ASSESSMENT FOR LEARNING

VISUAL ARTS PORTFOLIO

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Dr. Donna Kay BEATTIE

PREFACE

The Curriculum Development Council published a report entitled *Learning to Learn: The Way Forward in Curriculum Development* (2000) which set out the general directions for curriculum development in Hong Kong from then onwards. The Report recommended that schools should put more emphasis on assessment for learning, a process in which teachers seek to identify and diagnose student learning, and provide quality feedback for students to strengthen their work. In this connection, assessment for learning is regarded as an integral part of the curriculum.

Portfolio, which is commonly adopted in Visual Arts, is an effective means for learning, teaching and assessment. Portfolio provides a platform for documenting the authentic learning processes and products, such as research on ideas, development of creative process, experimentation, artworks, reflection and feedback, which serves as evidence for formative and summative assessment from teachers, peers and the students themselves. With effective use of the portfolio, it can be very useful for enhancing learning and teaching.

Portfolio is an integral component of the senior secondary Visual Arts curriculum, and is also a tool for the Visual Arts School-based Assessment of the Hong Kong Diploma of Secondary Education. In order to support the implementation of the Visual Arts curriculum, the Arts Education Section of the Education Bureau invited Dr. Donna Kay Beattie of Brigham Young University of the United States to study the visual arts portfolios of Hong Kong students and write this book, with a view to enhancing teachers' knowledge of and skills in helping students to develop thier portfolios, as well as assessing students' portfolios.

Special thanks should be extended to the students, teachers and schools for their contribution of the portfolios for the production of this book. The portfolios illustrated in this book only serve as examples for reference, teachers should take into consideration their students' diverse learning needs while guiding them to develop portfolios.

This book is designed for supporting the implementation of the senior secondary Visual Arts curriculum. School teachers of any class levels, however, should feel free to select, adapt or modify any parts of it for their learning and teaching reference. It is also recommended that schools should use this book together with other relevant materials to support learning, teaching and assessment.

Arts Education Section, Education Bureau

ACKNOWLEDGEMENTS

Content

CHAPTER 1 THE PORTFOLIO

You are embarking on a meaningful educational journey related to quality teaching and learning – the development and implementation of a visual arts portfolio in your school-based Visual Arts curriculum. This journey will take time and effort, but the destination or the end result is very worthwhile for promoting and interpreting student progress. This book is designed to help you and your students to make the journey with visual arts portfolios much easier.

1. WHAT IS A PORTFOLIO?

A portfolio can be defined as "a purposeful collection of student work that tells the story of the student's efforts, progress, or achievement in a given area".[1] You need to view portfolios as a whole philosophy of learning and teaching that values and makes transparent your students' behaviours in:

- discovering and exploring a visual problem,
- demonstrating their thinking and working processes related to it,
- reflecting on those processes, and
- validating them with appropriate final solutions and recognition.

Because these steps represent a meaningful learning process, as well as a problem-solving process, the visual arts portfolio, as the window to these processes, is a relevant and natural teaching tool in your regular classroom practice and a valuable assessment tool in a formal assessment system for both formative and summative assessment. The kind of portfolio that is most helpful in learning and teaching, documenting, and assessing various broad learning areas of visual arts (see Chart 1), as well as different forms of knowledge (see Chart 2), over an extended period of time is called a "process portfolio".

Chart 1
Broad Areas of Learning in Visual Arts Learning

Researching Art

Making Art

Writing and Talking About Art (Responding to Art)

Self-reflecting About Art

Presenting Art

Valuing Art and Cultivating Positive Attitudes

These areas can be condensed into two major strands of Visual Arts learning, under which the other areas are subsumed. They are:

Visual Arts Making

Visual Arts Appreciation and Criticism in Context

This kind of portfolio incorporates not only a research journal or diary but also the final solutions; therefore, it embraces characteristics of a "best works portfolio" as well. Such a portfolio provides opportunities for students to pursue an individualised and creative approach for its development, to practise higher-level cognitive skills and problem solving throughout its construction, to review and appraise it continuously, and to self-select and self-assess its most meaningful contents as evidence of their learning. It has been said that portfolios enable students to "collect, select, and reflect".[2]

1 Arter, J. A. (1992). Portfolios in practice: What is a portfolio? Paper presented at the annual meeting of the American Education Research Association, San Francisco, CA, April 1992, from ERIC, ED 346156.
2. Sweet, D. (Nov 1993). Student portfolios: Classroom uses in Office of Education Research Consumer Guide, No. 8.

Chart 2 Forms of Knowledge

Knowledge of facts, generalisations, and ideas (factual or content knowledge)
• Example: Factual knowledge about artworks, artists, art movements, and the like

Knowledge of theories (theoretical knowledge)
• Example: Knowledge about colour theories, golden mean, or aesthetic theories about art (Expressionism, Formalism, Imitationalism, Feminism)

Knowledge of skills and processes (procedural knowledge)
• Example: Knowledge of how to apply techniques of watercolour or pastel

Knowledge of manipulation skills (practical knowledge)
• Example: Knowledge of how to hold a brush or pull a linoleum print

Knowledge of when and why certain ideas, theories, and processes are better and more appropriate than others (conditional knowledge)
• Example: Knowledge of when to use particular brushstokes for certain natural phenomena

Knowledge of one's own learning processes (metacognitive knowledge)
• Example: Knowledge of how one organises and develops ideas for an artwork

Knowledge about values and attitudes (affective knowledge)
• Example: Knowledge of how and why one values or prefers a particular style of art

Knowledge of one's own experience, which involves intangible factors such as belief, perspectives, and value systems (personal knowledge)
• Example: Knowledge of why one holds a personal view in seeing a particular artwork

The visual arts portfolio is not something worked on periodically, but is in use everyday in class. The portfolio should reflect students' actual working processes and therefore should be constructed continuously. It demonstrates an authentic learning process, and students do not need to rework it at the end of their learning of a topic or a theme. Whatever you choose as the portfolio form, it should be easy for you to store and notate, be economically feasible, and for your students be easy to carry with them when working on artifacts at home. Encourage students to design and structure the standardised components of a portfolio in their own way.

Picture 1: Students' sketchbooks

2. VALUES OF A PORTFOLIO

For your students, a portfolio is the structure for guiding and organising their working processes in art from conception of an idea to its successful fruition. In addition, the portfolio is the personalised repository or container for all of their research, resources, preparatory studies or tests, and their final productions; such contents or entries are often called "artifacts".

For you, as teacher, the portfolio is valuable ongoing evidence of students' applications of different forms of knowledge in regard to the broad areas of visual arts learning. It illuminates a view of their growth and progression toward long-range goals, which both you and the students set. A portfolio challenges students to shoulder much of the responsibility for their own learning and intrinsic motivation, and as a result of completing this substantial performance, their self-image can be enhanced. Yet, a portfolio encourages meaningful collaboration and dialogue between you and the students, as you coach its development. The portfolio provides many opportunities for implementation of exemplary assessment practices, because it can be informally assessed and discussed for feedback and revision throughout the course of study and also formally marked with summative assessment at the conclusion of the course.

In short, the benefits of a portfolio programme with respect to high quality student learning outweigh the disadvantages identified with it, such as storage problems of portfolios and increased workload for both you and your students. Staying abreast of annotating, organising, reviewing, and marking portfolios, especially when confronted with a large class size, does take time.

CHAPTER 2: ORGANISING A PORTFOLIO

1. QUESTIONS ON ORGANISING A PORTFOLIO

You are now familiar with the concept of a portfolio, therefore, this chapter focuses on how you can organise one in your school-based Visual Arts curriculum. The following list of questions will help you think through how you might want to design and implement a portfolio with a strong conceptual base for your students. Take some time to respond to each question. There is space for you to jot down your answers.

1. What are your objectives for the portfolio, based on the learning objectives of your curriculum and on the Broad Learning Outcomes, as set forth by the *Visual Arts Curriculum and Assessment Guide (S4-6)*?

   _____

   _____

   _____

2. What art making skills and processes do you want students to show in their portfolios? *(Visual Arts Making)*

   _____

   _____

   _____

3. What art appreciation and criticism content, skills, and processes do you want students to show in their portfolios? *(Visual Arts Appreciation and Criticism in Context)*

   _____

   _____

   _____

4. What sections and components should structure the portfolio?

   _____

   _____

   _____

5. What materials, resources, and data (artifacts) should students include that document the different areas of learning? How will you help them to collect and select the most meaningful examples and not just put in anything visual that they see?

   _____

   _____

   _____

6. What other documents are important to include in students' portfolios that help them to organise it?

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_____

7. What final products will you have students include? How will they present these?

_____

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8. How might students document their growth or changes in values, opinions, or attitudes that occur as they develop the portfolio or as a result of the portfolio and of visual arts learning?

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9. Should all portfolios look alike or be standardised?

_____

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10. How many times and when will students stop and reflect on what they have assembled in the portfolio?

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11. Will you have students self-select certain works they believe are most important evidence of their learning, and star, highlight, or reflect more deeply upon them?

_____

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2. DISCUSSION ON ORGANISING A PORTFOLIO

Now that you have given your own personal responses to these questions, in-depth discussion of each question will help you with additional planning. Chart 3 provides such information.

Chart 3

1. **What are your objectives for the portfolio, based on the learning objectives of your curriculum and on the Broad Learning Outcomes as set forth in the Visual Arts Curriculum and Assessment Guide (S4-6)?**

   The student portfolio must reflect your own goals for your school-based Visual Arts curriculum. In this way, the portfolio fits your particular teaching context. The learning objectives may be closely aligned with the Broad Learning Outcomes, which describe key components based on two major strands of visual arts learning — *Visual Arts Making* and *Visual Arts Appreciation and Criticism in Context*. These two strands are universal and deemed important to the field in all regions of the world. They need to be the conceptual foundation of your portfolio.

   Nevertheless, you can have additional course objectives that you want to address in the portfolio. These might include other outcomes important to visual arts learning, like "presenting the artwork" to an audience as might be demonstrated in an art exhibition.

2. **What art making skills and processes do you want students to show in their portfolios? (Visual Arts Making)**

   Each of the nine outcomes in the Broad Learning Outcomes under *Visual Arts Making* identifies a skill or process students should be able to do. Look for these and underline them. See an example of embedded skills and processes in Chart 4. If you can think of other skills and processes central to art making, then please include them. Do not forget that you can also look for examples of sub-skills of observation, experience, imagination, and technology in both art making and art appreciation and criticism.

3. **What art appreciation and criticism content, skills, and processes do you want students to show in their portfolios? (Visual Arts Appreciation and Criticism in Context)**

   Once again, read the Broad Learning Outcomes under *Visual Arts Appreciation and Criticism in Context* to glean skills and processes pertinent to talking and writing about art. See Chart 4 for examples of assessable concepts and skills under this strand. Content in this strand of visual arts learning will be determined in tandem with the interests and themes of your students.

Chart 4: Broad Learning Outcomes

Visual Arts Appreciation and Criticism in Context
Students should be able to:

- express their initial impressions of visual phenomena and artwork / art phenomena with suitable vocabulary;

- describe visual phenomena, artwork / art phenomena and the connections among visual elements, images and focuses;

- perform formal analysis and express personal feelings and ideas on the aesthetics, style and symbolic meanings of the objects of appreciation and criticism, based on their visual elements and organisation;

- discern the style and implications of art creations of different cultures, regions, times and artists;

- interpret artwork / art phenomena in various contexts with appropriate use of knowledge of social, cultural, historical and other aspects;

- produce informed judgements on the appropriateness of the selection of form in accordance with the message / function, and the significance or values of a particular piece of artwork in the context of appreciation and creation;

- perform art appreciation and criticism verbally, in dialogue and in writing; and

- supplement or modify the discourse of art appreciation with the integration of description, analysis, interpretation and judgement in the process of student-teacher interaction.

Visual Arts Making
Students should be able to:

- develop themes of personal feelings or ideas, social-related issues, or identify problems through the use of observation, experience, imagination, technology and other skills;

- transform experiences and knowledge constructed from art appreciation and criticism – including analysis, interpretation and selection of signs and symbols – into art making / problem-solving practice;

- select appropriate visual language, media, tools and skills in accordance with the communication of a theme / solving of a particular problem;

- demonstrate basic competence in manipulating selected visual language, materials, media, tools and techniques;

- select and manipulate appropriate techniques, perspectives, imageries and art forms for an unique and creative communication of a theme/problem-solving;

- compare and contrast the artistic quality of their own and others' artwork using appropriate art vocabulary, concepts and theories with an open mind in the process of student-teacher interaction;

- modify their own art creations accordingly;

- show concern for the living environment and the historical context; and

- integrate and apply perspectives and experiences constructed from the learning of the arts and other subjects.

4. What sections and components should structure the portfolio?

The portfolio should be compartmentalised around each theme and its resources, working processes, and final resolution. The portfolio should include both **primary and secondary evidence** of students' learning in art making and art appreciation, which are elaborated in Question 5. The portfolio can also embrace **extrinsic evidence** about visual arts learning outside of school, such as notes, articles, or images related to thoughts, personal opinions, and interests pertaining to external data sources like art museums and exhibitions. Affective learning (students' thoughts pertaining to values, attitudes, and emotional states) might also be documented. An "Ah Ha" page for personal discoveries related to art is a meaningful addition to the portfolio and helps you to see a student's passion for learning.

You may ask students to design a cover or title page for their portfolios. Page numbers are also recommended, which help to organise the portfolio along with headers and titles for each section or component.
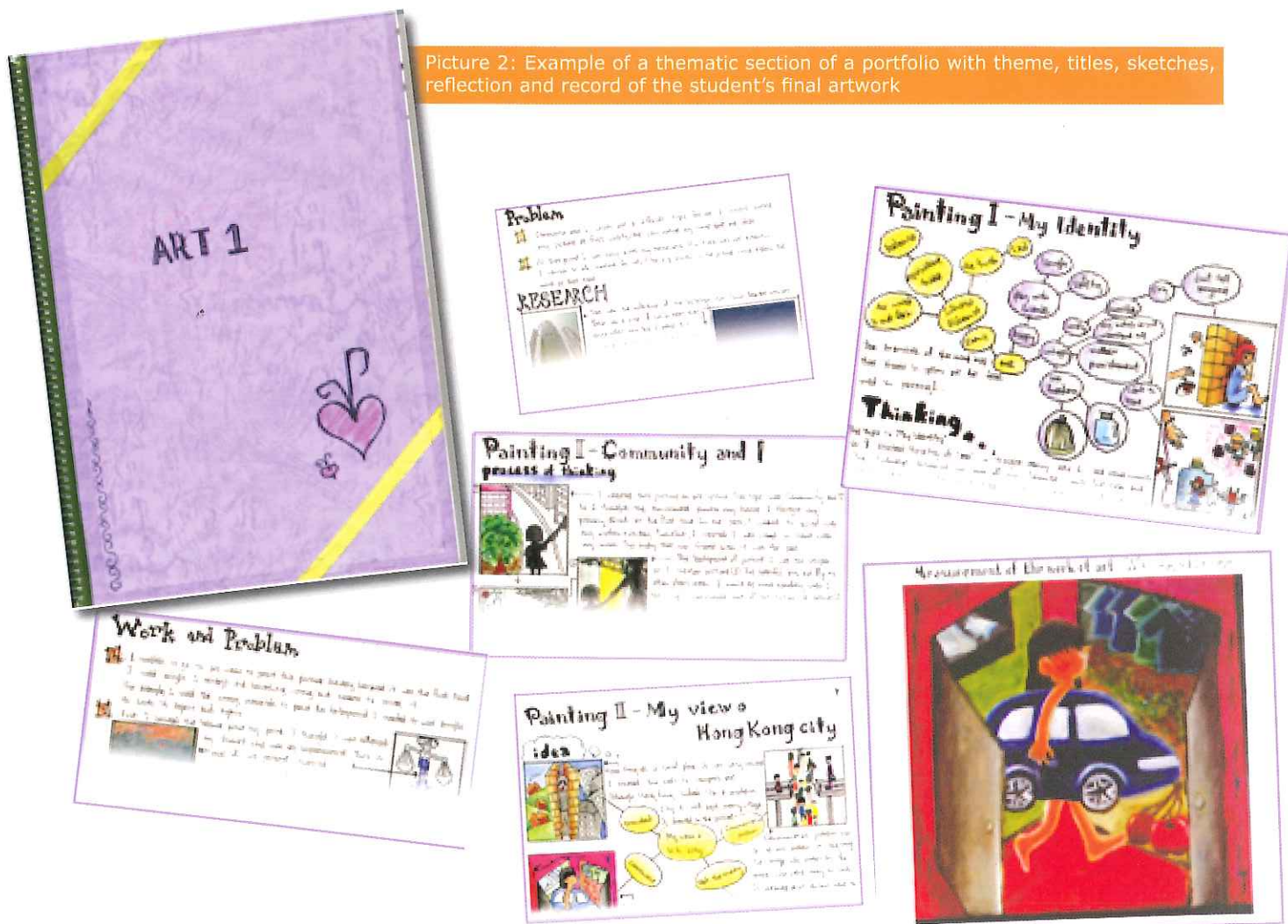
Picture 2: Example of a thematic section of a portfolio with theme, titles, sketches, reflection and record of the student's final artwork

5. What materials, resources, and data (artifacts) should students include that document the different learning areas? How will you help them to collect and select the most meaningful examples and not just put in anything visual that they see?

