NYS Education Department Individual Arts Assessment Pathway (IAAP) Implementation Guide Music

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THE UNIVERSITY OF THE STATE OF NEW YORK

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Introduction

In January 2015 the Board of Regents amended sections 100.2 and 100.5 of the Commissioner's Regulations to implement the 4+1 pathways to graduation option allowing students to meet the requirements for a diploma in different ways. The amendment created graduation pathway assessments in the Humanities, STEM, Biliteracy, CTE and the Arts. In March 2016, the AP and IB assessment options were approved by the Commissioner for the Arts Pathway and in September 2017, the Regents approved the new PK-12 NYS Learning Standards for the Arts. The Department, working with the IAAP Development Committee, completed the development of the criteria for a 3-unit arts pathway in Fall 2021 along with an implementation guide, professional development modules and pilot materials. The IAAP implementation timeline was presented to the Board of Regents at their September 2021 meeting with an update on the pilot presented at the Board's November 2022 meeting. Piloting began dissemination of pilot application materials to selected schools in January of 2022. Applications will open to all high schools in Winter 2023 with implementation materials available on the NYSED's Individual Arts Assessment Pathway webpage. A regulatory amendment to section 100.5 of the Regulations of the Commissioner of Education was presented to the Board at their December 2022 meeting.

Currently, the approved pathways to graduation for the Arts include both AP and IB assessments which are not offered at all schools in New York State. In the 2021 AY 351 students utilized the Department approved Arts Graduation Pathway, total of under 1% of pathway participation. Increasing student engagement with the arts is an vital step in realizing the goal of artistic literacy enumerated in the NYS Statewide Strategic Plan for the Arts. Additionally, the IAAP will meet Goal 2.3 *Assessment* from the Strategic Plan whose objective is to "Support the development of formative and summative assessments at the state, regional, and local levels that measure student achievement of the NYS P-12 Learning Standards for the Arts and empower educators to use the data resulting from these assessments to enhance teaching and learning (p.8)." The implementation of the IAAP will increase student participation in Arts while offering a 4+1 graduation pathway option that measures student attainment of the Learning Standards for the Arts.

Finally, as the Department continues to focus on diversity, equity, and inclusion, the Individual Arts Assessment Pathway (IAAP) provides an example of a portfolio based local assessment driven by student interest and teachers' content knowledge and expertise. Students actively engage in research, developing, executing, and revising their artistic projects while receiving guidance from their arts teachers and feedback from their peers. The IAAP process provides New York State high school students the opportunity to engage authentically with their own artistry and creative ideas in a supportive and encouraging environment which prepares them for future professional and personal endeavors.

Frequently Asked Questions

What is the Individual Arts Assessment Pathway?

The Individual Arts Assessment Pathway (IAAP) is a graduation pathway option in which students demonstrate, through a collection of creative works, growth over time that meets the appropriate High School Performance Indicators in the New York State Learning Standards for the Arts. The artistic method(s), media, or form(s) students use to meet the appropriate State developed IAAP criteria are based on student artistic and research interests in consultation with their arts teachers. School Districts can choose to sign on to the IAAP based on student and community interest and program offerings. Students pursuing either a Regents Diploma, or a Regents Diploma with Advanced Designation may utilize the IAAP as their pathway assessment.

What is the benefit to students, teachers, and Districts?

The IAAP offers high school students a graduation pathway that prepares them for future professional and educational experiences and opportunities in the arts. Currently the approved pathways to graduation for the Arts include both AP and IB assessments which are not offered at all schools in New York State. Under one percent of students currently utilize the arts pathway. Increasing student engagement with the arts is a vital step in realizing the goal of artistic literacy enumerated in the NYS Statewide Strategic Plan for the Arts. Additionally, current research demonstrates that engagement with the arts leads to growth in cognitive skills, such as self-efficacy, empathy, and social engagement that are necessary in all areas of work and life.

When and where will the IAAP be piloted?

The IAAP will be piloted beginning in September 2022 and continue through June 2025. These pilot schools are a sample of schools that represents the spectrum of districts, students, and arts programs across New York State.

How can districts apply to offer the IAAP?

The IAAP application will open in early 2023 on the NYSED Business Portal. Guidance materials including an implementation guide and a series of professional development modules to assist districts in planning, applying for, and implementing their local Individual Arts Assessment Pathway will be updated and available online. Additional guidance can be found in Module 2 Planning and Applying for the IAAP and in the Applying to Offer the IAAP section of this document.

Who grades IAAP portfolios?

IAAP portfolios are locally graded and report to the NYSED. Additional guidance is forthcoming, but districts are responsible for assuring that student portfolios meet the HS II accomplished level of the learning standards for the arts

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The Individual Arts Assessment Pathway At-A-Glance

First Unit
Working Portfolio

Students

- ❑ During first unit of study (Foundation level arts class) gain information on the IAAP 4+1 Pathway from your teacher.
- ❑ Meet with teacher for consultation to discuss interest or express tentative interest.
- ❑ Discuss and plan out HSII electives for the following year(s).
- ❑ Select one to two creative works that meet State determined IAAP portfolio criteria with guidance from teacher.

Teachers

- ❑ Introduce IAAP requirements and survey student interest.
- ❑ Follow District's plan for collection and storage of creative works either physically or digitally as applicable
- ❑ Assist students with artwork and artifact selection that demonstrate their progress and growth through the year should they continue with the IAAP.

Districts

- ❑ Support teachers by offering professional development on IAAP implementation.
- ❑ Raise awareness of IAAP implementation with all stakeholders.
- ❑ Train teachers in implementation—this could be spread out over the first three years of the IAAP.

Second Unit
Select Portfolio

Students

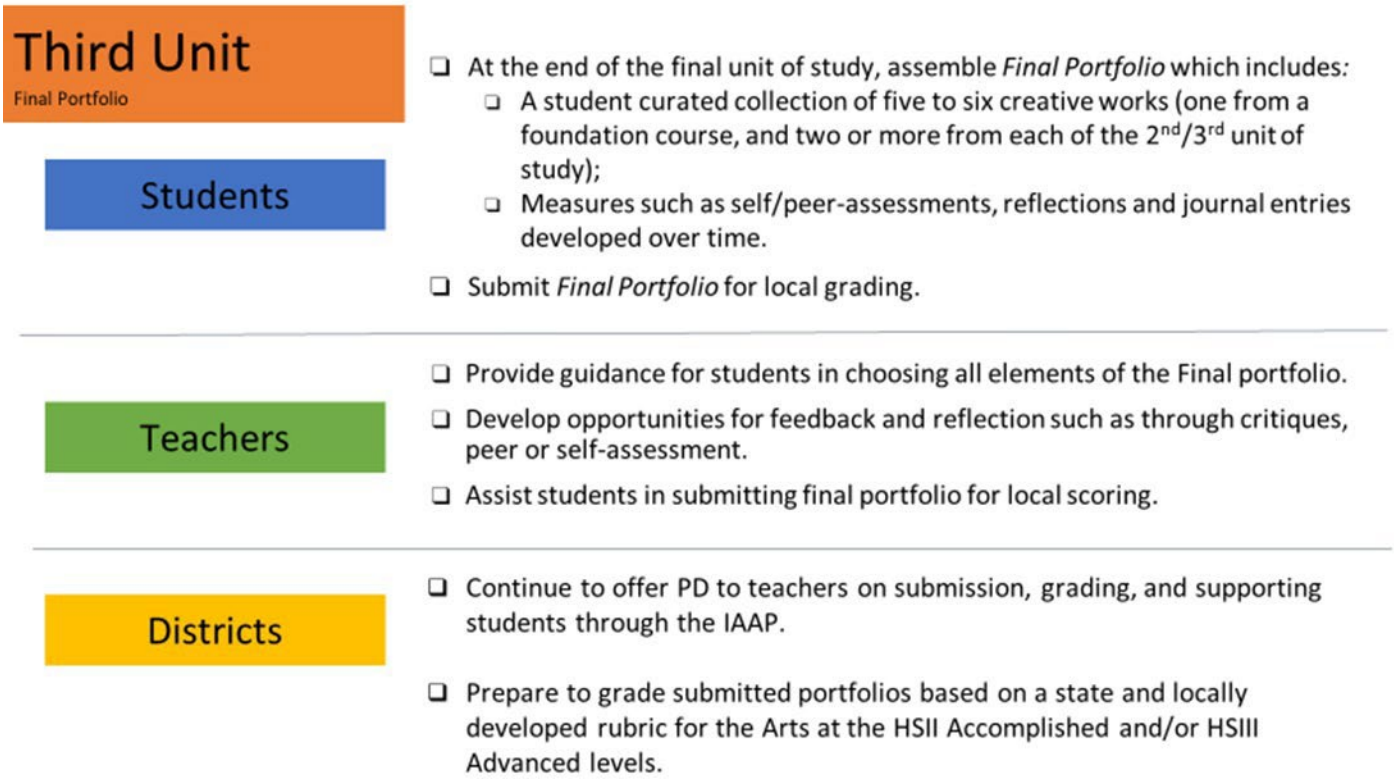
- ❑ Declare intention to continue the IAAP during second unit of study (HSII electives).
- ❑ Self-select, with teacher guidance, two-three creative works that meet the appropriate Arts Standards and Performance Indicators at the HSII Accomplished level using a locally developed rubric or other mechanism. This process of self-selection (curation) transitions a portfolio from a *Working* to *Select* portfolio of two and/or two to three works that are saved for final submission.

