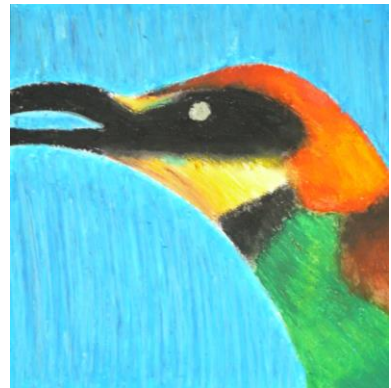
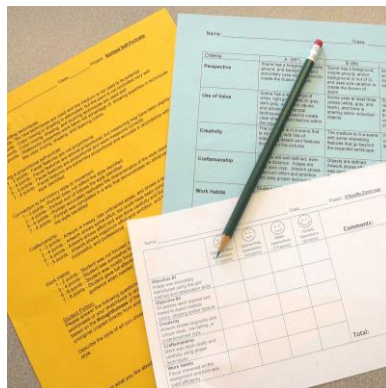


# Developing Assessment Methods to Benefit Middle School Art Students

Christine T. Melo



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### Abstract

The purpose of this study was to determine what assessment rubrics middle school art students find most beneficial. The need for more reliable and effective assessment tools for visual arts teachers is addressed. Literature is reviewed on the risks and benefits of assessment in art education; the variety of assessment strategies that are available for art teachers; and how to design a scoring rubric, which is the most common assessment strategy used among art teachers. Eighth-grade art students in Massachusetts were surveyed to determine which of three rubrics were most helpful to them. The results allow art teachers to better understand how to communicate students' grades through rubrics, how much information to include in rubrics, and students' preferred rubric formats. This study can help art teachers develop rubrics that are consistent with what students find most useful and maximize the benefits that assessment can provide to art students.

### Philosophy of Art Education

With the ability to be both personal and communal, the visual arts can convey ideas about an individual, a culture, or an environment. Learning to create something with one's own hands, recognize and appreciate aesthetics, communicate ideas, more closely observe the world around you, self-evaluate, and envision and invent something new are all important skills that are learned uniquely through the arts. Participating in the arts promotes creativity, builds confidence and skill, and provides an outlet for expression.

A major goal of my art program is to help students express themselves effectively through the visual arts. Students may use their art to visually convey an emotion or reveal the way they view the world around them. By demonstrating techniques, teaching the elements and principles of design, presenting challenges, and providing guidance and feedback, I strive to help students develop skills they need in order to be able to communicate their ideas through their art. An effective art educator helps students become proficient in visual language in order to successfully express themselves.

I assign projects that serve as a prompt for student artwork, but also, act as a challenge in which students need to discover their own solution. The prompt may be a specific medium or technique; an element or principle of design; or a theme such as portraits, abstraction, culture, landscapes, or another topic. There must be enough freedom of choice within the assignment for students to be able to express individuality in their artwork. Without any sort of prompt or assignment, students may stick to what feels comfortable to them, thus becoming hesitant to take risks in the social environment of the art classroom. The assignment motivates students to apply their personal style or meaning to a new context, encouraging innovation and original thinking, while also building confidence to accept challenges.

It is my responsibility as their teacher to ensure that students are learning the predetermined objectives and making progress in their work. Assessment strategies help students become aware of all aspects of their artwork, recognizing both their strengths and the areas in need of further development. I facilitate this growth by giving students guidance and assistance during studio time as needed, and by offering feedback on artwork. Providing opportunities for students to write and talk about their own artwork promotes self-reflection. Critiques play a role in art class by giving students the opportunity to describe their own work, receive feedback from their peers, and to observe and analyze the work of their classmates. Rubrics can be used to assess the level in which the artwork achieves the learning goals of the lesson. Assessment makes students more critically aware of their artwork and allows them to better self-evaluate their work in the future.

As visual arts programs are being reduced in school districts across the country, it becomes necessary to address the importance of student participation in art classes. An education in the arts allows individuals to learn how to express themselves and share their ideas with others. Learning a skill and creating artwork strengthens craftsmanship and builds confidence and pride. While many school subjects expect students to learn rote information, art is one of the few subjects that encourages students to develop an idea that is completely original, thus promoting creativity. I aim to teach art in a way that maximizes all these important benefits the arts can have for a child.

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## Developing Assessment Methods to Benefit Middle School Art Students

Reporting a child's progress to his or her parents or guardians is one of the essential functions of a school. As such, assessment becomes one of the major responsibilities of a teacher in order to produce an accurate report. For the purposes of this research, I define assessment as *a method used to gather information about something in order to make an evaluation*. This is based on definitions by Donna Kay Beattie (1997) and Carolyn Coil (2014). In addition to assessment being a means of reporting student progress to parents, assessment also helps students understand how they are learning and applying the objectives and skills that are being taught. Concerning art education, assessments help students recognize the strengths of their art making process and help them understand how to make the improvements needed in order to achieve the desired effects of their work.

The K-8 school where I teach in Massachusetts requires that an art grade is assigned to students. For the first seven years of my teaching career, I graded students on a numerical scale of one (lowest) to four (highest), based on their levels of participation and involvement. In the year of this study, the school changed this system to traditional letter grades for art in grades seven and eight. As a result, I have found it even more crucial to measure and record my students' progress in order to accurately generate such a grade. I have found it necessary to develop a more effective and transparent grading system that supports my students' learning. I would like my students to be immersed in the assessment process, so they feel more responsible for their own growth and development. Through this study, I aimed to determine which assessment methods were beneficial for my students, while also being practical for me to implement as their teacher, and compatible with my school's grading policy.

### **The Need for Research in Art Assessment**

As an art teacher, I am responsible for assessing my students' progress in order to assign them a letter grade for art class. However, I did not have a system in place that I was satisfied with, and in my school, there is no established system for how art teachers are expected to reach such a grade. This is not an uncommon situation. Though numerous school districts and State Education Departments in the United States insist that art teachers assess and report on student performance, the state or district often does not put forth any school art assessment plans (Dorn, Madeja, & Sabol, 2004). Assessments can be helpful to students if they give valuable information about how well they are achieving the goals of the lesson, what the strengths and weaknesses are in their art making process, and how they can work towards improvement. I would like to develop methods that best utilize these benefits.

Art teachers are receiving very little training or professional development in the area of assessing student progress. Studies have found that less than half of art teachers receive assessment training from college courses, and about one-fourth of art teachers reported having no assessment training (Dorn et al., 2004). Other art teachers received assessment training through workshops, conferences, and in-service sessions, and gained assessment information from colleagues, professional journals or magazines (Dorn et al., 2004). While assessments have the potential to be beneficial to students, they could also potentially harm students' self-esteem and stifle their creativity if conducted improperly (Gruber & Hobbs, 2002; Hurwitz & Day, 2011). It is necessary for art teachers to increase our knowledge of assessment methods in art education in order to best serve students. The National Art Education Association (NAEA) has identified assessment as an area in need of more research and recognizes the necessity to explore and

identify successful ways to authentically measure learning in art and assess student creativity (NAEA Research Commission, 2014).

In expressive learning such as art, there is often no clear correct answer. Teachers cannot simply mark an artwork as correct or incorrect, as they might for a math or history test. Grading artwork is more subjective in that sense and there is a risk that biases may interfere when grading student work. Rubrics are commonly used tools for art teachers who need to quantify their students' achievements in the form of a grade. A rubric can break a lesson down into categories, and describe in detail the varying levels of achievement, which make it an efficient and effective way to more objectively measure a student's learning in art (Coil, 2014; Dorn et al., 2004; Gruber, 2008; Howell, 2011; Jonsson & Svingby, 2007; Popovich, 2006). Helping students to understand their progress is a central role of assessment, and ensuring that the rubric meets that role is of utmost importance.

### **Aims and Objectives of the Study**

My research aimed to discover which assessment methods middle school students find most helpful. As discussed previously, art teachers are in need of more information on developing effective assessment strategies. The results of this action research project will provide me and other art teachers with the knowledge required to improve methods of assessment.

In addition to advancing the field and my own professional practice, this study will also benefit my students by allowing me to design rubrics that are optimized to best suit their needs. As previously mentioned, assessment in the form of a letter grade is required at my school. Assessment is important because it informs parents and administrators about student progress, and it helps students become more aware of the goals of the art program and of the strengths and

weaknesses within their own art making processes (Andrade, Hefferen, & Palma, 2014; Coil, 2014; Dorn et al., 2004; McCollister, 2002; Hurwitz & Day, 2011). My goal is to design a grading system that is practical, transparent, and beneficial for my students.

Based on my Literature Review, I have established that analytic scoring rubrics are an effective and viable method of assessing student art. Since there is such a wide variety of ways to design a scoring rubric, this study focused on determining which scoring rubric students find most helpful. My research involved surveying the eighth-grade students who participated in my study, as outlined in more detail in the Methods and Materials section. Through analysis of a quantitative and qualitative questionnaire, I discovered which rubric designs were the easiest for students to understand, which components of the rubric were most important to students, and what students found most helpful about each of the rubric designs.

As mentioned in my Literature Review, assessment can potentially stifle creativity, lower self-esteem, or shift focus from the art process to the art product. Rubrics come with the risk of narrowing a student's vision to the rubric's individual criteria. It is important to be aware of these potential risks when developing assessment methods and when assessing student performance. Considerations should be made to ensure that assessment strategies allow room for creative expression, are constructive rather than destructive, and focus on the process rather than the product.

I aim to develop assessment strategies that will help my students better understand the learning goals of a lesson, recognize the strengths and weaknesses of their art making process, and consider ways in which they can make improvements to their artwork. In order for the assessment to be effective, it is necessary that the methods be comprehensible and accommodating to student needs. My research question was as follows: *What assessment*

*rubrics do middle school art students find most helpful?* The results of my research will help me to design rubrics that are useful for my students and most conducive to their learning.

### **Literature Review**

This section reviews the literature that informed my study on developing assessment methods to benefit art students. I reviewed scholarly literature centered on assessment in art education. The purpose of this Literature Review is to demonstrate an understanding of 1) the risks and benefits of assessing student artwork; 2) the range of assessment strategies that are available to art teachers; and 3) how to design assessment rubrics that will benefit art students.

### **Why Do We Assess Student Artwork?**

In the current educational climate which places a tremendous emphasis on accountability, it is more important than ever to develop reliable assessment systems. The No Child Left Behind (NCLB) Act of 2001 added to the pressures of providing objective evidence of student learning (Boughton, 2014; Gruber, 2008). With an increased focus on evaluating products of learning, subjects that do not provide such evidence of student learning risk losing priority in school curriculums (Boughton, Eisner, & Ligtoet, 1996; Dorn et al., 2004). Elliot Eisner notes that without evidence of learning, art educators are asking people to support art programs “on faith” (2002, p. 179). It has become essential for educators in all disciplines to find ways to measure and demonstrate student learning through assessment.

Historically, there have been conflicting views on whether student art should be assessed. Some believe that assessment has many benefits, while others believe that assessing artwork is unnecessary and could, in fact, be harmful to students. Viktor Lowenfeld, Elliot Eisner, and other art educators have argued that grading a child’s artwork can divert attention away from the creative process and inhibit personal expression (Eisner, 2002; Gruber & Hobbs, 2002; Hurwitz

& Day, 2011). Art teachers who participated in Dorn et al.'s 2004 study expressed similar concerns that students' focus on reaching a high grade could stifle creativity and risk-taking initiatives. Lowenfeld asserted that placing emphasis on the product rather than the process could actually be damaging to the child's psychological development (Gruber & Hobbs, 2002). The teachers in Dorn et al.'s 2004 study also noted the negative impacts assessment may have on their students' anxiety and self-esteem. With so many potential drawbacks associated with assessing student artwork, it is crucial that art educators be well equipped with assessment strategies that focus on the process rather than the product, reward creativity and risk-taking, and employ methods of critique that are constructive and supportive.