Picture 3: Examples of artifacts from students' portfolios

Primary evidence that students can put in the portfolio includes artifacts <u>to show art making</u>, such as mind-maps, drawings, sketches and tests related to the theme, visual language (elements and principles, composition), and techniques and media. Primary evidence also includes students' self-reflection of their learning and their finished artworks.

Secondary evidence related to art making includes resources and materials such as images and articles that students collected to support their studies of the theme and their learning in art making.

Picture 4: Examples of visual resources

Black cat

Pigeon

Cicada

Pigeon

Bat

Cuckoo

RESEARCH
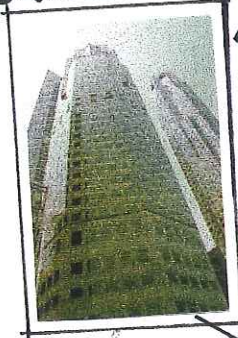
← That was the reference of the buildings that found with... There was a piece of special paper that could reflect your face. I added this material to the month of the picture. It was quite funny when you saw yourself inside the month, just like you were exclaiming too. I found this paper 2 days. Some stationery shop did not have this paper. I needed to go to many shops to find it.
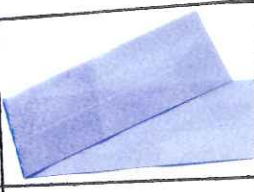
First, I wanted to add real ribbons to the picture. After, I knew it was not good and difficult to do this, so I changed it to hand painting.

The lines of the buildings some are rough and broken, some are smooth. This effect was quite special and good-looking.

I used the contrast colour to paint in one building. For example, red and green, purple yellow. It looked diversified.

Conclusion

We should spend our time to find something suitable for your Art's works. You can't just stay in home. Sometimes go outside can get ideas easily. Also, go to use time is important. If you can suitable to use your time, everything can go throw more easily and smoothly.

Picture 5:
A page of research related to visual resources, formal elements, and materials. A nice use of lines to indicate how each resource might apply to the artwork.

This page is used for my practice page for my final. I will try out things that would go in the painting and see if they would look nice in acrylic.

PRAC

This is a painting of a pizza that would go in my painting. It would be at the back, so it would be similar to the size it is at now. The way I did this was with many many layers. The First layer I painted in a milky yellow colour and then added other colours on to make up the pizza. It was quite difficult making the Pizza look 3D.

1.

John Piper style background

(from research) Pagoda

Cathedral from earlier in research

Western building

◀ 1. This composition merges the two cultures together, but I think it is too 'loose' – without the sense of busy that I want. Also, I don't want a background that is plain, I would prefer the background to contain things of the cultures as well.

Chinese style wall / blank – john piper background.

Pagoda (research)

2.

western bldg.

temple

gate

Cathedral (from verench)

Chinese structure

2. ▲ This design also merges the 2 cultures together, but it makes it busier by having more buildings. However, I don't particularly like the background, because it seems to standout too much. I also feel there isn't enough dimension & depth in it.

3.

Pagoda streetlight Western bldg (from research)

Western bldg

Chinese structure

Gate

Chinese door

3. ▲ I quite like this composition as it has a lot of shapes has a foreground & background. The thing I don't really like is the Chinese rooftop in the middle. It seems to limit the busy feeling of the piece, and also, the background seems to be busier & hence stand out more than the foreground. However, I like the depth of this design.

4. I like this composition because it has a lot happening in it and has a lot of depth. The foreground is closer than the background and seems to show the progression from East (chinese) to West (British). The difference between this composition and the others is that it brings the two cultures in a different way. Instead of merging them together, the foreground consists of Chinese architecture & the background is made up of Western architecture.

Ferris wheel

columns

cathedral (research)

4.

Bldg

Gate

western/british architecture

chinese house

rooftop

chinese architecture

pagoda (research)

structure (ornament)

fence/railing (research)

Lucian Freud

Lucian Freud is an artist with undeniable skills. His work demonstrates an understanding that I admire and only wish to comprehend. Freud, in every piece of work, is able to capture a sense of life. Every person, every face - every inch of skin seems to give off an aura of realism that makes his paintings almost touchable in a three dimensional sense. This achievement of volume, depth, texture and tone is something I wish to attempt to follow. Freud not only captures the human face with realistic vision, but he captures individual human faces with a sense of personality and history.

Freud does not concern himself or his paintings with what looks good or what is or should be there, Freud paints with complete honesty. This honesty picks up flaws and perfections about each of his subjects - and it is this trait that makes him so talented. He paints what he sees,

"A Portrait of Susie" by Lucian Freud

© Museum of Fine Arts, Boston
(Picture 8) **Lucian Freud** *Susie* 1988
Oil on canvas, height 27.3 cm, width 22.2 cm, Museum of Fine Arts, Boston

With this painting I tried to capture the style of Lucian Freud. I used realistic colours to try recreate a clear, natural face.

I tried to emphasise the tonal differences to help achieve a more three dimensional look.

I also used the direction of the brush strokes to help me create a sense of form - almost like facial line graphing.

I feel I have progressed in my three dimensional attempts, however I can still progress further with more trials and experiments.

Picture 9:
After studying Lucian Freud in art appreciation, the student created a self-portrait based on his style.

To document art appreciation and criticism, **primary evidence** would embrace visual images, resources, materials, sketches, professional examples of art history and art criticism, students' own written examples, and self-reflection that might span the scope of art history and contemporary art from students' own region and culture as well as from those of others. Such artifacts have as their main purpose knowledge of art history and of art criticism and are not solely as references for the art product. Drafts of formal written documents or research papers should also be added. The student might also include a timeline of featured artist's works.
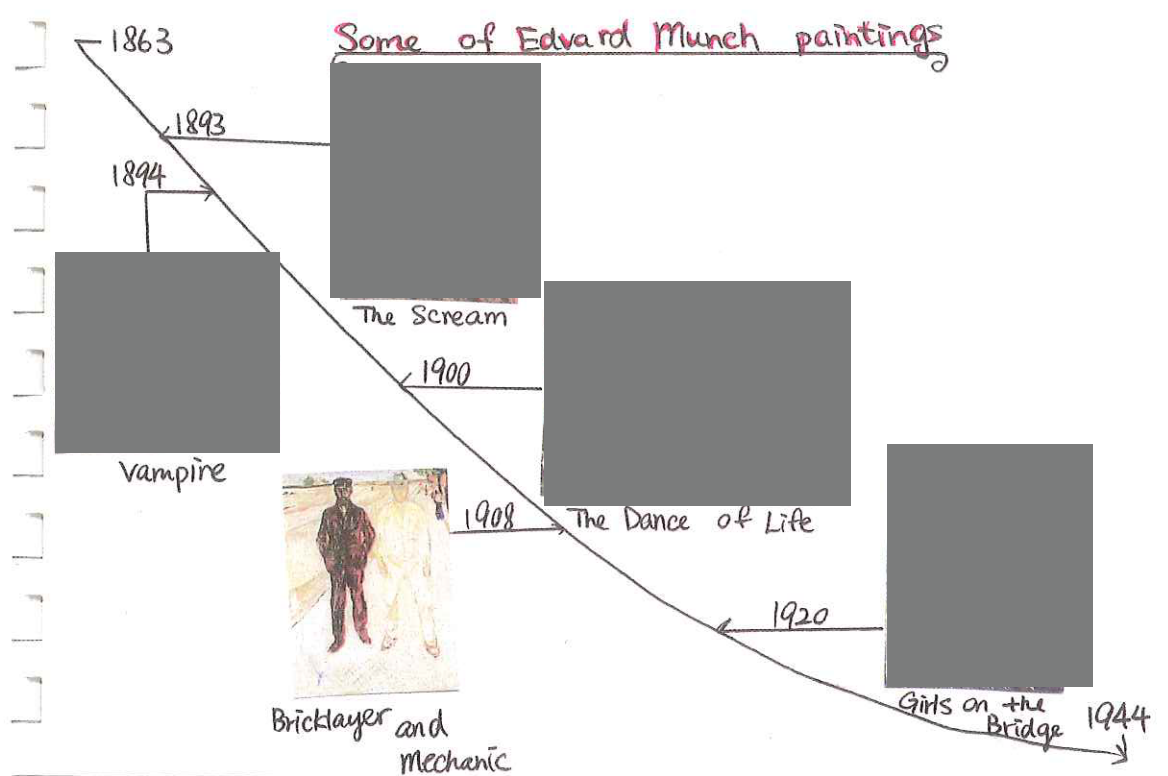
Picture 10: The student included an effective timeline of the masterpieces by her featured artist.

Photographs, timelines, books, journals, articles, and websites should be cited to demonstrate research skills.

With respect to portfolio artifacts, it is important that students do not equate volume with quality. To help students be selective in their resource collections, you first need to teach them about different data sources (e.g. surveys, experts, interviews, observations, media and technologies, libraries, museums, exhibitions, lectures, seminars, and the like). Then, a brief consultation with each student about most relevant resources would be appropriate. A class review session of the portfolio designed for collection, discussion and selection would also be helpful.

6. What other documents are important to include in students' portfolios that help them to organise it?

A **table of content** is helpful in organising the portfolio, especially when it has numerous different sections. **A record of performance** that students are responsible for updating is an excellent addition.

You can give students **a copy of a calendar page**, large enough for written comments in each day's box. Mark important due dates to keep students on target, and require them to self-assess or self-reflect on their working progress on certain days.

Lastly, you might have students, when they begin the development of the portfolio, write you a postcard (or a note card), called "Postcard to the Teacher", where they briefly describe personal goals and intended learning outcomes for their portfolio; in other words, they tell you what they want to accomplish in the portfolio or list key expectations. This postcard is kept in the portfolio for final reflection.

7. What final products will you have students include? How will they present these?

Final artworks need to be seen in the portfolio, but will undoubtedly be turned in and exhibited separately. Have students take photographs or photocopies of their works for inclusion in the portfolio. This is necessary for referencing their final self-evaluation of them. Any final written documents that may have been handed in separately for scoring should also be attached to portfolio pages.

My Can Bomb Artwork

"*Get a Can Bomb*" （拿來炸蛋）

If the work could be produced in mass, such an arrangement would be very spectacular.

"*Get a Can Bomb*" with landmarks

Picture 11: Examples of the final artwork "Get a Can Bomb" by the student studying Pop Art. The student validates the development of his/ her Pop Art prototype of a "can bomb" in his/her extensive Art History Report when he/she writes:

"*The aim (of Pop Art) was to present the nature of human beings, from the most beautiful and good side to even the ugliest side. That is the essense of Pop Art, 'Reflecting the reality, caring for the humanity', I think this message can be further developed as society changes rapidly. We can use Pop Art to document our responses. We can also use this to record history.*"

He/ She also reflects on the final work with the following statement, "*I used a humorous manner to express my emotions, with a view that Hong Kong people can express their indignation appropriatedly without behaving too violently.*"

8. **How might students document their growth or changes in values, opinions, or attitudes that occur as they develop the portfolio or as a result of the portfolio and of visual arts learning?**

You can focus selected pages in the portfolio on affective learning. Here, students can write about different aspects of this domain of learning, such as comprehension, open-mindedness, respect, appreciation, and acceptance. An example of these five indicators of values and attitudes with additional descriptions for assessing knowledge of values and attitudes is shown in Chart 7 of Chapter 3. You can determine your own indicators for this domain, which might include emotional states like motivation, commitment, pride, or self-confidence.

9. **Should all portfolios look alike or be standardised?**

Certainly, all students should have some mandated or required components in their portfolios, which you will want to mark or score. You can decide what content or artifacts that everyone needs to include. How students organise this content and how much work they wish to put into it should be their personal decisions. These individual parameters usually determine a very high student from a high or an average student. Positive attitudes toward art will be seen in students' portfolio efforts.

10. **How many times and when will students stop and reflect on what they have assembled in the portfolio?**

This will be your decision as teacher and when you deem it necessary for reflection on their progress. Remember that teaching and assessing in the support of learning should flow seamlessly. At some points during the development of a visual arts task or theme (perhaps, halfway through it), require students to self-assess their progress and to check their resources for best examples, weeding out unnecessary ones, or for gaps in their research. This is a time for them to tidy up the portfolio by deleting or adding to it. Small group discussion can be organised for students to discuss their portfolios with their peers. You would need to structure some reflective questions or a checklist to facilitate the discussion. You can periodically set aside a class period for reflection – a "portfolio day."

11. **Will you have students self-select certain works they believe are most important evidence of their learning, and star, highlight, or reflect more deeply upon them?**

During these reflection periods, you might have students choose their best examples as evidence of their learning. Have them annotate these examples with dates, criteria and reasons for their choices, including self-reflection about their learning outcomes.

CHAPTER 3: GUIDING STUDENTS TO DEVELOP A PORTFOLIO

To help you to guide your students to develop a quality portfolio, this section of the book pays special attention to the two major strands of visual arts learning. The chapter presents questions, explanations, and ideas pertaining to each strand and connects them to the other broad learning areas and to various forms of knowledge.

Two Major Strands of Learning in Visual Arts Learning
Visual Arts Making Visual Arts Appreciation and Criticism in Context

Visual Arts Making and *Visual Arts Appreciation and Criticism in Context* are the two major strands you are most responsible for when documenting student performance. Other broad areas of learning like Researching Art, Self-reflecting about Art, and Presenting Art can be integrated into these two strands. A brief discussion is also included in this chapter on Valuing Art and Cultivating Positive Attitudes.

1. VISUAL ARTS MAKING

The making of art can be divided into three general parts. They are:

Part 1. Selecting, researching, and developing a theme or visual problem
Part 2. Translating contextual or formal knowledge to art making practice
Part 3. Resolving the theme or visual problem

A good portfolio provides ample evidence of each of these parts. Each of these parts will be explained in more detail.

