Assessment in Art Education

Understanding Assessment

Assessment Terms

- Evaluation = To make a judgement about something--student learning, instruction, or curriculum

- Assessment = The means for making an evaluation.

Assessment strategies are the means, formats, or tools for that evaluation.

- **Formative Assessment - is *for* learning and takes place *during* the process or the formation of learning.**

- **Summative Assessment - is *of* learning and takes place *following* the process of learning. It is a summation of learning.**

Assessment for Learning

1. Periodic formative assessment

- at the close of a class period
- as a review at the beginning of a class period
- part way through an assignment

- as a rough draft
- as a check-off of tests, studies, explorations, and research
- as questioning strategies
- as a pre-assessment

2. A summative assessment that requires students to make new connections or discoveries with existing knowledge or previous learning--called “didactic assessment”

3. Assessment strategies that function in both formative and summative roles

portfolios

journals

teacher interviews

self-assessments

critiques (studio)

checklists

peer interviews

Validity

Concerned with the soundness of the interpretation of assessment results and the usefulness of results for their intended purpose

Validity in the Classroom

Questions to Ask Yourself

1. Is my assessment strategy the best match for my purpose for the assessment

2. Does my assessment strategy represent the most valued content in the field?

3. Does my assessment strategy represent what I have taught and want tested?

4. Does my assessment strategy require in-depth knowledge of an idea, a process, or a product?

5. Is my assessment strategy intellectually complex? Does it require different levels 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 where 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 own's experience, which involves intangible factors, such as beliefs, perspectives, and value systems (personal knowledge)

6. Is my assessment strategy fair for all students?

7. Is my assessment strategy clear and understandable?

8. How close does my assessment strategy reflect the actual behavior I want to assess?

Reliability

The consistency of assessment scores

Reliability in the Classroom

Ways to Improve Reliability

1. Assess the same material using multiple methods
2. Make the assessment longer with more tasks

3. Develop clear and concrete scoring criteria

4. Make scoring as objective as possible

5. Have annotated examples of each level of achievement

6. Use more than one scorer when possible

7. Go back occasionally and recheck the scores of several students' work

8. Score one part for all students, then go back and score another part for all students

9. Teach students how to perform at their very best on an assessment

10. Address all levels of student abilities in your assessment task

PORTFOLIO

- A purposeful collection of student work that tells the story of the students' efforts, progress, and achievement
- A collection that incorporates evidence of both process and product – a process portfolio

The portfolio values :

- discovery and exploration of a visual problem
- demonstration of thinking and working processes
- reflection on processes
- validation of final solutions

STUDENT BENEFITS OF THE PORTFOLIO

- Students learn that the portfolio enables an individualized approach to art making and art reflecting

- Students gain self-worth with the accomplishment of an extensive task

- Students learn how to monitor and interpret their own progress

- Students learn how to set their own objectives toward teacher's goals

- Students learn how to explore a theme or concept in depth

- Students learn a holistic approach to art--how to integrate the disciplines

- Students learn a professional inquiry process in each of the art disciplines

- Students learn how to express their own learning styles, abilities, interests, and experiences

- Students learn how to dialogue and collaborate with the teacher

- Students learn how to take responsibility for their own learning and to develop intrinsic motivation

- Students learn how to organize and structure their work and their time

- Students learn to self-evaluate and set internalized standards

BUILDING THE PORTFOLIO

- Portfolio matches your program objectives and Hong Kong's broad learning outcomes in visual arts

- Portfolio addresses both visual arts production and visual arts reflection (making and responding)

Setting and Developing Themes

- **Art as Place =** John Constable, Georgia O'keefe, 江啓明
- **Art as Identity**
- **Art as Fantasy or Imagination**
- **Art as Reaction**
- **Art as Play**
- **Art as Narration or Story-Telling**

- Art as Feeling or Emotion
- Art as Commemoration
- Art as Decoration
- Art as Consumerism
- Art as Text

Create a mind-map

Research other artists

Collect resources

Experiment with interpretations

Analyze and evaluate

Researching and Developing Media

Experiment with media

Research artists who work with same media

Collect media resources

Analyze and evaluate

Researching and Developing Formal Structure

Experiment with elements and principles and composition

Research artists' examples

Collect formal structure materials

Analyze and evaluate

Researching and Developing Mood or Emotions

Experiment with techniques for creating mood

Research artists' examples

Collect mood materials

Analyze and evaluate

Art Appreciation and Art Criticism

Art appreciation as a discipline

Art appreciation linked to art making

Art criticism as a discipline

Art criticism linked to art making

Art Appreciation as a Discipline

- Set an art history problem and solve it with known information and personal creative contributions
- Practice art appreciation skills

Art Criticism as a Discipline

- Practice art criticism skills
- Initial reaction, description, analysis, interpretation, judgement

Art Appreciation and Art Criticism Linked to Art Making

- Focused on application to artwork
- Less comprehensive--quasi-appreciation and quasi-criticism

Appreciation of Frida Kahlo's self-portrait

Comprehensive feeling

This self-portrait of Frida Kahlo 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 unfortunate 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 feel the same feelings.

Description

Artwork: Frida Kahlo's self-portrait
Artist: Frida Kahlo, Surrealism

The artwork is the self-portrait of Frida Kahlo. In the painting, 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.

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.