While some scholars argue against assessment in art, there have been others who support it, including proponents of Discipline-Based Art Education (DBAE) (Dorn et al., 2004). There are many reasons to assess student artwork. Students can use assessment tools to guide them through the concepts they are to learn (Andrade et al., 2014; Dorn et al., 2004; Hurwitz & Day, 2011). Assessment methods can inform students of the relationship between the goals of the assignment and their current efforts, and feedback can motivate and help students to make improvements (Andrade et al., 2014; Coil, 2014; Dorn et al., 2004; McCollister, 2002; Hurwitz & Day, 2011). And, while some teachers believe that assessment can lower students' self-esteem, other teachers note that it can actually boost students' self-esteem (Dorn et al., 2004). When executed skillfully, assessment can indeed prove beneficial to students by helping them better understand the strengths and weaknesses of their art making process.

Assessment can be useful to the art teachers as well as to the students. It provides credibility for the art education program and increases respect from administrators (Dorn et al., 2004). Assessment methods can also serve to evaluate the strengths and weaknesses of the art

program as a whole, and can indicate to teachers and administrators what the goals of the program are and whether these goals and student educational needs are being met (Dorn et al., 2004; Hurwitz & Day, 2011; McCollister, 2002). Assessment is important because it grades student achievement and provides feedback to students, teachers, parents, and administrators about students' learning (Beattie, 1997; Dorn et al., 2004; Hurwitz & Day, 2011). Art teachers, students, and other stakeholders can use assessment as a means of communication about the art program and about students' progress.

As outlined above, it is evident that there are opposing views on whether art should be assessed. Risks include the impacts on self-esteem and creativity, and shifting focus from the process to the grade. However, many advantages of assessment have also been established, including communicating learning objectives and program goals to students, parents, and administrators; making students more aware of their accomplishments; and providing feedback about a student's achievement. The art teachers who participated in Dorn et al.'s study listed both positive and negative effects of assessment in art. Though they identify several drawbacks of using formal assessment, the majority of the teachers still held the belief that assessment should, in fact, be a part of an art program. The study revealed that 80% of elementary art teachers and 83% of secondary art teachers strongly agreed that student artwork should be assessed (Dorn et al., 2004, p. 14). While Elliot Eisner (2002) warns that grading student work could be harmful if done insensitively, he insists that it is necessary in order to ensure the students are meeting the learning goals. He explains, "Without some form of assessment and evaluation, the teacher cannot know what the consequences of teaching have been. Not to know, or at least not to try to know, is professionally irresponsible" (p. 179). Despite the risks, many

teachers still recognize the important role of assessment in art education. It is crucial that assessment methods be optimized to avoid potential risks.

### **Different Assessment Strategies**

There are a variety of assessment strategies art teachers can use to provide feedback to students, help them analyze their own work and the work of others, and produce grades for students as required by their school district. An assessment strategy is any tool or technique educators use to gather and quantify complex and multifaceted information about student learning (Dorn et al., 2004, p. 14). Traditional paper-and-pencil assessment formats are prevalent in many school subjects, but visual arts is such a complex and subjective discipline, that it lends itself to a wide range of alternative assessments that are more authentic and meaningful (Beattie, 1997; Dorn et al., 2004; Hurwitz & Day, 2011).

Since no singular assessment tool can give an accurate measure of students learning, several authors agree that the most effective assessment plans are those that include a wide range of strategies (Boughton et al., 1996; Dorn et al., 2004; Gruber, 2008; Hurwitz & Day, 2011). Formative or ongoing assessments can be conducted through critique, interviews, journals, student self-assessment, and observations; while summative or post-productive assessments can include tests, questionnaires, visual identifications, essays, reports, and analyzing student work using portfolio reviews, checklists, and scoring rubrics (Dorn et al., 2004; Hurwitz & Day, 2011; Gruber, 2008; Gruber & Hobbs, 2002 Popovich, 2006; Stokrocki, 2005). Art teachers can consider which of these assessment strategies fit into their art program, and design a plan that encompasses a variety of these strategies.

As described previously, there is a lack of resources and guidance available for art teachers in the area of assessment. It is necessary to develop effective guidelines and good

examples of devices for art teachers to use (Dorn et al., 2004; Gruber & Hobbs, 2002). Strategies must be developed to support learning, not interfere with or interrupt it (Dorn et al., 2004; Hurwitz & Day, 2011). Furthermore, assessment strategies should also not require an undue amount of paperwork so that little time is left for teaching and lesson planning (Gruber, 2008; Hurwitz & Day, 2011). Assessment devices must be relevant to the learning goals, and should encourage students to progress, revise, and improve their art-making skills (Dorn et al., 2004; Hurwitz & Day, 2011). In my teaching practice, I aim to incorporate a range of assessment tools and techniques. This study focuses specifically on developing scoring rubrics that support learning and encourage students to improve their fluency in visual communication and reflect on their art-making process.

### **Designing and Implementing Scoring Rubrics**

Scoring rubrics are the most frequently used method of assessment in art class (Connelly & Wolf, 2007; Dorn et al., 2004; Mason & Steedly, 2006; Popovich, 2006). They can be beneficial as they emphasize teaching goals and identify the purpose of a lesson (Connelly & Wolf, 2007; Popovich, 2006). When students use a rubric as a guide to an assignment, it helps them to develop self-reflection and self-assessment skills (Jonsson & Svingby, 2007). Scoring rubrics help provide clarity and transparency, giving students clear guidelines of the expectations of their work (Coil, 2014; Howell, 2011; Jonsson & Svingby, 2007; Popovich, 2006). The structure of a rubric can also increase consistency and validity in an area that is highly subjective in nature (Coil, 2014; Dorn et al., 2004; Gruber, 2008; Jonsson & Svingby, 2007; Popovich, 2006). With the practicality, customizability, and effectiveness that come with scoring rubrics, it makes sense why so many art teachers rely on them as an integral component of their assessment plans.

While rubrics can be beneficial, there are also some drawbacks associated with their use. Some risks include limiting a student's artistic vision to the criteria listed on the rubric and causing the student to focus on individual criteria instead of the artwork as a whole (Connelly & Wolf, 2007). There is also a high potential for human error for teachers scoring the works, including tendencies to generalize, overestimate, underestimate, interject personal biases, judge too quickly, or judge students against one another (Beattie, 2007). Being aware of these risks and flaws can help the art teacher consciously try to prevent them from occurring when using a scoring rubric.

In order to design an analytical scoring rubric, an art teacher must clearly define the levels of achievement. A teacher may use a scale of four or five achievement levels and describe them by using numbers, letters, words, or graphics (Beattie, 2007; Dorn et al., 2004). In this study, I have tested a variety of descriptors for levels of achievement to determine what may be most helpful to my own students.

Another key step in designing an analytical scoring rubric is the development of the criteria to be measured. Wolf, Connolly, and Komara (2008) recommend limiting the number of criteria between three and seven so that students will easily be able to remember and keep track of them all. The criteria should be stated in terms that are easy for students to comprehend (Dorn et al., 2004). Teachers should choose criteria that are the focus of instruction, so students have a fair chance to learn those skills and techniques (Boughton et al., 1996; Dorn et al., 2004; Hurwitz & Day, 2011). When the criteria are consistent with the learning objectives, the rubric can be used to guide students toward meeting those objectives.

It is important that the selected criteria reflect the wide range of the technical, creative, and behavioral aspects of the art making process. Criteria could include demonstrating an

understanding of a concept, process, or media along with the elements and principles that are a focus of the particular lesson (Sabol, 2006). The development of technical skill or general craftsmanship should also be considered (Eisner, 2002; Sabol, 2006). To reduce the risk of stifling creativity, the uniqueness of the concept and other expressive and creative aspects of art making should also be recognized in the rubric (Dorn et al., 2004; Eisner, 2002; Hurwitz & Day, 2011; Sabol, 2006). Student behaviors such as effort, problem-solving, self-discipline, reflection, and following directions should be taken into account when developing criteria as well. While these student behaviors may not be visible in the finished product, they are pertinent to a student's overall achievement in art programs (Dorn et al., 2004; Sabol, 2006). In developing the scoring rubrics for this study, I included criteria such as the elements, concepts, or techniques studied in that lesson; craftsmanship; creativity; and work habits, and I elaborated on each criterion so that the meaning of the criteria was clearly expressed.

Presenting students with the criteria for a lesson early on during an art project helps students focus on the learning goals for the lesson. If a rubric is given towards the beginning of a project, it allows students to use the rubric as a guide to self-determine what areas of their work are in need of improvement (Dorn et al., 2004). In a study conducted by Eshun and Osei-Poku (2013) on the impact rubrics can have on art learning, 75% of the students who participated in the study agreed or strongly agreed that their learning process had seen improvement since the implementation of the assessment rubric. The focus of art assessment should be on the learning of art concepts and skills, and students will realize that art is, in fact, something that can be taught and learned (Hurwitz & Day, 2011).

Developing a high-quality, comprehensive assessment plan that places emphasis on learning can prove beneficial to students and teachers alike. A well-developed assessment plan

allows students to recognize their accomplishments and understand how to improve their art-making process (Beattie, 1997). It is my intention to develop an assessment plan that supports student learning and elevates students' understanding of their work. Scoring rubrics have proven to be an effective assessment strategy for teachers and students. For the purposes of this study, I have defined a scoring rubric as an assessment tool that identifies the level to which students achieve the criteria outlined in a lesson. The methodology that follows will determine which scoring rubrics my students found most helpful.

### **Methods and Materials**

This research study is aimed at improving teaching practice and student learning by identifying which assessment methods middle school students find most helpful. I have conducted a "mixed methods" approach which uses both qualitative and quantitative research to answer the question, *what assessment rubrics do middle school art students find most helpful?* I provided students with three different scoring rubrics to accompany three art projects. I then conducted a survey that included quantitative closed-ended questions and qualitative open-ended questions to determine what qualities of the three rubrics students found most helpful.

### **Participants**

Students in two eighth-grade art classes were selected to participate in this study. The students attended a parochial K-8 school in an urban Massachusetts city and were taking art once a week all year as a required course. I chose this age group because I observed that they were generally more aware of, concerned about, and involved in their grades than my younger K-7 students. I think that this interest and awareness of their grades helped make their responses more valuable to my study. The twenty students who provided parental consent per order of the Institutional Review Board (Appendix K) had the option to participate in this study by taking the

survey. This was slightly less than half of the total combined size of the two eighth-grade classes. Limitations of this study included the small sample size of twenty students, who were all in the eighth-grade in the specific demographic described above. More comprehensive research is needed to determine if the results of this study are applicable to a larger population and across varying age levels and demographics.

### The Three Rubrics

Each of the three rubrics (Figure 1) had five criteria that correlated with the various art techniques, elements of art, or other skills or habits that represented the learning goals of that lesson. The rubrics varied in their content, formats, and the way the levels of achievement were labeled and described. The three rubrics were printed on three different colored papers, and will hereafter be referred to accordingly as the “White Rubric”, “Yellow Rubric”, and “Blue Rubric”.