Part 1: Selectiing, Researching and Developing a Theme or Visual Problem

In solving a visual problem, many facets of that process can be isolated and examined. You have opportunities to look at students' abilities to:

(a) select, research and develop a theme or visual problem,
(b) select, experiment and develop media and techniques,
(c) select, experiment and develop the formal structure (elements and principles, composition) of an artwork, and
(d) select, experiment and develop moods or emotions (when appropriate to theme).

These four underlined phrases help to define the discovery and exploration part of art making and represent assessment indicators or qualifiers that you can assess. (Note: All underlined phrases in this chapter can serve as indicators of concepts and behaviours to assess.)

1.1 Setting a Theme or Visual Problem

You may wish to set a theme for your students or let them choose from an array of several themes you select. You might also give them a broad theme and request that they create their own sub-themes pertaining to it. Senior secondary students should be able to create their own theme or visual problem. If they are selecting their own theme, then you will want to assess its strength or complexity in conjunction with its meaningfulness to them and to others and its evolution over time. See Appendix A for contemporary issues as themes for artists and for visual arts themes appropriate to the secondary school level.

You can help your students to choose a meaningful theme. There are many different sources from the history of art, from the real world, from text and literature, and so forth for selection of a challenging and interesting theme or concept. Guide your students toward choosing a successful theme by asking the following kinds of questions:

What are major themes or concepts that artists have addressed in their art productions?

Students can be encouraged to make a list in their portfolios. You can also have them read some of the contemporary issues that artists deal with today and the list of themes suggested for secondary school level as seen in Appendix A.

Can you group these issues or themes under big categories like "Art as . . ." ?

Examples are: Art as Place, Art as Identity, Art as Fantasy or Imagination, Art as Reaction, Art as Object, Art as Play, Art as Narration or Story-Telling, Art as Feeling or Emotion, Art as Commemoration, Art as Decoration, Art as Consumerism, and the like. You might give pairs or small groups of students an envelope of theme strips cut from the list of themes and issues and let them categorise each under these general headers.

Ask questions such as:

- Which broad category appeals to you? Why?
- Can you name any artists that worked/ work within each of these categories?
- Are there entire art movements or stylistic periods that focused on one of these categories?
- What do you notice about these issues or themes as a whole?
- Which issues or themes are particularly provocative or interesting?
- Which issues or themes might be most challenging to explore?
- Is there an issue or theme that you especially like and might want to explore? Why?
- Would you like to try setting your own theme under one of these broad categories?

Allow students to submit their ideas to you for feedback. They can also discuss their theme choices in small groups.

In considering the evolution of a theme, the concept of an idée-fixe is relevant. This means that the theme never change or evolve over time and is seemingly fixed or stuck on one idea, usually the initial one. You want to see a theme grow and deepen over time through additional research and insights.

1.2 Using Techniques for Idea-generation

When students have determined a theme, then you can introduce some idea-generation tools (e.g., brainstorming, mind-mapping, SCAMPER) or creative problem solving techniques (e.g. problem identification, idea generation, idea selection, idea implementation and idea evaluation) to them. Due to the limited space, this section only focuses on the use of mind-map.

To create the mind-map, students should start from the centre, which should be the theme, and around it all brainstorming thoughts, ideas, definitions, explanations, research and data will emerge. The following questions help you to guide students in developing many connections in their mind-maps. (You might organise these different sets of questions in this chapter as checklists for your students.)

- What does the theme mean to you? How do you define it?
- What is your personal reaction to the theme (your feelings and emotions about it)?
- What is its significance to you personally?
- What are other words or synonyms for your theme?
- What are other definitions, explanations or interpretations of your theme?
- What are defining characteristics or features of your theme?
- What formal properties are particularly important to your theme (e.g. colours, shapes, textures, lines, tones, and so forth)? What are their connections with the theme?
- What design principles might you want to emphasise? What are their connections with the theme?

- What are scientific or practical characteristics of your theme?
- What symbols or iconography relate to your theme?
- What metaphors might you associate with your theme?
- What are related issues or problems?
- What artists, artworks, or art movements can you connect to your theme? How do they relate?
- What multicultural connections can you make?
- What visual culture connections can you make?
- What literary or text connections can you make?
- What words might be interesting to include in your image?
- What idea might you propose as a solution to your theme? Can you think of several different possible solutions?
- In what style might you work to solve your theme?
- What media and techniques might you explore?
- What are possible research sources and materials?

When students are thinking through many different connections to their theme and channeling ideas in their own directions, which forms of knowledge are they exercising? (See Chart 2 to help you to answer these questions.)

Remember, with the use of mind-map, students can generate different ideas quickly, thus it is useful for developing their divergent thinking. But it is also important to guide students to excel their convergent thinking when using mind-maps, so that their ideas can be transformed to art creation. After listing their ideas in the mind-map, students may select the key ideas/ keywords in the mind-map for further exploration. They can colour the keywords with a highlighter or underline the key ideas.

Students may continue to develop their mind-map as their knowledge and ideas of the theme deepen. As they work, they may make discoveries and gather additional resources or data to their mind-map. More important, they should find connections/ relationship between keywords/ ideas in the mind-map, and try to visualise the ideas for art creation. In this connection, the mind-map provides information for depicting layers of meaning in an artwork.

If you wish to assess students' mind-map, then look for quantity and quality of the connections, and the relationship and meaningfulness to the chosen theme. The mind-map is also evidence of skills of imagination and experience.

Picture 13:
Mind-map for the theme "Safety Contained". The student has made many connections to the theme.

1.3 Selecting, Experimenting and Developing Media and Techniques

To select, experiment and develop media and techniques, students need to make numerous studies or tests in their portfolios. They can do this through experimentation and trial and error on their own and through observation of professional artists' works. You may guide them to appropriate artists and artworks. Encourage your students to visit museums, studios, and galleries as well as to look for current (or historical) examples on the Internet and in books, magazines, and journals. Whatever art mode (painting, drawing, sculpture, video, printmaking, and the like) the student appears interested in pursuing, require him/ her to test or experiment with different media and techniques of that mode. For example, if a student chooses to create a work of mixed media, then require him / her to test different combinations of media.

Help students to research media and techniques by asking these questions:

- Do you want to be original or more traditional in your choices of media and techniques?
- Did you think about unusual media for your work?
- Did you try some original techniques; perhaps with different tools for marks or for painting?
- Did you try an unique ground or base for your work?
- Did you copy (or transcribe) a small portion of an artwork to comprehend media or techniques?
- Did you include some visual examples of media and techniques you found particularly interesting?
- Did you analyse and evaluate your tests or studies?
- What did you discover about media and techniques you tested?

When students are doing these kinds of tests, which forms of knowledge are they exercising?

You will be looking for students' abilities to experiment media and techniques sufficiently through their tests and studies, and to analyse and evaluate them, which means they will be practising skills of self-reflection. This work also enables you to look at students' skills of observation, experience, and imagination. You might also mandate several original explorations. Other behaviours of creativity might be demonstrated at this time.

This piece was done from a primary source. I wanted to capture the tones from the natural light, so I had to work fast. This piece was produced very quickly, I had to simplify the tones to try achieve an easier composition, however, this turned out to be very effective. I feel this piece really helped me to develop my charcoal skills, I was able to use the different aspects of the media, for example, smudging, the flat side & the sharp edge for details. I feel this piece is a good example of how contrast and tone can create dimension.
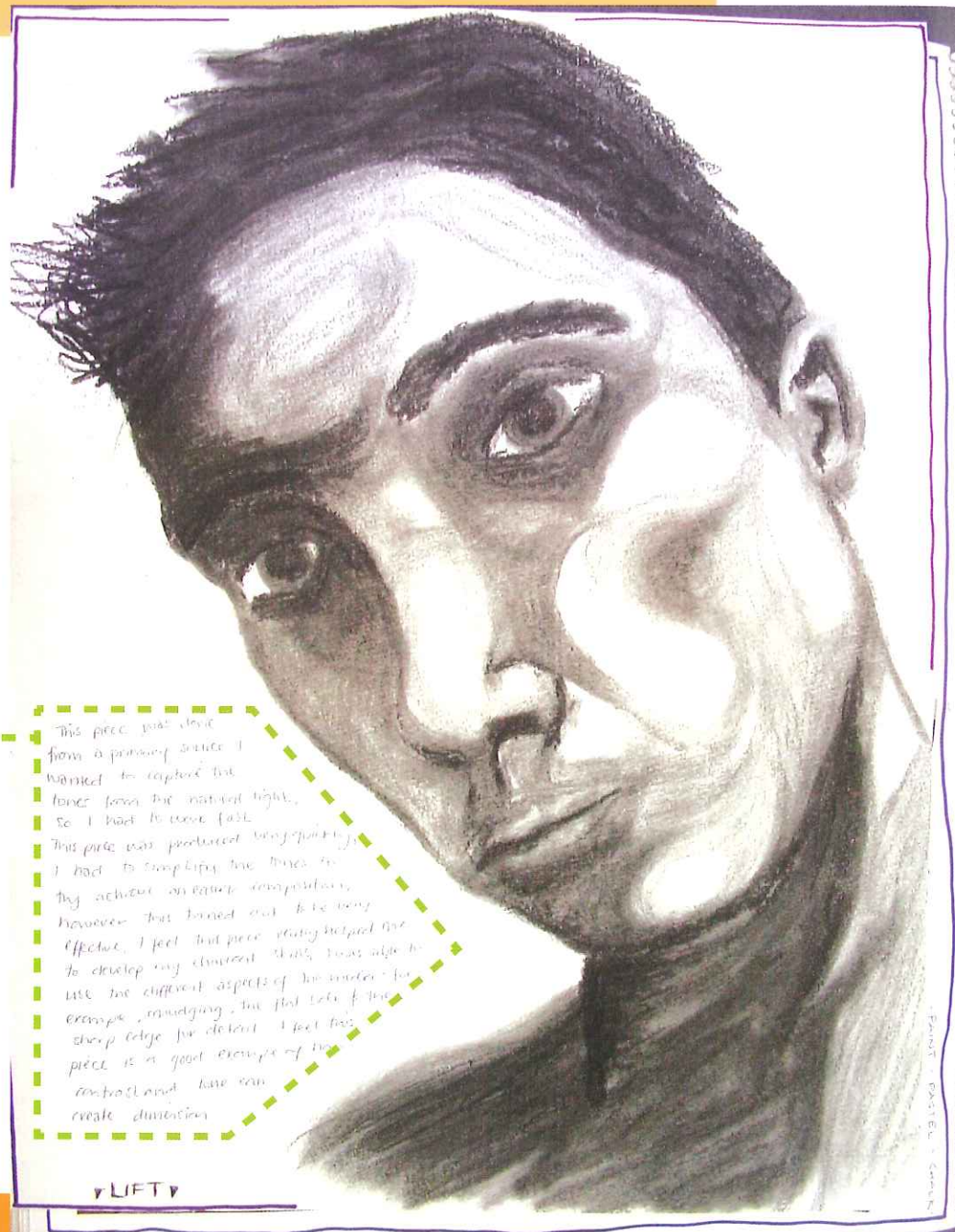
Picture 14:
Study of charcoal techniques and tone (value) from a primary source with self-reflection

1.4 Selecting, Experimenting and Developing Formal Structures

Exploring formal structures means that students will be examining visual elements and design principles as they relate to their chosen theme. You will want to see ample and appropriate tests and studies, examples of experiments, as well as analyses and evaluations of these. Types of questions you can ask to guide students in their experiment in formal qualities are:

- Which visual elements and design principles are central to your theme and require exploration?
- Did you include some outstanding visual examples in your portfolio?
- Did you try different colour schemes? Schemes of light and dark (or tone)? Unusual or original textures?
- Did you explore different colour theories?
- Did you copy a particular colour scheme of a particular artist?
- Did you analyse an artist's composition that you particularly like and try to place your idea in the same composition?
- Did you experiment with breaking rules of composition or just applying standard rules of composition (e.g. the golden mean)?

When students are experimenting colour theory or rules of composition, what form of knowledge are they demonstrating?

- Did you make some of your tests with the computer?
- Did you try making a collage to help you to organise the composition?
- Did you analyse and evaluate your tests or studies?
- What did you discover about the visual elements and design principles that you tested?

When students are doing these kinds of tests or studies, which forms of knowledge are they exercising?

Some of the tests related to visual elements and design principles can be evidence of students' application of observation and technology skills.

1.5 Selecting, Experimenting and Developing Moods or Emotions

Not every theme demands exploration of moods or emotions. Certainly, themes that fall under the broad category of Art as Feeling or Emotion do (i.e. expressionist artworks). When expression of a particular mood is necessary for a successful solution of a theme, then students need to conduct research into this aesthetic realm. See Appendix B for a list of many different kinds of moods or feelings that can be expressed in an artwork.

As with the other areas of art making, you will want to see sufficient and appropriate studies, examples of research, and analyses and evaluation of moods. You can also look at students' skills of observation, experience, and imagination. Examples of thoughtful questions you can ask to help students to create a mood in their art productions are:

- Is mood vital for your theme? Why?
- What kind of moods do you want to pursue?
- How can the visual elements and design principles you want to emphasise help to create it?
- How does your chosen composition help to create it?
- Did you look at different moods in a variety of artworks?
- Did you include some particularly effective examples?
- Did you explore examples of moods or feelings in text to help you to visualise it?
- Can you use language in your work to help you to convey a mood?
- Did you analyse and evaluate your tests or studies of mood?
- What did you discover about the use of mood from your research?

When students are doing these kinds of tests, which forms of knowledge are they exercising?
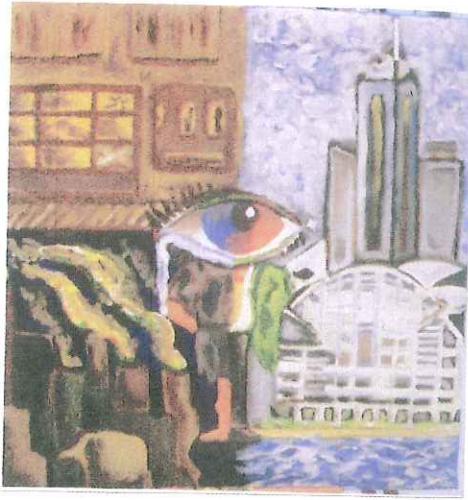
This is my 2nd painting.
I finished it on 29th Nov, 05,
I think there have many
things I can improve.
e.g. the tall buildings can be
more real, the sky should
be more blue.

feeling: This picture which I
disign, I think it can
present my feeling, and
I'm sure you can feel
what it means. The left

Title: Different Angle

side is the poor housing and indstry area. The right side is the moldern buildings and working place, there are different between both side, a compare feelings. The eye which at the centre means our eyes. we always think that poor people are sad and dirty, and the high-class people working in moldern buildings are happy and clean. and I think, both side are in the same world, and we were both live in Hong kong. We should look people in the same angle, and love them in any where although they are poor or they are rich, I think this is a serious problem of the community with me!!! Do you agree, my idea??

Picture 15:
The student tried to capture the moods of an old industrial and poor environment with dark colours and images and of a modern, clean, and upscale environment with light colours and reflective surfaces.

Part 2: Translating Contextual or Formal Knowledge to Art Making

Students need to demonstrate their abilities to <u>translate contextual or formal knowledge and skills to their art making,</u> which refers to knowledge and skills derived from study of other artworks or images that influence or guide the development of their own artwork. This embraces utilisation of art appreciation, art criticism, and contexts, such as personal, school, social, cultural, philosophical, economic, environmental, and aesthetic. All visual resources should be sufficient, appropriate or meaningful, and accurate. The important point to remind students is that all resources should relate to their theme, whether directly (an interpretation or idea of the theme) or indirectly (an image of a technique or a visual element the student wants to explore with the theme).

