

DRAFT

INDIVIDUAL ARTS ASSESSMENT PORTFOLIO

Student Workbook

Step by Step instructions
Mandatory Requirements
Suggested IAAP Organizer

Name: _____

Teacher: _____

School: _____

Date: _____

Congratulations on your decision to pursue the Individual Arts Assessment pathway to graduation! We are confident that you will find the process to be both musically and personally rewarding.

The information and strategies provided in this workbook are one source of support for your journey. Your school music teachers will also play an important role in the process; we strongly encourage you to contact them at the beginning of your journey to learn about the portions of the IAAP portfolio that are locally developed. Please note that you will be responsible for meeting **both** NYSED's mandatory requirements and your local school district's IAAP criteria.

Step One: Select Strand

The first step in the IAAP process is to select a strand. Students may earn IAAP credit in the following strands:

- 1) Traditional & Emerging Ensembles
- 2) Theory & Composition
- 3) Harmonizing Instruments
- 4) Music Technology

NYSED requires students to complete three units of study to be eligible for the 4+1 graduation pathway. Most music students will complete this requirement within a single strand; however, some Districts may permit students to meet this requirement through units of study from multiple strands.

Step Two: Identify the Mandatory Portfolio Elements for Each Unit of Study

The mandatory portfolio elements for each of the four strands may be found in the tables below. The coding (e.g., CR 1, 2, 3) refers to the NYS Music Standard that is associated with the element. While Districts may require additional portfolio entries, students **MUST** include the mandatory elements to receive IAAP credit.

If students elect to work in multiple strands, they must include unit one, unit two and unit three artifacts in their portfolios. That is, students enrolled in multiple strands are not required to submit multiple unit one, unit two and unit three artifacts to be eligible for IAAP credit; and these students may not substitute multiple unit one artifacts in lieu of unit two and unit three artifacts.

TRADITIONAL & EMERGING ENSEMBLES			
Mandatory Portfolio Elements			
	Unit One Artifacts	Unit Two Artifacts	Unit Three Artifacts
Creative Products	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Create two contrasting musical phrases ● Notate the phrases using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work with or without accompaniment. 	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Create a musical period ● Notate the composition using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work with or without accompaniment. 	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Create a brief composition or arrangement that is at least 24 measures in length ● Notate the composition using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work with or without accompaniment.
Reflection on the Creative Process	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Describe the process used to select the portfolio performance piece. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>RE 7, 8, 9: Reflection</p> <ul style="list-style-type: none"> ● Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts inform the performer’s interpretive decisions. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>CN 10, 11: Connection</p> <ul style="list-style-type: none"> ● Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience. <p style="text-align: center;"><i>or</i></p> <ul style="list-style-type: none"> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.

COMPOSITION & THEORY			
Mandatory Portfolio Elements			
	Unit One Artifacts	Unit Two Artifacts	Unit Three Artifacts
Creative Products	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> ● Create a monophonic binary or theme and variation form. ● Notate the composition using standard notation (hand-written or software program). <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> ● Participate in a performance of the portfolio composition. 	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> ● Create a homophonic composition in binary, ternary, or rondo form. ● Notate the composition using standard notation (hand-written or software program). <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> ● Participate in a performance of the portfolio composition. 	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> ● Create a composition in a style of choice. The composition should be three- to five-minutes in length. ● Notate the composition using accepted notation practices (hand-written or software program). <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> ● Participate in a performance of the portfolio composition.
Reflection on the Creative Process	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> ● Describe the process used to assess and refine the technical and expressive aspects of evolving drafts leading to the final version of the composition. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>RE 7, 8, 9: Reflection</i></p> <ul style="list-style-type: none"> ● Compare and contrast professional interpretations of a composition, referencing the composer’s intent and citing the use of musical elements, compositional techniques, context, and the style/genre of the work. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>CN 10, 11: Connection</i></p> <ul style="list-style-type: none"> ● Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience. <p style="text-align: center;"><i>or</i></p> <ul style="list-style-type: none"> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.