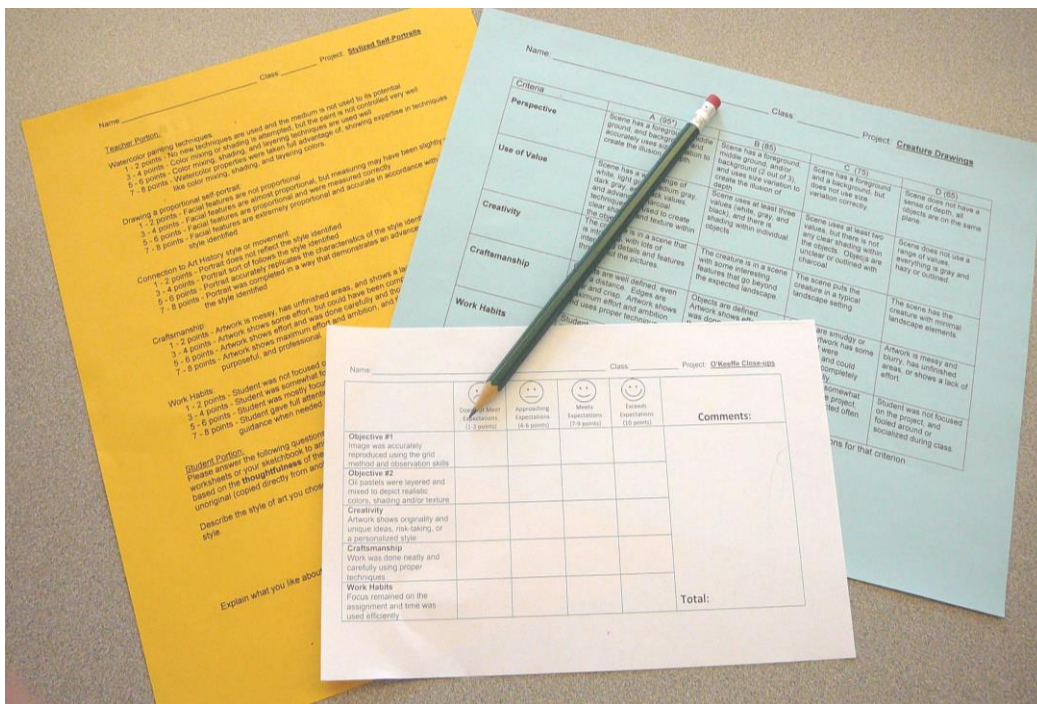


Figure 1: The three rubrics.

**The White Rubric.** This rubric, shown in Figure 2 (Appendix C), was modeled after simple matrix rubrics as seen in Mason and Steedly’s 2006 article on *Lessons and Rubrics for Arts Integration* (p. 5). This rubric used anchors that included a visual of cartoon faces showing different emotions that represented the four different levels of achievement, along with a description of “Does Not Meet Expectations”, ”Approaching Expectations”, “Meets Expectations”, and “Exceeds Expectations”, respectively. Each level corresponded to a range of points for the purpose of establishing a grade. For this White Rubric, there were no descriptions of the specific performances of the criteria for each level of achievement; but rather a blank matrix where a number score was written by the teacher for each criterion. Each criterion did include a definition of what the general expectations were for the criteria. The White Rubric also had a space for Teacher’s Comments.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Project: **O’Keeffe Close-Ups**





	 Does Not Meet Expectations (1-3 points)	 Approaching Expectations (4-6 points)	 Meets Expectations (7-9 points)	 Exceeds Expectations (10 points)	<b>Comments:</b>
<b>Objective #1</b> Image was accurately reproduced using the grid method and observation skills					
<b>Objective #2</b> Oil pastels were layered and mixed to depict realistic colors, shading and/or texture					
<b>Creativity</b> Artwork shows originality and unique ideas, risk-taking, or a personalized style					
<b>Craftsmanship</b> Work was done neatly and carefully using proper techniques					
<b>Work Habits</b> Focus remained on the assignment and time was used efficiently					
					<b>Total:</b>

Figure 2: The White Rubric.

**The Yellow Rubric.** This rubric, seen in Figure 3 (Appendix F), was in list format and was modeled after a different style of rubric also seen in Mason and Steedly's 2006 publication (p.4). It was the only rubric formatted as a list rather than a grid-like matrix. The four performance levels were described beneath each of the five criteria, with a choice of two numbers assigned to each level that ranged from 1-8 for the purpose of establishing a grade. In the Yellow Rubric, there were also two open-ended questions that allowed the students to reflect on and describe their own artwork. There was no area designated for Teacher Comments.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Project: Inspired Self-Portraits

Teacher Portion:

Watercolor painting techniques:

- 1 - 2 points - No new techniques are used and the medium is not used to its potential
- 3 - 4 points - Color mixing or shading is attempted, but the paint is not controlled very well
- 5 - 6 points - Color mixing, shading, and layering techniques are used well
- 7 - 8 points - Watercolor properties were taken full advantage of, showing expertise in techniques like color mixing, shading, and layering colors.

Drawing a proportional self-portrait:

- 1 - 2 points - Facial features are not proportional
- 3 - 4 points - Facial features are almost proportional, but measuring may have been slightly off
- 5 - 6 points - Facial features are proportional and were measured correctly
- 7 - 8 points - Facial features are extremely proportional and accurate in accordance with the art style identified

Connection to Art History style or movement:

- 1 - 2 points - Portrait does not reflect the style identified
- 3 - 4 points - Portrait sort of follows the style identified
- 5 - 6 points - Portrait accurately replicates the characteristics of the style identified
- 7 - 8 points - Portrait was completed in a way that demonstrates an advanced understanding of the style identified

Craftsmanship:

- 1 - 2 points - Artwork is messy, has unfinished areas, and shows a lack of effort
- 3 - 4 points - Artwork shows some effort, but could have been completely more carefully
- 5 - 6 points - Artwork shows effort and was done carefully and thoroughly
- 7 - 8 points - Artwork shows maximum effort and ambition, and the finished work looks neat, purposeful, and professional

Work Habits:

- 1 - 2 points - Student was not focused on the project, and fooled around or socialized during class
- 3 - 4 points - Student was somewhat focused on the project, but was distracted often
- 5 - 6 points - Student was mostly focused on the project, only occasionally getting distracted
- 7 - 8 points - Student gave full attention to the artwork, listened to directions carefully, and sought guidance when needed

Student Portion:

Please answer the following questions with complete sentences. You may use your notes from previous worksheets or your sketchbook to answer them. Each response will be scored on a scale of 1 – 5, based on the **thoughtfulness** of the answers. Points will also be taken off if the responses are unoriginal (copied directly from another source), inaccurate, or not in complete sentences.

Describe the style of art you chose and explain how your self-portrait reflects the characteristics of this style.

Explain what you like about this style, why you chose it, or what the portrait expresses about you.

*Figure 3: The Yellow Rubric.*

**The Blue Rubric.** This rubric, seen in Figure 4 (Appendix I), encompasses characteristics of the other two rubrics. It was in a matrix format similar to the White Rubric but had specific descriptions of the performances levels for each of the five criteria like the Yellow Rubric. This rubric was modeled after descriptive matrix rubrics published in Connelly and Wolf’s 2007 article, *The Art of Rubrics: Painting by Numbers?* (pp. 281, 283). The anchors of “A (95\*)”, “B (85)”, “C (75)”, and “D (65)” were listed across the top from highest level to lowest, in reverse order from the first two rubrics which were listed from lowest level to highest. The grade was established by averaging the five grades from the five criteria. There was a space at the bottom for Teacher Comments.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Project: Charcoal Creatures

Criteria	A (95*)	B (85)	C (75)	D (65)
<b>Perspective</b>	Scene has a foreground, middle ground, and background, and accurately uses size variation to create the illusion of depth.	Scene has a foreground, middle ground, and/or background (2 out of 3), and uses size variation to create the illusion of depth.	Scene has a foreground and a background, but does not use size variation correctly.	Scene does not have a sense of depth, all objects are on the same plane.
<b>Use of Value</b>	Scene has a wide range of white, light gray, medium gray, dark gray, and black values, and advanced charcoal techniques are used to create clear shading and texture within the objects.	Scene uses at least three values (white, gray, and black), and there is shading within individual objects.	Scene uses at least two values, but there is not any clear shading within the objects. Objects are unclear or outlined with charcoal.	Scene does not use a range of values, everything is gray and hazy or outlined.
<b>Creativity</b>	The creature is in a scene that is intriguing, with lots of interesting details and features throughout the pictures.	The creature is in a scene with some interesting features that go beyond the expected landscape.	The scene puts the creature in a typical landscape setting.	The scene has the creature with minimal landscape elements.
<b>Craftsmanship</b>	Objects are well defined, even from a distance. Edges are clear and crisp. Artwork shows maximum effort and ambition and uses proper techniques.	Objects are defined. Artwork shows effort and was done carefully and thoroughly.	Objects are smudgy or blurry. Artwork has some areas that were neglected, and could have been completely more carefully.	Artwork is messy and blurry, has unfinished areas, or shows a lack of effort.
<b>Work Habits</b>	Student gave full attention to the artwork, listened to directions carefully, and was not distracted.	Student was mostly focused on the project, only occasionally getting distracted.	Student was somewhat focused on the project, but was distracted often.	Student was not focused on the project, and fooled around or socialized during class.

\* A perfect score of 100 is rare, but may occasionally be given if a student far exceeds the expectations for that criterion

Teacher’s Comments: \_\_\_\_\_ Total: \_\_\_\_\_

Figure 4: The Blue Rubric

## **The Questionnaire**

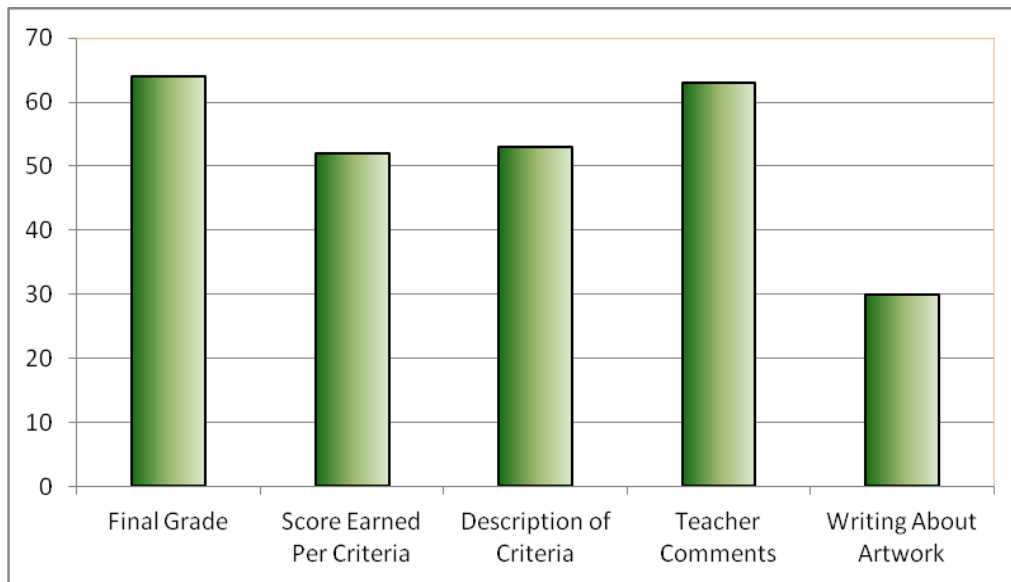
My methodology concluded with students completing a pencil-and-paper questionnaire regarding what qualities of each of the three rubrics were most helpful to them (Appendix M). The six quantitative closed-ended, or forced-choice, questions asked students to rank whether they found rubrics to be a helpful method of assessment on a Likert Scale, which is a rating scale that is used for measuring a participant's feelings, attitudes, or opinions (Miraglia & Smilan, 2014). The quantitative questions also asked students to rank the importance of various parts of a rubric, some of which were included in all three rubrics and some of which were only included in one or two. The questionnaire then asked students to select which rubric provided them with the most valuable information, gave them the best idea of how to improve their work, was the easiest to understand, and was the most helpful overall. These quantitative questions helped gather specific information that provided standardized data (Miraglia & Smilan, 2014).