Questions that you can ask to guide students in this research are:

- Did you use resources from fine art? Craft? Visual culture? Folk art? Mass media? Architecture? Other visual arts genre?
- Did you look for historical, contemporary and multicultural examples of these?
- Did you select images from these different contexts – personal, school, social, cultural, philosophical, economic, environmental and aesthetic?

An aesthetic context would be examples that satisfy one's personal aesthetic sensibilities and preferences.

- Did you collect primary resources (your own drawings or paintings and ideas based on them) for your portfolio?
- Did you collect secondary resources (images or texts from books, journals, magazines, posters, and other graphic resources)?
- Did you use museums, exhibitions, galleries, artists' studios, photographs, movies, television, and the Internet as visual resources?
- Did you clip and paste and organise these images in your portfolio in an orderly fashion with page headers?
- Did you annotate the portfolio with accurate information about each image and also analyse and reflect on the merits of each for application to your own artwork?
- Did you cite the sources of information?
- How might you check the accuracy of your resources?

By looking at multiple sources related to the same topic, students can determine to a satisfactory degree whether information is basically correct.

- Which image will you focus on for art criticism work?
- Which images might you take out of the portfolio at a review session? Which images are most helpful and should stay in the portfolio?

"Chambard Rooftops" by John Piper was completed in 1973. It is an oil painting on canvas. The subject matter of this painting is western architecture. The work is rather busy as there is a lot in the drawing. However, it looks rather flat. Perhaps this is because the painting is realistic but has a sense of abstractness. The distinctive style of Piper can be identified in this painting. How the work is loosely painted and the brush marks are clearly visible are characteristics of John Piper's artworks. There is rather limited colour in this painting, with the main colours being blue-black and creamy white. The colour scheme is rather dull, though the tone is visible. ✓

I like this painting because it is interesting and catches attention. The range of shapes it has draws the eye around the whole painting. "Chambard Rooftop" makes me feel sad and there is a slight sense of eeriness. This is probably due to the dull colour scheme and the large areas of blue-black in the painting. ↲
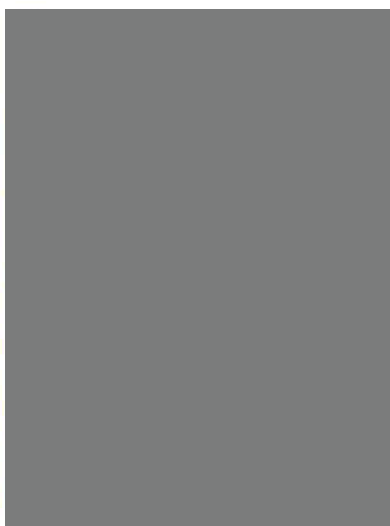
John Piper

"Besse, Dordogne" is another oil painting by John Piper. Western architecture is still the subject matter. This painting is flat but detailed. Piper's style of loose painting is still evident, in addition to the brush marks. Clear brush marks can be seen on the upper part of the building in the painting. There are two colour schemes within this painting. The brightly coloured foreground stands out amongst the dull browns and greens of the building. The contrasting colour scheme focuses the eye to the yellows and reds of the centre of the painting.

I also like this painting because the brush marks are very clear, providing style to the painting. The painting makes me cheerful and feel warm; I believe this is because of the warm and bright colours used.

© Tate, London 2008/
Estate of John Piper
(Picture 15) **John Piper**
Chambard Rooftops
1973
Screen printing on paper,
height 65.4 cm, width
105.1 cm, Tate Collection

© Tate, London 2008/
Estate of John Piper
(Picture 15) **John Piper**
Besse Dordogne 1968
Screen printing on paper,
height 78.1 cm, width
58.4 cm, Tate Collection

These paintings are similar to what I am doing because of the British/western architecture being the subject of the painting. My composition will consist of different elements of British and Chinese culture.

Once students have selected and analysed their visual materials and resources related to art appreciation and criticism and to different contexts, you need to assess whether they have actually applied these knowledge and skills to their art making. Several questions that you might ask pertaining to applications are:

- How did your studies in art appreciation and criticism inspire you in art making?
- Did you apply your skills of appreciation and criticism to write about art resources pertinent to your theme? Where in your portfolio can I see your best examples?
- Where is evidence in your final art production of your studies in appreciation and criticism?
- Did you apply several contexts to help you to solve your theme? Can you identify these?
- Which context was most important to your resolution?

Part 3: Resolving the Theme or Visual Problem

When students have completed their final artwork(s), then it is appropriate for you to examine their manipulation of all techniques, perspectives, and imageries to communicate the theme successfully. This examination takes into account four important components:
(a) student's use of feedback and modification,
(b) student's skills of craftsmanship or quality in all the parts,
(c) student's use of layers of meaning, and
(d) student's use of a personalised, expressive, or creative approach to solving the problem or theme.

Two additional components that relate to the final artwork(s) can be added to this list:
(e) student's abilities to self-reflect on their final outcomes, and
(f) student's abilities to present or communicate their artwork to an audience.
   At this point, it is also possible for you to isolate and assess:
(g) student's handling of special sub-skills of the discipline, such as observation, experience, imagination, and technology.

The above-stated components can be the criteria to help teachers and students to assess students' own performance, although they might not necessarily be included in every assessment. These criteria provide useful references for assessment of students' performance at any grade. Teachers or students may use these criteria for assessment in accordance with the objectives of the learning programmes. Did the student exercise these skills to a sufficient and satisfactory degree to help him/her to arrive at a successful conclusion?

3.1 Feedback and Modification

On a regular basis, you give feedback to your students about their art productions through consultation with them. Their peers also offer valuable critical comments. Feedback is a natural part of the art studio critique (see Chapter 4 for discussion of a good critique). Feedback may even be internal, when the student assesses his or her own work and responds to this self-evaluation with revisions. Students are expected to learn from feedback and to apply this knowledge to their work through reworking or modification. You might desire to assess students' abilities to utilise feedback, as seen in the final piece. Questions to guide this component are:

> - Where did you use feedback in your artwork(s)? Did you remember to mention it in your reflection? Can you show me examples of modifications as a result of feedback?
> - Which feedback was most helpful?
> - Did you self-assess an artwork before it was finished, thereby, giving yourself your own personal feedback?
> - How many revisions might be typical for your art making process?
>
> *When students are answering these kinds of questions, which forms of knowledge are they exercising?*

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3.2 Craftsmanship

Craftsmanship, or how well the artwork is crafted, is crucial for a final assessment of the finished piece. This takes into account the quality of all the parts (e.g. theme, subject matter, media, techniques, visual elements, composition, and so forth) and their aesthetic organisation. A single mark for overall appearance and success of the artwork can be given. This mark can embrace both objective criteria and a subjective or global criterion, based on your expertise and knowledge as teacher about quality of student work. Craftsmanship of the whole portfolio might be examined as well. The following questions will help students to think about craftsmanship of their work and also of their portfolio as the whole locus of information about their art learning.

- Are all parts of your artwork (or the portfolio) crafted to the best of your abilities?
- Are you satisfied with a first impression of your work (or the portfolio)?
- Does the final piece represent a complete picture of the theme and of your concept?
- How does your artwork (or the portfolio) exhibit technical proficiency in the processes of art making (e.g. crafting of theme, subject matter, media, techniques, visual elements, design principles, moods, and so forth)?
- Is there some part you should modify or change?
- Did you achieve your predetermined goals for this artwork (or for the portfolio)?

When students reflect on their own learning processes, you are enabling them to exercise their metacognitive knowledge.

3.3 Layers of Meaning

Another way to assess the finished artwork is to look for <u>layers of meaning</u> in the piece. This means that you will be able to see many different tiers of information about the theme and multiple ideas and interpretations of it. The first layer is always the surface image or the actual representation. It is no more than what you see on the surface.

For example, the first layer of this image is a jar with excaping cicadas, a sky with clouds, a bird, and an outline of a face. If the piece had no other deeper ideas behind it, then it would be an artwork with only <u>one</u> layer of meaning. The fact that it is a self-portrait and the title is "Telling You Who I Am!" adds a <u>second</u> layer of meaning to the piece. Colour is used symbolically in this work (and represents a <u>third</u> layer of meaning), each object in the painting (the pigeon, the cat as cloud or the cloud as cat, the cicada, the glass jar, the outline of the face) symbolises some aspects or characteristics of the student, etc. that can help to interpret the work with different layers. You can read about these ideas in the student's own words.

Picture 17:
This final artwork entitled "Telling You Who I Am !"

Final self-evaluation:

This project is a self-portrait, at the beginning I didn't feel easy about painting self-portrait, as I had to take photos of myself and to draw my face, and I am not used to doing these. It might because of expressing the inner world and thinking of myself, therefore I was touched. When I was painting, I could feel that I was expressing my inner world, so I was devoted to paint unconsciously. Although some sketches were not used finally, I think they are very interesting. They showed my personal style and way of presentation.

I quite like the final sketch that I took. This is the first time that I used oil pastel. The experience was new to me. Sometimes I found it not easy to master the detailed parts, because oil pastel is very thick. When I painted with oil pastel, especially painting the very small parts, it was very difficult to paint, so I had to be very careful. And I found that the cicadas were the most difficult part to paint. Drawing them was not easy, and I had to consider the proportion and distance.

Because most of the work of this project was done in the class, there was little work that I had to do at home, and it was quite relaxing. I enjoyed the whole process. When I finished the painting, I was very satisfied, and it gave me a cordial feeling, because it showed my inner world. Besides, the work looks quite all right, it gives the viewers a cheerful feeling.

Picture 18: Student's own writing about her artwork "Telling You Who I Am!"

Ways to add layers of meaning are described below in question format for discussion with your students.

- How many layers of meaning do you now have in your work?
- Did you think about symbols as a way of adding another layer of meaning to your work?
- Can you think of metaphors for your piece?
- You can actually change the surface of your work to give more information. Did you consider an overlay in clear plastic, gauze, or tracing paper to cover your image (or parts of it) that has additional information written or printed or painted on it?
- How can you include multiple interpretations or meanings in your image?
- Did you think about adding text (words, letters or numbers)?
- Can you add an actual object to your work?
- Can you add collage materials to it?
- Did you think about sewing or embroidering on your artwork for an additional layer of meaning?
- Did you think about cutting away part of your image (e.g. making little doors and windows on the surface to open and close) with additional information pasted or glued behind your cut out parts?
- Have you considered a unique form for your work like a shaped paper or canvas?
- Can you put several artworks together to make a whole artwork (i.e. more than one image or object combined to make one complete piece)?
- Have you thought about making your artwork monumental in size to include more information?
- Have you thought about making your artwork quite small in size to leave an impact of something very precious? Maybe have a collection of small artworks?
- Can you physically extend your piece with some part protruding out into space (a 3-D part to a 2-D image)?
- Did you consult your mind-map for information to add to your artwork?
- Which connections from your mind-map have you used in your work?

3.4 Personalised, Expressive or Creative Approach

The final aspect to look at in your students' finished pieces is a personalised, expressive, or creative approach to theme solution. This is when you look for that individual artistic voice of the student, that complex "thing" that makes his or her artwork stand out from all the others. Some creative abilities you can designate to examine in the final resolution of the theme are: fluency, flexibility, originality, and elaboration. There are numerous creative behaviours related to visual arts that you can check for, particularly during the art making process, such as sensitivity, risk taking, complexity, tolerance for ambiguity, willing to face a challenge, imagination, curiosity, and others you designate. A checklist of these characteristics is an easy way to do this, and the quantity of checks earned during the portfolio process will give you information to report about the complex subject of creativity. Below are questions to help you to guide students to think about a creative approach. Included in the questions are those pertaining to creative behaviours that might be looked at while the students are working on their art productions.

- Will / Did you study and test multiple ways to create your final piece? *(fluency)*
- Will / Did you present more than one idea for an interpretation of your theme? *(fluency)* *(This can also be seen in the number of layers in the artwork.)*
- Were you willing to make many changes to your work? Did your theme basically stay the same from your first idea to your final piece? *(flexibility) You want to determine how much the theme has evolved over the course of art making.*
- What is the source of your work? How will / did you stray from that source and follow your own direction? *(originality)*
- What about your idea requires / required you to use your imagination? *(originality)*
- How will / did you show elaboration and attention to details in your work? *(elaboration)*
- How will / did you make your work complex, requiring the viewer to spend some time studying it? *(complexity)*
- How will / did you take risks in making this piece? *(risk taking)*
- How will / did this work challenge you? *(willing to face a challenge)*
- Where will / did you choose to leave some part a bit mysterious and unexplained to interest and challenge the viewer? *(tolerance for ambiguity)*
- What about your work demonstrates your own individual style and approach? *(personalised approach)*

When students address these kinds of questions, which forms of knowledge are they exercising?
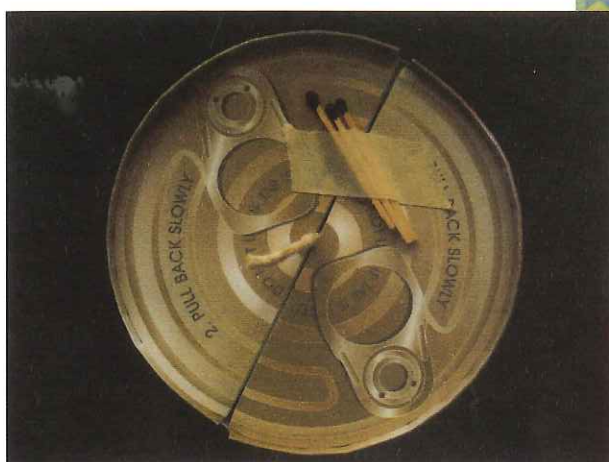
Picture 19:
"*Get a Can Bomb*" is a clever and tongue-in-cheek example of a creative and individualised approach to art. The student embraces the irony and style of Pop Art to create his/her own unique piece. The "can bomb" is complete with directions of where to throw it, a warning label for children, and matches to light it.

3.5 Self-reflection on Final Outcomes

If you decide you want to look at students' abilities to self-reflect on their final outcomes, which also foster metacognition or thinking about one's own learning processes (i.e. metacognitive knowledge), then the portfolio affords many valuable opportunities. Students are self-reflecting when they create studies and tests related to art making, determining which is most appropriate to their concept or theme. They are self-reflecting when they analyse images or objects for supportive context and relevancy to their own art productions. Furthermore, they are self-reflecting when they analyse images or objects for their own sakes, considering why they were chosen as significant representatives of the art world. The ensuing discussion will focus on students' self-reflection regarding: (a) their final art productions, (b) their portfolios, and (c) their progression of learning or growth and development in art. You can examine students' abilities to discuss these three categories with confidence, quality insights, accompanying evidence, and how they might apply knowledge and skills gained to other learning areas.

