 1 & 2, Advanced Art, A.P. Studio Art.

My initial concerns about the CBPA were:

- Identification with the term “WASL”
- Varied grade levels
- Language challenges on the written response
- Grading
- Length of time for entire process

First Year 2007-2008

I administered the test to Drawing and Painting 1 students of all grades toward the end of Second Semester as a Final.

I chose “Earth Club Logo”

Students were receptive to the test. They needed many prompts as well as visual aides. For example, I hung a picture of the Earth so that they were able to include that in their image. This was a mistake as I found that most used that as part of their design.

Though neatness, use of colored pencil, general drawing skills were demonstrated, I didn't feel that there was a high level of engagement. The real world task of developing a logo did not spark creativity as I had hoped, though all students produced demonstrations of skill as addressed by the task.

The writing was based on vocabulary students were familiar with and this CBA was more like an art activity rather than something that was truly class-room based instruction for the curriculum I teach.

Second Year: 2008-2009

This year, I chose a period of time early in the first semester to administer the test. The Seniors were scheduled to be gone for an entire week, so I decided to test all other grades and skill levels including A.P.

I chose the revised “The Vegetarian Palette” to pilot. This test was very challenging for all students and particularly for 10th grade students at the entry level of Drawing and Painting. The elements on the test are built on skills that are not consistently acquired by the first semester of a Beginning class:

- Observational drawing experience – generally limited at this level
- Use of color requires pre-instruction in color mediums and theory
- Sound use of Value concepts-cast shadow
- Sound knowledge of optical perspective-overlapping, diminishing size, etc.
- Sound knowledge of other Elements and Principles such as texture

I set up two separate Still Life arrangements. Each had a bowl and vegetables or fruit. I knew to use produce that had a long “shelf-life” so that not too much deterioration would take place over the days of the test. The set-up of two arrangements introduced an element of “choice” into the project since my students like to feel they have the opportunity to choose. Some students liked to move the fruit around-thereby causing problems for the next class who had the arrangement a different way.

Students also had choice in the color medium they used: colored pencil, watercolor, oil pastel, mixed media.

However, the opportunity to teach all of the above in a sustained manner over what amounted to a week of instruction and practice resulted in a positive experience

Students used the vocabulary in a practical manner. I had thought they understood the art vocabulary from the class, but the response sheet required a lot of input on my part.

Students were very attentive to the concepts, though they did not always succeed and still struggle with shading and value, more particularly with when and how to shade.

I have not graded the tests yet, but do think that they are in the 80-85% level. Students made much progress in applying the elements of Design and a few of the organizational principles.

Reflection:

I think the test is very relative to what I teach in the classroom. I was proud of the effort the students made, and the way that they could “see” the concepts through the still life.

I would work on vocabulary more, and check more for understanding prior to the testing time. I will include more observational drawing. Even at the A.P. level, though we regularly do observational drawing – they were challenged by the still life and many students were very proud of their drawings.

The value of the test is in highlighting areas of strength and weakness in the sequential instruction. The challenge brought out student strengths and successes. They were somewhat more challenged to do well knowing that the test would be graded as a statewide assessment.

CBPA concerns

- Beginning CBPA the same year as 1st full year of beginning guitar program would distract from program implementation.
- Testing students who were not enrolled for the whole year and confusion regarding expectations.
- Giving students an 8th grade test when many had not studied music any previous years.
- Concerns about comparing guitar students to more experienced band or choir students.
- Worries about reflection on program.
- Worries about reflection on me as a teacher.
- Concern about having to *teach to test* and waste time teaching skills not relevant to the stage of playing that students were in.

CBPA reality – Year One

- Successful teaming and support from other music teachers in building, building administration, and VPA coordinator helped facilitate a smooth test.
- Students are so used to testing in all areas of study that very few dissented about having to be tested, even in exploratory music classes.
- Building on previous knowledge and combining all three classes for group instruction provided role models and encouragement to students.
(Additionally, we traded classes at times in order to teach succinctly...Our band teacher would work with rhythm in my classes while I taught harmony to his.)
- Grading was done by school, not by program, so little attention was paid to whose students were scoring well or poorly. Also, professionals understand the limitations of schedule and don't hold that against the teacher.
- The first year did amount to teaching to the test which leads to:

CBPA reality – Year two

- After studying the OSPI website more thoroughly and speaking with test developers, it became clear that the CBPA was not intended to be a WASL-type examination to ensure that all students are receiving identical skill training; but rather that students are given the opportunity to demonstrate success in the skills that are being developed.
- This led to finding a test that could be easily adapted to my program – taking into consideration the schedule, the previous knowledge of my students, and the *unique* content of my *unique* program.
- This helped in choosing a test focusing on Music Appreciation – a skill that I have worked on developing in class and was attainable to students with previous classroom music experience. This also served as a means to build on real life student experiences as children are already so in the practice of listening to recorded music, perhaps more so than any previous generation.