Teachers

- ❑ Assist students in development of their creative ideas.
- ❑ Provide feedback on creative works.
- ❑ Develop (or utilize) tools for peer and self assessment.
- ❑ Assist student in choosing work for their *Select* portfolio and counsel on works included

Districts

- ❑ Continue to offer PD to teachers on submission, grading, and supporting students through the IAAP.
- ❑ Prepare to grade submitted portfolios based on a state and locally developed rubric for the Arts at the HSII Accomplished and/or HSIII Advanced levels.



Applying to offer the Individual Arts Assessment Pathway (IAAP)

IAAP Application Process

Schools districts and BOCES who wish to offer the IAAP can complete the application on the NYSED Business Portal Additional information can be found in Module 2: Planning and Applying for the IAAP. There is no requirement for approved pilot schools to apply again. Districts may also apply to offer one or more arts disciplines and add additional disciplines in subsequent years.

The Individual Arts Assessment Pathway Application is best completed by an administrator who oversees the arts within the district or school. While applications will be delegated in the NYSED Business Portal to Superintendents, Superintendents may, in turn, delegate the application to an appropriate arts supervisor or administrator

Program applications must include:

- Entity Name and BEDS code
- Type of school
- Name and job titled of applicate completing the form
- Local IAAP point person to receive all communications about the IAAP from NYED
- Which discipline(s) (Visual arts, Media Arts, Music, Theatre and/or Dance) will the IAAP be offered in?
- Projected enrollment in year one
- A description of how the local IAAP will be communicated to students, parents, teachers, and school counsels
- A description of how student's artistic statements, creative works, and documentation of feedback will be maintained and tracked in the local district

- Attestation that the proposed amendment of section 100.5 of the Regulations of the Commissioner of Education has been read and understood Attestation that the discipline specific implementation guides and professional development modules have been reviewed

BOCES

BOCES who wish to apply to offer the Individual Arts Assessment Pathway can access the Optional BOCES, P-TECH, Early College and other Entities Individual Arts Assessment Pathway Application on the NYSED Business Portal.

- BOCES Program Applications Include:
- Entity Name and BEDS Code
- Name and Job title of Applicant completing this form
- Type of school or program
- Which discipline(s) (Visual arts, Media Arts, Music, Theatre and/or Dance) will the IAAP be offered in?
- Projected enrollment in year one
- A description of how the local IAAP will be communicated to students, parents, teachers, and school counsels
- A description of how student's artistic statements, creative works, and documentation of feedback will be maintained and tracked in the local district
- Attestation that the proposed amendment of section 100.5 of the Regulations of the Commissioner of Education has been read and understood Attestation that the discipline specific implementation guides and professional development modules have been reviewed
- Completed Component District Form: It is the responsibility of the participating school/program to email all their component district this form and include the complete forms in their NYSED Application.

Learning Standards for the Arts Conceptual Framework

The 2017 Learning Standards for the arts are organized into four artistic processes: Create, Perform, Respond and Connect. Within each of these processes, Anchor Standards, Enduring Understandings, Essential Questions, and Performance Indicators provide discipline and grade or course level expectations for student learning. The framework may be summarized as follows:

New York State Learning Standards for the Arts
Conceptual Framework

Shared by All Arts Disciplines					Discipline-Specific Performance Indicators
Artistic Processes			**Anchor Standards**		
Cr Creating — Conceiving and developing new artistic ideas and work.			1.	Generate and conceptualize artistic ideas and work.	**All Arts Disciplines** Performance Indicators are written for each grade level, within each arts discipline: • Pre-K – 8 • High School o HSI – Proficient o HSII – Accomplished o HSIII – Advanced ..... **Music Only** General Music • Pre-K – 8 In additional strands: • Harmonizing Instruments, Traditional and Emerging Ensembles o Novice – Gr 5 o Intermediate – Gr 8 • Composition & Theory, Technology o HSI – Proficient o HSII – Accomplished o HSIII – Advanced
			2.	Organize and develop artistic ideas and work.	
			3.	Refine and complete artistic work	
Pr	**Performing** Music Dance Theater	Realizing artistic ideas and work through interpretation and presentation.	4.	Select, analyze, and interpret artistic work for presentation.	
	Presenting Visual Arts	Interpreting and sharing artistic work.	5.	Develop and refine artistic techniques and work for presentation.	
	Producing Media Arts	Realizing and presenting artistic ideas and work.	6.	Convey meaning through the presentation of artistic work.	
Re Responding — Understanding and evaluating how the arts convey meaning.			7.	Perceive and analyze artistic work.	
			8.	Interpret meaning in artistic work.	
			9.	Apply criteria to evaluate artistic work.	
Cn Connecting — Relating artistic ideas and work with personal meaning and external context.			10.	Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	
			11.	Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.	

Districts, educators, and students who participate in the IAAP program will need to develop a thorough understanding of the Standards and associated Performance Indicators. To obtain a copy of the Standards, including the Performance Indicators, please visit NYSED's Arts Webpage. For information about implementation of the Standards, please consult the New York State Arts Standard Implementation Guide.

Learning Standards for the Arts Descriptors for Performance Achievement Levels

Performance Indicator Levels		
HSI Proficient	A level of achievement attainable by most students who complete a foundation- level high school course in the arts (or its equivalent), after sequential instruction PreK -8.	Students at the Proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their communities. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning.
HSII Accomplished	A level of achievement attainable by most students who complete a rigorous sequence of high school- level courses (or the equivalent) beyond the Proficient level.	Students at the Accomplished level are, with minimal assistance, able to identify or solve arts problems, based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal realization and wellbeing and have the necessary

		skills for and interest in participation in arts activity beyond the school environment.
HSIII Advanced	A level and scope of achievement that significantly exceeds the Accomplished Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated at the Accomplished level\	Students at the Advanced level independently identify challenging arts problems, based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment. This level is typically accomplished after five units of high school study.

NYSED IAAP Anchor Standard Rubric Frame

Please note the Learning Standards for the Arts Anchor Standard Frame. This anchor standard rubric frame includes the 11 anchor standards in the Learning Standards for the Arts. Students must meet the HSII Accomplished performance indicators in the Arts Standards to attain the IAAP. While grading is locally determined, the Department has developed guidance grading rubrics and processes in all disciplines to assist local districts in implementation. The NYSED Anchor Standard Rubric Frame below can be further developed by the addition of the appropriate discipline specific performance indicators. In situations where local districts wish to offer an IAAP in two or more arts disciplines, the final grading rubric should reflect this by inclusion of performance indicators from both sets of standards to develop the rubric frame below. The following grading rubrics and guidance apply to IAAP final portfolios; arts course grades are locally determined and do not correlate to attainment of the IAAP.