The questionnaire had seven qualitative questions that allowed students to express ideas or concerns that may not have been addressed in the forced-choice questions. These responses were expected to more clearly communicate individualized, complex, or in-depth views, and elicit unpredicted responses that would provide important implications for my study (Miraglia & Smilan, 2014). The qualitative questions required that students describe what was most helpful and least helpful about each of the three rubric designs, as well as how a rubric could be designed to better help students understand and improve their artwork.

After the students completed the survey, the responses to the quantitative questions were tallied and the responses to the qualitative questions were color-coded to develop themes (Miraglia & Smilan, 2014). The analysis of these results determined what students found most helpful and least helpful about each of the three rubrics.

## Results

In this section, I present the results of surveys completed by the twenty eighth-grade art students who participated in this study. Ten students agreed and nine students strongly agreed that rubrics are a helpful method of assessment, while one student was neutral on the topic, and no students disagreed or strongly disagreed. Students ranked “Final Grade” as the most important part of the rubric, closely followed by “Teacher’s Comments” (Figure 5). “Score Earned for Each Criterion” and the “Descriptions of the Different Levels for Each Criterion” were both ranked in the mid-range by students. Being able to write about their artwork ranked least important to the students.



*Figure 5:* Which part of the rubric is most important to students.

Students responded to which rubric best fit the four following descriptions, illustrated in Figure 6. Students reported that the Blue Rubric gave them the most valuable information about their art making process, followed by the White Rubric. Students reported that the Blue Rubric gave them the best idea of how to improve their artwork and art-making process, followed by the Yellow Rubric. Students reported that the Blue Rubric was the easiest to understand, followed by the White Rubric. As the other responses foreshadowed, sixteen of the twenty students reported that the Blue Rubric was the most helpful overall. Three students reported the White Rubric as most helpful overall, and no students chose the Yellow Rubric as most helpful. The qualitative responses that follow are consistent with these quantitative findings.

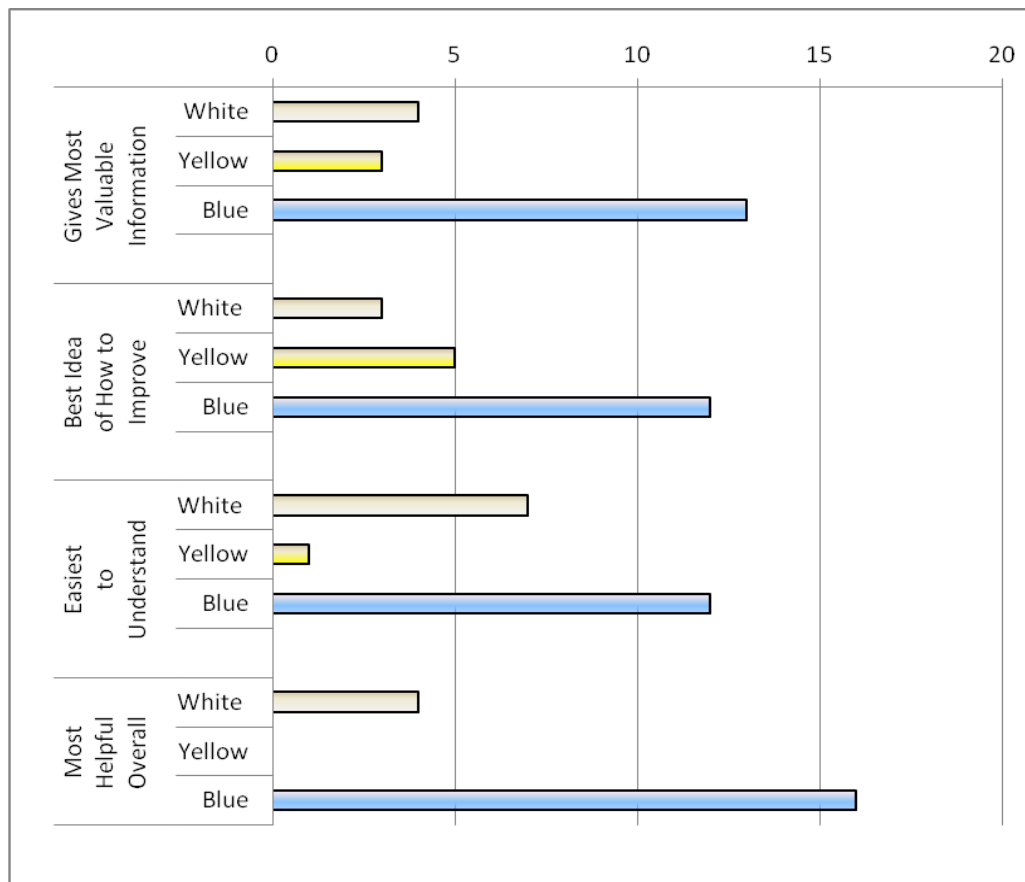


Figure 6: Students' rubric preferences.

## The White Rubric

When asked what was most helpful about the White Rubric (Appendix C), the most common response, conveyed by eight students, was that the White Rubric was simple, clear, and easy to understand (Figure 7). Four students responded that the smiley faces used to illustrate the levels of achievement were also helpful. When asked what was least helpful about the White Rubric, six students wrote “no answer” or left the question blank (Figure 8). Five students reported that the White Rubric did not provide enough information or detail for the different levels of achievement. Four students reported that the half-sheet of paper was too small.

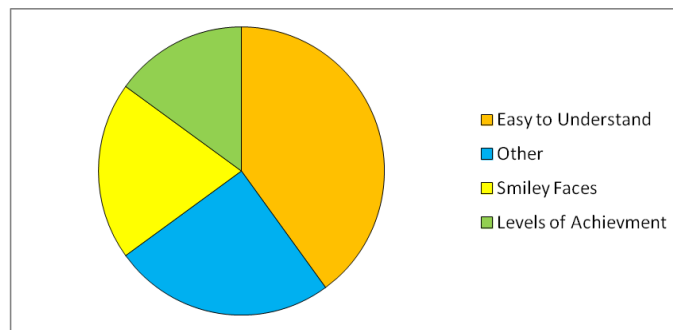


Figure 7: Most helpful about the White Rubric

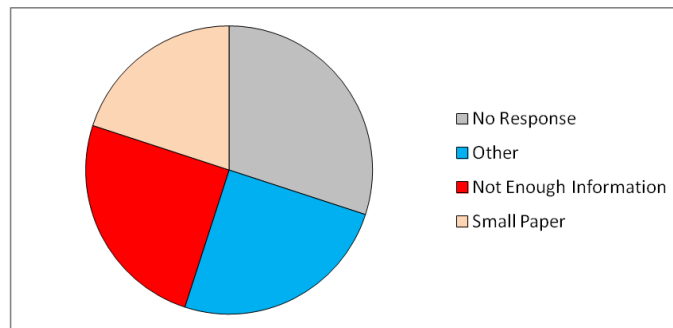
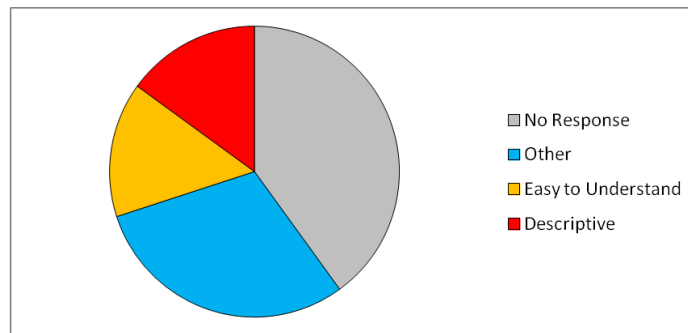


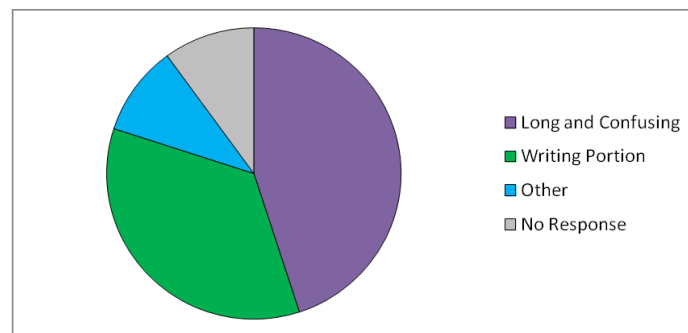
Figure 8: Least helpful about the White Rubric

## The Yellow Rubric

When asked what was most helpful about the Yellow Rubric (Appendix F), eight students offered no input, including some students who left the question blank, some who wrote “no answer”, and one who explained that they “did not like the Yellow Rubric” (Figure 9). Three students expressed that the Yellow Rubric was descriptive, giving them a lot of information. Three students responded that it was easy to read and understand. When asked what was least helpful about the Yellow Rubric, nine students communicated that it was long and confusing with too many words and a lack of organization (Figure 10). Seven students responded that they did not like the student response portion of the rubric, where they were asked to write about their artwork.



*Figure 9:* Most helpful about the Yellow Rubric



*Figure 10:* Least helpful about the Yellow Rubric

## The Blue Rubric

When asked what was most helpful about the Blue Rubric (Appendix I), eight students noted that their grade was clearly communicated to them (Figure 11). Four students responded that the Blue Rubric was easy to understand. Four students liked that the Blue Rubric described the levels of achievement for the lesson requirements. Three students mentioned the table format as being helpful. When asked what was least helpful about the Blue Rubric, sixteen of the twenty students had no response, including students who stated that “the Blue Rubric was very helpful” and they “didn’t think there was anything wrong with it” (Figure 12). Only four students reported anything that was unhelpful, which included varied responses such as the layout, that it was complicated, the teacher’s comments, and that it was more difficult to see on the blue paper.

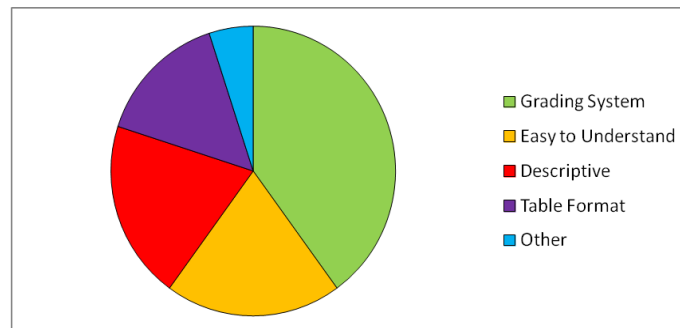


Figure 11: Most helpful about the Blue Rubric

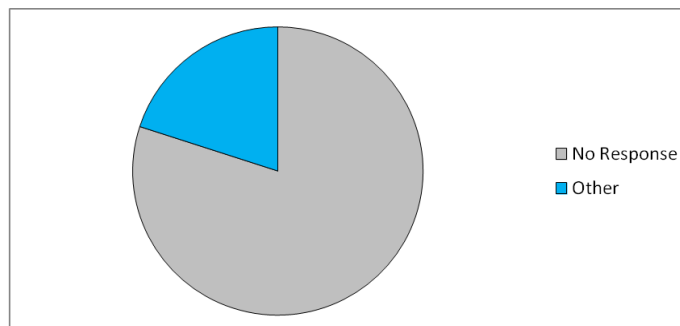


Figure 12: Least helpful about the Blue Rubric

### **Developing a Helpful Rubric**

Students offered a variety of responses when asked to describe how a rubric could be designed to better help them understand their achievements. Six students communicated that a rubric should clearly tell them what grade they received and why. Four students expressed that a rubric should give them an idea about how they could improve their work. Four students emphasized the importance of the teacher's comments. Four students indicated that a rubric should be easy to understand; it should be concise and should not require a lot of time to look through it. Three students noted that the Blue Rubric was the ideal rubric for them.