3.5.1 Reflection on Their Own Art Productions

One of the goals of learning and teaching is for students to be able to assess their own work through creation and application of their own set of internalised standards and to be able to verbalise their assessment with self-reflection. Teaching them to accomplish this is important to visual arts education. As mentioned earlier, the art critique is an excellent formative strategy for helping students to learn how to self-reflect, as they progress through making their art productions. When students review their portfolios from time to time, you can have them reflect on their final artworks. Appendix C offers many questions for students to reflect on and to self-assess their final art pieces. They can also respond to their own works by placing Post-it Notes with their comments on the artwork or by placing a paper frame around the piece and writing reflection on the frame. These types of reflection mainly focus on stems, such as "I like this part, because . . . " and "I don't like this part, because . . . " Reflective insights can encompass theme, subject matter, interpretation, form, materials, medium, craftsmanship, resolution, influences, interests, and attitudes that impacted the artwork.
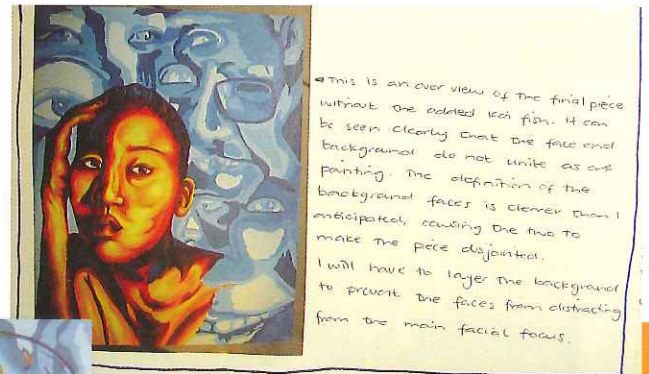
Picture 20:
The student reflects on her final artwork "Me" shortly before finishing it. Her comments are particularly insightful. She writes:

"This is an overview of the final piece without the added Koi fish. It can be seen clearly that the face and background do not unite as one painting. The definition of the background faces is clearer than I anticipated, causing the two to make the piece disjointed. I will have to layer the background to prevent the faces from distracting from the main facial focus."

Picture 21:
The final artwork, "Me". The student has successfully resolved the problem she discovered in her self-reflection.

3.5.2 Reflecting on Their Portfolio

When the portfolio is completed, it is desirable to have students' reflect on the whole portfolio as locus of their emerging visual arts knowledge and skills. In a way, this reflection is a defense of the year's work. This final reflection of the portfolio might be in a written or an oral format. Important questions that might be asked of the completed portfolio are:

- Am I satisfied with my portfolio?
- What makes my portfolio successful or unsuccessful?
- How does the portfolio represent a complete picture of my skills in art making and in talking and writing about art?
- How could I make my portfolio better?
- Where was I most creative in my portfolio?
- What did I learn about art with this portfolio?
- Did I break any art rules as seen in my portfolio? Which ones?
- How does my portfolio demonstrate my personalised approach or style of art?
- What did I learn about myself as artist from this portfolio?
- Were my personal goals or expectations for the portfolio met?
- Did I enjoy making this portfolio? Why or why not?

3.5.3 Reflecting on Their Progression of Learning

Students can be challenged to think about how much they have learned as a result of their portfolios and of your art programme. This could be accomplished with another "Postcard to the Teacher", in which students write a brief statement about their progression of learning. Whatever format you choose for this task, these questions can help to channel students' responses.

- How have I shown a significant change in direction or in thinking about art?
- How has my work improved from the beginning of the year?
- How does my work show skill with media is increasing?
- How does my work show the quality of my ideas are deepening?
- How have I developed my own personal style?
- What is the most important thing I learned this year?
- Where do I want to go from here in my art learning?
- What have I discovered about myself or about life through visual arts learning?
- How can I connect my visual arts learning to other learning outside of art?

You can also look at students' growth and development in art, as made evident in the portfolio, by organising an assessment based on: noticeable improvement from prior work, personal style apparent and becoming refined, skill with media increasing, quality of ideas deepening, achieving more professional definitions of art terms and concepts, and ability to defend and criticise own work, as well as that of peers, more confidently.

3.6 Presenting Art

Students need to share their portfolios with their peers and others; thereby, learning how to present their artworks and philosophies like professionals in the field.

As a conclusion to art making, the art exhibition, especially one mounted by the students themselves, is a rich source of information about students' knowledge and skills pertaining to presentation or communication of final artworks. The portfolio can be exhibited along with artworks as evidence of art processing. However, this section will concentrate just on the presentation of the classroom portfolio.

When the portfolio is completed, you can examine its completion (Are all components there and finished as required?), its depth (Are all components thorough, substantive, and comprehensive?), and its aesthetic structure and organisation (Is it ordered, annotated, and executed with care?). As a final check of the portfolio before submitting it, students might answer the following questions:

- Do I have all of the required components in my portfolio? Are they completed as directed?
- Do I have extra materials that are vital and help to show my diligence, efforts, and enthusiasm for art?
- How deep and rich is my portfolio?
- Is my portfolio annotated with dates, numbers, and necessary reflection?
- Do I have headers or titles that help to distinguish and organise different sections?
- Can someone else pick it up and study it following my working processes?
- Have I shown craftsmanship throughout the development of the portfolio?

3.7 Assessing Special Sub-skills of the Discipline

At any time during the making of art or when examining the final art productions or the portfolio or when having students reflect on their thinking and working processes, you can identify and gather data on special crucial skills that undergird visual arts learning. Observation, experience, imagination, and technology are skills that you might want to recognise in art processing. They can be written as indicators or qualifiers of criteria you set for *Visual Arts Making*. They can also be seen in the second strand, *Visual Arts Appreciation and Criticism in Context*.

As described thus far, the *Visual Arts Making* strand embraces other broad areas of visual arts learning – Researching Art, Self-reflecting About Art, and Presenting Art. This strand even includes aspects of writing and talking about art or responding to art, as directed toward the creation of an art product.

Before discussing the final strand, *Visual Arts Appreciation and Criticism in Context*, it is timely to review Chart 2 on forms of knowledge to review their strong integration with *Visual Arts Making*.

Chart 2 Forms of Knowledge

- Knowledge of facts, generalisations, and ideas (factual or content knowledge)
- Knowledge of theories (theoretical knowledge)
- Knowledge of skills and processes (procedural knowledge)
- Knowledge of manipulation skills (practical knowledge)
- Knowledge of when and why certain ideas, theories, and processes are better and more appropriate than others (conditional knowledge)
- Knowledge of one's own learning processes (metacognitive knowledge)
- Knowledge about values and attitudes (affective knowledge)
- Knowledge of one's own experience (personal knowledge)

Can you check the ones you believe you have gathered evidence of thus far through the *Visual Arts Making* strand?

Studies, tests, and reflection of theme, media and techniques, visual elements and design principles, composition, and even moods demonstrate authentic research skills in art making, whereby theoretical knowledge, procedural knowledge, practical knowledge, conditional knowledge and personal knowledge are brought to the forefront. As students utilise information gained from research of extrinsic sources like artists, artworks, art movements and styles, and different contexts, they are displaying content knowledge. In short, many different forms of knowledge are exercised as students produce art.

2. VISUAL ARTS APPRECIATION AND CRITICISM IN CONTEXT

Writing and talking about art, sometimes called responding to art, is _Visual Arts Appreciation and Criticism in Context_, as stated in the _Visual Arts Curriculum and Assessment Guide (S4-6)_. This section of the chapter addresses students' abilities to respond to the object of study in either oral or written format. This means that you will examine their research skills, including selection of appropriate and adequate sources, the skills and quality of their oral/ written responses (including correctness, organisation, and readability), which also encompasses use of art vocabulary or terminology. Information about artists and artworks must be accurate, requiring that students cite their sources. Knowledge of facts, generalisations, and ideas or factual or content knowledge comes clearly into focus in this strand of visual arts education.

Art Appreciation

Art appreciation brings about happiness and interest, and involves aesthetic judgement. Aesthetic judgement can be acquired through psychological activities such as imagination, association, emotion, re-creation and the like. Targets of appreciation can be works of art, and even natural objects such as scenery.

Art criticism

Art criticism, in addition to written and verbal languages, requires art knowledge, art theories and art experience. Since art criticism refers to the evaluation and judgement of "appropriateness", the target must be works of art that have creators.

Art appreciation and criticism in context

Purely appreciation can be acontextual, while art criticism must involve the consideration of context. Therefore, art appreciation and criticism in context integrate the emotional and intellectual activities of both appreciation and criticism, as well as the acontextual and contextual considerations.

Art appreciation and criticism in context is a process to develop students' abilities, such as concentration, observation, description, analysis, giving reasons, classification, interpretation, comparing and contrasting, seeing evidence and counter-evidence, constructing support, evaluating, making value judgements, and presenting a position or an argument.

While conducting a report on art appreciation and criticism in context, it pertains to: literal description, comprehensive feeling (initial impression), formal analysis, interpretation of meanings and value judgement.

In Appendix D, you will find a comprehensive list of questions that will help your students to write thoroughly about artworks. You might select some of these questions and put them in a checklist for students to self-assess their own art appreciation and criticism skills. Various formats that allow students to demonstrate their art appreciation and criticism skills in engaging ways are seen in Chart 5.

Chart 5 Art Appreciation Formats

- Art history report
- Illustrated and annotated timeline
- Exhibition catalogue
- Exhibition didactic (information) labels for artworks
- Art history field notes (similar to what an archaeologist might write)
- Letters or diary pages from the artist talking about his/her work
- A story told by an artwork about its life
- Postcard to a friend describing an artist or an artwork
- Newspaper article about the artist or artwork
  (as might be written during the same time period)
- Obituary about the artist
- Interview of an artwork with questions and answers
- A dialogue or conversation between two artworks

You may also want to set a problem related to critical studies for students to research and solve. Such problems can focus on comparing and contrasting certain artworks, artists, elements and principles, themes, issues, objects, or written text about artworks across art movements, styles, cultures, time periods, and so forth. Be sure that the problem relates to the art task at hand. Senior secondary students can be encouraged to set their own problems.

Pictures 22 & 23:
An impressive example of an illustrated Art History Report based on Pop Art, called "Roving with Pop Art", that included discussion of the history and influence of Pop Art, Pop Art in Hong Kong, contemporary examples of comics and Pop Art of the 60s, recent and contemporary commercial products in Pop Art style, advertising design in Pop Art style, and a final summary and judgement of Pop Art. This report served not only as context for creating a Pop Art artwork but also an example of formal appreciation of art history work. Images represent examples of this extensive report.
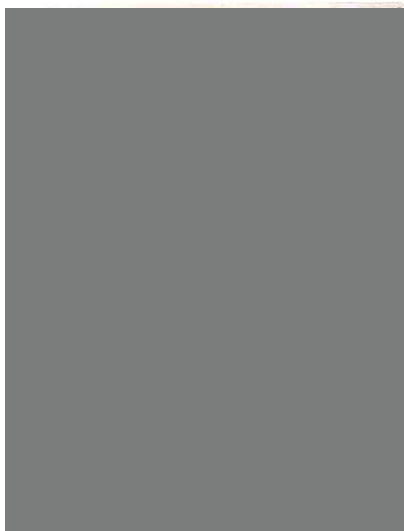
John Clem Clarke

Cola Billboard

"This work by John Clem Clarke is a good example of Pop Art, a commercial brand "Coca-cola" with bright colours, and simple lines. Besides Clarke, there are many other popular artists such as Andy Warhol and Jasper Johns."

Artwork by Roy Lichtenstein
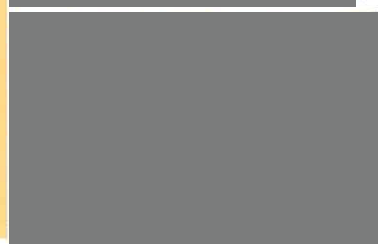
Telephone card in Pop Art style

"By referring to the above two images, the upper one is an artwork made by a Pop artist Roy Lichtenstein, and the bottom one is a telephone card from the 60s. Their styles are identical and both of them are presented in the comic style of Pop Art."

(Picture 23) **Roy Lichtenstein** *Drowning Girl* 1963
Oil on canvas, height 171.6 cm, width 169.5 cm, The Museum of Modern Art

"Comics culture is deeply-rooted in Hong Kong, and is one of the trendy art forms. Today's comics is entirely different from those comics style Pop Art in Britain and the States in the 60s. Comics has been developing continuously. While comparing the present comics with the past comics of the Pop Art, I think the present one outperforms the past one.

....

The present **Old Master Q** (老夫子) is far different from those made in the past. Though comics was originated from Pop Art comics, the change of era has brought about great changes in comics. People can make use of the computer to make comics look more three-dimensional and interesting.

....

This set of posters was used by the American Apple Computer Company to launch the promotion of i-Pod. It is observed that the basic concept of Pop Art is still hooked to the contemporary advertising design. Both the form and images are more memorable. People can also apply them into design and commercial products."

Examples of interesting formats for art criticism are presented in Chart 6:

Chart 6 Art Appreciation and Criticism Formats

- writing a piece of criticism designated for a particular or imaginary newspaper or magazine
- writing a "Letter to the Critic", arguing each criticism component differently or presenting additional supportive insights. For this exercise, you can use brief examples of criticism written about a particular artist or an art exhibition from a newspaper or an art journal.
- writing a critical poem with lines that correspond to the five criticism components. Appendix E includes a poem format for an abbreviated model of art criticism, which can also be used as an assessment tool for determining if students understand the essence of each component of art criticism.

A way to help students to learn the components of art criticism is to have them read examples of professional criticism. Again, these can be very short examples that are easy for students to read, as found in art journals under the section of exhibition reviews. With a coloured pencil, have them underline the part of the review that is description. Then with a second differently coloured pencil, have them underline the part that is interpretation. Lastly, have them underline in a third coloured pencil the part that is judgement. Asking students to make a list of very interesting descriptive words used by the critics and to apply them when writing and talking about their own or others' artworks helps to develop rich art-based critical vocabulary. These words can be included in their personalised art vocabulary section of the portfolio.

The following questions can help your students to write completed and successful examples of art appreciation and criticism:

- Did you write an initial impression that included your feelings about the work as well as what first caught your attention?
- Did you give sound reasons for your first impression?
- Did you describe each part of the description stage sufficiently – technical information (who, what, when, where, why, how), subject matter, visual elements and relationships between them and the subject matter?
- Did you choose the important visual elements to discuss?
- Did you use colourful and interesting adjectives and adverbs in your description?

The description stage will probably be the most lengthy part of criticism.

- Did you choose the important design principles to discuss?
- Did you analyse relationships between design principles and look for symbolism?
- Did you make a good interpretation that is reasonable and based on evidence in the artwork, informative, and convincing?
- Is your interpretation about the artwork and not about the artist?
- Did you seek out the artist's own interpretation to compare with yours?

One point to remember, as suggested by American art critic Terry Barrett, is that artworks attract multiple interpretations, and it is not the goal of interpretation to arrive at a single, grand, and uniform interpretation.

- Can you discover anything about what was happening at the time when the artwork was produced?
- How does the artwork reflect the time and place?
- Did you make a sound judgement based on everything you learned about the work?
- Did you offer enough support for your judgement?
- Does your judgement include an indication of your aesthetic experience with the artwork?
- Did you use sufficient art vocabulary to write each of these components?
- Which of your written documents pertaining to appreciation and criticism are you most proud? What makes it successful?

Quality in art appreciation and art criticism involves students' abilities to perform these disciplines well (appropriate vocabulary, clarity, quality insights, supportive evidence, and the like), whether in written or oral formats. Because students may not have much experience in writing about art, it might be helpful for them to write a draft or fill out a graphic organiser of an important portfolio submission for their peers to read before it is finalised. The draft or worksheet is an example of formative assessment in *Visual Arts Appreciation and Criticism in Context.*

This self-portrait of Frida Kahlo (Self-Portrait with Monkey, 1938) gives me an impression of arrogant and tyranny of a queen. And the displeasure on her face shows a sense of loneliness. Very often, I also feel depressed and unhappy. So when I looked at this painting, especially Kahlo's paintings tell us her misfortune and her inner feelings, it triggered resonance of mine. I remembered one of my friends told me that I gave others the feeling of sadness, I think it is similar to the feelings that are giving out from Kahlo's self-portrait. It is because I also have unhappy experience and emotion. This work is very impressive, which is especially powerful to those people who have the same feelings.