NYSED IAAP ANCHOR STANDARD RUBRIC FRAME			
Anchor Standards	**Achievement Levels**		
	HSII Accomplished	HSI Proficient	Approaching Standard or No Entry
1: Generate and conceptualize artistic ideas and work.			
2: Organize and develop artistic ideas and work			
3: Refine and Complete artistic work			
4: Select, analyze, and interpret artistic work for presentation			
5: Develop and refine artistic techniques and work for presentation			
6: Convey meaning through the presentation of artistic work			
7 Perceive and analyze artistic work			
8: Interpret meaning in artistic work			
9: Apply criteria to evaluate artistic work			
10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work			
11: Investigate ways that artistic work is influenced by societal cultural and historical context, and in turn, how artistic ideas shape cultures past, present, and future.			

Mandatory Portfolio Requirements

To attain 4+1 Pathway credit through the IAAP, students must complete three units of study in the Arts and earn a passing score on their final portfolio. Portfolio entries must include a creative, performance, and reflection entry from each of three units of study. Each of the mandatory entries must be present for the portfolio to be submitted for evaluation. The balance of the portfolio is at the district's discretion, but evidence of attainment of the HS Level II Accomplished Performance Indicators within each of the eleven NYS Music Standards must be provided. Districts may determine how work is collected and maintained (i.e., digitally, or physically) but it is suggested that for ease of grading and storage that an online portfolio system be considered. Please find the Mandatory items on the next page.

Mandatory Items for Strands

Traditional & Emerging Ensembles

TRADITIONAL & EMERGING ENSEMBLES			
	Unit One Artifacts	**Unit Two Artifacts**	**Unit Three Artifacts**
Creative Products	***CR 1, 2, 3: Notation*** • Create two contrasting musical phrases. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work with or without accompaniment.	***CR 1, 2, 3: Notation*** • Create a brief musical passage . • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work with or without accompaniment.	***CR 1, 2, 3: Notation*** • Create a brief composition, arrangement, or improvisation. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work with or without accompaniment.
	In 500 or fewer words or in a video recording of three or fewer minutes:	*In 500 or fewer words or in a video recording of three or fewer minutes:*	*In 500 or fewer words or in a video recording of three or fewer minutes:*

Reflections on Creative Process	***PR 4, 5, 6*** • Describe the process used to select portfolio performance piece.	***RE 7, 8, 9*** Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts inform the performer's interpretive decisions.	***CN10, 11*** • Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience. ***or*** Identify multiple instances of small- and large-scale musical innovation; determine root causes that may have prompted the innovation and describe the reaction of the prevailing culture to the innovation.

Composition & Theory

COMPOSITION & THEORY			
	Unit One Artifacts	**Unit Two Artifacts**	**Unit Three Artifacts**
Creative Products	***CR 1, 2, 3: Notation*** • Create a monophonic binary or theme and variation form. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Participate in a performance of the portfolio composition.	***CR 1, 2, 3: Notation*** • Create a homophonic composition in binary, ternary or rondo form. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Participate in a performance of the portfolio composition.	***CR 1, 2, 3: Notation*** • 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 computer-generated). ***PR 4, 5, 6: Video Recording*** • Participate in a performance of the portfolio composition.
Creative Process	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***PR 4, 5, 6*** Describe the process used to assess and refine the technical and expressive aspects of evolving drafts leading to the final version of the composition.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***RE 7, 8, 9*** • Compare and contrast professional interpretations of a composition, referencing the composer's intent by citing the use of musical elements, compositional techniques, context, and the style/genre of the work.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***CN 10, 11*** • Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience. ***or*** • Identify multiple instances of small- and large-scale musical innovation; determine root causes that may have prompted the innovation and describe the reaction of the prevailing culture to the innovation.

Harmonizing Instruments

HARMONIZING INSTRUMENTS			
	Unit One Artifacts	**Unit Two Artifacts**	**Unit Three Artifacts**
Creative Products	***CR 1, 2, 3: Notation*** • Harmonize a melody using harmonic patterns of three or more chords. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work.	***CR 1, 2, 3: Notation*** • Generate a harmonization for a student-composed melody. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work.	***CR 1, 2, 3: Notation*** • Generate a stylistically appropriate harmonization for a student-composed melody. • Notate the composition using standard notation (hand-written or software program). ***PR 4, 5, 6: Video Recording*** • Perform a solo work.
Creative Process	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***PR 4, 5, 6*** • Describe the process used to select the portfolio performance piece.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***RE7, 8, 9*** • Analyze the portfolio performance piece, explaining how knowledge of musical structures and contexts inform the performer's interpretive decisions.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***CN10, 11*** • Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience. ***or*** • Identify multiple instances of small- and large-scale musical innovation; determine root causes that may have prompted the innovation and describe the reaction of the prevailing culture to the innovation.

Technology

	Unit One Artifacts	Unit Two Artifacts	Unit Three Artifacts
Creative Products	***CR 1, 2, 3: Digital Product***	***CR 1, 2, 3: Digital Product***	***CR 1, 2, 3: Digital Product***
	• 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. ***PR 4, 5, 6: Video Recording*** • Participate in a performance of your composition.	• 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. ***PR 4, 5, 6: Video Recording*** • Participate in a performance of your composition.	• 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. ***PR 4, 5, 6: Video Recording*** • Participate in a performance of your composition.

Creative Process	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***RE 7, 8, 9*** • 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.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***RE 7, 8, 9*** • Analyze the portfolio performance piece, explaining how the analysis of elements of music, technological aspects, context, and purpose of contrasting musical selections informs a response.	*In 500 or fewer words or in a video recording of three or fewer minutes:* ***CN 10, 11*** • Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience. ***or*** • Identify multiple instances of small- and large-scale musical innovation; determine root causes that may have prompted the innovation and describe the reaction of the prevailing culture to the innovation.

Local IAAP Grading Process

To attain IAAP 4+1 Pathway students must complete three units of study in the Arts and earn a passing score on their final portfolio. Grading is locally determined, and local districts will utilize NYSED's sample rubrics or develop their grading rubrics to align with the appropriate performance indicators based on their programmatic offerings.

IAAP grading is completed locally based on local IAAP grading materials, that measure student attainment of the 11 anchor standards though the appropriate High School II Advanced performance indicators in the Learning Standards for the Arts. A minimum of two arts teachers, or other appropriately trained educators and/or administrators complete portfolio grading. Arts teachers should not, whenever possible, grade their own students' portfolios. Further guidance regarding grading is forthcoming pilot grading scheduled for June 2025. More information about the performance levels and the arts learning standards can be found in this implementation guide beginning in the Learning Standards for the Arts Conceptual Framework section.

The NYSSMA Solo Adjudication *can be* used to complete the IAAP Mandatory Portfolio Requirements for the performance indicators. Students can record their solos at their final rehearsal as part of their portfolio and submit a copy of their NYSSMA score sheet as part of their portfolio. Students should work with their teachers to select works that are suitable for their level of performance. When choosing NYSSMA repertoire for your students, keep in

mind that all students must perform solos that reach the HSII level upon the completion of the IAAP. By increasing the level of difficulty of their solo performance each year students can demonstrate musical growth. Scoring in correlation to the adjudication solo score is locally determined.

Suggested Organizer for Grading Committee

The following tables are provided as a ***suggested*** tool for assisting members of the grading committee in organizing their work and providing feedback to students and their sponsoring teachers. As noted above, the manner in
which districts determine whether students have met the standards below is entirely up to local committees. These rubrics will be submitted to NYSED for final approval before implementation may proceed.