Based on the results of this survey, I have determined that students found the Blue Rubric to be the most helpful of the three rubrics. In the section that follows, I discuss the patterns that were present in these results and the implications that they have on developing assessment methods to benefit art students.

### **Discussion**

The purpose of this study was to determine which assessment methods were most beneficial to middle school art students. To reach this understanding, eighth-grade art students participated in a survey that aimed to uncover which aspects of three different assessment rubrics they found most helpful. Based on their responses, I have learned that the students found a rubric most helpful when it 1) communicated their grade to them in a straightforward way, 2) gave them a lot of information and descriptions, and 3) was easy to read and understand. This knowledge will allow me to develop assessment rubrics that are most beneficial to the students.

### **Students Want their Grade Clearly Communicated to Them**

When coding responses to how a rubric could be designed to be more helpful, the most prevalent pattern identified was that a rubric should clearly tell students what grade they received

and why. The Blue Rubric received overwhelmingly favorable rankings as being the most helpful of the three rubrics, and the most frequently occurring explanation was that students liked the clear way their grade was communicated to them. This correlates to the Final Grade receiving rankings as being the most important part of a rubric to students. The Blue Rubric was the only rubric that used the letters A, B, C, and D to correspond with the four achievement levels. This labeling was familiar to students and clearly told them what grade range they fell into based on what they achieved for each criterion. Students preferred this system over the points system used in the White and Yellow Rubrics. One student explained, “I didn’t like how [the White Rubric] didn’t show what requirements I needed to meet to get a B, C, D”. Labeling the levels with traditional letter grades rather than using a points system made more sense to students. Dorn et al. (2004) list improving students’ understanding of their grades as one of the positive outcomes of assessment. It is clear that defining their grade is a priority for students, and a rubric should make the grade easy to see and interpret.

### **Students Want to Receive Detailed Information about Their Artwork**

Students clarified that the Blue Rubric gave them the most information and guidance on how to improve their artwork and art-making process. Students found the Blue Rubric helpful because of the way it explained and described the levels of achievement for the lesson requirements. While the Yellow Rubric received low scores on how easy it was to understand and how helpful it was overall, it did fare better on providing students with insight into ways of improving their work. The few students who responded to what was most helpful about the Yellow Rubric conveyed that it gave them good descriptions and explanations of the levels of achievement. Both the Blue Rubric and the Yellow Rubric provided detailed descriptions of the levels of achievement for each criterion. One student communicated a fondness for these

specific descriptions of performances, writing “I like when rubrics have the requirements that I would need to meet to get a certain grade”. Students benefit from understanding the goals for their learning, realizing the gap between those goals and their current performances, and knowing how to close the gap through relearning and revision (Andrade et al., 2014). Another student expressed a preference for when a rubric “shows where you are now and instructions on how to improve your artwork”. Thorough descriptions for the levels of achievement are indeed necessary in order to increase students’ awareness of their performances in relation to the learning goals of the lesson.

The White Rubric was the only rubric that did not provide explanations of the levels of achievement specific to each criterion. This is likely the reason it did not score well on giving students an idea of how to improve their work or on being most helpful overall. Several students reported that the White Rubric did not provide enough information or detail to differentiate between the varying levels of achievement. One student expressed that the White Rubric was not helpful because of “the fact that it doesn’t say grade by grade an explanation of what is lacking”. The White Rubric did not give detailed descriptions of performances and left students yearning for more information. For these students, it is important that a rubric not only states the levels of achievement, but also describe what an artwork would have to accomplish in order to meet the next achievement level. While writing descriptions of performances for each criterion at each level is challenging and time-consuming for the teacher, Wolf et al. (2008) stress how essential that step is. The time and effort taken to write the descriptions are offset when the descriptions make it easier to grade projects and justify that grade to students and parents in the future. Wolf et al. (2008) note that the goal is to write brief descriptions that capture the essence

of the performance and that the descriptions should be clearly written so that students can draw parallels across performance levels for comparison.

In addition to descriptions of the performance levels, students also want teacher feedback specific to their artwork. When instructed to rank each part of the rubric in order of importance to them, “Teacher’s Comments” were ranked highly, second only to the student’s “Final Grade”. When asked how a rubric could be developed to better help them understand and improve their work, students emphasized the importance of the teacher’s comments. Students place a high value on receiving information about their artwork in the form of individualized comments and descriptions of achievement levels.

### **Students Want a Rubric to be Easy to Read and Use**

Students indicated that a rubric should be concise and simple to understand without having to take much time to look through it, which confirms assertions made by Dorn et al. (2004). Of the three rubrics, students reported that the Blue Rubric was the easiest to understand, followed by the White Rubric. Both of these rubrics were in matrix formats, as opposed to the Yellow Rubric which was the only one in a list format. No students chose the Yellow Rubric as most helpful overall, and only one student chose the Yellow Rubric as easiest to understand. Many students could not produce a response when asked what was most helpful about the Yellow Rubric, including one student who simply stated that she did not like the Yellow Rubric. When asked what was least helpful about the Yellow Rubric, most students reported that it was confusing with too many words and a lack of organization. One student articulated that the Yellow Rubric “is crowded with words which is hard to understand”. Alternatively, students expressed that they liked the organization of the Blue Rubric; some even

specifically mentioned the table format as being helpful. The list format of the Yellow Rubric was clearly not preferred by students, as it was long for students to read.

It is evident that students preferred rubrics that were in a table format as opposed to a list format. When students looked at a paper filled with words, it appeared overwhelming and confusing, and students were reluctant to read through it. Similarly, students preferred using an organized chart. According to these students, visual presentation of a rubric is important. Students also noted that the smiley faces used in the White Rubric were helpful. Graphics like smiley faces help students quickly recognize the meaning of the achievement levels. Students should be able to derive the meaning of a rubric by looking at it, without having to read through many words to develop an interpretation.

Students have expressed that they want a rubric to clearly communicate the expectations of the art lesson to them without requiring much reading. The fact that students wanted to do minimal work in interpreting the rubric may be related to the fact that students responded unfavorably to writing about their artwork as part of a rubric. Students ranked writing about their artwork as being the least important part of a rubric. Many students did not like the student response portion of the Yellow Rubric, where they were asked to answer questions about their artwork. Students had not expressed *why* they disliked writing about their artwork so much, many simply stated, “I didn’t like answering the questions” or something similar. It is quite possible that the students simply did not like having to do more work. It is interesting that while students wanted their teacher to provide comments and descriptions of performances, students were not so willing to comment on their own artwork.

In contrast, one student in the study explained how writing about his or her work could be helpful:

I believe a section to explain the theme and reason behind my portrait could help me to better express my artwork, and I believe it could help the teachers understand my artwork and be able to grade it more according[ly], or with more insight.

This student seemed to understand the benefits of writing about one's work. Writing about artwork can help a student reflect on their work and articulate the meaning they are trying to communicate. However, it seems that with such strong reactions against the writing portion of the Yellow Rubric, that perhaps a rubric is not the proper outlet for this mode of reflection. A separate channel for response and reflection would be preferable to including that component in a rubric.

### **An Ideal Assessment Rubric**

Students overwhelmingly reported that the Blue Rubric was the most beneficial of the three rubrics. The majority of students offered no suggestions when asked what was least helpful about it. Some students noted in their survey that the Blue Rubric was the ideal rubric for them. It provided students with detailed explanations of the levels of achievement for each criterion and communicated the student's grade to them in a way that made sense. The table format made it more organized and easier for students to understand. The Blue Rubric encompassed many of these qualities that students expressed as important to them.

### **Reflection and Conclusion**

Art teachers are in need of more resources for developing assessment tools. Data collection and measurement of student progress is becoming increasingly prevalent in today's educational climate. Many art teachers receive little training or professional development in art-

specific assessment and many school districts do not provide guidelines for assessment in art (Dorn et al., 2004). For that reason, the National Art Education Association has identified Assessment as an area in need of more research (NAEA Research Commission, 2014). This study helps to fulfill this call for exemplary assessment devices.

### **Contributions to the Field of Art Education**

This study has contributed to the available assessment devices that are designed to benefit students. Students are the ones who are primarily served by these devices, and therefore are in the best position to offer information and insight about their usefulness (Boughton et al., 1996). Students want a rubric to communicate their grade to them in simple and familiar terms. They have also expressed a desire for specific descriptions of what they must accomplish in order to reach each level of achievement on a rubric. Students find rubrics most helpful when they are visually organized into a chart that is easy to read.

The results of this study suggest that the Blue Rubric used in this research project was highly preferred by students. This can serve as a model design for teachers who wish to develop rubrics that meet the needs of their students. Teachers can also consider adding a visual graphic to the Blue Rubric to accompany the grade assignments for the four levels, such as the smiley face used in the White Rubric. The smiley faces were well-received by students, as they quickly communicated the meaning of each of the four levels. This study provides art teachers with resources to assist them in developing assessment rubrics that are most helpful to students.

### **Teacher's Experience Using the Rubrics**

The qualities of the rubrics that were most preferred by students were consistent with what I preferred as their teacher. The Blue Rubric was the most efficient one for me to grade with. While descriptions of the specific performances took more time to write initially, they

made grading easier and quicker in the long run. This is an important consideration to explore: “From the teacher’s point of view, the [assessment] system used should not demand a disproportionate amount of clerical work” (p. 383, Hurwitz & Day, 2011). The amount of work taken to write the descriptions was compensated with time saved later. Without these descriptions of performances, the White Rubric felt too subjective. In trying to decide what number of points to assign to each student per criteria, I had to come up with my own unofficial benchmarks for each criterion to establish the standard for each point range. I found it helpful when the rubric spelled out these benchmarks for me, as was the case with the Blue and Yellow Rubrics. The Yellow Rubric, however, still had a choice of two points per each level of achievement. This required more time on my part to decide which of the two numbers applied to each student, even after I had determined which level that student fit into. The Blue Rubric helped me to grade more quickly, as each level of achievement only had one option.

I also preferred the grading system used by the Blue Rubric, as opposed to the points system used by the Yellow and White Rubrics. I observed that with the White and Yellow Rubrics, I had a tendency to rate too high for all projects. This is a risk that was mentioned by Dorn et al. (2004) and noted in my Literature Review. Because of the points system ranging from 1-10, a score in the “Approaching Expectations” level for all criteria would result in the student receiving a D or an F on the project. I did not desire this result for my students unless they clearly did not meet expectations of the assignment, so I tended to score most students in the “Meeting Expectations” or “Exceeding Expectations” range. A similar scenario presented itself with the Yellow Rubric. Students who were scored in the lower two of the four levels for all criteria could receive an F or at best a D-, and so I tended to score higher to avoid this result. As all of my students completed the assignment, I did not think any of them deserved to fail. Nor

did I want to damage their self-esteem, which is another risk of assessment that was discussed in my Literature Review. With the Blue Rubric, I could place a student in the “approaching expectations” level if that is what best described their work, and that student would receive a C for that criterion. This made it easier for me to be honest when describing my student’s achievements without worrying about the negative impact on their final grade and their self-esteem.

There are certain risks involved when using assessment in art. These include the risk of grading too subjectively, assessment taking too much time away from lesson planning, the potentially negative impact on a student’s self-esteem, and tendencies for error while scoring the rubrics (Dorn et al., 2004). It is important to be conscious of these drawbacks and risks when developing assessment rubrics. I found that use of the Blue Rubric helped me to minimize these risks in comparison to the other two rubric designs.