Formal Analysis

This is one of Kahlo's self-portraits, and most of her work is self-portrait. She expressed the pain in her heart, the pain of the torture of her body, the affair of her husband and the grieve of her divorce in her self-portrait. Kahlo was deeply influenced by the Mexican culture, hence she applied bright tropical colours, adventurous composition and bold lines in her painting. Her connected eyebrow was distinctive that represents her strong character.

The use of a variety of colours helps to present the sorrow of Kahlo, it is because different colours can express different emotions. 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. She was the only woman who vindicated her heart and elucidated the feelings at heart in her work to illustrate the creativity, feelings and art of women. Every painting of hers is close to the authentic record of her life, and is able to produce resonance of the viewers. When Kahlo painted her work, she must be expressed the real of hers painfully. She wanted to find herself in the world, and she released herself in her paintings.

Interpretation

The self-portrait reflects the misfortune and painful experience of Kahlo. "Kahlo's paintings and her life experience is an inseparable entity. The traffic accident in her 18 years old, made her seriously injured, led to the sufferings of her body and soul, made her started her painting on the sickbed. In the paintings, it showed the pain of her body and feelings, and described the truthful feelings in the surgeries. Besides, she was frustrated in love by the affair between her husband and her heart was deeply hurt. Therefore, there were paintings accused the affair between her husband and her sister.

Judgment

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 the 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 to express her feelings in her painting, because feelings is the most touching thing to others.

Linkage with my creation

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 whose the painting is, because the way it was painted is so unique.

Reflection

pertinent comments with sound reasons

Values and Attitudes

motivation

open-mindedness

commitment

respect

pride

appreciation

self-confidence

acceptance

ASSESSING THE PORTFOLIO

ASSESSING ART MAKING

- CRITERIA

Process:

Product:

ASSESSING PROCESS

1. Selection, research, and development of visual problem

- theme or concept
- media and techniques
- formal structure (elements, principles, composition)
- mood or emotions

ASSESSING THEME OR CONCEPT

STRENGTH

MEANINGFULNESS

EVOLUTION

CREATING A CONCEPT or MIND MAP

Links for the Concept Map

- definitions
- synonyms
- antonyms
- formal properties
- scientific properties

- personal reaction
- personal significance
- symbolism or iconography
- metaphors

- related issues or problems
- first interpretation
- second interpretation
- third interpretation

- art historical connections
- multicultural connections
- visual culture connections
- literary or text connections

Processing Links

- continuous additions to idea
- descriptions of proposed work
- possible media and techniques
- possible research and resource materials

ASSESSING MEDIA AND TECHNIQUES

SELECTION

RESEARCH

DEVELOPMENT

SELECTION

Strength of “goodness of fit” between medium and concept

RESEARCH

studies and tests

professional exemplars

analyses and reflections

- **DEVELOPMENT**

growth and evolution

personalized approach

ASSESSING FORMAL STRUCTURE

SELECTION

RESEARCH

DEVELOPMENT

ASSESSING MOOD OR EMOTIONS

SELECTION

RESEARCH

DEVELOPMENT

2. Application of extrinsic knowledge and skills **to** visual problem

- art appreciation
- art criticism
- contexts

APPLICATION OF ART APPRECIATION AND ART CRITICISM

CONTENT

INQUIRY SKILLS

APPLICATION OF CONTEXTS

- personal
- academic
- social
- cultural
- historical
- philosophical

- technical
- environmental
- economic
- aesthetic

ASSESSING PRODUCT

1. Feedback and modification

1. Craftsmanship

2. Layers of meaning

4. Personalized and expressive or creative approach

5. Self-reflection on final outcome

6. Presentation

7. Special sub-skills

ASSESSING FEEDBACK AND MODIFICATION

- applied feedback
- modified and improved work

ASSESSING CRAFTSMANSHIP

- visual language (formal structure)
- media
- tools and techniques

ASSESSING LAYERS OF MEANING

- The first layer is always the surface representation — exactly what you see

- Additional layers of meaning can be applied by the following ways:

- symbols
- metaphors
- multiple interpretations or meanings
- text or numbers

- overlays
- added objects
- added collage materials
- cutting away of image

- unique form of the work

- more than one image combined to make one whole artwork

- physical extension to the piece, some part extending into space

ASSESSING PERSONALIZED and EXPRESSIVE - CREATIVE APPROACH

- individual voice
- creative attributes

ASSESSING SELF-REFLECTION

- art productions
- art portfolio

ASSESSING PRESENTATION

- final portfolio
- completion, organization, labeling

ASSESSING SUB-SKILLS

- observation
- experience
- technology

MARKING THE PORTFOLIO

- Use your own marking scheme
- Match the rigor of the task to the rigor of the marks
- Address reliability issues

- Use criterion – referenced score referencing system

- Marking must be doable

- Consider a sliding marking scale
  - (N) = novice
  - (A) = apprentice
  - (V) = veteran

CREATING A MARKING SYSTEM

1. Explain what marks mean.

2. Determine what failure means

3. Incorporate performance variables

4. Determine mark distribution

5. Clarify mark components

6. Determine weighting of mark components

7. Plan for borderline cases

REPORTING PORTFOLIO MARKS

- Marks must be transparent to the reader
- Levels of achievement must be clearly defined
- Compensatory policy