Grading Organizers

TRADITIONAL AND EMERGING ENSEMBLES				
Anchor Standards	**HSII Accomplished Performance Indicators**	**Achievement Levels**		
		HSII Accomplished (Meets Standard)	**HSI Proficient (Approaches Standard)**	**No Entry (Ineligible Portfolio)**
COMPOSITION				
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.E.HSII** a. Generate melodic, rhythmic, and timbral ideas for use in a complete passage of music.			
Anchor Standard 2: Organize and develop artistic ideas and work	**MU:Cr2.1.E.HSII** a. Select from and develop previous ideas to create complete passages of music b. Preserve drafts of creative work through standard notation and recording technology.			

Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.E.HSII** a. Evaluate and refine created musical passages, based on feedback and collaboratively developed criteria. **MU:Cr3.2.E.HSII** a. Share created musical passages, individually or as an ensemble.			
PERFORMANCE				
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.E.HSII**			

	a. Explain the criteria used to select varied repertoire to study (from teacher- or student-provided options) based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. **MU:Pr4.2.E.HSII** a. Demonstrate how compositional devices and structural aspects of musical works may affect performances. **MU:Pr4.3.E.HSII** a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepare and/or improvised performances, and the performers' ability to connect with the audience.			
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.E.HSII** a. Develop, apply, and evaluate appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music. b. initiate aural and visual cues			
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.E.HSII** a. Demonstrate mastery of the technical demands and an understanding of the expressive qualities of the music prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.			
REFLECTION				
Anchor Standard 7: Perceive and analyze artistic work	**MU:Re7.1.E.HSII** a. Apply criteria for selecting music (from teacher or student provided options) for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context. **MU:Re7.2.E.HSII** a. Explain how the analysis of structures and contexts informs the response to music.			
Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.E.HSII** a. Support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text, and research.			
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.E.HSII** a. Evaluate works and performances, based on research, as well as on personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.			
CONNECTIONS				
Anchor Standard 10: Relate and synthesize knowledge and personal	**MU:Cn20.1.E.HSII**			

experiences to inspire and inform artistic work.	a. Identify and implement ways to use music to serve other and describe the effect of the experience			
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.1E.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the contributing factors to their ability to have that effect.			

COMPOSITION AND THEORY				
Anchor Standards	**HSII Accomplished Performance Indicators**	**Achievement Levels**		
		HSII Accomplished (Meets Standard)	**HSI Proficient (Approaches Standard)**	**No Entry (Ineligible Portfolio)**
COMPOSITION				
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.C.HSII** a. Generate melodic, rhythmic, and harmonic ideas for improvisations and compositions (such as binary, rondo or ternary).			
Anchor Standard 2: Organize and develop artistic ideas and work	**MU:Cr2.1.C.HSII** a. Select, develop, and organize melody, rhythmic, and harmonic ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary) and explain their development.			
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.C.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. **MU:Cr3.2.C.HSII** a. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music and compositional techniques have been employed to realize expressive intent. b. Describe the selected contexts and performance media for presenting personal works and explain why they successfully affect the final composition and presentation.			
PERFORMANCE				

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.C.HSII** a. Select, using teacher-developed and/or student-developed criteria, specific passages, and sections, based on theoretical and structural characteristics, interest, and an understanding of the performer's technical skill. **MU:Pr4.2.C.HSII** a. Explain how structural aspects and the elements of music relate to the style, function and context and inform prepared and improvised performances. **MU:Pr4.3.C.HSII** a. Develop interpretations of works, based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intents.			
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.C.HSII** a. Using established criteria and teacher and/or student feedback, identify the ways in which the formal design, style, and historical/cultural context of a work is conveyed in performances. b. Identify and implement strategies for improving the technical and expressive aspects of varied works. c. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.			
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.C.HSII** a. Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent. b. Describe how compositions are appropriate for both audience and context, and how this will shape personal creative efforts.			
REFLECTION				
Anchor Standard 7: Perceive and analyze artistic work	**MU:Re7.1.C.HSII** a. Use researched criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. **MU:Re7.2.C.HSII** a. Analyze aural and notated musical excerpts to determine how the elements of music, context, and purpose inform a response.			

Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.C.HSII** a. Explain and support interpretations of varied works, demonstrating an understanding of composers' intents by citing the use of elements of music (including form), compositional techniques, context, and the style/genre of each work.			
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.E.HSII** a. Evaluate works and performances, based on research, as well as on personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.			
CONNECTIONS				
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn20.1.E.HSII** a. Identify and implement ways to use music to serve other and describe the effect of the experience.			
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.1E.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the contributing factors to their ability to have that effect.			

HARMONIZING INSTRUMENTS				
Anchor Standards	**HSII Accomplished Performance Indicators**	**Achievement Levels**		
		HSII Accomplished (Meets Standard)	**HSI Proficient (Approaches Standard)**	**No Entry (Ineligible Portfolio)**
CREATE				
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.H.HSII** a. Generate melodic, rhythmic, and implied harmonic ideas for compositions (forms such as rounded binary or rondo), improvisation, and accompaniment patterns in a variety of styles. b. Generate harmonizations for given melodies.			

Anchor Standard 2: Organize and Develop artistic ideas and work	**MU:Cr2.1.H.HSII** a. Select, develop, and use standard notation and recording technology to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, and accompaniment patterns in a variety of styles, and harmonizations for given melodies.			
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.H.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies. **MU:Cr3.2.H.HSII** a. Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.			
HARMONIZING INSTRUMENTS				
PERFORM				
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.H.HSII** a. Explain the criteria used in selecting a varied repertoire of music for individual and small group performances, based on an understanding of theoretical and structural characteristics of the music, expressive challenges, personal interest, knowledge, personal and others' technical skills, as well as the purpose and/or context of the performance(s). **MU:Pr4.2.H.HSII**			

	a. Identify, describe, and demonstrate how theoretical and structural characteristics and context in a varied repertoire of music inform and influence prepared and improvised performances. **MU:Pr4.3.H.HSII** a. Explain and support how understanding the context and expressive intent in a varied repertoire of music influences prepared or improvised performances and the performers' ability to connect with audiences.			
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.H.HSII** a. Develop and apply established criteria and feedback from teacher and/or students to critique individual and small group. performances of a variety of styles of music. b. Create and implement rehearsal strategies to address performance challenges and refine performances. c. Initiate aural and visual cues.			
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.H.HSII** a. Perform with expression and technical accuracy, in individual and group performances, a variety of styles of music.			
HARMONIZING INSTRUMENTS				
REFLECT				
Anchor Standard 7: Perceive and analyze artistic work	**MU:Re7.1.H.HSII** a. Use researched criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. **MU:Re7.2.H.HSII** a. Explain how the analysis of structures and context of contrasting musical selections inform a response.			
Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.H.HSII** a. Explain and support interpretations of the expressive intent of musical selections, citing as evidence the treatment of elements of music, context,			

	and the style/genre of each work.			
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.H.HSII** a. Apply personally-developed and established criteria, based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate individual and small group musical selections for listening.			
HARMONIZING INSTRUMENTS				
CONNECT				
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn20.1.H.HSII** a. Identify and implement ways to use music to serve others, and describe the effects of the experience.			
Anchor Standards 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.H.HSII** a. Appraise the effect of a musician or a group of musicians on a society, and identify the factors that made their contributions possible. b. Investigate and explain a specific music vocation and its role in society. c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.			
TECHNOLOGY				
Anchor Standards	**HSII Accomplished Performance Indicators**	**Achievement Levels**		
		HSII Accomplished (Meets Standard)	**HSI Proficient (Approaches Standard)**	**No Entry (Ineligible Portfolio)**
CREATE				
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.H.HSII** a. Generate melodic, rhythmic, and implied harmonic ideas for compositions (forms such as rounded binary or rondo), improvisation, and accompaniment patterns in a variety of styles.			