### **Recommendations for Further Study**

Rubrics are common assessment tools used in art classes across many grade levels. More research is needed in this area to help maximize the benefits of these scoring rubrics. This study was conducted with eighth-grade students acting in the role of research participants. It is important to conduct additional studies to determine if the results of this study are applicable to high school and elementary school students as well. Additionally, the eighth-grade students who participated in this study were taking art as a requirement, and it is possible that some of these students would not elect to take art if given the option. Students who elect to take art may have a higher interest and investment in their artistic growth, and may have different needs with regard to the scoring rubrics. I would recommend a similar study be conducted with students who are taking art as an elective. Another limitation of this study was that all rubrics in this study were

graded solely by the teacher. Some studies have been conducted that support peer- or self-assessment in art (McMillan & Hearn, 2008) and more research could be done in this area of applying peer- and self-assessment in art rubrics. These suggestions for further research would help satisfy the need for more assessment resources available to art teachers.

### **Conclusion**

Assessment is an important and often required aspect of a school's visual arts program. While many school systems necessitate a grade for art class, the field of art education does not have a common and standardized approach to assessment that is acknowledged and implemented across the discipline. Many art teachers are left to develop their own systems for assessing and grading students' progress. Through my research, I aimed to develop assessment methods that can benefit my students by focusing on the attributes that students identify as being most helpful to them.

Assessment can help outline learning objectives for students and can inform them of the relationship between the goals of the lesson and their current efforts. Feedback can motivate and help students to make improvements. When executed skillfully and tactfully, assessment can indeed prove beneficial to students by helping them better understand the strengths and weaknesses of their art making process. Assessment supports students in becoming proficient in visual language so they can more effectively communicate their ideas through their artwork.

An assessment system should not be limited to any one method. A comprehensive assessment system is balanced with both formative and summative assessments in the forms of critiques, written reflections, interviews, portfolio reviews, and rubrics. Rubrics increase students' awareness of the goals of a lesson, help students evaluate their performances in terms of the expectations of the lesson, and serve as a viable tool for teachers to determine and assign a

grade for the student. I have recognized that the rubric is an essential component of my assessment system.

This study analyzed three different rubric designs and determined what eighth-grade art students found most helpful about the rubrics. A survey that employed both quantitative and qualitative methods revealed what was most important to these students in the design of a rubric. Students prefer a rubric that clearly communicates their grade to them, so they can understand how well they are meeting the expectations of the course. Detailed descriptions of the levels of achievement for each criterion helped students evaluate the degree to which they were achieving the goals of the lesson, and what they could do to improve their work. Students also wanted a rubric that was easy to read and use, and specifically favored rubrics that were visually organized into a matrix format. The results of this study will help me and other art teachers develop rubrics that will maximize the benefits that assessment can provide to our art students.

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## Appendix A

## O'Keeffe Close-Up Lesson

**Grade Level/ # of Students:** 8<sup>th</sup> grade, 25 students

**Time Needed:** five 55-minute periods

**Big Idea:** Creating interesting compositions using cropping techniques and studying color, value, and texture.

**Enduring Understandings:**

- An image can be abstracted by using cropping and developing creative compositions.
- Artists can learn to observe the colors, textures, and values in everyday objects

**Essential Questions:**

- How can artists use cropping to turn a recognizable object into an abstraction?
- How does drawing from observation affect how we look at the world?

**MA Visual Arts Framework Standards:**

- 1.5 Expand the repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium
- 2.7 For color, use and be able to identify **hues, values**, intermediate shades, tints, tones, **complementary**, analogous, and monochromatic colors  
Demonstrate awareness of color by painting objective studies from life and free-form abstractions that employ relative properties of color
- 2.9 For texture, use and be able to differentiate between **surface texture** and the illusion of texture (**visual texture**)
- 3.4 Create 2D and 3D **representational** artwork from direct observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail

**Learning Objectives:**

- Students will be able to identify images that they find visually interesting based on color, value, and texture.
- Students will learn to reproduce an image using the grid method.
- Students will study how to blend oil pastels to create a range of effects.

**Knowledge of Students:**

1. 8<sup>th</sup> grade students who are taking art class once per week as a year-long course.
2. Students are taking art as a required course and have a wide variety of skill levels and interests.

**Key Art Vocabulary:**

Abstraction  
Cropping  
Grid Method  
Texture  
Gradation

**Materials, Visual References, Resources****Teacher Preparations & Materials:**

Georgia O'Keeffe Artwork Reproductions  
 Demonstration paper  
 Color Wheel  
 8" x 8" drawing paper (25)  
 Elephant Grid Method Worksheet (25)  
 Stacks of National Geographic, Real Simple, and other magazines

**Student Preparations & Lesson Materials**

Ruler	Eraser	Oil Pastels
Pencil	Smock	

**Procedures****Day 1**

**Art Inquiry Talk and Project Introduction (10 minutes):** View and discuss examples of Georgia O'Keeffe's artwork. Note how she zooms in on an object to the point that it is abstracted. Discuss O'Keeffe's emphasis on line and color gradation. Also look at photographs of other objects that could be zoomed in on and cropped. Show an example of a magazine page, with one little square of the image enlarged onto another paper.

**Guided Studio (5-10 minutes):** Follow teacher instructions to create a 2" grid on 8" x 8" square paper using a ruler. Distribute and review scoring rubric for this project.

**Independent Research (15-20 minutes):** Search through magazines to look for part of an image to crop and enlarge. The image should show good texture, shading, or detail. The image should be something that captures the student's personal interest. Make final decision on what image to work with.

**Independent Studio (5-10 minutes):** Draw the crop box around the area to enlarge, and use a ruler to measure and make sure the area is a perfect square (not a rectangle). It is ok if it is zoomed in so much that it is unrecognizable. Make a grid on the photo by dividing the height and width into quarters.

**Guided Practice (5-10 minutes):** Complete elephant grid worksheet to demonstrate an understanding of the grid method.

**Clean Up (5 minutes):** Students return materials to their art boxes, artwork and worksheets are collected.

**Day 2**

**Introduction (5 minutes):** Review how to use the grid method to transfer the image proportionally onto a larger square by creating one grid on the square in the magazine photo and another grid on the drawing paper.

**Independent Studio (20-25 minutes):** Draw enlarged image on final square paper, using the grid method for accuracy.

**Demonstration (10 minutes):** Review how to use oil pastels to create gradation, recall previous projects that studied gradation. Also demonstrate how to use different mark making techniques with oil pastels to create texture. Point out that most objects in our pictures will probably either be smooth and require gradation, or will have another type of texture. Very few parts of these drawings will require a flat, solid color. All or most of our pictures should involve layering one or more colors.

Guided Practice (10-15 minutes): Practice coloring the practice drawings in our sketchbooks, focusing on reproducing the color gradation and the textures seen in the photograph.

Clean Up (5 minutes): Students return materials to their art boxes, artwork is collected.

### **Day 3**

Introduction and Demonstration (5-10 minutes): Review how to use oil pastels to create gradation and various textures. Point out that most items in our pictures will probably either be smooth and require gradation, or have another type of texture. All or most of our pictures should involve layering one or more colors. Demonstrate the effects that can be achieved by layering colors with neutrals or with complimentary colors.

Guided Practice (10-15 minutes): Practice different color combinations in sketchbooks to find the best match for the reference photo.

Independent Studio (25-30 minutes): Work on using oil pastels to reproduce the color gradations and textures seen in the reference photo.

Clean Up (5 minutes): Students return materials to their art boxes, artwork is collected.

### **Day 4**

Introduction and Review (5 minutes): Review how to layer colors over each other to create shading and texture, demonstrate layering and blending techniques. Place emphasis on observing the shading in the reference photo. All or most of the drawing should have at least two colors layered over each other.

Independent Studio (45 minutes): Work on using oil pastels to reproduce the color gradations and textures seen in the reference photo.

Clean Up (5 minutes): Students return materials to their art boxes, artwork is collected.

### **Day 5**

Group Critique (30 minutes): Students hang artwork-in-progress up for discussion. Students express things they like about others' artwork, and offer tips for improvement.

Independent Studio (20 minutes): Based on feedback received during critique, work on putting finishing touches on projects using oil pastels.

Clean Up (5 minutes): Students return materials to their art boxes, artwork is passed in with rubric.

### **Assessment:**

**Initial stages:** Grid Method Worksheet.

**Midway point:** Individual check-ins with the instructor.

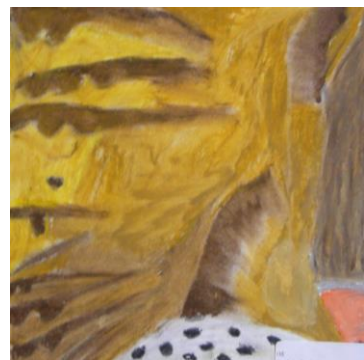
**Final Assessment:** Group critique. Final Project is graded using the White Rubric.

**Extensions:** Artwork will be considered for exhibit in the school's annual Art Fair

**Accommodations/ modifications:** Accommodations can be made for students with special needs by providing students with pre-gridded paper, and gridded transparency paper to place over magazine images. Students can also be guided to choose images to work with that are appropriate for that student's individual ability level.

Appendix B

O'Keeffe Close-Up Student Artwork







O'Keeffe Close-Up Student Artwork



Appendix C

The White Rubric, used to assess O’Keeffe Close-Up Project

	 Does Not Meet Expectations (1-3 points)	 Approaching Expectations (4-6 points)	 Meets Expectations (7-9 points)	 Exceeds Expectations (10 points)	<b>Comments:</b>
<b>Objective #1</b> Image was accurately reproduced using the grid method and observation skills					
<b>Objective #2</b> Oil pastels were layered and mixed to depict realistic colors, shading and/or texture					
<b>Creativity</b> Artwork shows originality and unique ideas, risk-taking, or a personalized style					
<b>Craftsmanship</b> Work was done neatly and carefully using proper techniques					
<b>Work Habits</b> Focus remained on the assignment and time was used efficiently					
					<b>Total:</b>

## Appendix D

## Inspired Self-Portrait Lesson

**Grade Level/ # of Students:** 8<sup>th</sup> grade, 25 students

**Time Needed:** six 55-minute periods

**Big Idea:** Artists can use self-portraiture to express themselves

**Enduring Understandings:**

- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
- People create and interact with objects, places, and design that define, shape, enhance, and empower their lives

**Essential Questions:**

- How does knowing the contexts histories, and traditions of art forms help us create works of art and design?
- How do artists and designers create works of art or design that effectively communicate?

**MA Visual Arts Framework Standards:**

- 1.5 Expand the repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium
- 2.7 For color, use and be able to identify **hues, values**, intermediate shades, tints, tones, **complementary**, analogous, and monochromatic colors  
Demonstrate awareness of color by painting objective studies from life and free-form abstractions that employ relative properties of color
- 3.4 Create 2D and 3D **representational** artwork from direct observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail
- 4.6 Demonstrate the ability to articulate criteria for artistic work, describe personal style, assess and reflect on work orally and in writing, and to revise work based on criteria developed in the classroom

**Learning Objectives:**

- Students will develop a deeper understanding of a particular style of art from art history
- Students will advance their observation skills in drawing a proportional self-portrait
- Students will experience creating a self-portrait that expresses something about themselves.

**Knowledge of Students:**

1. 8<sup>th</sup> grade students who are taking art class once per week as a year-long course.
2. Students are taking art as a required course and have a wide variety of skill levels and interests.

**Key Art Vocabulary:**

Impressionism  
 Post-Impressionism  
 Surrealism  
 Fauvism  
 Self-Portrait  
 Proportion

**Materials, Visual References, Resources****Teacher Preparations & Materials:**

Art Styles PowerPoint and projector  
 Art styles worksheets  
 Assortment of Artwork reproductions  
 Linda Bolton's *Art Revolutions* Series, and other books about artists and art styles  
 Reference handouts for portraiture drawing  
 11x17" watercolor paper (25)  
 Watercolor paint sets (25)  
 Various watercolor brushes  
 Water cups  
 Paint rags  
 Color Wheel  
 Mirrors

**Student Preparations & Lesson Materials**

Sketchbook	Colored Pencils, markers, and/or crayons
Pencil	Smock

**Procedures****Day 1**

**Introduction/Art Inquiry Talk (30 minutes):** PowerPoint presentation on various Art Movements, with emphasis on Impressionism, Post-Impressionism, Fauvism, and Surrealism. View and discuss famous paintings and notable self-portraits from each of these four styles and movements. Show examples of student self-portraits in each of these four styles, as well as student self-portraits inspired by a few additional artists or styles.