Comprehensive feeling

The artwork is a self-portrait of Frida Kahlo. It shows the images of Kahlo, a monkey, a necklace of snake-shape, and the background of the artwork is a jungle. Her style is highlighted by her facial images of the connected eyebrow and thin moustache on her upper lip. Her connected eyebrow was distinctive that represents her strong character. The painting was painted in bright and tropical, jungle colours; the brushstrokes are fine; the style is very unique; the composition is extraordinary, and with a special background.

Description

Kahlo was deeply influenced by the Mexican culture, hence she applied bright tropical colours, adventurous composition and bold lines in her painting. Plants and trees were very important to Frida, but in this self-portrait, the jungle of trees and the hairy leaves seems unsettled. The use of a variety of colours helps to present the sorrow of Kahlo, it is because different colours can express different emotions.

Formal analysis

45

The self-portrait reflects the misfortune and painful experience of Kahlo. Kahlo tried her best to show her good health to other people, but in her paintings she presented the pain of her body and love, and expressed her inner feelings. Every painting of hers is close to the authentic record of her life, and is able to produce resonance of the viewers. Exotic animals, parrots, cats, monkeys and deer always roamed in the garden of the Blue House where Frida was born and where she lived with her husband, Diego. They were Frida's pets and always appeared in Kalho's paintings. In this self-portrait, the monkey put its hand on Frida's shoulder, seems like a friend of hers that comforted her sorrow.

Interpretation

I think Kahlo was able to express the real of her in her heart in her paintings. Most people are unwilling to remember the painful experiences, or to record them. They will try to forget them, and to escape from them. For Kahlo, even though she was badly injured, she chose to face the painful experiences, and used her unique style to express the pain in her heart to others. This is another way to repose her feelings, and it lets others share her inner feelings and understand her pain. I think this is a good work. I like the artist expressing her feelings in her painting, because feeling is the most touching thing to others.

Judgement

After looking at Kahlo's self-portraits, I think her work has a personal style, and she incorporated some elements about herself and personality into her self-portraits, which strengthened and highlighted her special features. It inspired me to put something that represent some of my characteristics or personalities into my artwork, so that the work will have more human qualities and will be more able to represent me. It is not merely an artwork, but a work that is full of my passion and my inner feelings. This painting inspired me to explore personal styles for my self-portrait, or the characteristics that represent myself in my work, so that people will feel the work is unique and will remember who is the artist, because the way it was painted is so unique.

Linkage with art making

3. VALUING ART AND CULTIVATING POSITIVE ATTITUDES

The final broad area of visual arts learning that you might want to consider assessing via the portfolio is related to the affective domain of learning. This domain embraces <u>values</u>, <u>attitudes</u>, and <u>emotional states</u> like motivation, commitment, pride, and self-confidence. Examples of values and attitudes to assess are <u>comprehension</u> (related to knowing about others' values and how the arts contribute to society), <u>open-mindness</u>, <u>respect</u>, <u>appreciation</u>, and <u>acceptance</u>. To enable students to exercise their affective knowledge, you can have them respond to questions like the following in some written format, which can be included in the portfolio.

- Based on your own portfolio work, can you give an example of how others express their values, beliefs, ideas, and attitudes in art?
- Can you explain how the visual arts relate and contribute to society? Choose either a political, social, economic, or aesthetic contribution.
- Do you enjoy studying artworks and philosophies about art that are quite different from your own? Do you have an example in your portfolio?
- Do you respect different opinions and beliefs about art?
- Do you accept and respect all forms of visual art, albeit some might trouble or challenge you? Did you include an example in your portfolio that challenges your acceptance?
- What positive attitudes did the study of art help you to develop?
- How important are the visual arts in your life?
- How might you become a life-long learner and supporter of the visual arts?

One of the ways to examine these is for you to administer a survey or a questionnaire about values, attitudes, opinions, and interests to students before a particular unit(s) of study as a pre-test. Then, administer the same questionnaire as a post-test to see what affective learning has occurred. Such questionnaires should be included in the portfolio.

Chart 7 Knowledge About Values and Attitudes: Affective Knowledge

comprehension
- of how others express their values, beliefs, ideas, and attitudes
- of how the visual arts relate and contribute to the political, social, economic, and aesthetic environment of society
- of how the visual arts reflect upon and transmit the cultural heritage

open-mindedness
- to visual expressions and art philosophies different from own

respect
- for others' opinions and beliefs about the visual arts
- for others' visual and written expressions pertaining to the visual arts

appreciation
- of artists', critics', art historians', and philosophers' efforts and contributions to making and responding to the visual arts

acceptance
- of the visual arts as important to own life, community, society, and culture
- to stay abreast of global trends and adapt these when appropriate to own context

You can also assess this knowledge informally through a class discussion or other formats.

CHAPTER 4:
ASSESSING A PORTFOLIO

Quality assessment is as essential as quality curriculum in the scheme of learning. Both enable students to learn and to progress. Choosing the best assessment strategies to sample student learning or to evaluate its final outcomes is crucial. The portfolio is one of the most successful tools for both learning and assessing, and this chapter introduces many ways to judge and mark it. Chart 8 identifies 12 principles of quality assessment and describes how the portfolio addresses each principle.

1. ASSESSMENT PRINCIPLES

Chart 8

1. Assessment is oriented toward the student, but directed by you, the teacher.

Students' needs, interests, and learning styles, as they relate to art, are central to your planning of assessment, but you need to determine how and when it is appropriate to your curriculum objectives.

You set the structure and requirements for the portfolio, as necessary for meeting your curriculum objectives and your students' abilities. Your students, under your guidance, are free to develop it in a personalised way based on their ideas and interests. You work with them to set up assessment criteria or what behaviours you will assess.

2. Assessment supports learning rather than interrupts it.

You view assessment as a continuous part of the curriculum, which spotlights, enriches, and furthers the flow of learning and teaching.

A comprehensive process portfolio enables continuous inspection and interpretation of student progress by you and the students.

3. Assessment is multilayered.

A good assessment strategy can provide feedback on more than one broad learning outcome as well as on different forms of knowledge. You understand that using a variety of assessment formats is necessary.

A process portfolio should be designed to show evidence on many learning outcomes related to *Visual Art Making* and *Visual Arts Appreciation and Criticism in Context*. For example, a formal piece of written art criticism addresses the Broad Learning Outcomes related to *Visual Arts Appreciation and Criticism in Context*. Requirements of student reflection in the portfolio can cover each form of knowledge – factual or content knowledge, theoretical knowledge, procedural knowledge, practical knowledge, conditional knowledge, metacognitive knowledge, affective knowledge, and personal knowledge.

4. Assessment emanates from your school-based curriculum and is natural to the visual arts.

You design assessment strategies that fit your own classroom context and students and that also relate to the field of art.

The process portfolio can embrace issues related to your particular students and your learning environment, it has always been an integral part of the field of art, because it is how professionals showcase their expertise.

5. Assessment is balanced with both formative and summative assessment.

Quality assessment takes into account both types of assessment. **Formative assessment is for learning** and takes place during the process of learning. **Summative assessment is of learning** and takes place following the process of learning. Formative assessment is informal and does not require a mark or even the name of the student responding to a written format of it. Summative assessment is formal and always results in a mark.

Certain portfolio artifacts or embedded skills require an informal formative assessment, while others that are major or substantial demand a formal objective assessment and a final mark. Both formative and summative assessment can be used with a portfolio.

6. Assessment focuses on both process and product.

You plan assessment strategies that give information on the processes of both making art and responding to art, and you also design strategies that assess their final outcomes or products.

The processes of other broad areas of visual arts learning, such as researching art, self-reflecting on art, presenting art, and valuing art are also possible to view in a portfolio and to assess. You are always aware of students' working and thinking processes during the development of a portfolio and choose to assess some of them when necessary. The products or outcomes of learning are always assessed.

7. Assessment is outcome-based.

You design your assessments around the Broad Learning Outcomes recommended for Visual Arts.

Stated outcomes serve as scoring criteria in a portfolio. The process portfolio is one of the most effective and efficient ways to assess Visual Arts learning outcomes, because it is capable of examining them singly or in related sets from their conception through their developmental stages and to their conclusion.

8. Assessment is criterion-referenced.

This means that you reference a student's performance against an outcome or a criterion of performance rather than against other students' performances.

Because the portfolio is a singular and individualised performance with multiple scoring criteria, you interpret and report each student's marks according to his or her performance on these criteria. Comparing students to a norm does not fit a portfolio and the way it is assessed.

9. Assessment is equal for all.

You are careful to ensure that all of your assessment strategies are fair for every student. When you see that a certain group of students does not perform as well as other groups on an assessment, you check to see if your assessment might be biased in some way.

Each student has an equal opportunity to build a portfolio as he or she chooses. The portfolio caters for learner diversity. Your standardised directions and procedures throughout the portfolio process, however, enable equity and also individualisation. The portfolio can be marked with numerous different assessment strategies to benefit learners of various types.

10. Assessment is ordered and explicit.

Students know exactly on what criteria they will be assessed and when and how they will be assessed. All information and instructions about the assessment are clearly presented. Everything about the assessment is transparent to students.

Directions, requirements, schedules with deadlines, criteria, expectations, and assessment strategies for the portfolio are written and clearly stated and are always placed in the portfolio so that students know exactly what they are to make, submit, and how they will be assessed.

11. Assessment is open to modification and revision of art products.

You allow students to revisit a task to improve it or add to it, giving more emphasis to the most recent information about the learner. You are concerned with students' abilities to demonstrate their best performances, because learning is central to assessment.

Because the portfolio contains all documents, pertaining to processes and to final products of art making and art appreciation and criticism developed over time, it is easy for students to go back and review those that need additional work.

12. Assessment is responsive to latest theories of learning deemed important in education today.

Creative problem solving, life-wide learning, project learning, experiential learning, inquiry-based learning, problem-based learning, service-based learning, and integrated learning are important theoretical approaches to education. You need to be aware of ideas related to those important to your own school context when you design not only your curriculum but also your assessment strategies.

A process portfolio embraces many different approaches to learning. Approaches that are central to your art curriculum and valued by your school are not difficult to carry out in the portfolio design. Each of the above-mentioned theoretical approaches to learning can be applied to a portfolio.

Source: Beattie, D. K, (1997). *Assessment in art education*. Worcester, MA: Davis Publications.

In summary, a good portfolio reflects each of the twelve assessment principles. Nevertheless, there are other assessment strategies that can be used in conjunction with the portfolio and these are introduced in this chapter. All assessment formats have value, and each yields different kinds and levels of information. Your task is to select or create the best assessment strategies for your students' portfolio work. This chapter guides you in selecting and creating valid assessment strategies for the two major strands of Visual Arts: *Visual Arts Making* and *Visual Arts Appreciatiion and Criticism in Context*.

2. SCORING STRATEGIES

Before thinking about specific assessment formats or strategies, however, you might first identify broad areas of learning you want to assess (as identified in Chart 1). These broad areas prescribe different assessment strategies.

Chart 1 Broad Areas of Learning in Visual Arts

Researching Art
Making Art
Writing and Talking About Art
Self-reflecting About Art
Presenting Art
Valuing Art and Cultivating Postitive Attitudes

Whether you use all six is a personal choice, predicated on your school-based Visual Arts curriculum. As seen in Chart 1, the six areas can be synthesised into two strands — *Visual Arts Making* and *Visual Arts Appreciation and Criticism in Context* — with the remaining others folded into these. Valuing Art and Cultivating Positive Attitudes can be examined outside the portfolio.

When you have determined the learning areas you desire to assess, an important decision you need to make is how many and which artifacts will be assessed prior to being placed in the portfolio. Another consideration is whether to give progress points along the way, as parts of the portfolio are completed. This latter strategy helps to keep students on task.

There are many ways to assess the portfolio, and you will be using multiple methods. Different artifacts and components in the portfolio require different assessment strategies; some strategies will be informal while others are more formal. All assessment tools should be kept in the portfolio. See Chart 9 for examples of assessment formats.

Chart 9 Examples of Assessment Strategies

analytic scoring rubric
holistic scoring rubric
1-3 or 1-5 rating scale
system of assigned points for parts
checklist
check-off
*discussion
*teacher interview or conference
*critique
*self-assessment
observation
questionnaire or survey
audio or video digital file and *computer-based record
*informal formative strategy

The listed assessment strategies are useful for assessing individual artifacts, parts of the portfolio, or the whole portfolio. The starred strategies, along with portfolios and research journals, have potential as "didactic assessment" or assessment that not only reveals existing knowledge but also actually informs or teaches at the same time, encouraging students to make new connections. When designed well, these strategies represent assessment for learning.

Your task is to match the best assessment strategy with the student's behaviour or skills, as demonstrated in a particular artifact or object of assessment, within each of the broad areas of art learning that you want to assess. The outcomes or scores of the assessment should be as true and accurate as possible for that behaviour. When you do this, you are addressing an important criterion of **validity** called "**relevancy**".

Another question that you might want to think about is: "Will you have anyone else help with the assessment of portfolios?" You might want to have a second reviewer or an art teacher assess a sample of your portfolios, several at very low, middle, and very high achievement levels. This helps to maintain consistency of these standards.

2.1 Scoring Rubric

Because the portfolio is a major performance, it requires a power-house assessment strategy to judge and mark it. That is the scoring rubric. It is **reliable** because of its objectivity via clear and concrete scoring criteria. Two different teachers marking the portfolio would arrive at the same or very similar marks because of a good scoring rubric. This is the essence of **reliability**. The scoring rubric is also a **valid** measure because it enables you to make a correct interpretation of the portfolio and use your marking results confidently for your purposes. This is the essence of **validity**. There are two different kinds of rubrics that are appropriate for use with a portfolio – the analytic rubric and the holistic rubric. An analytic rubric scores numerous criteria of an outcome or a portfolio separately to arrive at a final score. A holistic rubric may consider the same criteria, but scores the whole outcome or the portfolio with one score.

Appendix F gives you some additional pointers for designing scoring rubrics.

2.1.1 Creating an Analytic Rubric

The following steps demonstrate how to craft an analytic rubric.

a. Set up a scoring grid (rubric) with **levels of achievement** (or benchmarks) in the horizontal position. Levels of achievement might look like this: very low achievement, low achievement, basic achievement, high achievement, and very high achievement.

b. Provide a numerical scale to rate the degree to which each level is attained, such as the following:

    1 = very low achievement
    2 = low achievement
    3 = basic achievement
    4 = high achievement
    5 = very high achievement

This is a 1-5 rubric. Each criterion of an analytic rubric can be scored at five possible levels of achievement. A 1-3 rubric means **low**, **basic**, and **high** achievement. Some criteria in your rubric might be scored at only three or four levels of achievement (i.e. each criterion in an analytic rubric does not need to be scored at all levels).

c. List multiple learning outcomes or scoring criteria to be assessed in the vertical position. Criteria in the case of the portfolio are related to the broad areas of learning. State criteria as briefly as possible. Most criteria need further explanation and definition to be able to interpret them for assessment. These definitions or qualifiers are often called **indicators** and should be written or bulleted under the criterion.