	b. Generate harmonizations for given melodies.			
Anchor Standard 2: Organize and Develop artistic ideas and work	**MU:Cr2.1.H.HSII** a. Select, develop, and use standard notation and recording technology to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, and accompaniment patterns in a variety of styles, and harmonizations for given melodies.			
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.H.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies. **MU:Cr3.2.H.HSII** a. Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.			
TECHNOLOGY				
PERFORM				
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.H.HSII** a. Explain the criteria used in selecting a varied repertoire of music for individual and small group performances, based on an understanding of theoretical and structural characteristics of the music, expressive challenges, personal interest, knowledge, personal and others' technical skills, as well as the purpose and/or context of the performance(s). **MU:Pr4.2.H.HSII** a. Identify, describe, and demonstrate how theoretical and structural characteristics and			

	context in a varied repertoire of music inform and influence prepared and improvised performances. **MU:Pr4.3.H.HSII** a. Explain and support how understanding the context and expressive intent in a varied repertoire of music influences prepared or improvised performances and the performers' ability to connect with audiences.			
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.H.HSII** a. Develop and apply established criteria and feedback from teacher and/or students to critique individual and small group. performances of a variety of styles of music. b. Create and implement rehearsal strategies to address performance challenges and refine performances. c. Initiate aural and visual cues.			
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.H.HSII** a. Perform with expression and technical accuracy, in individual and group performances, a variety of styles of music.			
TECHNOLOGY				
REFLECT				
Anchor Standard 7: Perceive and analyze artistic work	**MU:Re7.1.H.HSII** a. Use researched criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. **MU:Re7.2.H.HSII** a. Explain how the analysis of structures and context of contrasting musical selections inform a response.			
Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.H.HSII** a. Explain and support interpretations of the expressive intent of musical selections, citing as evidence the treatment of elements of music, context, and the style/genre of each work.			

Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.H.HSII** a. Apply personally-developed and established criteria, based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate individual and small group musical selections for listening.			
TECHNOLOGY				
CONNECT				
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work	**MU:Cn20.1.H.HSII** a. Identify and implement ways to use music to serve others, and describe the effects of the experience.			
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future	**Mu:Cn11.H.HSII** a. Appraise the effect of a musician or a group of musicians on a society, and identify the factors that made their contributions possible. b. Investigate and explain a specific music vocation and its role in society. c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.			

SAMPLE Rubrics

The following rubrics are provided as ***suggested*** tools for assessing IAAP portfolio entries. Districts may adopt the sample rubrics or create rubrics that are aligned with local curricula and grading procedures; however, all IAAP portfolio grading rubrics must be aligned with the eleven NYS Music Anchor Standards.

Sample Rubrics by Strand

TRADITIONAL AND EMERGING ENSEMBLES CREATE				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.E.HSII** a. Generate melodic, rhythmic, and timbral ideas for use in a complete passage of music.	● Composer's notebook or musician's portfolio includes at least one melodic, rhythmic and timbral idea that the student plans to incorporate into a passage of music.	● Composer's notebook or musician's portfolio is incomplete, or the musical ideas have little/no capacity to generate a viable passage of music.	Composer's notebook or musician's portfolio was not submitted.
Anchor Standard 2: Organize and develop artistic ideas and work	**MU:Cr2.1.E.HSII** a. Select from and develop previous ideas to create complete passages of music. b. Preserve drafts of creative work through standard notation and recording technology.	● Draft of composition or arrangement: ▪ Is at least 24 measures in length ▪ Is submitted in accurate and legible handwritten or computer-generated standard notation.	● Draft of composition or arrangement: ▪ Is fewer than 24 measures in length. ▪ Contains numerous notation errors or is illegible in places.	Draft of composition was not submitted.
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.E.HSII** a. Evaluate and refine created musical passages, based on feedback and collaboratively developed criteria. **MU:Cr3.2.E.HSII** a. Share created musical passages, individually or as an ensemble.	● Final composition or arrangement is presented as a video-taped or computer-generated performance, as well as in music notation. ● Final composition demonstrates thoughtful: ▪ Phrase construction ▪ Melodic development ▪ Rhythmic content ▪ Constructed or implied harmonies ▪ Use of articulations.	● Final composition or arrangement is presented as a video-taped or computer-generated performance, as well as in music notation. ● Final composition or arrangement demonstrates little attention to: ▪ Phrase construction ▪ Melodic development ▪ Rhythmic content.	A videotaped or computer-generated performance was not submitted. **AND/OR** A notated composition was not submitted.

		▪ Use of dynamics to delineate shapes of phrases, balance, and contrasts. ▪ Attention to the range and characteristics of the voice(s) or instrument(s) for which it is composed/arranged.	▪ Constructed or implied harmonies. ▪ Use of articulations. ▪ Use of dynamics to delineate shapes of phrases, balance, and contrasts. ▪ The range and characteristics of the voice(s) or instrument(s) for which it is composed/arranged.	
TRADITIONAL AND EMERGING ENSEMBLES				
PERFORM				
Anchor standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.E.HSII** a. Explain the criteria used to select varied repertoire to study (from teacher- or student-provided options) based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. **MU:Pr4.2.E.HSII** a. Demonstrate how compositional devices and structural aspects of musical works may affect performances. **MU:Pr4.3.E.HSII** a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and/or improvised performances, and the performers' ability to connect with the audience.	● Musician's statement includes a list of repertoire performed throughout the three-unit IAAP process, the rationale for its selection, and its contributions to technical and musical growth. ● Musician's written or video statement regarding the third-unit, videotaped repertoire selection includes the: ▪ Theoretical, structural, stylistic, and genre characteristics of the music and their impact on interpretative decision-making ▪ Technical requirements ▪ Purpose or context for the performance ● Videotaped performance demonstrates mastery of the technical demands and an understanding of the expressive qualities of the music performed.	● Musician's written or video statement reveals little or no opportunities for technical or musical growth. **OR** ● Musician's written or video statements are inaccurate or substantially incomplete. **OR** ● Performance contains numerous errors and/or hesitations that detract from the expressivity of the performance and/or is devoid of expression.	Musician's statement **AND/OR** videotape was not submitted. *n.b: Audio recordings are not acceptable as evidence of achievement. The student must be audible **AND** visible throughout the recording.*

Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.E.HSII** a. Develop, apply, and evaluate appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music. b. initiate aural and visual cues.	• Musician's written or video statement includes a description of the rehearsal strategies that were used to develop, apply and evaluate the rehearsal strategies that were used to prepare the AS4 videotape.	• Musician's written or video statement includes a description of the rehearsal strategies is vague, incomplete, and/or does not address the AS4 videotaped performance.	Musician's statement was not submitted.
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.E.HSII** a. Demonstrate mastery of the technical demands and an understanding of the expressive qualities of the music prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	• Videotaped performances across units one, two and three demonstrate growing mastery of the technical demands of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	• Videotaped performances across units one, two and three demonstrate little or no growth in musical technique.	Videotape was not submitted. *n.b: Audio recordings are not acceptable as evidence of achievement. The student must be audible **AND** visible throughout the recording.*

TRADITIONAL AND EMERGING ENSEMBLES				
REFLECT				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 7: Perceive and analyze artistic work Convey Meaning through presentation of artistic work	**MU:Re7.1.E.HSII** a. Apply criteria for selecting music (from teacher or student provided options) for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context. **MU:Re7.2.E.HSII** a. Explain how the analysis of structures and contexts informs the response to music.	• The portion of the musician's statement regarding the selection of the second unit portfolio performance piece includes: ▪ A brief analysis of its structure ▪ An explanation of how this knowledge informs their response to the piece.	• The portion of the musician's statement regarding the selection of the second unit portfolio performance piece was inaccurate, vague or incomplete.	The portion of the musician's statement regarding the selection of the second unit portfolio performance piece was not submitted.

Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.E.HSII** a. Support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text, and research.	● The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece includes: ▪ An analysis of the use of musical elements to create musical expression, ▪ Research on the expressive intent of the composition (e.g. composer, genre, era in which it was written, etc.).	▪ The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece was inaccurate, vague, or incomplete.	The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece was not submitted.
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.E.HSII** a. Evaluate works and performances, based on research, as well as on personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	● The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece includes: ▪ Research on the context for which the work was composed ▪ Personal evaluating criteria ▪ An analysis of the work's structure.	● The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece was inaccurate, vague or incomplete.	The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece was not submitted.