HARMONIZING INSTRUMENTS			
Mandatory Portfolio Elements			
	Unit One Artifacts	Unit Two Artifacts	Unit Three Artifacts
Creative Products	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Harmonize a melody using harmonic progressions of three or more chords. ● Notate the composition using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work. 	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Generate a harmonization for a student-composed melody. ● Notate the composition using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work. 	<p>CR 1, 2, 3: Create</p> <ul style="list-style-type: none"> ● Generate a stylistically appropriate harmonization for a student-composed melody. ● Notate the composition using standard notation (hand-written or software program). <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Perform a solo work.
Reflection on the Creative Process	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>PR 4, 5, 6: Performance</p> <ul style="list-style-type: none"> ● Describe the process used to select the portfolio performance piece. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>RE 7, 8, 9: Reflection</p> <ul style="list-style-type: none"> ● Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts inform the performer’s interpretive decisions. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p>CN 10, 11: Connection</p> <ul style="list-style-type: none"> ● Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience. <p style="text-align: center;"><i>or</i></p> <ul style="list-style-type: none"> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.

MUSIC TECHNOLOGY			
Mandatory Portfolio Elements			
	Unit One Artifacts	Unit Two Artifacts	Unit Three Artifacts
Creative Products	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> Using digital tools, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital and analog tools, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work. <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> Participate in a performance of your composition. 	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> Using digital tools and resources, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital and analog tools and resources, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work. <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> Participate in a performance of your composition. 	<p><i>CR 1, 2, 3: Create</i></p> <ul style="list-style-type: none"> Using digital tools, resources, and systems, generate melodic, rhythmic, and harmonic ideas for compositions. Using digital tools, resources, and systems, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity and variety, complexity, and coherence. <p><i>PR 4, 5, 6: Performance</i></p> <ul style="list-style-type: none"> Participate in a performance of your composition.
Reflection on the Creative Process	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>RE 7, 8, 9: Reflection</i></p> <ul style="list-style-type: none"> Compare & contrast two performances of digitally enhanced performances by professional musicians, explaining how the elements of music, technological aspects, context, and purpose inform a response. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>RE 7, 8, 9: Reflection</i></p> <ul style="list-style-type: none"> Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts informs the composer’s work, the performer’s interpretive decisions, and the audience’s response. 	<p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <p><i>CN 10, 11: Connection</i></p> <ul style="list-style-type: none"> Design and complete a capstone music service project that requires musical leadership and creativity. Reflect on the experience. <p style="text-align: center;"><i>or</i></p> <ul style="list-style-type: none"> Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact.

Step Three: Create a Portfolio Management System

The following table is a suggested organizer for tracking your IAAP portfolio progress. Students are strongly encouraged to maintain a **digital** portfolio of their work since the mandatory portfolio elements include both printed and video entries. Use digital folders to organize your work, labeling the folders according to unit and type (i.e., create, record, reflect and connect). Be CERTAIN to create at least one back-up copy of each portfolio entry.

ALL mandatory portfolio elements listed below MUST be present for your portfolio to be submitted for grading. The organizer is one strategy for helping to ensure that the appropriate elements are created and preserved during each of the required three units of study.

TRADITIONAL AND EMERGING ENSEMBLES		
Musician's Name:		
Unit One Course Title:		
Unit One Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> • Two contrasting musical phrases • Notate the phrases using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> • Video record a performance (with or without accompaniment) of a solo work 		
Reflect and Connect <ul style="list-style-type: none"> • In 500 or fewer words or in a video recording of three or fewer minutes, describe the process used to select the portfolio performance piece 		
<i>Add Rows for Locally Developed Unit One Criteria</i>		
Unit Two Course Title:		
Unit Two Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>