Your rubric does not have to be set up in a grid or matrix. You can also set up a rubric in vertical lines or bars with circles at intervals on the line (to fill in like a bubble) to indicate levels of achievement. Please see Appendix I for an example of a blank analytic rubric for *Visual Arts Making*.

d. Determine qualitative descriptions of each indicator at each level of achievement. Each cell of a matrix will have a different description of student performance, although each cell must relate to the same behaviour(s), as determined by the indicators. These are called **descriptors**. Without descriptors, the rubric is simply a rating scale. Some teachers find it easier to start writing descriptors at the basic or average or middle level. It is easier to expand outward in both directions. Avoid writing descriptors in an analytic rubric that just add "more" or "less" to the exact same words. Craft descriptors that are distinctively different and describe real changes in achievement. Try writing descriptors based on what the student can do rather than what he / she cannot do.

2.1.2 Creating a Holistic Rubric

The holistic rubric looks differently from the analytic rubric and often resembles three descriptive paragraphs; it usually describes achievement at only three levels – low, basic, and high. The following steps teach you how to craft a holistic rubric.

a. Set up three columns with **levels of achievement** across the top. Levels of achievement might look like this: low achievement, basic achievement, and high achievement.

b. Provide a numerical scale to rate the degree to which each level is attained, such as the following:

1 = low achievement

2 = basic achievement

3 = high achievement

This is a 1-3 rubric.

c. In a paragraph format, you will discuss indicators and descriptors for each level of achievement. Craft paragraphs that are distinctively different and describe real changes in achievement, but be sure that your three paragraphs are consistent in addressing the same indicators. Once again, try writing paragraphs based on what the student can do rather than what he/ she cannot do. You can address the same indicators as set forth in an analytic rubric, but you do not mark or score them separately. Upon reading the whole paragraph for each level, you must decide at which level the student's performance best fits. As you can see, creating the holistic rubric takes less time, but it is not as objective as the analytic rubric, because you are making value or subjective judgements (trade-offs or concessions) of numerous indicators to arrive at one whole mark.

2.2 Rating Scale

A rating scale is a simplified version of the scoring rubric and closely related to a checklist. A list of scoring criteria is designed (the checklist) with space for marking the quality of each criterion with a numerical, verbal, or graphic system. These levels of achievement, called **anchors** in a rating scale, must be clearly and concisely defined. In a portfolio, there are occasions when you want to mark something with a 1 – 3 or a 1 – 5 rating scale (a numerical system) or you may want to use its verbal equivalent (a verbal system). They would look like the following examples.

1 – 3 Rating Scale	1 – 5 Rating Scale	Verbal Rating Scale
1= low achievement	1= very low achievement	Can't Do
2= basic achievement	2= low achievement	Can Do
3= high achievement	3= basic achievement	Wow!
	4= high achievement	
	5= very high achievement	

A mark on a line or bar, like a measuring stick or a thermometer, represents a graphic system. Rating scales can also be designed in circles or crosses with each radius representing a different rating scale and a criterion.

Remember, a rating scale does not describe in qualitative detail each criterion and indicator, as does a scoring rubric. Perhaps, to examine students' art making processes or their processes in writing about art while they are working on the portfolio, a rating scale is appropriate. A rating scale might also be an effective and easy way to mark criteria related to values and positive attitudes.

2.3 Assigning Points

When you assign points for something, you are using a rating scale of sorts. Something worth 20 points is actually embracing a rating scale of 1-20. This span is too difficult for students to understand the anchors or levels of achievement in-between. Imagine a rating scale from 1-100! The best way to handle large numbers of possible points is to use a 1-3 or 1-5 rating scale and then weight the marks given for final points. Written documents are often scored with assigning points to each part, step, or stage, like an essay. A formal piece of art criticism in the portfolio, for example, might be marked with designated points for each step (comprehensive feeling, description, analysis, interpretation, and judgement). Not all steps need to be assigned the exact same points, because some are more complex than others and require more effort and thought.

2.4 Checklist

A checklist is a very versatile and easy assessment strategy to use with the portfolio. A list of specific behaviours, characteristics, questions, steps or activities is given along with a place for recording whether each is present or absent, finished or not finished. No degrees or levels of quality are looked at in a checklist, which is why it pairs so effectively with a rating scale. Many of the sets of questions presented in Chapter 3 can be organised into checklists for students to self-assess or self-reflect on their progress or work. Therefore, a checklist is an appropriate instrument for student self-assessment and a very effective formative assessment. A checklist of evidence that can be included in the visual arts portfolio is seen in Appendix G.

2.5 Check-off

This term is used similarly with a checklist. Many times, a check-off or tick means a simple "yes" or "no" or a portfolio assignment is "completed" or "not completed".

2.6 Discussion

During the development of a portfolio, there will be times when you want to organise your students into discussion groups. Such discussion might focus on their art making processes (e.g. their themes or their studies or tests), their resources and data collection, their final artworks prior to submission, their appreciation and criticism writings, and their portfolio review sessions. A discussion gives insight of understanding of the class or group as a whole. Because all students do not participate in a discussion to the same degree, you will need to employ a follow-up strategy if you choose to use a discussion as an assessment tool. In this way, you can assess their individual responses to discussion topics. Self-reflection in portfolio writings (maybe in an "Ah Ha" section of the portfolio) or a questionnaire are good ways to gain knowledge of what students learned from a discussion.

2.7 Teacher Interview or Conference

A benefit of the portfolio is that it encourages conferencing with each student. A consultation with the student gives you insights to his or her cognitive understandings and values and attitudes. Conferences or teacher-interviews need to be planned according to portfolio objectives. To help you make consultations efficient and effective, you will need to have an **interview schedule** (list of questions) for documenting responses. Remember to employ both closed (or directed) and open-ended questions. You can design your questions in conjunction with a rating scale. Questions appropriate for a quality final interview or conference with the student about the portfolio are presented in Appendix H. The teacher interview is a good assessment strategy for looking at the whole portfolio at its conclusion. At least one conference part way through the portfolio development process and a final conference at the closure are recommended. As mentioned in Chapter 1, you might ask your senior secondary students to plan and conduct their final conference with you.

2.8 Critique

This assessment strategy is quite common for talking about art products in the making or when finished. Do not confuse a studio-based critique with formal art criticism. A critique does not necessarily follow the steps of good art criticism and its intent is designed for feedback on art making. Art criticism, on the other hand, has its own discrete intent or aims, which are knowledge and skills of the discipline of art criticism. Once again, the critique gives insight to the class or group as a whole. When discussing artworks, you need to structure the critique to focus on the broad learning outcomes. It is also a method for helping students to learn how to talk about artworks rather than just how to improve them. A critique is especially beneficial when used as a formative strategy, whereby students can utilise the feedback given and modify their art productions. Four outstanding critique formats are seen in Chart 10.

Chart 10 Critique Formats

Word / Phrase Cards
- Words and phrases related to task criteria are written on notecards, and students place the cards on the artwork that best exemplifies the word or phrase. Examples of words or phrases are: colour, theme, texture, tone, unity, composition, media skills, mood, use of context, application of art appreciation, and so forth.

Art Reproduction(s)
- A reproduction(s) of an artwork related to the assignment is discussed and ideas are written on the whiteboard. Students must then relate their own work or that of others to the words, phrases, or concepts used to talk about the reproduction.

Art Professional Roles
- Here, students are encouraged to talk about the artworks through emulating the roles of the art critic, the art historian, and the artist. They would be asking of their peers' works the same kinds of questions that each discipline expert would ask about an artwork. You might divide the students into these three groups for the critique, giving each group time to develop some appropriate questions it needs to ask.

Critics' Vocabulary
- As students read real examples of professional art criticism that they research or that you provide for them, they need to document outstanding examples of words or phrases that critics use when describing artworks. These are displayed on a chart or whiteboard. Students must use these when talking about their peers' art productions.

Encourage students to address feedback from a critique in their self-reflection in the portfolio; that is, how they used it to revise their artwork. Both scoring rubrics (analytic and holistic) present feedback and modification as an indicator of resolution of the theme or problem (under *Visual Arts Making*), and the critique is an excellent assessment tool for supplying feedback information.

2.9 Self-assessment

The ultimate goal of assessment is to enable students to assess themselves with their own internalised criteria and standards of achievement. To develop these skills and this self-confidence, students need ample practice in assessing their own work (as well as the work of others). Any assessment strategy you design can be given to the students to "try out" on their own productions first. At times, their marks from the assessment can be negotiated with your own marks from the same assessment, and the final mark then represents both. This practice helps students to learn how to set their own standards. Appendix C presents a list of questions students can ask themselves either to self-reflect on their work or to self-assess it. Two additional self-assessment formats that you can create are based on a Learner Report and on Focus Groups. Descriptions of each are seen in Chart 11.

Chart 11 Self-assessment Formats

Learner Report

- Student assesses own learning through prompts that are open-ended, such as "What I learned about art", "What I learned about art that surprised me", "What I learned about myself through art", and "What I learned about myself through art that surprised me". You can craft a graphic organiser to gather this information, which should be housed in the portfolio as secondary evidence. Students can use the Learner Report to write their self-reflection about their final art products and their portfolio.

Focus Groups

- Organise students into small groups with a designated leader to discuss what they have learned during a segment of instruction; for example, pertaining to a particular art assignment, the portfolio, or to outcomes of the entire course. The leader is required to ensure that Broad Learning Outcomes are considered along with other derived learning. Student leader must supply a report of discussion results. This strategy can help students to discuss their progression of learning.

2.10 Observation

You can observe students at work on the portfolio or in discussion situations. When observing, look for the five Ws (who, what, when, where, why) and how. Observations can be informal or formal. When using observation as a formal assessment, sound documentation is required. This can be done via an anecdotal record, a teachers' log, a checklist, or video-taping. You can also set up stations in your classroom, whereby students rotate from station to station to accomplish a specific task at each. Such a plan often necessitates additional helpers to observe and mark at each station. With large classes of students, limit your observation to five students per day. Special class periods can be designated as observation days. A spiral-bound pad or attached set of note cards with each student allotted a separate card can facilitate writing brief anecdotal notes about the behaviours you observe. Such note cards represent secondary evidence and can also be placed in the students' portfolios.
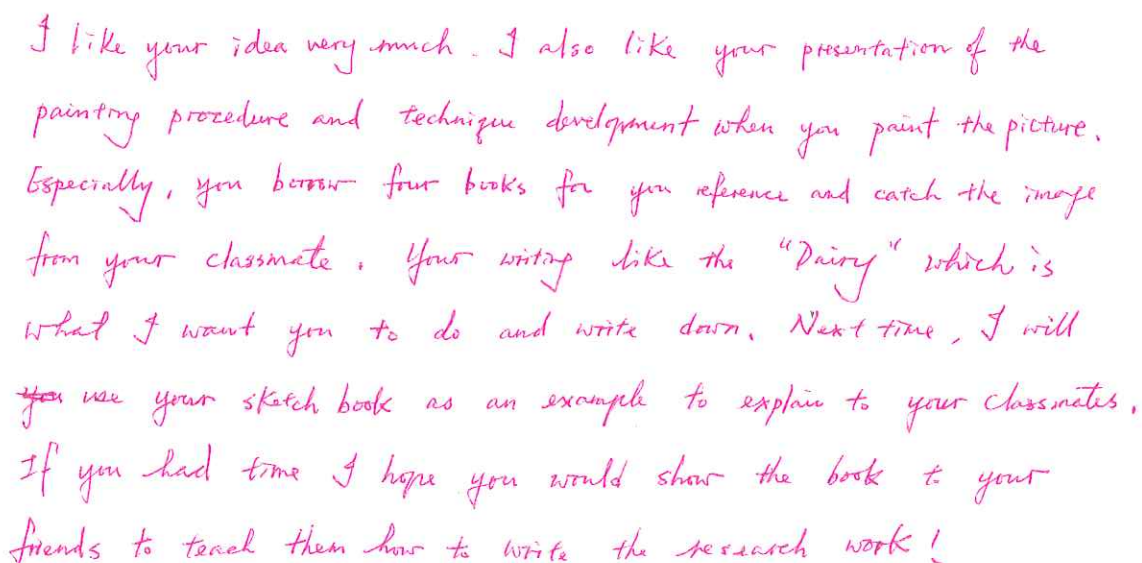
2.11 Questionnaire or Survey / Inventory

To evaluate processes, techniques, affective objectives, or students' interests and prior knowledge, as they might relate to the portfolio, a questionnaire or survey/ inventory is an appropriate strategy. Think of the questionnaire as an adjunct strategy that can help to clarify a complex performance or to emphasise or enhance certain dimensions of a task. Use a questionnaire to find out students' perceptions about the making of their portfolios or the learning that occurred as a result.

2.12 Video or Audio Digital File and Computer-based Record

When students discuss or defend their final portfolio or a major work from the portfolio, you might have them video tape their presentations. The video tape can be played in class for critical discussion and also replayed for your marking purposes. Students' self assessment can be oral and taped rather than written. A particular task, from problem definition and preparatory work to final product and concluding reflection, can be scanned on the computer and reviewed via a diskette (CD). The entire portfolio can also be electronic and submitted on a CD or the Web for review and marking – an e-portfolio. Commercial web-based electronic portfolio systems are currently being created.

3. MARKING STUDENTS' PORTFOLIOS

How many times you review students' portfolios and make notes in them is a personal decision based on your own classroom context and on the number of students you teach. Above all, the portfolio must be doable and feasible for your school-based Visual Arts curriculum. Certainly, you will want to check or mark it along the way to give feedback to your students. Think about ways that you might have students help in giving feedback on certain components of the portfolio to their peers. Pairing up students for this purpose might be helpful. You might also have students give an oral presentation of some component of the portfolio, and you mark it with a checklist as you listen.

I like your idea very much. I also like your presentation of the painting procedure and technique development when you paint the picture. Especially, you borrow four books for you reference and catch the image from your classmate. Your writing like the "Dairy" which is what I want you to do and write down. Next time, I will use your sketch book as an example to explain to your classmates. If you had time I hope you would show the book to your friends to teach them how to write the research work!

Picture 25: A teacher's thoughful notes in the student's portfolio

4. REPORTING

You need to share with students and their parents what the portfolio says about their learning as individuals and as a class. At this time, you may also want to reflect on the effectiveness of your teaching, the learning outcomes of your school-based Visual Arts curriculum, and the learning environment of your classroom as made evident across all of the portfolios. Reporting the results and final interpretation to the students does not have to be difficult or overly time consuming. These are important questions to address in your portfolio interpretation:

a. To what degree have the student's needs been met?
b. What new needs have emerged?
c. What other kinds of information are revealed?
d. Where does the student go from here in art learning?

A strategy called "Postcard to the Student", similar in design to "Postcard to the Teacher", but written by you, can briefly answer these questions and then be placed in the portfolio for students to read and share with their families.

The portfolio itself is an excellent document to share with parents, because it makes students' learning experiences visible and understandable. You and your students can even design an interview schedule, whereby, the student solicits responses from his or her parents or caretaker about the portfolio through a student-parent interview.

SUMMARY

This book has introduced the visual arts portfolio to you as a powerful tool for instruction and assessment as well as for promoting quality student learning that fosters multiple forms of knowledge and skills. It has presented suggestions for implementing portfolios in your own classroom context. Additionally, valid and reliable strategies related to assessing the portfolio have been discussed. With this information, you should be able to implement your school-basd Visual Arts curriculum with the use of portfolio that demonstrates the significance and value of visual arts education. This destination is well worth the efforts of the journey with classroom portfolios.