TRADITIONAL AND EMERGING ENSEMBLES

CONNECT

Anchor Standard	Performance Indicator	HSII Accomplished (Meets Standard)	HSI Proficient (Approaches Standard)	Ineligible Portfolio
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn20.1.E.HSII** a. Identify and implement ways to use music to serve others and describe the effect of the experience.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ Student's service project ▪ Leadership and creativity skills the student developed as a result of service work.	● Reflection is marginally related to service learning, vague or incomplete.	Reflection was not submitted.

Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.1E.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the contributing factors to their ability to have that effect.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ The impact of a musician or a group of musicians on a society and identify ▪ The factors that contributed to the impact.	● Reflection is marginally related to musical innovation, vague or incomplete.	Reflection was not submitted.

MPOSITION & THEORY				
CREATE				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.C.HSII** a. Generate melodic, rhythmic, and harmonic ideas for improvisations and compositions (such as binary, rondo or ternary).	● Composer's notebook includes multiple, contrasting melodic, rhythmic and timbral ideas that the student plans to incorporate into improvisations and composed forms such as binary, ternary or rondo.	● Composer's notebook is incomplete or the musical ideas have little/no capacity to generate a viable improvisations or sectional forms.	Composer's notebook was not submitted.
Anchor Standard 2: Organize and develop artistic ideas and work	**MU:Cr2.1.C.HSII** a. Select, develop and organize melodic, rhythmic, and harmonic ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary) and explain their development.	● Drafts of compositions or arrangements represent a variety of musical forms.	● Drafts of compositions: ▪ Contain numerous notation errors or are illegible in places ▪ Are inappropriate for the intended performers ▪ Represent only one musical style or form.	Drafts of composition were not submitted.

Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.C.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. **MU:Cr3.2.C.HSII** a. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music and compositional techniques have been employed to realize expressive intent. b. Describe the selected contexts and performance media for presenting personal works, and explain why they successfully affect the final composition and presentation.	● Musician's statement includes: ▪ A description of the processes used to revise and extend draft compositions ▪ Strategies for using the elements of music to create specific expressive intents ▪ A description of the context and performance media that are appropriate for the final composition, and how these had an impact on the development of the composition. ● Final composition or arrangement is presented as a video-taped or computer generated performance, as well as in music notation. ● Videotaped performances of compositions from units one, two and three demonstrate growing mastery of compositional techniques and a variety of styles and genres.	● Musician's statement is incomplete, vague, or inaccurate. ● Final composition or arrangement demonstrates little attention to: ▪ Phrase construction ▪ Melodic development ▪ Rhythmic content ▪ Constructed or implied harmonies ▪ Use of articulations ▪ Use of dynamics to delineate shapes of phrases, balance, and contrasts ▪ The range and characteristics of the voice(s) or instrument(s) for which it is composed/arranged.	A videotaped or computer generated performance was not submitted. **AND/OR** A notated composition was not submitted.
COMPOSITION & THEORY				
Perform				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.C.HSII** a. Select, using teacher-developed and/or student-developed criteria, specific passages, and sections, based on theoretical and structural characteristics, interest, and an understanding.	● Composer's notebook includes a list of works that were selected for performance based upon theoretical, structural, stylistic and technical criteria.	● The rationale presented for selecting literature is based upon personal preference rather than theory constructs. ● The relationships between style/genre and interpretive decisions are vague, incorrect, or	Musician's statement **AND/OR** Videotape was not submitted. *n.b: Audio*

	of the performer's technical skill. **MU:Pr4.2.C.HSII** a. Explain how structural aspects and the elements of music relate to the style, function and context and inform prepared and improvised performances. **MU:Pr4.3.C.HSII** a. Develop interpretations of works, based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intents.	● Composer's notebook includes analyses of model compositions or passages describing the relationships between the style/genre of the works and the: ▪ structural elements of the works ▪ function and context of possible performance venues ▪ interpretive decisions. ● Videotaped performance includes a lecture/ demonstration of three contrasting interpretations of a passage, and a rationale for selecting the interpretation that best matches the creators' intents.	incomplete. **OR** ● Lecture/demonstration includes inaccurate or vague information about the relationships between theoretical constructs and interpretation.	*recordings are not acceptable as evidence of achievement. The student must be audible **AND** visible throughout the recording.*
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.C.HSII** a. Using established criteria and teacher and/or student feedback, identify the ways in which the formal design, style, and historical/cultural context of a work is conveyed in performances. b. Identify and implement strategies for improving the technical and expressive aspects of varied works. c. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.	● Preface to one of the portfolio compositions includes strategies for linking its form, style, and context to its interpretation. Composer's notebook includes examples of composition drafts that were revised in response to self, teacher, and peer review.	● Preface to the portfolio composition is vague or incomplete. Revisions to draft compositions do not address feedback on technical or expressive deficiencies of a portfolio composition.	Preface to a portfolio composition, drafts of compositions, **and/or** samples of peer, teacher **and/or** self feedback were not submitted.
Anchor Standard 6:	**MU:Pr6.1.C.HSII**	● Videotaped performances of the three portfolio	● Composer's description of compositional devices is	Videotaped performances were

Convey Meaning through presentation of artistic work	a. Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent. b. Describe how compositions are appropriate for both audience and context, and how this will shape personal creative efforts.	compositions include a composer's description of the compositional devices used and their intended impact on the targeted audience.	inaccurate or vague or fails to address the intended impact on the audience.	not submitted. *n.b: Audio recordings are not acceptable as evidence of achievement. The student must be audible **AND** visible throughout the recording.*
COMPOSITION & THEORY				
Reflect				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 7: Perceive and analyze artistic work Convey Meaning through presentation of artistic work	**MU:Re7.1.C.HSII** a. Use researched criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. **MU:Re7.2.C.HSII** a. Analyze aural and notated musical excerpts to determine how the elements of music, context, and purpose inform a response.	● Composer's notebook includes the: ▪ Titles of three compositions by the same composer, each of which serves a different purpose ▪ Purpose(s) each work serves ▪ A description of the alignment between compositional devices and the purpose(s) of each composition.	● The relationships between compositional devices and purposes are inaccurate, vague, or incomplete.	Composer's notebook does not include three model compositions by the same composer.

Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.C.HSII** a. Explain and support interpretations of varied works, demonstrating an understanding of composers' intents by citing the use of elements of music (including form), compositional techniques, context, and the style/genre of each work.	● Composer's notebook includes an analysis of a performance of <u>one</u> of the model compositions (see Anchor Standard 7), citing ways in which the performer used knowledge of the elements of music to inform interpretation.	▪ Relationships between the elements of music and interpretation are incomplete, vague and/or inaccurate.	An analysis of the relationship between the elements of music and interpretation was not submitted.
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.C.HSII** a. Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating and understanding of music theory as well as compositional techniques and procedures.	● Composer's notebook includes an evaluation of the three model compositions (see Anchor Standard 7), citing a preference for one of the works, using the relationship between the elements of music and the purpose of the work as the criteria for the selection.	● The evaluation of the three model compositions was not based upon the elements of music and/or the purpose of the work.	An evaluation of the three model compositions was not submitted.
COMPOSITION & THEORY				
Connect				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn20.1.C.HSII** a. Identify and implement ways to use music to serve others and describe the effect of the experience.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ Student's service project ▪ Leadership and creativity skills the student developed as a result of service work.	● Reflection is marginally related to service learning, vague or incomplete.	Reflection was not submitted.

Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.1C.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the contributing factors to their ability to have that effect. b. Investigate and explain a specific music vocation and its role in society. c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ The impact of a musician or a group of musicians on a society and identify ▪ The factors that contributed to the impact.	● Reflection is marginally related to musical innovation, vague or incomplete.	Reflection was not submitted.