<p>Create</p> <ul style="list-style-type: none"> ● Create a musical period ● Notate the composition using standard notation (handwritten or software program) 		
<p>Record</p> <ul style="list-style-type: none"> ● Video record a performance (with or without accompaniment) of a solo work 		
<p>Reflect and Connect</p> <ul style="list-style-type: none"> ● In 500 or fewer words or in a video recording of three or fewer minutes, analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts inform the performer’s interpretive decisions. 		
<p><i>Add Rows for Locally Developed Unit Two Criteria</i></p>		
<p>Unit Three Course Title:</p>		
<p>Unit Three Course Instructor:</p>		
	<p><i>Date Completed</i></p>	<p><i>Hyperlink</i></p>
<p>Create</p> <ul style="list-style-type: none"> ● A brief composition or arrangement that is at least 24 measures in length ● Notate the composition using standard notation (handwritten or software program) 		
<p>Record</p> <ul style="list-style-type: none"> ● Video record a performance (with or without accompaniment) of a solo work 		
<p>Reflect and Connect <i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <ul style="list-style-type: none"> ● Reflect on the design and outcomes of a <i>completed</i> capstone music service project that required the candidate to demonstrate musical leadership and creativity <i>OR</i> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact 		
<p><i>Add Rows for Locally Developed Unit Three Criteria</i></p>		

COMPOSITION & THEORY		
Musician's Name:		
Unit One Course Title:		
Unit One Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> ● Create a monophonic binary or theme and variation form ● Notate the composition using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> ● Video record a performance of the composition 		
Reflect and Connect <ul style="list-style-type: none"> ● In 500 or fewer words or in a video recording of three or fewer minutes, describe the process used to assess and refine the technical and expressive aspects of evolving drafts leading to the final version of the composition 		
<i>Add Rows for Locally Developed Unit One Criteria</i>		
Unit Two Course Title:		
Unit Two Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> ● Create a homophonic composition in binary, ternary, or rondo form. ● Notate the composition using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> ● Participate in a performance of the portfolio composition ● Submit a videorecording of the performance 		
Reflection and Connection <ul style="list-style-type: none"> ● In 500 or fewer words or in a video recording of three or fewer minutes, compare and contrast professional interpretations of a composition referencing the composer's intentions and citing the 		

use of musical elements, compositional techniques, context, and the style/genre of the work.		
<i>Add Rows for Locally Developed Unit Two Criteria</i>		
Unit Three Course Title:		
Unit Three Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> ● Create a composition in the style of choice. The composition should be three- to five-minutes in length. ● Notate the composition using accepted notation practices (handwritten or software program) 		
Record <ul style="list-style-type: none"> ● Participate in a performance of the portfolio composition ● Submit a videorecording of the performance 		
Reflection and Connection <i>In 500 or fewer words or in a video recording of three or fewer minutes:</i> <ul style="list-style-type: none"> ● Reflect on the design and outcomes of a <i>completed</i> capstone music service project that required the candidate to demonstrate musical leadership and creativity <p style="text-align: center;"><i>OR</i></p> <ul style="list-style-type: none"> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact 		
<i>Add Rows for Locally Developed Unit Three Criteria</i>		

HARMONIZING INSTRUMENTS		
Musician's Name:		
Unit One Course Title:		
Unit One Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> Harmonize a melody using harmonic progressions of three or more chords Notate the composition using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> Video record a performance of a solo work 		
Reflect and Connect <ul style="list-style-type: none"> In 500 or fewer words or in a video recording of three or fewer minutes, describe the process used to select the portfolio performance piece 		
<i>Add Rows for Locally Developed Unit One Criteria</i>		
Unit Two Course Title:		
Unit Two Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> Generate a harmonization for a student-composed melody Notate the composition using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> Video record the performance of a solo work 		
Reflect and Connect <ul style="list-style-type: none"> In 500 or fewer words or in a video recording of three or fewer minutes, analyze the portfolio performance piece, explaining how knowledge of musical structure and contexts inform the performer's interpretive decisions 		
<i>Add Rows for Locally Developed Unit Two Criteria</i>		

Unit Three Course Title:		
Unit Three Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> ● Generate a stylistically appropriate harmonization for a student-composed melody ● Notate the composition using standard notation (handwritten or software program) 		
Record <ul style="list-style-type: none"> ● Video record a performance of a solo work 		
Reflect and Connect <i>In 500 or fewer words or in a video recording of three or fewer minutes:</i> <ul style="list-style-type: none"> ● Reflect on the design and outcomes of a <i>completed</i> capstone music service project that required the candidate to demonstrate musical leadership and creativity <p style="text-align: center;"><i>OR</i></p> <ul style="list-style-type: none"> ● Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact 		
<i>Add Rows for Locally Developed Unit Three Criteria</i>		