APPENDIX A

CONTEMPORARY ISSUES AS THEMES FOR ARTISTS
VISUAL ARTS THEMES: SECONDARY SCHOOL LEVEL

CONTEMPORARY ISSUES AS THEMES FOR ARTISTS

Boundaries: real or imagined or blurred		Mythology
The known and the unknown		Transmission
The viewer and the viewed		Self / Public self
Time		Metamorphism
Exclusion		Systems / Hierarchies
Collective consciousness		Design as pretension
Re-emergence of wonder		Cyberspace
Mystery of life		Identify / Ethnicity
Multiple associations		Cultural domination
Celestial memories		Conceptual inbreeding
Memory / Remembering		Intuition
The gothic sensibility		Fragmentation
Icon / Talisman / Fetish		Utopian imagery
Specificity		Empathy
Semiologies (science of signs and symbols, analysis of relationships of signs in language)		Cycle
Re-embodiment		Embracing the irrational
Refuge: the real and the symbolic		Celebration
Structuralism		Paradox
Reverence for the banal		Irony
The nature of the divine / Sublime		Translucence
Earth and environment		Nostalgia
Neo-platonic (idealistic, visionary, impractical)		Appropriation
The virtual / The real		Allegory
Worldviews		Gender / Politics
Art and science		Metaphor
Dreams as symbolic consciousness		The poetic
Overlapping / Interrelating		Ambiguity

VISUAL ARTS THEMES

Secondary School Level

Red	Inscape
Black and white	Staccato
Glimmer and shine	Veracity
Puppets / Marionette	Encounter
Who pulls my strings?	
What makes me dance?	
Reincarnation	Fin de Siecle
"Oh what tangled webs we weave"	Prometheus
Man's striving for the top	Webs
Revolution	Alone in a crowd
Patterns	Facade
Pretense	The Avant-Garde
Camouflage	Potpourri
Caged / Trapped	Streamlined
Groups	Illusions / Delusions
Rebus	Feast
Hanging by a thread	Looking inside myself
Openings and holes	Shocking
Felicity	Flaws / Flawed
Captured / Freedom	Serendipity
First among equals	Perfection
Chichi / Chic	Trompe l'oeil
Opposites	Unexpectedly
Ghosts of paintings past	Ordering the random
"Refuge in the square form" (Malevich)	Mirage
A state of flux	Juxtapositions
"I and colour are one" (Klee)	Relationships
Progressions	Chums / Pals
At Random	Cliché
"All that glitters is not gold" (Shakespeare)	Ethereal
"Free from the tyranny of harmony" (Futurist Manifesto)	Chaos
More than meets the eye	Phobias
The cultural cringe	Frames of mind
Gods and goddesses (Real or imaginary)	Barriers
Dazzle and dare	Edens
Crossing borders	Interventions
Haywire	Revelation
On the fringe	Transformation
Sinners, lovers, and heroes	Bridging and branching
Upward / Onward	Secrets
Apocalypse	Altar to my alter-ego
(Re)rites of passage	Equilibruim
Prophecies and portents	Urban legends
Trials and journeys	Obstacles
Looking back, looking forward	Domination / Liberation
Signs and wonders	Some / One

APPENDIX B

LIST OF VOCABULARY FOR MOODS AND FEELINGS

Moods and Feelings	
Happy	Sad
Joyous	Depressing
Cheerful	Angry
Love	Mad
Light-hearted	Solumn
Sunny	Hate
Bright	Terrifying
Playful	Mournful
Witty	Gloomy
Exciting	Serious
Energetic	Boring
Familiar	Restrained
Calm	Alienated
Relaxed	Nervous
Safe	Tense
Peaceful	Fury
Exciting	Disturbing
Restful	Tormented
Contemplative	Agitated
Tranquil	Indifferent
Dreamy	Upset
Quiet	Realistic
Silent	Loud
Confident	Noisy
Courageous	Apprehensive
Proud	Afraid
Humble	Fearful
Fearless	Nervous
Passive	Timid
Bold	Boring
Amusing	Uncomfortable
Comfortable	Pessimistic
Optimistic	Haunting
Clear	Bad
Good	Mean
Kind	Resentment
Gratitude	Stingy
Generous	

APPENDIX C

STUDENTS' LIST OF QUESTIONS

For self-reflecting

1. Is my interpretation of the theme clear and easy to see or understand? Explain.

2. How many layers of meaning do I have in this piece? Explain.

3. Did I need more information or research to depict the subject? Explain.

4. Did I need to think more carefully about how I feel about the subject and to express my emotions or point of view more openly? Explain.

5. Did I show enough details to express what I had in mind? Explain.

6. Would I use the same art materials for this idea next time? Explain. What other materials might have been appropriate?

7. Did I use art materials in a new or different way? Explain.

8. What influenced my artwork most? Explain.

9. Would this image be more powerful if it were larger, smaller, longer, or of a different shape? Explain.

10. Could I make some part more interesting? Explain. How would I do it?

11. Am I satisfied with this artwork? Explain.

12. What makes this work successful or unsuccessful? Explain.

13. How could I rework this artwork and make it better? Explain.

14. Where was I most creative in my artwork? Explain.

15. Did I break any art rules in this artwork? Which ones? Explain.

16. How does my artwork demonstrate my personalised approach or style of art? Explain.

17. Did I enjoy making this artwork? Explain.

18. If this artwork were the first of a series based on this theme, what would be my second and third piece? Explain.

APPENDIX D

QUESTIONS TO GUIDE ART APPRECIATION AND CRITICISM IN CONTEXT

- Who did the work?

- When and where was it created?

- Where is the artwork now?

- Where does this work fit within the artist's development?

- What are the elements of the artist's personal style?

- To which broader category of period style does this artist's style belong?

- What are the mode and the medium of the work?

- What special art making techniques were used to create it?

- What is its size and shape?

- What is the subject matter or theme of the work?

- Is the theme related to some exterior source (e.g. literature, mythology)?

- Is it an image of people, nature or fantasy?

- What are the steps in the artistic conception and execution of the work?

- Where does the work fit into the history of art, both in terms of style and iconography?

- Why was the work done in this particular way at this time?

- Do we see the work today as it was originally? If not, then how has it been modified?

- What is the physical history of the work (e.g. damages or restorations)?

- What is the provenance of the work?

- Is the work primarily conceptual (the idea behind the image) or perceptual (its physical appearance)?

- Is the work primarily concerned with design qualities and composition (a formalist approach) or imitating nature or life (an imitationalist or mimetic approach) or expressing an emotion (an expressionist approach)?

- What was the function of the work in its society?

- What are the values of the culture that produced this work and how are they represented in the work?

- How did the nature of the time and place in which the work was created shape it?

- How does this work represent its historical period?

- Did this work represent an innovation or does it follow an already established tradition?

- What symbols are used within the work?

- What common elements are shared by artists working in this same time and place?

- What elements are more individual?

- How are works of one time and place similar to or different from works done at the same time but in a different place? At the same place, but a different time? At a different time and place, but perhaps, with the same subject matter?

- What did it mean to be an artist at the time?

- What was the view of art at the time?

- Who was the potential audience?

- What patronage, if any, would have commissioned this work?

- What attitudes, values and ideologies does the work highlight, devalue, ignore? How is this expressed in the work?

- Why do you think this artwork was important or unimportant in its time?

- Why do you think this artwork is important today?

- Of all the pieces of art that were made when this one was, why do you think this piece was remembered?

- Who chooses what artworks survive?

- Could a female have made this work?

- Do you think another artist from another culture could have made this work? Why or why not?

APPENDIX E

CINQUAIN POEM FOR ART APPRECIATION AND CRITICISM

Capture the essence of an artwork and discuss it critically with an easy seven-line poem. Give your poem a title, which is the name of the artwork. Your poem should look like this:

Title (name of art work)

Line 1 – **one word** that gives your initial impression

Line 2 – **two words** that describe the subject matter

Line 3 – **three words** that describe the most important elements or principles

Line 4 – **four words** that describe a mood or feeling

Line 5 – **five words** that give a good interpretation of it

Line 6 – **six words** that give some contextual information about the work

Line 7 – **seven words** that give your informed judgement of it

APPENDIX F

POINTERS FOR DESIGNING QUALITY SCORING RUBRICS

1. Create your scoring rubric with your students. Let them help you to determine assessment criteria and discuss with them **levels of achievement**.

2. Allow some assessment criteria in an analytic rubric to emerge along with the work or after the work has been completed – called **emergent criteria**. In other words, leave some spaces blank in a scoring rubric for including criteria that may prove to be important during work on the task or after the work is completed. This enables you to score a very unique, innovative, or exciting and unexpected happenstance in a work.

3. On occasion, let students select their own criteria from possible criteria for judging their work. For example, you have identified five criteria; let them select four out of the five for judging their work. Let them rank and weight their chosen criteria, as they deem fit. This is the best possible way to have students embrace and own a scoring rubric.

4. Gather samples of students' work that demonstrate the range of achievement from 1 – 5 (very low to very high). Work can be in a variety of art media. Samples do not have to belong to your particular task.

5. When presenting the task to students, present the scoring rubric at the same time. Give students a copy of the rubric to place in their portfolios. There should be no surprises for students about what is scored and how that indicator is scored. This is a must criterion for validity.

6. Your portfolio rubric can be designed to assess all five broad areas of visual arts learning or just *visual arts making* or *visual arts appreciation and criticism in context*. Remember, you do not need a separate rubric for different art media.

7. Try the rubric with several examples to see if it needs to be revised and if it captures the quality of the work, let students test it. Try out criteria and indicators to see if accurate judgements can be made based on them. Revise if necessary.

8. Work with other teachers when possible to create a rubric or gather many different examples of good scoring rubrics from within and outside your discipline.

9. Quality rubrics take time to write well. Do not think that you must judge / score every art task with a rubric. Use other strategies for assessing some art performances. Choose the most important and major art tasks (like the portfolio), those that assess multiple outcomes to judge and mark with a quality comprehensive rubric.

APPENDIX G

VISUAL ARTS PORTFOLIO CHECKLIST

This checklist identifies evidence that can be included in the visual arts classroom portfolio.

Visual Arts Portfolio should include evidence of:	Evidence included
GENERAL INFORMATION	
☐ Title or cover page	☐
☐ Table of Contents	☐
☐ Page numbers	☐
☐ Headers and titles for sections	☐
☐ Labels for artifacts	☐
☐ Dates	☐
ART MAKING	
☐ Theme development, resources, and reflection	☐
☐ Idea generation tools, e.g. mind-map, brainstorming, SCAMPER	☐
☐ Media and techniques development, resources, and reflection	☐
☐ Art elements and design principles (formal structure) development, resources, and reflection	☐
☐ Composition development, resources, and reflection	☐
☐ Moods (when appropriate), development, resources, and reflection	☐
☐ Application of art appreciation and criticism — resources and reflection	☐

☐ Application of contexts
    ☐ personal
    ☐ social
    ☐ cultural
    ☐ philosophical
    ☐ economic
    ☐ environmental
	☐

☐ Final artwork
    ☐ Utilisation of feedback and modification
    ☐ Utilisation of skills
    ☐ Utilisation of layers of meaning
    ☐ Utilisation of personalised, expressive or creative approach
	☐

☐ Self-reflection on final artwork	☐
ART APPRECIATION AND CRITICISM	

☐ Resources, drafts, and final document
    ☐ Initial impression
    ☐ Description
    ☐ Analysis
    ☐ Interpretation
    ☐ Judgement
	☐

FINAL PORTFOLIO	

☐ Utilisation of visual arts-related sub-skills
    ☐ Observation
    ☐ Experience
    ☐ Imagination
    ☐ Technology
    ☐ Others
	☐

☐ Intentions or expectations for portfolio	☐
☐ Final self-reflection on the portfolio	☐
☐ Final self-reflection on art learning as a result of the portfolio	☐
☐ Formal presentation of the portfolio	☐

APPENDIX H
STUDENT PORTFOLIO INTERVIEW SCHEDULE

1. Describe the overall quality of your portfolio in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position.

2. Is your portfolio complete? Explain.

3. To what degree does your portfolio show a sufficient quantity of work? Describe it to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position with evidence in the portfolio.

4. To what degree does your portfolio exhibit creative or personalised thinking and processing? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position with evidence in the portfolio.

5. To what degree does your portfolio exhibit knowledge of the other art disciplines of art appreciation and criticism? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position with evidence in the portfolio.

6. Where is evidence of contextual influences in your work (e.g. personal, social, cultural, historical, philosophical, economic, and environmental)? Explain.

7. To what degree does your portfolio exhibit visual problem-solving abilities? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Where is evidence in the portfolio that you have set up a problem, conducted research from different sources, explored various visual solutions, made revisions, and arrived at a final conclusion? Explain.

8. To what degree does your portfolio exhibit application of basic art vocabulary (i.e. art elements and design principles)? Composition? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position with evidence in the portfolio.

9. To what degree does your portfolio exhibit technical proficiency in processes of making art and responding to art? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Where is evidence of craftsmanship or skill in handling media, tools, and materials used, or in writing about art? Explain.

10. To what degree does your portfolio exhibit evidence of your individual initiative and your interests? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position with evidence in the portfolio. Where is evidence of your enthusiasm for making and learning about art? Explain.

11. To what degree does your portfolio exhibit concern for presentation? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Where is evidence of care taken in preparing, documenting and submitting your work? Explain.

12. To what degree does your portfolio exhibit evidence of collaborative efforts? Between you and the teacher? Between you and other students? Describe to me in terms of **never occurs, hardly ever occurs, sometimes occurs, often occurs** or **always occurs**. Defend your position with evidence in the portfolio.

13. Which is your least successful or unresolved piece? What did you learn from that piece? How would you rework it or solve it today? Explain.

14. Which is your most successful piece? What makes your most successful piece different from your least successful piece? Explain.

15. Which piece shows revisiting and reworking an idea or use of feedback? What did you learn from this process? Explain.

16. What are your strengths and weaknesses in art as revealed in the portfolio? Explain.

17. What did you discover about yourself through creating this portfolio? Your individual art style or voice? Your attitudes toward art? Your preferences in art? Explain.

18. What belief about art study did you once hold that you have been able to discard (i.e. what misconceptions about art did you have)? Explain.

19. What rules or principles have you learned in art during the time your portfolio was emerging? Where is evidence of these art rules or principles in your portfolio? Explain.

20. Did you break any art rules or principles in creating your artworks? Where is evidence of rule-breaking in your portfolio? Explain.

21. Did you take risks in your portfolio? Where is evidence of risk taking in your portfolio? Explain.

22. Where would you like to go from here in art study? Explain.

23. To what degree have you been able to reflect on your portfolio and discuss your own strengths and weaknesses? Describe to me in terms of **unacceptable, needs more work, mediocre, well-done** or **outstanding**. Defend your position.

APPENDIX I

VISUAL ARTS MAKING ANALYTIC RUBRIC

Criteria	1=Very Low Achievement	2=Low Achievement	3=Basic Achievement	4=High Achievement	5=Very High Achievement

1. Selection, Research, and Development of the Theme/ Visual Problem
• **theme**
  - strength
  - meaningfulness
  - evolution
• **media and techniques**
• **formal structure**
  - elements and principles
  - composition
  - moods and emotions					

2. Translating Contextual/ Formal Knowledge to Art Making					

3. Resolution of the Theme/ Visual Problem
• **feedback and modification**
• **craftsmanship**
• **layers of meaning**
• **personalised, expressive, or creative approach**
• **self-reflection on final outcomes**
  - art productions
  - portfolio
  - progression of learning
• **presentation**
  - portfolio
• **sub-skills**
  - observation
  - experience
  - imagination
  - technology					

APPENDIX J

VISUAL ARTS APPRECIATION AND CRITICISM IN CONTEXT

ANALYTIC RUBRIC

Criteria	1=Very Low Achievement	2=Low Achievement	3=Basic Achievement	4=High Achievement	5=Very High Achievement
Written and Oral Responses to Art • comprehensive feeling • description • formal analysis • interpretation • presentation in art appreciation and criticism					