HARMONIZING INSTRUMENTS				
CREATE				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.H.HSII** a. Generate melodic, rhythmic, and implied harmonic ideas for compositions (forms such as rounded binary or rondo), improvisation, and accompaniment patterns in a variety of styles. b. Generate harmonizations for given melodies.	● Composer's notebook includes at least one melodic, rhythmic, and harmonic idea that the student plans to incorporate into a passage of music. ● Composer's notebook includes at least one harmonization of a brief melody.	● Composer's notebook is incomplete, or the musical ideas have little/no capacity to generate a viable passage of music.	Composer's notebook was not submitted.
Anchor Standard 2: Organize and Develop artistic ideas and work	**MU:Cr2.1.H.HSII** a. Select, develop, and use standard notation and recording technology to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, and accompaniment patterns in a variety of styles, and harmonizations for given melodies.	● Draft of composition or arrangement: ▪ Is at least 24 measures in length ▪ Is submitted in accurate and legible handwritten or computer-generated standard notation.	● Draft of composition or arrangement: ▪ Is fewer than 24 measures in length ▪ Contains numerous notation errors or is illegible in places.	Draft of composition was not submitted.
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.H.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies. **MU:Cr3.2.H.HSII** a. Perform final versions of compositions (forms such as rounded	● Final composition or arrangement is presented as a video-taped or computer-generated performance, as well as in music notation. ● Final composition demonstrates thoughtful: ▪ Phrase construction ▪ Melodic development ▪ Rhythmic content ▪ Constructed or implied harmonies ▪ Use of articulations	● Final composition or arrangement is presented as a video-taped or computer-generated performance, as well as in music notation. ● Final composition or arrangement demonstrates little attention to: ▪ Phrase construction ▪ Melodic development ▪ Rhythmic content ▪ Constructed or implied harmonies ▪ Use of articulations	A videotaped or computer-generated performance was not submitted. **AND/OR** A notated composition was not submitted.

	binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization's for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	▪ Use of dynamics to delineate shapes of phrases, balance, and contrasts ▪ Attention to the range and characteristics of the voice(s) or instrument(s) for which it is composed/arranged.	▪ Use of dynamics to delineate shapes of phrases, balance, and contrasts ▪ The range and characteristics of the voice(s) or instrument(s) for which it is composed/arranged.	
HARMONIZING INSTRUMENTS				
PERFORM				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.H.HSII** a. Explain the criteria used in selecting a varied repertoire of music for individual and small group performances, based on an understanding of theoretical and structural characteristics of the music, expressive challenges, personal interest, knowledge, personal and others' technical skills, as well as the purpose and/or context of the performance(s). **MU:Pr4.2.H.HSII** a. Identify, describe, and demonstrate how theoretical and structural characteristics and context in a varied repertoire of music inform and influence prepared and improvised performances. **MU:Pr4.3.H.HSII** a. Explain and support how understanding the context and expressive intent in a varied repertoire of music influences	● Musician's statement includes a list of repertoire performed throughout the three-unit IAAP process, the rationale for its selection, and its contributions to technical and musical growth. ● Musician's written or video statement regarding the third-unit, videotaped repertoire selection includes the: ▪ Theoretical, structural, stylistic, and genre characteristics of the music and their impact on interpretative decision-making ▪ Technical requirements ▪ Purpose or context for the performance. ● Videotaped performance demonstrates mastery of the	● Musician's written or video statement reveals little or no opportunities for technical or musical growth. **OR** ● Musician's written or video statements are inaccurate or substantially incomplete. **OR** ● Performance contains numerous errors and/or hesitations that detract	Musician's statement **AND/OR** videotape was not submitted. *n.b: Audio recordings are not acceptable as evidence of achievement. The student must be audible **AND** visible throughout the recording.*

	prepared or improvised performances and the performers' ability to connect with audiences.	technical demands and an understanding of the expressive qualities of the music performed.	from the expressivity of the performance and/or is devoid of expression.	
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.H.HSII** a. Develop and apply established criteria and feedback from teacher and/or students to critique individual and small group. performances of a variety of styles of music. b. Create and implement rehearsal strategies to address performance challenges and refine performances. c. Initiate aural and visual cues.	● Musician's written or video statement includes a description of the rehearsal strategies that were used to develop, apply, and evaluate the rehearsal strategies that were used to prepare the AS4 videotape.	● Musician's written or video statement includes a description of the rehearsal strategies is vague, incomplete, and/or does not address the AS4 videotaped performance.	Musician's statement was not submitted.
Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.H.HSII** a. Perform with expression and technical accuracy, in individual and group performances, a variety of styles of music.	● Videotaped performances across units one, two and three demonstrate growing mastery of the technical demands of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	● Videotaped performances across units one, two and three demonstrate little or no growth in musical technique.	Videotape was not submitted. *n.b: Audio recordings are not acceptable as evidence of achievement. The student must be audible* ***AND*** *visible throughout the recording.*
HARMONIZING INSTRUMENTS				
REFLECT				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 7: Perceive and analyze artistic work	**MU:Re7.1.H.HSII** a. Use researched criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	● The portion of the musician's statement regarding the selection of the second unit portfolio performance piece includes: ▪ A brief analysis of its structure ▪ An explanation of how	● The portion of the musician's statement regarding the selection of the second unit portfolio performance piece was inaccurate, vague, or incomplete.	The portion of the musician's statement regarding the selection of the second unit portfolio performance piece was not submitted.

	MU:Re7.2.H.HSII a. Explain how the analysis of structures and context of contrasting musical selections inform a response.	this knowledge informs their response to the piece.		
Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.H.HSII** a. Explain and support interpretations of the expressive intent of musical selections, citing as evidence the treatment of elements of music, context, and the style/genre of each work.	● The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece includes: ▪ An analysis of the use of musical elements to create musical expression, ▪ Research on the expressive intent of the composition (e.g., composer, genre, era in which it was written, etc.).	▪ The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece was inaccurate, vague, or incomplete.	The portion of the musician's statement regarding the interpretation of the second unit portfolio performance piece was not submitted.
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.H.HSII** a. Apply personally-developed and established criteria, based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate individual and small group musical selections for listening.	● The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece includes: ▪ Research on the context for which the work was composed ▪ Personal evaluating criteria ▪ An analysis of the work's structure.	● The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece was inaccurate, vague, or incomplete.	The portion of the musician's statement regarding the evaluation of the second unit portfolio performance piece was not submitted.
HARMONIZING INSTRUMENTS				
CONNECT				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn10.1.H.HSII** a. Identify and implement ways to use music to serve others and describe the effects of the experience.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ Student's service project ▪ Leadership and creativity skills the student developed because of service work.	● Reflection is marginally related to service learning, vague or incomplete.	Reflection was not submitted.
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shapes cultures past, present and future.	**Mu:Cn11.H.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible. b. Investigate and explain a specific music vocation and its role in society. c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.	● Reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ The impact of a musician or a group of musicians on a society and identify ▪ The factors that contributed to the impact.	● Reflection is marginally related to musical innovation, vague or incomplete.	Reflection was not submitted.

Technology				
CREATE				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 1: Generate and conceptualize artistic ideas and work.	**MU: Cr1.1.T.HSII** a. Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations, using digital tools and digital resources.	● Composer's digital notebook includes at least one melodic, rhythmic, and harmonic idea that the student plans to incorporate into a composition.	● Composer's digital notebook is incomplete and does not contain melodic, rhythmic, or harmonic ideas.	Composer's digital notebook was not submitted.

Anchor Standard 2: Organize and develop artistic ideas and work	**MU:Cr2.1.T.HSII** a. Select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity and variety, using digital and analog tools, and digital resources.	● Composer's digital notebook shows organization of melodic, rhythmic, and harmonic ideas that are included into a larger work.	● Composer's digital notebook shows partial organization of ideas to be included into a larger work.	Composer's digital notebook was not submitted.
Anchor Standard 3: Refine and complete artistic work	**MU:Cr3.1.T.HSII** a. Identify, describe, and apply selected teacher-provided and/or student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions**.** b. Share compositions and improvisations that demonstrate musical and technological craftsmanship through the use of analog and digital tools, and digital resources.	● Composer's digital drafts contain teacher/student criteria of assessment to evaluate expressive aspects of ongoing versions. All available digital tools are used to share and demonstrate musical and technological craftsmanship.	● Composer's digital notebook shows only partial criteria of assessment of ongoing versions and does not use all available digital tools.	Composer's digital notebook was not submitted.
TECHNOLOGY				
PERFORM				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation	**MU:Pr4.1.T.HSII** a. Select, using teacher-developed or student-developed criteria, a varied repertoire of music, based on interests, an	● Musician's digital work contains a varied repertoire of music based on interests and understanding of structural characteristics of the music.	● Musician's digital work contains only a limited repertoire of music ● Musician cannot fully demonstrate how context and	Musician's digital work was not demonstrated.