MUSIC TECHNOLOGY		
Musician's Name:		
Unit One Course Title:		
Unit One Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> Using digital tools, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work. 		
Record <ul style="list-style-type: none"> Participate in a performance of the portfolio composition Submit a videorecording of the performance 		
Reflect and Connect <ul style="list-style-type: none"> In 500 or fewer words or in a video recording of three or fewer minutes, compare and contrast two performances of digitally enhanced performances by professional musicians, explaining how the elements of music, technological aspects, context, and purpose inform a response. 		
<i>Add Rows for Locally Developed Unit One Criteria</i>		
Unit Two Course Title:		
Unit Two Course Instructor:		
	<i>Date Completed</i>	<i>Hyperlink</i>
Create <ul style="list-style-type: none"> Using digital tools and resources, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools and resources, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work. 		
Record <ul style="list-style-type: none"> Participate in a performance of the portfolio composition Submit a videorecording of the performance 		

<p>Reflection and Connection</p> <ul style="list-style-type: none"> In 500 or fewer words or in a video recording of three or fewer minutes, analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts informs the composer’s work, the performer’s interpretive decisions, and the audience’s response. 		
<p><i>Add Rows for Locally Developed Unit Two Criteria</i></p>		
<p>Unit Three Course Title:</p>		
<p>Unit Three Course Instructor:</p>		
	<p><i>Date Completed</i></p>	<p><i>Hyperlink</i></p>
<p>Create</p> <ul style="list-style-type: none"> Using digital tools, resources, and systems, generate melodic, rhythmic, and harmonic ideas for compositions Using digital and analog tools, resources, and systems, select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity and variety, complexity, and coherence. 		
<p>Record</p> <ul style="list-style-type: none"> Participate in a performance of the portfolio composition Submit a videorecording of the performance 		
<p>Reflection and Connection</p> <p><i>In 500 or fewer words or in a video recording of three or fewer minutes:</i></p> <ul style="list-style-type: none"> Reflect on the design and outcomes of a <i>completed</i> capstone music service project that required the candidate to demonstrate musical leadership and creativity <p style="text-align: center;"><i>OR</i></p> <ul style="list-style-type: none"> Research the impact of a musician or a group of musicians on a society and identify the factors that contributed to the impact 		
<p><i>Add Rows for Locally Developed Unit Three Criteria</i></p>		

Step Four: Learn How Your Portfolio Will Be Evaluated

Each District creates the rubrics it will use to evaluate mandatory and locally developed portfolio requirements. Request a copy of these rubrics from your teacher and use them to evaluate and revise your work. To refine your understanding of the rubrics, request peer and teacher feedback on your self-assessments.

Step Five: Set Goals & Timelines

At the beginning of each of the three units of instruction, create a calendar of due dates for drafts of your work. Be certain to leave a substantial amount of time for revision and technology problem-solving so that your final product is well crafted.

Request a copy of your District's final portfolio submission requirements. Be certain to ask when the portfolio must be submitted, to whom it must be submitted, and in what format(s) it must be submitted. Advance knowledge and planning will help you avoid unresolvable issues as you approach the conclusion of the third unit of study.

Practice capturing your work in notation software, video recordings, and text. Make a digital and/or paper "back-up" copy of every portfolio item you create. Store your portfolio entries in at least two secure locations. Remember, it may not be possible to recreate these items later.

Complete all portfolio entries at least two weeks in advance of your District's due date. Use the final two weeks to evaluate and revise your three-unit portfolio using the district's rubrics and submission requirements.

Step Six: Submit Portfolio & Celebrate

Follow your District's instructions for submitting portfolio entries. Plan to submit your entries early to ensure sufficient time to resolve last-minute technology issues; requests for extensions of due dates will most likely not be granted.

The IAAP portfolio reflects your commitment to high standards of musicianship and scholarship. Share and celebrate it with your family, music teachers, and college recruiters.

Congratulations to you and your teachers for undertaking this challenging and rewarding process!