**Guided Practice (20 minutes):** Students complete Art Styles worksheet, where they color four small images to demonstrate their understanding of the four styles.

**Clean Up (5 minutes):** Students return materials to their art boxes, worksheets are collected.

**Day 2**

**Introduction/Art Inquiry Talk (10 minutes):** Review Art styles worksheet and discuss the characteristics that define each of the four styles

**Guided Practice (40 minutes):** Students draw very rough portraits in their sketchbooks and color them with crayons, markers, and colored pencils in a way that represents any art style. Students may try drawing another self-portrait in a second style to decide which one works better for them. Students should make final decision by the end of class on which style to pursue.

**Clean Up (5 minutes):** Students return materials to their art boxes, sketchbooks are collected.

**Day 3**

Introduction/Review (5 minutes): Review Art styles and discuss their characteristics. Distribute and review scoring rubric for this project.

Guided Practice (15 minutes): Students make notes in their sketchbooks about how they will execute their portrait to represent the style they are choosing, and why they are choosing to pursue that particular style.

Guided Studio (30 minutes): Draw final self-portraits on watercolor paper. Use mirrors and follow instructor's guidelines to draw a proportional portrait.

Clean Up (5 minutes): Students return materials to their art boxes, artwork and questionnaires are collected.

**Day 4**

Introduction/Demonstration (10 minutes): Demonstrate watercolor painting techniques, including how to mix colors, how to create gradation with watercolors, and how to paint in short strokes like the Impressionists.

Independent Studio (40 minutes): Students work on painting their self-portraits with watercolors.

Clean Up (5 minutes): Students return materials to appropriate locations, artwork is collected.

**Day 5**

Introduction/Review (5 minutes): Review watercolor painting techniques, including how to mix colors, how to create gradation with watercolors, and how to paint in short strokes like the Impressionists.

Written Reflection (10 minutes): Students fill out their rubric questions based on their sketchbook notes and how their artwork has progressed.

Independent Studio (35 minutes): Students work on painting their self-portraits with watercolors.

Clean Up (5 minutes): Students return materials to appropriate locations, artwork is collected.

**Day 6**

Group Critique (30 minutes): Students hang artwork-in-progress up for discussion. Students express things they like about others' artwork, and offer tips for improvement.

Independent Studio (20 minutes): Based on feedback received during critique, work on putting finishing touches on paintings. Students also complete questions on their rubrics

Clean Up (5 minutes): Students return materials to their art boxes; artwork is passed in with the rubric.

**Assessment:**

**Initial stages:** Art Styles Worksheet.

**Midway point:** Individual check-ins with the instructor. Sketchbook notes.

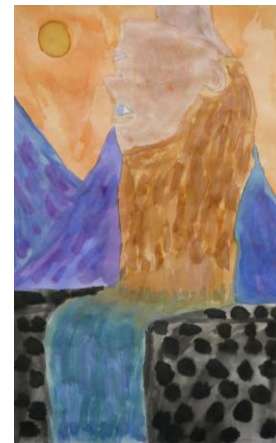
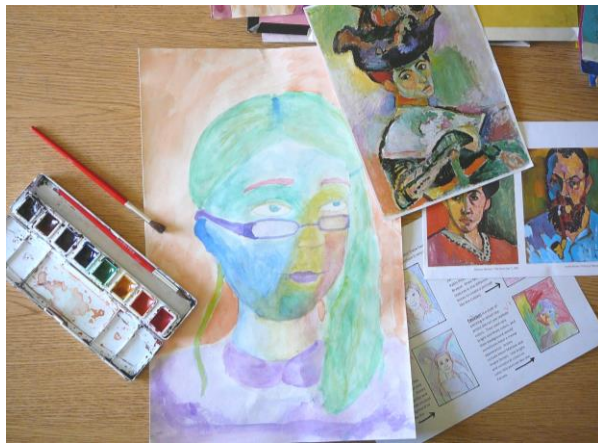
**Final Assessment:** Group critique. Final Project is graded using the Yellow Rubric.

**Extensions:** Artwork will be considered for exhibit in the school's annual Art Fair.

**Accommodations/modifications:** Students will be guided towards choosing an art style that is suitable for their skill and ability levels, as well as their personal interests and preferences. Other modifications can be made to the lesson as needed, including using a material other than watercolor paints, and painting a subject matter other than portraits.

Appendix E

Inspired Self-Portrait Student Artwork



Inspired Self-Portrait Student Artwork



## Appendix F

## The Yellow Rubric, used to assess Inspired Self-Portrait Project

Teacher Portion:

## Watercolor painting techniques:

- 1 - 2 points - No new techniques are used and the medium is not used to its potential
- 3 - 4 points - Color mixing or shading is attempted, but the paint is not controlled very well
- 5 - 6 points - Color mixing, shading, and layering techniques are used well
- 7 - 8 points - Watercolor properties were taken full advantage of, showing expertise in techniques like color mixing, shading, and layering colors.

## Drawing a proportional self-portrait:

- 1 - 2 points - Facial features are not proportional
- 3 - 4 points - Facial features are almost proportional, but measuring may have been slightly off
- 5 - 6 points - Facial features are proportional and were measured correctly
- 7 - 8 points - Facial features are extremely proportional and accurate in accordance with the art style identified

## Connection to Art History style or movement:

- 1 - 2 points - Portrait does not reflect the style identified
- 3 - 4 points - Portrait sort of follows the style identified
- 5 - 6 points - Portrait accurately replicates the characteristics of the style identified
- 7 - 8 points - Portrait was completed in a way that demonstrates an advanced understanding of the style identified

## Craftsmanship:

- 1 - 2 points - Artwork is messy, has unfinished areas, and shows a lack of effort
- 3 - 4 points - Artwork shows some effort, but could have been completely more carefully
- 5 - 6 points - Artwork shows effort and was done carefully and thoroughly
- 7 - 8 points - Artwork shows maximum effort and ambition, and the finished work looks neat, purposeful, and professional

## Work Habits:

- 1 - 2 points - Student was not focused on the project, and fooled around or socialized during class
- 3 - 4 points - Student was somewhat focused on the project, but was distracted often
- 5 - 6 points - Student was mostly focused on the project, only occasionally getting distracted
- 7 - 8 points - Student gave full attention to the artwork, listened to directions carefully, and sought guidance when needed

Student Portion:

Please answer the following questions with complete sentences. You may use your notes from previous worksheets or your sketchbook to answer them. Each response will be scored on a scale of 1 – 5, based on the **thoughtfulness** of the answers. Points will also be taken off if the responses are unoriginal (copied directly from another source), inaccurate, or not in complete sentences.

Describe the style of art you chose and explain how your self-portrait reflects the characteristics of this style.

Explain what you like about this style, why you chose it, or what the portrait expresses about you.

## Appendix G

## Charcoal Creatures Lesson

**Grade Level/ # of Students:** 8<sup>th</sup> grade, 25 students

**Time Needed:** four 55-minute periods

**Big Idea:** Inventing fictional landscapes that use value, texture, and perspective to appear realistic.

**Enduring Understandings:**

- Creativity and innovative thinking are essential life skills that can be developed.
- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

**Essential Questions:**

- What conditions, attitudes, and behaviors support creativity and innovative thinking?
- How do artists and designers determine whether a particular direction in their work is effective?

**MA Visual Arts Framework Standards:**

- 1.5 Expand the repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium
- 2.11 For space and composition, create unified 2D and 3D compositions that demonstrate an understanding of balance, repetition, rhythm, scale, proportion, unity, harmony, and emphasis. Create 2D compositions that give the illusion of 3D space and volume
- 3.6 Create artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and/or conveys ideas and emotions
- 4.4 Produce work that shows an understanding of the concept of craftsmanship

**Learning Objectives:**

- Students will practice inventing new ideas from imagination and memory
- Students will experiment with charcoal and the range of effects possible within the medium
- Students will be able to create a sense of depth in a 2D artwork by using perspective

**Knowledge of Students:**

1. 8<sup>th</sup> grade students who are taking art class once per week as a year-long course.
2. Students are taking art as a required course and have a wide variety of skill levels and interests.

**Key Art Vocabulary:**

Value  
Perspective  
Foreground/Middleground/Background  
Fantasy  
Texture

**Materials, Visual References, Resources****Teacher Preparations & Materials:**

Charcoal and smudging tools  
11”x17” drawing paper (25)  
Demonstration paper  
“Tips for Creating a Good Composition” handouts  
Ansel Adams photographs

**Student Preparations & Lesson Materials**

Sketchbooks  
Pencil  
Eraser  
Creature Sculptures

**Procedures****Day 1**

**Introduction (10 minutes):** Discuss ideas for the different kinds of environments that these different creatures could potentially live in. Distribute and go over scoring rubric for this project. Review how to use perspective to create a sense of depth. Also review how to create an interesting composition, using “Tips for Creating a Good Composition” handout.

**Independent Studio (40 minutes):** Practice drawing creatures and their environments in sketchbooks. Give your landscape a sense of depth by including a foreground, middle ground, and background, and applying perspective techniques when appropriate. Remember that your creature should be in the foreground. Incorporate tips for creating a good composition, such as: do not divide paper in half, thirds is more interesting; keep natural objects looking realistic by varying their shapes, sizes, and spacing; do not touch objects to the edge of the paper, either crop or leave space.

**Clean Up (5 minutes):** Students return materials to their art boxes, artwork is collected.

**Day 2**

**Introduction (5 minutes):** Review how to create a landscape with depth by defining the foreground, middleground, and background. The creature should be in the foreground. Also review tips for creating a good composition

**Independent Studio (30 minutes):** Draw landscape and creature on final paper.

**Guided Practice (15 minutes):** Create a grayscale and practice shading shapes in sketchbooks with charcoal.

**Clean Up (5 minutes):** Students return materials to their art boxes, artwork is collected.

**Day 3**

**Introduction/Art Inquiry Talk (15 minutes):** Study Ansel Adams photographs to help understand value in a landscape. Point out that both the sky and tall mountains are darker towards the top and lighter towards the bottom, creating what looks like a mist. Note which things are the darkest (mountains, tree trunks), and which things are the lightest (clouds, reflection in water). Also look at the various textures throughout the landscapes, such as the smooth sky, the prickly grass, the rough bark and mountains, the bunchy trees, the wavy water. Demonstrate how you can create that effect with charcoal.

Independent Studio (35 minutes): Begin shading drawing with charcoal. Use observation skills to accurately shade creature, studying the light coming from the windows at the side of the room and referring to shaded shapes in sketchbooks.

Clean Up (5 minutes): Students return materials to their art boxes, artwork is collected.

#### **Day 4**

Group Critique (30 minutes): Students hang artwork-in-progress up for discussion. Students express things they like about other's artwork, and offer tips for improvement.

Independent Studio (20 minutes): Based on feedback received during critique, work on finishing and adjusting charcoal drawings.

Clean Up (5 minutes): Students return materials to appropriate locations; artwork is passed in with rubric.