Final thoughts

- Having parameters of test spelled out helped solidify method of teaching what I was already doing.
- Having other test options helped to recognize short fallings in curricula and provided opportunity to reinforce weak skills...the result of which was band and choir choosing the same test in order to help students more critically analyze music, rather than focus solely on performing.
- Test choice overall gives teachers to a chance to identify a skill that needs to be developed and a goal to work towards to understand that it has been met.
- CBPA has been a major focus of building principal because it is an understandable measure of growth. With limited knowledge of music, she can see what is tested and that progress is happening – both through test results and student attitudes through out the school.

Music CPBA Presentation
5th grade
"What a find"
Mindy M. Sparks
Rowena Chess Elementary
Pasco School District
Pasco, WA

"What a find!...this is what I found"

This is my 3rd year piloting and running the 5th grade CPBAs at Rowena Chess Elementary. I began with 1 class, then all classes last year, and again all classes this year. I have seen growth in my students abilities to perform the objectives of the test. I believe this is because of my reflective assessment after administering the test. The entire test is a process. Each year I learned a bit more about the process including how my students interpreted, reacted, and endured this process. I will debrief on each year.

Year 1: I chose 1 class to pilot the test in my school. I chose my best and brightest class. They were taught all the particular objectives tested ahead of time. 50% of the students failed the test. Why? Reflecting on this, I came up with a variety of answers. Reading level was not high enough for the test. They did not understand directions. They did not pay attention when I taught the objectives. They could not connect the concepts together, for example: rondo form and 4 beat measures assigning the body percussion to 4 beat measures. I decided the following year to fix the ones that I could fix.

Year 2: I tested the entire grade. I taught the musical elements and objectives ahead of time and connected them to one another, for example: body percussion in rondo form. I used Jim Solomon's "Body Rondo" book. Students worked on a few of these and we did them well. Not sure if this helped, about 50% failed the test. Reflecting on this, again several reasons why they did not pass. Not paying attention, not connecting the learnings despite my efforts, not understanding directions due to complex thinking or because they could not read English well enough to understand the test. Perhaps if I read them the entire test.

I took these steps: I read the Spanish students their tests in full. I translated words into Spanish for them. I read them the entire test once again.

Year 3: Ok, this year I have a plan! I will teach the test without teaching the test. I connected each musical element with them as a class, modeling rondo form, body percussion, 4 beat measures in ABACA form. I never went passed ABACA because that would confuse them more when it came time for the test. I placed an emphasis on steady beat, counting off "1,2, here we go". Students used body percussion, then

instruments to keep things entertaining. After doing this as a class, they did it in groups, then partners, then individually.

Then, test day came. They were prepared. The students knew what was expected.

Then I read the prompt. Comments like "What? Huh Miss?" echo in my mind.

Students in my classes did not understand the prompt. This is a problem. Because

after reading the directions, I had to say to them "Go back and read the directions.

Read them 4 or 5 times if you have to."

I placed the directions on the document camera so that they were continuously in view.

When they received more than enough squares they didn't know what to do with them

all. The students still asked "what do I do with these?", or, "Do I have to use all of

them?". Still confusing.

I would reply "Go back and read the directions."

Many students would just throw the pieces away as I came by with the trash can.

After completing the test, they must be graded. I have not graded this year's tests yet. I will meet with another music staff and grade them. Looking at the tests, I can see that about 70% to 80% of each class constructed them correctly.

Questions/Issues with test that co-workers and I have had:

1. The "page 9" sheet where the students glue their pattern is confusing and the teachers would like a "sentence strip" instead.
2. The directions indicate that the student needs to label each tablet before constructing their rondo, when in fact, they can construct the rondo, then label it.
3. Prompt about museum and museum director is unknown to the culture of my students. They have probably never stepped foot in a museum. I can try to relate through the movie, "night at the museum".
4. Bilingual Students: Make a Spanish test or send to translation through your district.
5. Para pros to video tape

Setting yourself up for success:

1. Have your video camera and tape/dvds prepped and ready to go.
2. Teach your parapro how to operate it
3. have your district/school purchase all your supplies you need. (scissors, glue sticks, pencils, clipboards)
4. Make sure you send your papers to print shop on time and make extra copies.
5. Have manila folders prepared and labeled for each class and an extra folder for the students who are absent. Label the folder with those students names and put a name on the test.
6. When videotaping, number the students test as they enter to be videotaped and have them say their number. Also, continue on from that number with each class.
7. TRAINING - take the courses on being trained for the test. This will help a lot.