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	understanding of the theoretical and structural characteristics of the music, and the performer's technical skill, using digital tools and digital resources. **MU:Pr4.2.T.HSII** a. Describe and demonstrate how context, theoretical and structural aspects of the music, and digital tools inform and influence prepared and improvised performances. **MU:Pr4.3.E.T.SII** a. Explain and support how understanding the style, genre, context, and use of digital tools and digital resources in a varied repertoire of music influences prepared or improvised performances and the performers' ability to connect with audiences.	● Musician demonstrates how context and structural aspects of music influence prepared and improvised performances. ● Musician explains how the style, genre, context, and use of digitals tools/resources influence prepared or improvised performances.	structural aspects of music influence prepared and improvised performances. ● Musician only partially explains how the style, genre, context, and use of digitals tools/resources influence prepared or improvised performances.	
Anchor Standard 5: Develop and refine artistic techniques and work for presentation	**MU:Pr5.1.T.HSII** a. Develop and apply established criteria and feedback from teacher and/or students to improve and refine the technical and expressive aspects of prepared and improvised performances of a variety of styles of music.	● Musician's digital statement includes criteria for improvement of technical and expressive aspects of prepared and improvised performances.	● Musician's digital statement does not explain criteria for improvement of technical and expressive aspects of prepared and improvised performances.	Musician's digital statement was not submitted.

Anchor Standard 6: Convey Meaning through presentation of artistic work	**MU:Pr6.1.T.HSII** a. Using digital tools and digital resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a variety of styles of music.	• Digital resources are used by the musician to demonstrate technical accuracy and expressive qualities in prepared and improvised performances.	• Demonstration by musician only partially shows technical accuracy and expressive qualities in prepared and improvised performances.	No demonstration was prepared.
TECHNOLOGY				
REFLECT				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 7: Perceive and analyze artistic work Convey Meaning through presentation of artistic work	**MU:Re7.1.T.HSII** a. Use researched criteria to select music for a variety of purposes supporting choices by citing knowledge of the music, understanding of digital and electronic aspects, and the specified purpose and context. **MU:Re7.2.T.HSII** a. Explain how the analysis of elements of music, technological aspects, context, `and purpose of contrasting musical selections informs a response.	• The musician's digital statement includes citing knowledge of the selected music, understanding of the digital and electronic aspects and the purpose and context. Research should be shared, and the purpose of contrasting selections should be explored.	• The digital statement does not include knowledge of the selected music or understanding of the digital and electronic aspects and the purpose and context.	The digital statement was not submitted.
Anchor Standard 8: Interpret meaning in artistic work	**MU:Re8.1.T.HSII** a. Explain and support interpretations of the expressive	• The portion of the musician's digital statement should include	▪ The portion of the musician's digital statement did not completely explore the	The portion of the musician's digital statement was not

	intent of musical selections, citing as evidence the treatment of the elements of music, digital and electronic features, context, and purpose.	interpretations of the expressive intent of musical selections citing as evidence the treatment of the elements of music and digital and electronic features.	expressive intent of the selections citing the treatment of the elements of music.	submitted.
Anchor Standard 9: Apply criteria to evaluate artistic work	**MU:Re9.1.T.HSII** a. Evaluate music using criteria based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.	● The musician's digital statement includes an evaluation of music based on artistic intent, digital features, and musical qualities.	● The musician's digital statement did not completely evaluate chosen music on artistic intent or digital features.	The musician's digital statement was not submitted.
TECHNOLOGY				
CONNECT				
Anchor Standard	**Performance Indicator**	**HSII Accomplished (Meets Standard)**	**HSI Proficient (Approaches Standard)**	**Ineligible Portfolio**
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	**MU:Cn10.1.T.HSII** a. Identify and implement ways to use music to serve others and describe the effect of the experience.	● Digital reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ Student's service project ▪ Leadership and creativity skills the student developed as a result of service work.	● Reflection is marginally related to service learning, vague or incomplete.	Reflection was not submitted.
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context, and in turn, how artistic ideas shape cultures past, present and future.	**Mu:Cn11.1T.HSII** a. Appraise the effect of a musician or a group of musicians on a society and identify the contributing factors to their ability to have that effect.	● Digital reflection of 500 or fewer words or a video recording of three or fewer minutes describes: ▪ The impact of a musician or a group of musicians on a society and identify ▪ The factors that contributed to the impact.	● Reflection is marginally related to musical innovation, vague or incomplete.	Reflection was not submitted.

Implementation Considerations and Resources

Earning Credit

Students must earn 3 units of credit in the Arts and earn a passing score on their final portfolio to achieve the Individual Arts Assessment Pathway (IAAP). Local districts have the flexibility to offer the courses for the IAAP in a manner that fits within their programmatic offerings, State IAAP and regulatory requirements. The following types of courses are eligible for credit.

Independent study Independent Study (Elective Credit) 8 NYCRR 100.5(d)(9)	**Grade 8 Acceleration** Grade 8 Acceleration 8 NYCRR 100.4(d)	**Participation in Performance Arts** Participation in Performance Arts 8 NYCRR 100.5(d)(2)
A student may complete the IAAP credit requirements through up to 2 units of independent study, such as a foundation class followed by 2-units if independent study.	Students may be accelerated and earn a unit of credit towards the IAAP in grade 8 should the student be deemed by the Superintendent, or their designee, to demonstrate readiness in the Arts to begin high school courses in the eighth grade. To earn diploma credit, students must pass both the course and the culminating assessment. This culminating assessment (in the absence of a Regents Exam) is locally determined and could include in full, or in part, IAAP mandatory portfolio elements.	Students may earn a unit of credit in the arts either by participating in a school's major performing groups or by participating, only in exceptional situations, in an advanced out-of-school art or music activity. Credit for such participation shall be upon recommendation by the student's music teacher, shall be approved by the music/arts department chairperson, if there is one, and by the school principal, and shall be consistent with the goals and objectives of the school's music program.

Tracking Students Progress through the IAAP
Similar to work-based learning where students may be accumulating hours in various courses with various teachers, schools/districts will need to develop systems to track the hours and progress through the IAAP. An example of an IAAP tracking form may be found here. It should be the policy of the school district/BOCES to maintain student records according to the Records Retention and Disposition Schedule found here.

Transfer Credit 8 NYCRR 100.5(d)(5): Transfer credit may be awarded for work completed outside of the school awarding credit. If the work was successfully completed at another registered high school, the receiving principal must award transfer credit. Transfer credit may be awarded if the work completed at other educational or cultural institutions is deemed to be

consistent with the New York State commencement level learning standards and is of comparable scope and quality to that which would have been done in the school awarding credit.

Considerations for Smaller Schools and Districts:

If a local school does not offer a particular arts course, but neighboring schools within the district and/or in an adjacent district do, it is possible to work within the local district or broader region to schedule diverse arts course offerings for students. Schools may award diploma credit for courses taught by a certified teacher from another school/district, so long as there is a shared service agreement between the schools/districts. Such courses must be aligned to the arts learning standards, taught by a teacher certified in music, and meet the requirements for the definition of a unit of study found in Part 100.1 of Commissioner's Regulations. If the course is an online or blended course, it would also need to meet the requirements for Credit for Online and Blended Courses.

Resources for Students and Teachers

Please see Module 3: Guidance for teachers and students.