#### **Assessment:**

**Initial stages:** Review of landscape sketches.

**Midway point:** Individual check-ins with the instructor. Value drawings in sketchbooks.

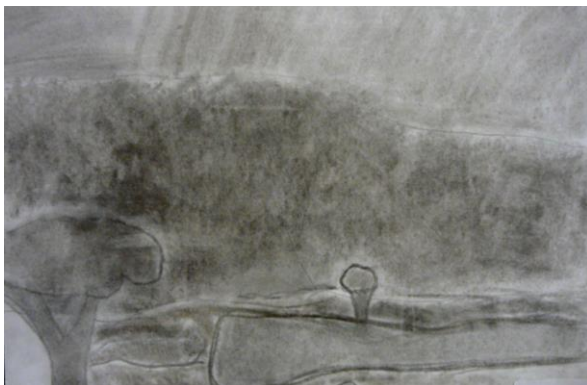
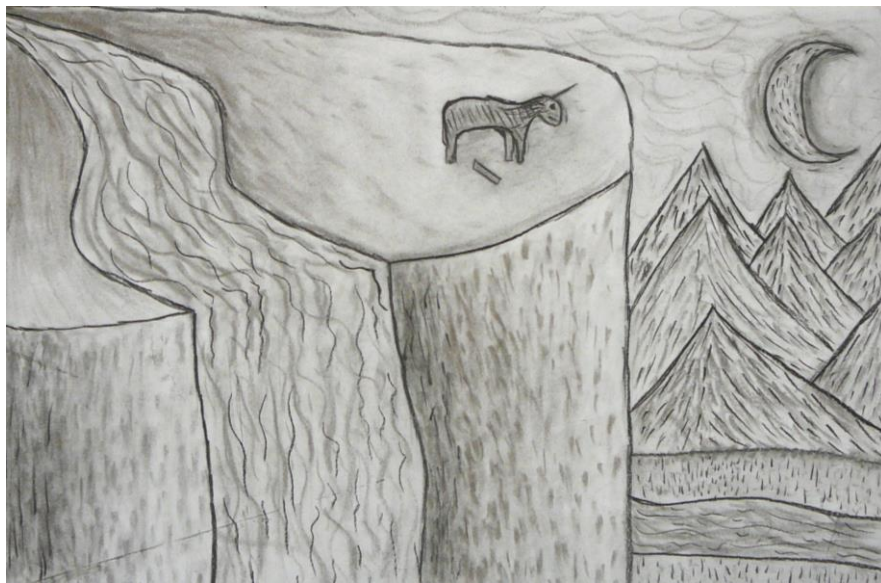
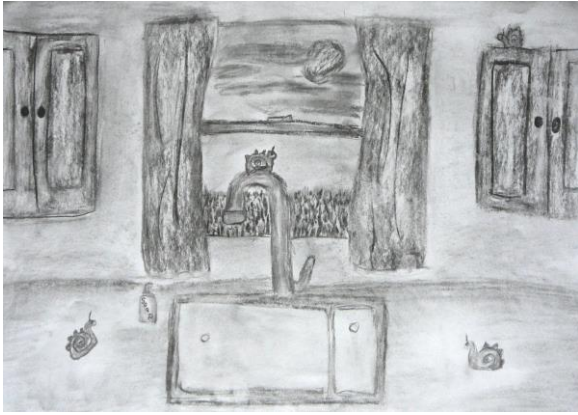
**Final Assessment:** Group critique. Final Project is graded using the Blue Rubric.

**Extensions:** Artwork will be considered for exhibit in the school's annual Art Fair

**Accommodations/ modifications:** Students can be guided to draw a scene that is appropriate for that student's individual ability level.

Appendix H

Charcoal Creatures Student Artwork



Charcoal Creatures Student Artwork



## Appendix I

## The Blue Rubric, used to assess Charcoal Creatures Project

Criteria	A (95*)	B (85)	C (75)	D (65)
<b>Perspective</b>	Scene has a foreground, middle ground, and background, and accurately uses size variation to create the illusion of depth.	Scene has a foreground, middle ground, and/or background (2 out of 3), and uses size variation to create the illusion of depth.	Scene has a foreground and a background, but does not use size variation correctly.	Scene does not have a sense of depth, all objects are on the same plane.
<b>Use of Value</b>	Scene has a wide range of white, light gray, medium gray, dark gray, and black values, and advanced charcoal techniques are used to create clear shading and texture within the objects.	Scene uses at least three values (white, gray, and black), and there is shading within individual objects.	Scene uses at least two values, but there is not any clear shading within the objects. Objects are unclear or outlined with charcoal	Scene does not use a range of values, everything is gray and hazy or outlined.
<b>Creativity</b>	The creature is in a scene that is intriguing, with lots of interesting details and features throughout the pictures.	The creature is in a scene with some interesting features that go beyond the expected landscape.	The scene puts the creature in a typical landscape setting.	The scene has the creature with minimal landscape elements.
<b>Craftsmanship</b>	Objects are well defined, even from a distance. Edges are clear and crisp. Artwork shows maximum effort and ambition and uses proper techniques.	Objects are defined. Artwork shows effort and was done carefully and thoroughly.	Objects are smudgy or blurry. Artwork has some areas that were neglected, and could have been completely more carefully.	Artwork is messy and blurry, has unfinished areas, or shows a lack of effort.
<b>Work Habits</b>	Student gave full attention to the artwork, listened to directions carefully, and was not distracted.	Student was mostly focused on the project, only occasionally getting distracted.	Student was somewhat focused on the project, but was distracted often.	Student was not focused on the project, and fooled around or socialized during class.

\* A perfect score of 100 is rare, but may occasionally be given if a student far exceeds the expectations for that criterion

**Teacher's Comments:**

**Total:**

## Appendix J

January 11, 2016

Salem State University Institutional Review Board  
Salem State University  
352 Lafayette Street  
Salem, MA 01970

To Whom It May Concern:

## Letter of Agreement

I give approval for Christine Melo to conduct her study at St. Pius V School in the spring of 2016 as part of her MAT program at Salem State University.

I understand that her study is on Assessment in Art Education and the purpose of her study is to better understand which assessment methods 8<sup>th</sup> grade students find most helpful. Her study will help her improve assessment methods in the art program.

I understand that she will need to obtain consent from student participants and their parents before including them in her study. Her study will involve students taking a survey, and may also involve her taking observational notes and photographing student artwork.

If you need any further information, you may contact me at 781-593-8292.

Sincerely,



Paul D. Maestranzi  
Principal

## Appendix K

SALEM STATE UNIVERSITY  
INSTITUTIONAL REVIEW BOARD (IRB)  
PARENTAL CONSENT FORM

I, \_\_\_\_\_, give permission for my child, \_\_\_\_\_, to participate in the study *Assessment in Art Education* conducted by Mrs. Christine Melo, Art Teacher, St. Pius V School. The purpose of this research is to assist Mrs. Melo with completing her MAT Thesis. I understand this project is studying which assessment methods art students find most helpful.

As part of my child's participation in this study, I understand that he or she will be asked to take a 15 minute survey during art class. The survey will ask questions regarding which assessment rubrics students have found most helpful. The researcher may also photograph student artwork to use in illustrating the completed thesis. A limited number of color reproductions of artworks will appear in the completed printed thesis. A hard copy of the thesis will be on view to the general public at Salem State University's Winfisky Gallery during the month of May, 2016.

I understand that my child may or may not receive any direct benefit from their participation in this study. The study may help improve assessment rubrics in Mrs. Melo's art programs. There is a risk that the participant may feel uncomfortable filling out the survey. Their participation in the study is completely voluntary, and whether or not they participate in the study will have absolutely no effect on their grade in the class or on their standing with their teachers or the school. They can also choose to stop participation at any time, for any reason, with no effect.

I understand that my child's name or identity will not be used in any reports or presentations of the findings of this research. Surveys will be anonymous and photographs of artwork used to illustrate the thesis will not include students' names. The information provided to Mrs. Melo will be kept confidential with the exception of suspected cases of child or elder abuse which must be reported under Massachusetts law.

I have read and understand this information and agree to allow my child to participate in this study. I will be offered a copy of this form to keep.

Signature of Parent or Guardian \_\_\_\_\_ Date \_\_\_\_\_

Parent or Guardian Printed Name \_\_\_\_\_

Child's Name \_\_\_\_\_ Child's Age \_\_\_\_\_

Researcher's Signature \_\_\_\_\_ Date \_\_\_\_\_

**Contact Information****Institutional Review Board (IRB)**

Sponsored Programs and Research Admin.  
Salem State University  
352 Lafayette Street  
Salem, MA 01970  
978.542.7556  
irb@salemstate.edu

**Mrs. Christine Melo**

Art Teacher, Researcher  
St. Pius V School  
28 Bowler Street  
Lynn, MA 01904  
781.593.8292  
cmelo@stpiusvschool.org

## Appendix L

SALEM STATE UNIVERSITY  
 INSTITUTIONAL REVIEW BOARD (IRB)  
 DISCLOSURE STATEMENT

For my master's degree program, I am doing a study on *Assessment in Art Education*. I am asking you to help because I would like to know what kids your age think about different types of assessment (grading) rubrics. It will take about 15 minutes to complete this survey about which assessment rubrics you have found most helpful.

A benefit of taking this survey is that the results of this study may help improve assessment rubrics in my art programs. There is a risk that you may feel uncomfortable filling out this survey. Understand that your participation in the study is completely voluntary, and that whether or not you participate in the study will have absolutely no effect on your grade in the class, your standing with me, or your standing at the school. You can also choose to stop participation at any time, for any reason, with no effect.

Your answers to this survey will tell me which rubric designs you find to be most informative, easiest to understand, and most helpful overall. For the purpose of this survey, a rubric is considered "helpful" if it:

- Gives you valuable information about your artwork and art making process
- Helps you to recognize the strengths of your artwork and art making process
- Helps you understand how to improve your artwork and art making process

Remember that filling it out is completely voluntary. The questions I will ask are only about what you think. There are no right or wrong answers. You may stop at any time.

All answers will remain completely anonymous. Understand that your name or identity will not be used in reports or presentations of the findings of this research.

When you are done, please fold the questionnaire in half and return it to me.

Thank you very much for your help,

Mrs. Christine Melo  
 Researcher  
 cmelo@stpiusvschool.org

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For concerns about your treatment as a research participant, please contact:

Institutional Review Board (IRB)  
 Sponsored Programs and Research Administration  
 Salem State University  
 352 Lafayette Street  
 Salem, MA 01970  
 (978) 542-7556 or (978) 542-7177 or irb@salemstate.edu

## Appendix M

## Questionnaire

**Comparing Different Types of Scoring Rubrics**

**Please select the answer that is most accurate:**

I think a rubric is a helpful way of grading art projects.

*Strongly agree*      *agree*      *neutral*      *disagree*      *strongly disagree*

**Please rank each part of a rubric from 1-5 in order of how helpful it is to you.  
1=most helpful, 5=least helpful.**

\_\_\_ Final grade

\_\_\_ Score earned for each criteria

\_\_\_ Description of the levels of achievement within each criterion

\_\_\_ Teacher's Comments

\_\_\_ Being able to write about my artwork

**Please select the color rubric that best answers the question:**

Which type of rubric gave you the **most valuable information** about your artwork and art making process?

*White Rubric*

*Yellow Rubric*

*Blue Rubric*

Which type of rubric gave you the best idea of **how to improve** your artwork and art making process?

*White Rubric*

*Yellow Rubric*

*Blue Rubric*

Which type of rubric is the **easiest to understand**?

*White Rubric*

*Yellow Rubric*

*Blue Rubric*

Which type of rubric did you find the **most helpful overall**?

*White Rubric*

*Yellow Rubric*

*Blue Rubric*

**Please answer the following questions.**

What is **most** helpful about the **White Rubric**?

What is **least** helpful about the **White Rubric**?

What is **most** helpful about the **Yellow Rubric**?

What is **least** helpful about the **Yellow Rubric**?

What is **most** helpful about the **Blue Rubric**?

What is **least** helpful about the **Blue Rubric**?

How could a grading rubric be designed to better help you understand and improve your artwork?